



Cambridge Crystal Ball

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

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April 2012

AN AUCTION TO REMEMBER By Mike Hartman

When I decided to attend my first all Cambridge Glass Auction, I knew that it would be fun but I had no idea how amazing it would be.

Leaving Minnesota for Cambridge is always a thrilling feeling, for those who haven't been there; it's hard to put into words how special Cambridge can be. The rolling hills and historic town center, all add to its charm. My parents, Milo and Lynn traveled with me. It wasn't too hard talking them into going, being that my mom, Lynn is an avid collector of Cambridge glass, and my dad is always more than happy to get on a plane and head out of town.

Preparation for the auction start some eight months ahead of time, you may remember the call for auction consignments in the September 2011 Crystal Ball, and then there is the deciding on which lots to accept. Then there is the sorting and cataloging of all the glass, packing and unpacking, pictures being taken and loaded online for all to see. (Yes I read my Crystal Ball articles) All this hard work being done by happy volunteers so that on the first week-end in March we can come and enjoy what appears to be an effortless, fun filled auction. Thank-you Jack, Elaine, and Lynn for all the work you do in putting this together. And of course, there not alone, so thank-you to all the many volunteers who make the auction a success.

One of the fun things about being in Cambridge, especially when there's a special event going on, like the auction, is that you run into what I like to call Cambridge Glass Celebrities, C.G.C. for short. You know, the people we read about and see pictured in the Crystal Ball. The first day there, we are shopping at Penny Court Antique Mall and who should walk in but Rick Jones, the former president of NCC. Later that same day, while eating at a local restaurant Rich Bennett and his son walked in to dine. The next day, I called the museum to check on their special hours of operation during auction week-end and who should answer but Cindy Arent, who is always a pleasure to talk with. Touring the museum we were assisted by Betty Sivard and Sandy Rohrbough.

And of course all the C.G.C. come out for the auction, adding to the experience of being at the auction live. And one thing about running into C.G.C. is that they are super friendly, willing to talk, and extremely happy to see new faces at the auction.

The auction week-end events start on Friday night with the Quarterly meeting. This meeting is kept brief, pretty much takes care of the legalities of being a non-profit organization. Before the meeting starts you are able to preview the auction glass, and who should be helping but C.G.C.

The real fun on Friday night starts with the presentation that is given by Lynn Welker. Lynn's knowledge and expertise is truly amazing. As he talks about the auction items, there are some that you would

like to know more about, ones that you are personally interested in, but at the same time you would have the feeling of, oh no, don't talk it up too much, hoping no one else noticed that special lot. Prior to Lynn's presentation on the auctions lots, there was a show in tell, one of the interesting items brought in was an early forest green turtle frog that had a truly amazing deep rich color.

On Saturday, the auction starts at 10:00 am with a preview of the lots taking place an hour before, and as you can guess even more C.G.C.

The room is filled with a sense of excitement and anticipation for the day's events. The auction is handled by a professional team of auctioneers. They did a fine job and

had a nice way of enlivening the audience throughout the day. It was encouraged to just bid, bid, keep bidding, not to seek advice from ones partner. The auctioneers kind tone and friendly banter added to the enjoyment of the day and made the time go by quickly. The auction finished a little after 4:00pm.

As you will note on the results page, you can see that the auction



Jack Thompson and Jim Finley presenting one of the Lots at the Auction.

National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

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Please send address changes to:
 Membership - NCC
 PO Box 416
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 or by e-mail to:
tarzandeel@verizon.net

WEBSITES

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

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The National Museum of Cambridge Glass



Located at 136 S. 9th Street in downtown Cambridge, OH
 Wed-Sat 9 a.m. - 4 p.m. - Sunday Noon - 4 p.m.
 General Admission \$4 - Seniors & AAA members \$3
 NCC Members and children under 12 FREE



PRESIDENT'S MESSAGE

Making New Friends

During February, I had the opportunity to attend two depression glass shows at which I visited with NCC members and spoke with several glass dealers from throughout the country. My first stop was the South Florida Depression Glass Show and Sale in Fort Lauderdale, FL. The NCC Program Director, Greg Vass, volunteered to join me to represent NCC at this glass show. After arriving in Florida, we drove toward Miami to the home of Linda Gilbert. Our visit with Linda was filled with good food, stimulating conversations, and beautiful glassware. Linda has a beautiful collection of Rose Point and candlesticks. While attending the glass show, I had the privilege to lead an informative discussion about the many events that occur at the National Museum of Cambridge Glass. I must thank NCC members, Luene and BaruchTorner, for providing the LCD projector which made my Power Point presentation more effective.

