



Cambridge Crystal Ball

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

Issue No. 426

March 2009

IT'S NOT TOO SOON TO START PLANNING - THE 2009 CONVENTION WILL BE HERE BEFORE YOU KNOW IT!

By Sharon Miller

The Convention theme, "A Cut Above", will celebrate the wonderful cuttings, engravings and etchings produced by The Cambridge Glass Company. Think of the number of hands and skill it took to produce just one of these sparkling pieces. You will discover these facts as you participate in the many convention activities planned. Please volunteer to "show-off" one of your wonderful cuttings or etchings as you design an arrangement as a host or hostess for the Friday night banquet. As in year's past, Friday night banquet guests are encouraged to bring their favorite stem or drinking vessel for the President's Reception. Why not consider a rock crystal cutting as a way to celebrate the convention theme?

The schedule for this year's convention is attempting to be more inclusive and appreciative of our glass show dealers. What would the convention be without our dealers and their wonderful Cambridge glass pieces for purchase? The convention registration form will be published in the April issue of the Crystal Ball along with a tentative schedule of activities. A continuing effort has been made by the Board of Directors to keep the glass show/convention at a break even point for vendors and attendees alike.

A peek preview of activities includes the Mold Brothers (Frank, Larry and Ron) back for another exciting and informative program at the storage building. A program about the evolution of Cambridge candlesticks will be very interesting. The third program is still in the planning stages, but should prove to be quite exciting. There will be other activities to attend at the Museum as well as free time to shop the area antique stores and malls. The details will follow in the April issue of the Crystal Ball. It is still not too late to volunteer to do a display in one of the showcases at the Pritchard Laughlin. Everyone enjoys seeing what other Cambridge Friends collect.

Don't forget about the MINI - AUCTION to be held on Friday evening following the banquet. All the proceeds from the mini-auction go toward supporting our wonderful Museum. Please

consider donating an item for the mini-auction that has a value of at least \$25.00 and come prepared to have your pockets fleeced by our able auctioneer. It's a lot of fun and is a quick and easy way to support our mission of preservation and education. The second high light of the Friday evening activities will be BRING & BRAG. BRING & BRAG and Glass ID will follow the mini-auction and bring an exciting conclusion to the evening. As usual, Lynn Welker will do the honors.



One of the most delightful activities occurring during convention is the Workers Reunion on Sunday afternoon, June 28th. You can actually meet some of the workers from the Cambridge Glass Factory and find out what it was like to work there. The Cambridge Cordials host this event each year as the final convention activity. It is held at the Museum because it is familiar and easy to access. Convention goers should enjoy these wonderful senior citizens while they can because we are losing some of them each year. The time is coming when there will be none left for us to honor and appreciate.

Why not plan a summer vacation to get together with your "Friends of Cambridge"? It's always wonderful to be able to get reacquainted with those who share a common bond of love for Cambridge Glass. What better way to get one's mind off the sad economic situation than to plan a fun-filled five days with folks who know about and appreciate beautiful glass. Right now gas is at least reasonable and Cambridge motel prices are quite affordable as well. Mark you calendar, get out your maps, make your reservations, and plan to come to Cambridge for the 36th Annual Convention, June 24 - 28, 2009.

See motel and Bed & Breakfast information on page 16 of this issue. If you wish to volunteer to host a table or do a display case, email me at s.miller@cebridge.net.

National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

Friends of Cambridge – Annual Fund

The Annual Fund is NCC's primary means of support. All Annual Fund gift recognition levels are per household and include membership for all adults within the household. Additionally, each household will receive a subscription to the Crystal Ball newsletter, unlimited admissions to the museum, and rights to vote in elections for the Board of Directors. Multiple households at the same address are welcomed. NCC is a 501C(3) organization and Annual Fund gifts are allowed as a tax deduction under Section 170 of the Internal Revenue Code.

Levels of Membership

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

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

National Museum of Cambridge Glass Open April thru October only



Located at 136 S. 9th Street in downtown Cambridge, OH
Closed for the season - see you in April

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NCC Museum [open April thru October only]
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Cambridge, OH 43725
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Websites

- NCC WEBSITE
www.CambridgeGlass.org
- NCC WEBSITE - MEMBERS ONLY SECTION
www.CambridgeGlass.org/NCCmembers
(User Name: NCC - Password: CarmeN)
- MIAMI VALLEY STUDY GROUP WEBSITE
www.mvsg.org

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PRESIDENT'S MESSAGE

Common Ground

Last night I was flipping TV stations, going between the Rachel Maddow Show on MSNBC and Bill O'Reilly on Fox News. The chasm of diversity that exists concerning common ground can be staggering. The differing conclusions could be founded principally on personal preferences; however, I think it more likely that careful and informed investigation have been the tools used. How then can such varied and diametrically opposed positions be rationalized? How does the average "Joe" like me understand such diversity of opinion, and how do I apply it to my own actions.

As I lay last night, head on pillow, my mind was wandering with conflicting ideas when I began to think (believe it or not) of two existential philosophers, Jean Paul Sartre and Albert Camus. The existentialist common ground is that life is all there is, when we die we blink out into non-existence. What they do not agree on is how to conduct oneself based on their philosophical tenants. Sartre believed that since this life is all we get, what's the point of trying. While Camus believed that since life was all there was, we had better do the best we can in order to make it worthwhile. Really simplifying their ideas we get the commonly used comparison, "is the glass half full or is the glass half empty". I'm almost positive that if we asked Rachel Maddow and Bill O'Reilly to investigate this glass, they would undoubtedly be able to convincingly support opposing positions.

I am sure by now you are wondering how I'm going to apply this to some kind of a cogent rant on behalf of NCC. Well, here goes! March has become an extremely important month for NCC, as it is the time when we send out a mailing to the membership which contains, among other important documents, our Annual Fund Renewal Form. The response to this is the true life blood of our organization, and will in essence dictate the direction as well as goals we, as a group, will be able to attain. I'm sure that last year, then President Rick Jones, could never have expected the generosity of the membership in response to his plea.

When the Board budgeted \$51,000 last year, we all reluctantly agreed to this optimistic goal. Thanks to your willingness to support NCC we not only reached this lofty goal but surpassed it to the tune of \$58,573! Unbelievable, truly a "glass half full" moment. Unfortunately, it's time to put that victory in the rear view mirror, again focusing on the road ahead. Considering some of the events taking place in today's glass world, which is truly a cogent microcosm of the broader world

economy, we have a lot to consider. Factor in the sluggish sales in the glass category on eBay; the closing of many antique malls across the country; the dramatic downturn of glass show attendance, along with the passing of glass world luminaries, such as Carl & Helen Sparacio, Heisey progenitors, and then wrap all that up in the news I recently received from Gary Schneider, President of Fostoria Glass Collectors Inc. of Orange California. Gary wrote "Dear Directors: Fostoria Glass Collectors Inc. has voted to dissolve and as a 501c (3) non-profit, we must distribute all of our assets" A truly sobering list of not so cheerful news, that makes this year's Annual Fund goal that much more of an awe inspiring leap of faith.

Now obviously my Christian upbringing forestalled any chance of my becoming an existentialist, but I have always accepted Camus' stance, that we should strive to do the best we possibly can to attain the loftiest of goals to make sure that I, or whoever is President of NCC, will never have to write a letter like the one we received from Gary Schneider. Obviously, that will only occur via the continued dedication to shared goals, diligent protection of our existing assets sustained by the overwhelming generosity of our family of members. This year as we all struggle to survive the enigmatic ebb and flow of escalating economic fluctuations, and try to just keep ahead of the downturn we cannot lose sight of our determination to do the best we can for the entity known as NCC, because we are all an integral part of that entity.

So when you receive your Annual Fund Renewal Letter this year, please dig deep, make the sacrifice needed so that we can sustain our joint pledge to the future success of NCC. I have to admit, I have never really been a proponent of the "glass half full or glass half empty" school of thought. I always believed why not just fill the glass all the way to the top, then there is no need for any contemplation of the issue.

Please join me in filling the NCC glass to the top this year. Thank you in advance because I am fervently optimistic that this will be NCC's greatest year.

Ken Filippini
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Ken

THE ELEGANCE OF CHANTILLY

By Diane Gary

The Chantilly glassware pattern has been a passion of mine for a long time. My mother selected Chantilly as her wedding crystal when she was married in 1940, so I guess that this passion is an inherited trait. She loved it, used it, and talked about it, so I grew up knowing all about Chantilly. The console bowl and the 2-lite Martha candlesticks were always on our dining room table, and these continue to be two of my favorite pieces.

Chantilly is a very delicate, elegant, unique, and romantic etching, being full of curves and beautiful flowers. The etching was designed as a companion to the very popular sterling flatware pattern called Chantilly that was produced by Gorham Sterling. The etching consists of large double scrolls running parallel to the rim of the goblet or plate while framing an arrangement of pretty flowers. One variation of the etching is found on the 1495 Round handled plate displaying multiple scrolls radiating from the center of the plate to form a repeated heart design.



This is also an etching that poses several questions that I will address throughout the article, not always providing the answers.

The first reference to the Chantilly etching was 1936. A Chantilly etching plate for the 3080 stemware line has been found dated 1936. Also, the 3138 "lady leg" stem first appeared about this same time, also engraved with Chantilly. Neither of these lines ever appeared in any Cambridge catalog and their existence was very short lived. Both of these stem lines are very elusive. Thus, putting together a complete collection of stemware from either of these two lines would prove very difficult. Over the years, I have managed to obtain a goblet from each of these lines.



"Lady Leg" stem

Arthur Bennett applied for a patent in 1938, but the patent was for the 3600 stem only, not the etching design. The first publication that included information about the new Chantilly etching was the *Crockery & Glass Journal* in February of 1939. The Chantilly etching first appeared in the 1940 catalog on the 3600 and the 3625 stem lines. This raises the first two questions. Why did Cambridge create two nearly identical stems for the same etching, and why is Chantilly the only etching to appear on these stems? The 3600 and the 3625 lines consist of the same stem with bowls that are nearly identical in shape. The only difference is the bowl of the 3625 stem is more slender than 3600. This is the only situation within Cambridge where this occurs.



3600 and 3625 stems

The other stem lines on which Chantilly appears are the 3775 line, introduced in 1942, and the 3779 line introduced in late 1949. All four lines

contain all of the various stemmed pieces and putting together a complete set would be relatively easy. In addition to these complete lines there are other stemware lines in which a very limited number of items have been found with the Chantilly etching. These include the 7801 cocktail, footed ice tea, and footed tumbler; the 7966 tulip shaped sherry, and the 3109 hollow stem champagne.



Cambridge made many very beautiful stems but, in my opinion, the stems on which Chantilly etching is found are some of the least attractive. I adore the Regency stem. I find this stem to be the most delicate and beautiful stem that Cambridge produced. In my ideal world I would be able to find Chantilly etched onto this stem. This brings me to my third question. Why are Portia and Diane the only two etchings found on the Regency stemware line?

I have recently expanded my Cambridge collection to include the 3011 Statuesque stems. Again, the question why are Gloria, Apple Blossom, Diane, Vichy and Rose Point the only etchings to appear on this line? Why does the Chantilly etching not adorn the nude stems?

The Chantilly etching can be found on two dinnerware lines. The Martha line was produced from 1938 to the mid forties. The Corinth line replaced it and was produced from 1949 until the factory ceased production in 1954. The dinnerware consisted of the dinner plate, dessert plate, salad plate, bread and butter plate, and the cup and saucer. As a collector trying to find Martha dinner plates with little success, it is important to remember the trends of the forties. Luncheon plates were frequently selected by brides to use at various social functions. As a result, the dinner plates are difficult to find while there seems to be an endless supply of the luncheon plates. At the evening meal luncheon plates became the dessert plates, accompanying a china pattern making for a very elegant and formal dining room setting.

Chantilly was also etched on two other lines produced by Cambridge; Gadroon and Pristine. But the items in these lines consist of candy boxes, vases, candlesticks, hurricanes, decanter sets, and water jugs. There are no dinnerware or stemware items produced in either of these lines.

Cambridge is famous for its beautiful colored glass. Unfortunately, the only known color possessing the Chantilly etching is ebony with the etching being gold encrusted. This raises my fourth question. Why was the Chantilly etching limited to only crystal and ebony while the other

THE ELEGANCE OF CHANTILLY - continued

popular Cambridge etchings appear on a variety of different colors?

The Cambridge Glass Company and Farber Brothers had a close working relationship. Farber Brothers would purchase items from the Cambridge Glass Company, and insert them into their various chrome holders. The majority of these items were made of colored glass. Although the Chantilly etching is the most widely available etching to appear on Farber, the etching is only found on crystal items. Mark Nye has included a complete listing of the Farber Brothers items with the Cambridge inserts in the front of the "Chantilly" etching book. This is a wonderful reference.



Likewise, the Wallace Sterling Company purchased glassware from the Cambridge Glass Company. They, too, would purchase inserts from Cambridge to insert into pieces such as compots and drinking vessels, and adorn other Cambridge items with feet, finials, and bands. There are probably more pieces of Chantilly embellished with sterling accents than any other pattern in the Cambridge line. This makes an ideal area for collecting. I know at least one person that collects Chantilly only with sterling silver adornment.



For the beginning collector, Chantilly is relatively easy to find, a wonderful accompaniment to the Chantilly flatware, and considerably less expensive than Rose Point. For these reasons, there are an increasing number of new Chantilly collectors building very nice collections, and long time collectors looking for that ever elusive and rare piece.



I treasure my collection, and am so glad that my mother selected the Cambridge crystal embellished with Chantilly.



ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt

I didn't realize that the cold and snow affects email but it must. So far this winter, I have received very little correspondence from the membership.

After looking at the auction photos, we should have another record breaking auction. I saw a few items that I hope to try to add to my collection.

One member did write and wonders why you see Crown Tuscan items with black foot but do not see Crown with any other colored feet. Why not red or green? You can find items in Crown with red or green enamel line decorations. Has anyone seen any Crown items with feet or stems in any color other than black? I am excluding the nude stems with the various colored bowls on Crown Tuscan.

It is time to turn our attention to flower frogs.

Why haven't we seen more of the one and two bun oriental figures in opaque colors? I know of one or two in Ivory and one in Jade. Where are the rest of them? Has anyone seen an oriental lady in Helio?

What about the Turtle? We know of it in Crown Tuscan, Crystal and Ebony. I have also seen a turtle in dark green. Are there other colors out there?

We can find the 9 1/2" (512) rose lady, the 8 1/2" (509) two-kid, the 8 1/2" (518) and 13" (513) draped lady in Ivory but only the 8 1/2" draped lady in Crown Tuscan. WHY?

Why are there two sizes for the draped lady (512 & 518) , two sizes for bashful charlotte (1114 & 1115) and two sizes for the heron (1136 & 1111) and only one size for the rose lady, Mandolin Lady, eagle, blue jay, sea gull, two-kid, bird on the stump and melon boy?

Speaking of Bird on the Stump and Melon Boy, has anyone seen proof that these are Cambridge? Does anyone have catalogue proof that Cambridge made them?

And now one of the biggest questions of all. Why did Cambridge choose the colors they did to produce the flower frogs in? Where are the Smoke, Milk or Ebony frogs? Wouldn't they be beautiful in Carmen, Royal Blue and Amethyst? I would love to have one in Avocado, Violet or Windsor Blue. Could you see the Topaz one glowing under the right light? So as you can see from the list, we have a lot as far as flower frogs go but we are missing lots more.....where are they?

I know our questions should be about Cambridge Glass but every now and then, we need something to put a smile on our face. I have a few questions that should do just that.

Why do we press harder on a remote control when we know the batteries are almost dead?

Why does Superman stop bullets with his chest, but ducks when you throw a revolver at him?

Why do banks charge a fee on 'insufficient funds' when they already know there is not enough money?

So if these didn't put a smile on your face, I don't know what will.....maybe a Windsor Blue two-kid flower frog?

Rich Bennett and Frank Wollenhaupt enjoyed pizza for lunch in the Museum dining room in the off season.



Cambridge Glass Company Sold From: *The American Flint. Official Magazine of the American Flint Glass Workers' Union of North America.* Volume XXXXIII, No. 10, September 1954, Toledo, Ohio. pp.4-5

Contributed by George Fogg

The Cambridge Glass Company located in Cambridge, Ohio, one of the leading producers of fine Handmade Blown and Pressed Glassware, has been sold to Akron industrialist, Sidney L. Albert, according to a recent announcement received by the International Office of the union. It is our understanding that Mr. Albert is the owner of 26 other factories, but that the plant at Cambridge is his first venture into the glassware field.

The origin of the present company, as old timers of the industry will recall, was tied in with the National Glass Company, an all embracing combination of glassware factories that existed for a brief time at the turn of the century. The only new factory erected by the company was the present plant at Cambridge.

The Cambridge Glass Company was incorporated in 1901 as an operating corporation for National Glass. The late Arthur J. Bennett was called from New York to guide its destinies as president. Early in 1902, the first piece of glassware was produced in the new plant. It was a jug or pitcher and was gold encrusted. It was to be an appropriate forerunner of the beautiful glassware that the company was to turn out in the years that followed.

Arthur Bennett was not a glass manufacturer by training or by experience. He had been a buyer and importer of china and glass. He soon, however, proved his ability in the production field. Aided by many of the finest glass workers in the world, the company made rapid strides until the panic of 1907 which resulted in financial difficulties for National Glass. It eventually went into bankruptcy. For three years the position and future of the Cambridge Glass factory was uncertain.

Courageously, Mr. Bennett continued operations with the future of the plant always in doubt, but the operating company, of which he was the head, carried on. In the scrambled financial struggle of the National Glass Company it appeared at one time that the Cambridge Glass Company would lose its factory. Bennett went to Byesville, Ohio, three miles from Cambridge, and with the assistance of the townspeople got control of a small plant there. It was a far cry from the then new plant at Cambridge, but here at least the company was safe from the financial alarms surrounding the dying days of the National Glass Company.

After a long drawn out fight with the receivers and bond holders of the National Glass Company, an arrangement was made whereby Mr. Bennett purchased the factory and its equipment. When the first

piece of ware was produced in 1902, the entire production capacity of the plant was wrapped up in one fourteen pot furnace. The plant, however, continued to grow and prosper until, in the years that followed, three furnaces were in operation. During the years of World War II and those that immediately followed more than 600 workers, all members of the American Flint Glass Workers' Union, were employed there.

The beautiful high quality handmade table and art glassware, vases, candelabra, plain, deep etched or gold encrusted, was sold in leading glassware markets. Today they beautify many an American home. The courage Arthur J. Bennett demonstrated during the early days of the Cambridge Glass Company was to be reflected in the beauty of Cambridge glass. A large factor in the present Cambridge situation which led to the sale of the company was competition from low wage countries abroad, which has taken over a large share of the domestic market. The union and the industry have fought long and hard for protection, and only recently were notified that their petition for needed relief was denied by President Eisenhower.

As this report is made to the trade, the fires have been turned out in the furnaces. It is hoped, however, that the Sidney L. Albert Company will put forth every effort to operate the plant and maintain the traditions of the company's founder. In addition to fine glassware, the plant in the city of Cambridge has produced a long line of fine trade unionists. Their names and deeds are written in the proud history of the American Flint Glass Workers' Union of North America. Present Flint locals functioning in Cambridge are Local Union No. 74, embracing the Hot Metal and Cutting Departments, Local Union No. 89, composed of mould makers and machinists and Local Union No. 502, Miscellaneous Division employees.

The Cambridge Glass Factory



Winter at the Museum - by Cindy Arent

The annual cleaning of the glassware and museum interior began as we closed the door after our last tour group of 2008. As we finished the first showcase, a group of visitors knocked on the door and were very disappointed because we were closed for the season. They were very interested and really wanted to see the museum so we invited them in. Even though they were only able to see a small part of the display area, they left with membership information, a few back issues of the Crystal Ball and a museum brochure. Future members of NCC.....we hope!

NCC volunteers could be found at the museum working every weekend and many week days. We are so fortunate to have what I call our "Dream Team" of volunteers working with such dedication and enthusiasm. Not only have we had members from the Cambridge area, but also from Michigan, Dayton, Columbus and Akron Ohio.

As I write this article on January 30, all of the showcases and glassware have been cleaned. In addition, Bill and Cindy Alexander of Michigan drove to Cambridge in snowy weather on January 17th to pick up their swan collection from their 2008 Sample Room display. Also helping from out of the area that day was: Squeek and Dorothy Rieker from Columbus, Ohio and Jack and Elaine Thompson from Akron, Ohio.

The following weekend, Larry and Susan Everett and Frank and Vicki Wollenhaupt arrived in a little better weather. Larry and Susan brought the first boxes of their Rose Point collection that will be part of an interactive display in the Member's Room. They also helped with the cleaning and I'm happy to report that Frank was the bravest volunteer I have ever witnessed. He could climb a ladder holding a punch bowl, several cups AND the under plate! Also that day, Rich Bennett was packing and moving his collection that was featured in the 2008 Member's Room. Rich will display his fantastic Cambridge vase collection in the 2009 Sample Room.

Locally, we have two new volunteers cleaning glassware this year. Marybelle Teters and Janice Hughes, who were both heavily involved in the operations of the first NCC museum, have been helping out tremendously. And talk about experience; just ask them about the 3011 showcase! We are excited to have them again!

Museum employees, Betty Sivard and Sandi Rohrbough have volunteered a tremendous amount of time this winter. Day after day they arrived to do what ever was on the agenda to be accomplished. Thank you Betty and Sandi!

As you are reading this article, you are probably wondering, where was Carl Beynon? The answer to that question is that he was EVERYWHERE; in the walls, ceiling, electrical boxes and even on top of the showcases working on lighting. Thank you Carl!!!

The three feature rooms at the museum are a work in progress at this point and you will read about them in the next issue of the Crystal Ball.

New in the John W. and Edna McManus Shepard Education Center for 2009 will be a display of original Cambridge Glass Company patents. Also featured will be the "How Can You Tell It's Cambridge Glass?" case. Think back in time when you first got addicted to Cambridge Glass without really knowing what to look for. I remember searching for the 3400 Line design, keyhole and anything Crown Tuscan. The new display features basic shapes, etchings, stems and colors and was designed to stimulate new Cambridge Glass Collectors. Many times when museum visitors have finished

their tour, they want a "Cambridge 101" crash course on what they can look for in their travels. We can now point to this display with some key, easier to find pieces, hope they will remember the basics and start a Cambridge collection of their own!

The list of Museum January Volunteers is on page 16 of this issue. A special "Thank You" to all of them for taking their time to help keep the museum in excellent condition. There are still many projects to complete, but after our February work sessions are finished, we will be ready to open for the 2009 season.

Finally, a special "THANK YOU" to you, the members of NCC for your support of our efforts. We could not forge ahead without you!

The museum will be open on Friday and Saturday of the NCC auction weekend. We hope to see you then!



This group of volunteers worked at the museum on January 24th. They were: (Ladder) Susan Everett and Cindy Arent: Standing – Vicki Wollenhaupt, Sally Slattery, Larry Everett, Carl Beynon, Sandi Rohrbough, Betty Sivard: Kneeling – Marybelle Teters, Rich Bennett and Sharon Miller. Absent from the photo were Joe Miller, Janice Hughes and Frank Wollenhaupt who took the photo.



Pyramid of Volunteers –This group is enjoying their afternoon snack of chocolate chip cookies courtesy of Jack and Elaine Thompson. They are top dog Carl Beynon; (standing) Betty Sivard, Janice Hughes, Elaine Thompson, Dorothy Rieker, Squeek Rieker, Jack Thompson, (kneeling) Sandi Rohrbough, Rich Bennett, Bill Alexander, Cindy Alexander and Kay Marchant. Absent from photo – Judy Momirov and Cindy Arent

Greetings from eBay land! Please forward interesting news to me at: heartlamps@sbcglobal.net.

Rose Point

A magnificent 12" Crown Tuscan urn lamp with cover, GE Rose Point with the words "Cambridge Rose Point" on the side sold for \$650 on Feb 1st. These lamps were designed to be used by retailers in their sales rooms. Two extraordinary Rose Point comports with Wallace sterling pierced Rose Point trim sold on Jan 26th for \$159.28.



Nudes

A pair of crown Tuscan 3011 9" candlesticks sold on Feb 3rd for a mere \$251.99. A lovely nude comport with Royal Blue top brought \$178.20 on Jan 24th. A really neat find, an 11" nude bud vase with Carmen vase sold for \$234.49. It had a slight damage at the top opening, but put it on the top shelf and no one will know!

Flower Frogs

An 8 1/2" Emerald Rose Lady ended at \$128.49 on Jan 21st. The next day a Lt. Emerald Draped Lady reached \$124.49.

Miscellaneous

A rare (and I mean rare) #400 ball bottom 10" vase with Elaine etching brought only \$229.49. On Feb 3rd a Pink Cleo water set (pitcher, round 2 handled tray and 6 tumblers (3 with rim damage) brought \$260. Also in Pink Cleo two tumblers on a small 2 section tray reached \$76.00 on Jan 25th. There were many more Cleo pieces that I did not mention, some unique, that found new homes this month. A lovely Rubina covered 9" candy only managed \$158.49 on Jan 24th. A scarce 12" Primrose stick vase reached \$41 on Jan 25th. A pair of 2-lite keyhole candlesticks in rarely seen Royal Blue was hammered down at \$125 on Jan 25th. A scarce Royal Blue 3" swan only managed \$70.90 on Jan 28th and yes, it was signed "Triangle C". A 1309 5" Crown Tuscan vase with a really nice Charleton décor sold for \$56.22 on Feb 4th. On Jan 31st a pair of Lion bookends (advertised as New Martinsville, but we know better) ended at \$129.17. As you can see there were some bargains out there!



Smoker's items

There were several smokers' items this month, including a #1066 Royal Blue cigarette holder with ashtray foot that managed \$115.50. A Royal Blue combo match and cigarette holder with a clear foot ended at \$102.50. And lastly a Royal Blue footed ash tray that sold for \$159.26. All three of these items were sold on Feb 1st. Happy hunting!



Jugs, Jugs, Everywhere (aka Cambridge Ball Jugs)

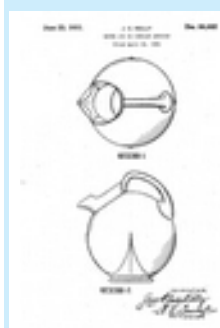
By Jeannie and Freeman Moore

People have asked me why I collect “ball jugs.” Well why not! Some people collect Nudes, Flying Ladies, Ivy Balls, different etchings and lamps (yes Larry). They come in all kinds of colors, etchings, cuttings and treatments. There are 80 ounce ball jugs and 64 ounce ball jugs. But the one ball jug that got me started in collecting is not even Cambridge. It is a pottery ball jug and my parents received it for a wedding present. Today that ball jug is 64 years old. I would like to say that I have that jug but my sister has it. But I do have one that looks just like it. Growing up there was always Kool-Aid in it.

We were asked if there are any special stories that we would share. I guess each one has a story to tell, but the stories are about the friends that pointed them out. Lynn Welker always asks if I already have a particular ball jug. Cindy and Rick Jones found one for us at the White Plains show one year, met us at the door and directed Freeman to it. David and Linda Adams had the Amber GE Diane at the NDGA show but we didn't have room to bring it back home. I already bought one jug at the show, and the airline would only allow so much carry



on. So they brought it to another show where we purchased it. We were at the Tulsa show where I was pulled out of a booth by one of the dealers and escorted to another booth where a Heatherbloom Jug was purchased. There was the time I had just finished looking at one of the Cambridge books and told Freeman that I would love to have the ball jug with the Moreno rock cut. I was reading my email and there was an email from a Fostoria dealer, directing me to a listing on Ebay. There it was, listed under “other”, the Moreno ball jug. Another ball jug was added to the collection with the help from a friend. Our extended Cambridge family is always on the look out for me, so the stories are about our friends and family.



My hunt is for the 3400/38 80 oz. ball pitcher, which was patented in 1931. You see the characteristic points of the 3400 line in the ball jugs. Look at the ball jug from the bottom view and you'll easily see the four points making a square pattern. On the older ball jugs, the patent number is embossed in the bottom edge of the pitcher. The next time you pick up a ball jug, feel around the base for the patent number.



You can expect to find it in all the major etchings: Apple Blossom, Blossom Time, Chantilly, Diane, Elaine, Firenze, Gloria, Lorna, Rose Point, Portia, Wildflower and Valencia. Is there a Minerva ball jug out there? Chintz is known on Crown Tuscan but unknown on crystal. The etchings could be plain, gold edged around the ice-lip, handle and base, or gold encrusted.



What about colors? You should be able to find ball jugs in nearly every color. Colored ball jugs can be plain or decorated just like the crystal ones. For example, consider the Diane gold encrusted etching on an amber ball jug. It seems that most ball jugs have crystal handles, but you can find ball jugs with the handle in the matching color. For example, a Carmen ball jug could have a crystal handle or Carmen handle. An interesting combination is to have a crystal ball jug with ebony handle, next to an ebony ball jug with crystal handle.

Other types of decorations include the Varsity Sports Line, Polo Game, and Silver decoration. Apple Blossom on ebony with white silver is a particularly attractive ball jug. Any ball jug decorated with silver overlay is a nice addition to the collection. You can look for colored ball jugs with silver overlay. You might be able to find accompanying pieces such as tumblers, or matching ice bucket.

Have you ever looked at the variations among ball jugs? The shape is pretty much the same. The handles seem to be unique to each ball jug. Some are rounded, some are flat, and some are a bit higher. I'm thinking that it's the signature of the workers who applied the handles. The mould was reworked by enlarging the opening to the ball jug and removing the patent number from the base. These later versions are easier to reach inside and clean.



It seems that Crown Tuscan was only used for the 64 oz ball jug. Similarly, the aero-optic ball jug (3134/38) was not made in the 80 oz size.

Jugs, Jugs, Everywhere (aka Cambridge Ball Jugs) - continued

Cuttings were done by Cambridge, Lotus and possibly others. Achilles is a very distinctive cutting and displays well. The Laurel Wreath cutting is simple, and elegant. Lucia is also an attractive cutting.



The Mt Vernon ball jug was introduced in 1939 as Mt Vernon item 95. When you look at it, you can see it has hints of the distinctive “points” of the 3400 line. I include it with the collection of 80 oz ball jugs.

Similarly, the Caprice #183 80 oz ball jug should be included in any discussion of 80 oz ball jugs. These can be found in colors as well as with the alpine treatment. The Caprice ball jug does not have the 3400 style points.

As you have seen in the pictures, I am the proud owner of 98 different ball jugs. I am looking for a Candlelight etched or cut (either would be nice to have), Daffodil and Minerva. The hunt is still on. You never know when or where one might turn up.

Where do we display them? Freeman built shelves around the ceiling in the living room and we have 3 display cabinets that have tiered shelving on top of them. All of the ball jugs are displayed in the living and dining room.

For additional information, go back and read the series of articles written by Mark Nye on Cambridge Jugs, starting in issue No. 137 - September 1984. The articles are reprinted in the Members Only section of the website - www.cambridgeglass.org - under “Crystal Ball Articles - 1984”.



POSTCARDS FEATURING CAMBRIDGE GLASS

by David Ray

In November, 2008 the NCC Board of Directors approved a postcard fundraising project. With the expert help of Indexx (the company who prints the Crystal Ball) and Mike Neilson, who took the photos, I am pleased to announce NCC will have two top quality postcards available at the March Quarterly Meeting & Auction. The postcards will sell for \$1 each. During the first run, a total of 200 of each postcard was printed. In the future, we hope to add more postcard options. The actual size of the postcard is 6" x 4.25".



Study Group Reports

Study Group #17

The Columbus Wildflowers

On Thursday, December 4th, the Wildflowers held our annual Christmas Party / Potluck / Robber Gift Exchange at the new home of Rose MacConkey in Northwest Columbus. We made out like bandits, because Rose's new residence at Trillium Place hosted a full course dinner for her and her guests to welcome her as a new resident.



Rose MacConkey hosts the Wildflowers Christmas Party

After a delicious meal with all the trimmings, we moved to the party room and Rose presented a humorous Christmas program which included three Christmas readings followed by some very competitive Christmas contests. Rose read "Forrest Gump Goes to Heaven" then we played Christmas Bingo, where Bill Lyle won a Christmas throw pillow. Rose read "The Story of Two Hunters" and we passed around an old fashioned Christmas stocking filled with 15 items, which everyone had 30 seconds to feel and then try to name. Linda Roberts won with the most items right and got to keep the stocking. And, the last story was "Children in Church" then everyone had to search the room to try and find 30 hidden silver Christmas ornaments. Linda Roberts and David Ray tied with the most found and got to keep the ornaments.

We discussed a few quick things about the Wildflowers display at Penny Court and having a community presence, but skipped having a long meeting so we could get right to our rowdy "Robber Gift Exchange" and although it started out nicely, some people had been waiting all year to steal from the person who stole from them last year! When everyone finally ended up with a gift, we all opened wonderful Cambridge items including: a Crown Tuscan 3-part Covered Candy; Pink Ice Bucket with Tulip etch; six Amber Georgian Tumblers; a pair of Crystal #3121 Martha Candlesticks; a Pink Decagon Bonbon with underplate; Cream and Sugar Etched Wildflower; a Rose Point Mayo with underplate and a Pristine Relish etched Daffodil.

Our evening concluded with an exciting Show and Tell of items which included: a rare form of Trumpet Vase in Ivory with an etched gold ring at the top; an Amber #1242 Vase; Royal Blue #3400 small Decanter with Barrel Tumblers; a Carmen #3400 Salt and Pepper with Crystal feet; a Cambridge Square Bowl in Carmen; a #402 Amber 12" Vase with Bird and Cherries etch #717 with a #524-Betty rim etch; and a Crystal Horn of Plenty two light Candlestick.

We all had a wonderful time of friendship, fun and glass, and our January meeting will be the second Thursday, January 9th at the home of David Ray with a topic of "Items from the Reopen Period." Our meeting adjourned at 10:15 pm.

The Wildflowers wish everyone a Very Happy New Year, and new members in the Columbus, Ohio area are always welcome and can contact either Linda Roberts at lrobert2@columbus.rr.com or Barbara Wyrick at bwyr@ee.net

—respectfully submitted by Barbara Wyrick, Secretary



Show & Tell items at Wildflowers Christmas party

Study Group #17

The Columbus Wildflowers

On Thursday, January 8, 2009, the Wildflowers met at the home of David Ray. After some great refreshments, we were all eyeing the Show and Tell table, so we started our meeting there. This month we had some wonderful finds including: an ornate, tall Ebony Lamp with Gold Encrusted Peacock design (including the Butterflies on the back); an extremely unusual Rose Point Mayo and Underplate, where the Rose Point etching had been completely mirrored, (and we discussed how that could have been done, and if it could possibly be Platinum); a Pink three-lite Candlestick with Marjorie etch; Pristine Comport with Broadmoor cutting; an early Pink ruffle top Vase etched Wildflower; a Crown Tuscan #1066 Comport; an unusual, full Cambridge Arms set-all trimmed in Gold; a #628 Pink Candlestick with heavy #727 Gold Pattern; a Pink Celery with Silkscreened Gold flowers; a pair of #627 Amber Candlesticks; a Crystal handled Urn with Silver Overlay design; and an original 1958 Cambridge price list which fit right in with our topic of "The Reopen Period."

After a short business meeting, we began our program. David presented to us a wonderfully researched handout, and had many examples (to which the Wildflowers added), of items Cambridge produced during the Reopened Years of 1955 to 1958. Sidney Albert had purchased and reopened the company in March of 1955, under the name The Cambridge Company; however, we noted on the original price list, it was still called Cambridge Glass Company. It later sold to Morrison Industries of Canada in June of 1956, filed for bankruptcy in July of 1958, and ceased production in December of '58, but continued to fill existing orders until November of 1960 when Imperial Glass agreed to purchase the manufacturing assets.

Contrary to what it might seem, during those years, there were

Study Group Reports-continued

several new colors introduced, old color formulations were modified, and new decorations were also introduced. The four new colors were Smoke (1955); Sunset (1955); Mardi Gras (1957); and Violet. (Pink, Pistachio and Amber were all reformulated).

New decorations were also brought onto the scene including “Crackle” applied to Carmen, Pink, Mandarin Gold, Moonlight Blue, Pistachio and Smoke; as well as Platinum Trim Bands and Encrusting, and “Controlled Bubbles” which we had not seen or had any example of. We did compare five of the #1528 (bowling pin) Vases, and the Pink Crackle next to two with the Lion etch, one Moonlight Blue with Starburst cutting and one Smoke with Star cutting, seemed a bit less wide at both top and bottom, and the glass seemed a little thicker. Crackle was only made during the reopen period, so things like the Carmen Crackle Nude Stem were all made during that period. Smoke Crackle is the most common color, and Moonlight Blue Crackle, the most uncommon (we had an example of a straight sided Tumbler). We discussed that some say the crackle process involved cold water and others say it was done by cool air, and that would be a good question at the former worker’s get-together at convention.

New cuttings introduced during the period were Anniversary, Blue Danube, Buttercup, Charm, Charmaine, Crown, Crown Prince, Elite, Fascination, Flight, Formal, Jo-Ann, Lancelot, Maytime, Old English, Old Master, Orion, Radiant Rose, Roses, Spring, Starburst, Starlight, Tomorrow, Vogue, and Wedding Rings. New etchings were: Lace, Leaf, Lion, Mimosa, Moon, Paisley, Silver Leaves, Stars, Today, and Woodland. The only three previous etchings still in use were Chantilly, Rose Point and Wildflower.

And, some of the gold and platinum decorations were added to previous lines and called by different names, such as a Platinum band on Square was called “Triumph.”

We looked at many examples, which David had divided into Violet, Sunset, Mardi Gras and Smoke. Sunset is often confused with Rubina, but the formulas are very different. We had Sunset blown Tumblers in various sizes, and the color always comes out the same (Rubina comes out of the mold greenish brown to red and the refiring fires in the blue, whereas Sunset starts out blue and fires in the red at the bottom and always a red rim at the top, which they also hit with fire). Sunset is usually seen in blown Tumblers; however, there are other pieces. We knew of no blown Rubina.

Mardi Gras is sometimes hard to figure out if you were to see it in a mall. The best way is to learn the shapes, which are more freeform than most other Cambridge. Windsor Blue flecks are used for Blue Cloud, and Milk glass for White Rain (and we had 2 sizes on Simplicity stems).

Violet, which looks almost like Helio, seemed just a little grayer, with not as much purple. We studied an Everglades Vase in Violet with the Sunflower pattern and compared it to an earlier Ebony

one. On the Violet Vase, the top had been changed from a geometric rectangular opening to a round one and some pattern had been added, so the mold had been modified. Jenny Lind was also remade in Violet (we had a ruffle edge footed bowl).

Our last new color was Smoke. We had a Smoke Georgian Sherbet, and if you see a Carmen Georgian (the only dark color made in the Reopen Period), there is no way to tell if it was made in the 30’s or reopen period, but if it is a Smoke Georgian, you know it is from the Reopen Period. We also had examples of a Smoke vase with Gold encrusted Moon, one with Stars, and a Square base with Wedding Rings cutting.



The final thing we looked at was a comparison of reformulated colors. The reopen Amber on a Jenny Lind piece seemed much darker and richer than the earlier Amber. The later Pistachio also seemed a bit darker than the softer 30’s color, and in summer humidity, sometimes gets a greasy feeling.

We saw no major Pink difference. And, our final example was Carmen on the Sonata stem.

The meeting was extremely informative, and I think we were all surprised at the vast range of items, shapes and colors that were introduced and produced in the Reopen Period. Our conclusion was that Cambridge Glass was still making A LOT of different things in that time period; they were just making less quantity.

Our next meeting will be on February 5th at the home of Linda and Bryan Roberts. New members in the Columbus, Ohio area are always welcome and can contact either Linda Roberts at lrobert2@columbus.rr.com or Barbara Wyrick at bwyr@ee.net. — respectfully submitted by Barbara Wyrick, Secretary



ONCE UPON A TIME IN A TOWNHOUSE

By Tarzan Deel

As with any story you must have a background or setting for the story. In this case it's a 3 floor townhouse with a finished basement about 560 sq. ft. per floor. Have you ever wondered what would happen in your home if a pipe burst or a tub overflowed on the top floor, well I found out. This is the story of what happen, the emails I sent to friends and family and most importantly how I dealt with the entire situation.

During this time I have been taking a class online which takes about 15 hours a week, this is for my Project Management Professional (PMP) certification. I also arranged for a medical procedure to take place on Halloween (appropriately) the week before the incident. As any good story starts — Once upon a time in Stephens City, VA (September 22 2008) I went to work at my usual time 4 AM, upon my return my neighbor (Mark) came out and said I should check my basement as he was seeing a little water coming through.

FIRST EMAIL TO EVERYONE

Hi,

I am sure that you remember a couple of years ago I had a neighbor who blew up his house and the mess that caused. Well I returned home on Monday and was intercepted by my next door neighbor Mark and he said that he had some water trickling into his house and I should probably check the basement. When I opened the door to my horror I saw water everywhere, it was just pouring from the ceiling in the kitchen and living room, so I ran down the steps after dodging parts of the now fallen ceiling to turn off the water. The water in the basement was worse, it was pouring into the utility room and the family room (where the ceiling had also fallen), and I tried to turn off the water at the master valve, which just kept turning. I ran through the old saying “lefty loose righty tighty” and still nothing. I ran back upstairs (the only dry spot at the time) and went outside and had Mark bring his pliers and turned off the water at the meter.

I called the insurance company, and got the ok to call ServiceMaster to come out and start bailing me out. Also I started the claims process, names of the POC and adjuster and so on. The service master people arrived shortly and proceeded to start sucking the water out. I tried to find some documents and found a room after 9pm.

It brought back lots of memories and none of them particularly good. Memories of JD, Mary Martha, Willard and two dear glass friends who just passed were suddenly quite fresh and painful – a fitful night.

Tuesday I stayed to talk to the adjuster, get the crew busy on getting the place bailed out and remove more important stuff. I even answered an email or two. Internet worked but phone was gone. Power worked for some things like the fridge and freezer and some lights on standing lamps. No overheads because water was in the fixtures. I had turned off the AC when I walked in on Monday because I did not want to blow it up. I have a 16X12 deck off the living room it was full of the stuff from the living room that was just standing around. Lots of minor miracles occurred, such as I had a small table in front

of my winged back chair, full of glass, when the ceiling fell it split in two swinging just out of reach on both sides, the table was untouched and so was the large display case where the ceiling was hanging. A card table where I had been assembling glass to be packed up for a display was also missed by another section which landed between the card table and the coffee table (also full). This is probably why the memories were so strong.

No room was untouched by the mess, the restoration people say it will be about 2 months but the clean-up has to finish first. They will have to totally pack me out in order to do anything and determine what is lost. I know I have lost all 10 bookcases and most of my reference books that were in the house. We'll see what can be salvaged. Most of the display cases will be fine it seems but the rest of the furniture looks to be in bad shape.

The good news is that the insurance will cover everything, thank God for fine arts and full replacement riders. We found a Cambridge sign in the living room; I have no clue where I had it squirreled away but its ok. Photos show some of the stuff move to the deck but this was early eventually the deck filled up. They had until Thursday to pack up everything outside because of the rain that was due that day.

I returned to work Wednesday and the cleanup will continue through next week.

More later,

Tarzan

(From the Editor - this is the First Installment of Tarzan's ordeal. Over the next several months, the story of "Once Upon a Time in a Townhouse" will continue.)



CAMBRIDGE GLASS RECENT FINDS

Contributed by Jennifer Gamen, Dearborn, Michigan

It's been sad to see the news stories about the financially troubled Wedgwood China Company, but it made me remember this little piece that stands in my Cambridge (not china cabinet, but...) "glass cabinet". It is an early Cambridge marmalade jar and lid, etched with the relatively unseen pattern "Wedgwood." If you look about in the NCC museum, there is at least one piece of Cambridge Wedgwood on display. This delicate piece was a treasure found at a yard sale; the previous owner had been using it to root plants in water, as was evidenced by interior stains! I was so happy to identify it and it was a thrill to learn it was Cambridge. Just a reminder to keep your eyes open wherever you are for that next great Cambridge find.



Cambridge, OH, has a new Bed & Breakfast simply called '1511 Clairmont', which is its street address in Cambridge. It is located close to the historic downtown shops and restaurants and near Cambridge City Park. The owner and innkeeper, Julie Fox, is a professional stained glass artist who has been busy adorning the 1915 guest house with lovely stained and beveled glass windows. She invites you to stay at the B&B during this year's annual convention and is offering a **Ladies Only Special** starting at just \$19.00 per night. See the details at www.1511Clairmont.com/CambridgeGlass.html or call Julie toll-free at (888) 524-5005.

CAMBRIDGE MOTEL & B&B INFORMATION

NCC Convention – June 24-28, 2009

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In Memoriam Jeanne H. Coleman

We received word that long-time NCC member Jeanne Coleman passed away on January 11, after a long illness. She was 75. Jeanne was member #4901 and resided for the past 47 years with her husband (and fellow NCC member) Clyde, in Jonesboro, Arkansas. The Colemans met at work at South Western Bell and were married a sensational 53 years. They raised three daughters: Jo Ann of Little Rock AK, Kaki of San Francisco CA and Sharon of Seattle WA; and one grandson.

Jeanne was active in her community and volunteered at First United Methodist of Jonesboro, the Girl Scouts, and the American Red Cross of North East Arkansas where she served as Chairman of the Board and a National Disaster Volunteer.

Her daughter Jo Ann told us: "The Cambridge Club and collecting glass meant a lot to her. We had many good hours hunting through flea markets and going to auctions to find the most beautiful things. She started collecting Cambridge because her grandmother had a set of Diane that was used every Sunday on the table. She used to laugh that she and her sister didn't break one piece, but her aunt and uncle had managed to chip or break every piece! So, she started collecting it. Then she moved on to Draped Ladies and, you know collectors of Cambridge, then it was everything else. Two years ago at the Arkansas Glasshoppers show, she and my Dad had a beautiful display of Crown Tuscan. In the past, they had a lovely display of Diane at the National Depression Glass Association Convention."

We thank Jo Ann and her family for these special remembrances of her Mom and valued Friend of Cambridge Glass. You will be missed, Jeanne.

**Thank you to our
January Museum Volunteers!**

Janice Hughes	Judy Momirov
Rich Bennett	Bill Alexander
Sandi Rohrbough	Cindy Alexander
Cindy Arent	Kay Marchant
Carl Beynon	Frank Wollenhaupt
Shirley Beynon	Vicki Wollenhaupt
Sally Slattery	Larry Everett
Betty Sivard	Susan Everett
Dorothy Rieker	Mike Arent
Squeek Rieker	Joe Miller
Jack Thompson	Sharon Miller
Elaine Thompson	Marybelle Teters

Dates to Remember

NCC Events
2009 NCC Auction
Saturday, March 7, 2009
2009 Convention
June 24-28, 2009

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

WE WANT YOUR SLIGHTLY USED GLASS!!

Do you have any Cambridge glass that is cracked or chipped and you don't quite know what to do with it. WELL....WE HAVE A SOLUTION FOR YOU.

Before you just throw out that slightly used piece of Cambridge glass please consider boxing it up and sending it to the Museum or bringing it with you the next time you visit Cambridge. The wonderful workers at the Museum are working on a project to recycle Cambridge glass to give it a new life. In particular they are looking for etched or decorated pieces. If you are unsure your items would be appropriate for the project, please email a list of your pieces to ncccrystalball@charter.net. Thank you so much for your help.

Glass Shows

March 14-15, 2009

Metroplex Depression & Elegant Glass Show
 Grapevine, TX
 Call: (817)875-6292
 Info: www.dfwglass.com

March 21-22, 2009

Heart of America DG Show & Sale
 Independence, Missouri
 Call: (816)373-3907
 E-mail: dkuhnert@comcast.net

March 21-22, 2009

Long Island DG Show & Sale
 Freeport, NY
 Call: (516)798-0492

March 28-29, 2009

Northeast Florida DG Show & Sale
 Jacksonville, FL
 Call: (904)268-5550

March 28-29, 2009

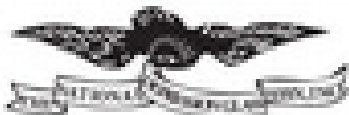
20-30-40'S DG Show & Sale
 Northlake, IL
 E-mail: 20-30-40-Glassociety@comcast.net
 Info: 20-30-40society.org

April 4, 2009

Nutmeg DG Show & Sale
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 Call: (860)643-5353
 E-mail: james.dwire@snet.net

April 25-26, 2009

Rocky Mountain DG Show & Sale
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Correction: This lamp was included in the article "Lamps, Lamps, Lamps" in the February Crystal Ball. The lamp was made by McKee, not Cambridge. Thank you to our Friends for clarification.



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Dealer Directory - \$24 for 12-months, size limited by box (see below). Includes listing on NCC website.

Remember...

When writing to these dealers, please include a self-addressed, stamped envelope.

The Elegant Glass Collectors' study group introduces a new fundraiser in support of the NCC. Inspired by the beautiful Cambridge glass swans, this high quality hand-crafted 22KT gold-plated swan is manufactured by the same domestic company responsible for the popular Baldwin brass Christmas ornaments. This is a beautiful ornament to adorn your holiday tree or mantle, a classy wedding or party favor for your special guests, and a great accent piece to your Cambridge swan collection. Each ornament is carefully packed in its own golden gift box- ready for gift giving or use.

\$25.00 each (+ \$5.00 shipping & handling); quantities are available. To order, please contact Bill Dufft at (610) 777-3869 or billnvon@aol.com.



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