The South Florida Glass Show consists of two rooms filled with beautiful elegant and depression glass. Some of the Cambridge glass highlights were a Willow Blue Aero-Optic vase etched Cleo, a 14" blown bowl etched Wild Flower, a Carmen Flying Lady Bowl, a 3011 Royal Blue brandy with satin stem, a small Azurite basket, and crystal Alpine Caprice juice pitcher. I must thank Linda Gilbert and Fleur de Lys Healy for being wonderful hosts. The South Florida Depression Glass Show is a high-quality glass show and I highly recommend everyone to attend.

My second adventure took me to Seattle, WA, to attend the Green River Glass Show and Sale. The NCC members, Swede and Kay Larsson, graciously opened their home to me for the weekend. Swede and Kay are long-time NCC members and have collected Cambridge glass for more than 25 years. Although they have reduced the size of their collection, their knowledge and passion for Cambridge glass remains strong. For several years, Swede and Kay were major glass dealers in the Northwest and have many interesting stories to share about their glass adventures. After arriving in Seattle on Friday evening, Swede, Kay, and I visited the home of Tim and Robin Cook. Tim and Robin have a beautiful home and a magnificent collection of Cambridge glass. I have never seen as many pieces of Cambridge Everglade together in one location.

The Green River Depression Glass Show is a one-day event that starts at 9:00 am Saturday morning. Nearly 900 people from the Seattle area attended the glass show throughout the day. The showroom was filled with glassware from many different manufactures. Some of the Cambridge glass highlights included a 12" Moonlight satin Draped Lady, a pair of crystal satin 10.5" swans, Windsor Blue shell flower holder, a Moonlight epergne, and a Helio bitters vase.

While attending the glass show, I had the opportunity to meet NCC members, Myra Harmon, Dick and Marsha Floyd, and Terry and Bea Martin. On Saturday afternoon, Tim, Robin and I were invited to the home of Dick and Marsha Floyd. They purchased their first pieces of Rose Point more than 45 years ago. Dick and Marsha gave us a tour of their home and their beautiful Cambridge glass collection. I must thank Dick and Marsha for their warm hospitality.

During one of our many conversations, Swede Larsson shared an interesting perspective. Swede believes that we do not own the glass we collect, but we are just stewards of the glass. He believes it is our responsibility to care for the glass and protect it until the item is sold or given to the next person. This is an interesting perspective that I never really considered. On my return flight to Columbus, I thought about this conversation. I realized this does not only apply to collectors, but to NCC as well. Not only are we, as individuals, responsible for the glass we collect, but NCC is responsible for protecting the history of the production of Cambridge glass by the Cambridge Glass Company. Everyone can help NCC be a good steward of the museum, the glass collection, and the history of Cambridge glass by generously giving to the Annual Fund. In 2012, much of your financial generosity will be directed toward several maintenance projects at the Museum. These projects include: replacing multiple windows in the Education Center, upgrading the plumbing in all three restrooms, installing new electrical wiring, and paving the parking lot. These maintenance projects total more than \$20,000. As you consider your gifts to NCC this year, please remember that each of us is a steward of the National Museum of Cambridge Glass and is responsible for the security of the museum so future generations can see and learn about Cambridge glass.

The 2012 Benefit Auction was a huge success. I must thank the Auction Committee and everyone who graciously consigned glass for this year's auction. Without our consigners, we could not have an auction. The Benefit Auction is our second largest fund raiser of the year and it is great to know NCC is beginning 2012 on a positive note.

Finally, Convention registration begins in April. Convention co-chairs, Julie Buffenbarger and Nancy Finley are finalizing the details and are preparing for an exciting three days for all convention attendees. Please plan to attend the 2012 Annual Convention. You will not be disappointed.

David Ray
westervillesh@hotmail.com

“Hunting We Will Go”
National Cambridge Collectors, Inc.
39th Annual Convention
Thursday, June 21 through Sunday, June 24, 2012

THE BIG DAY: OPENING HUNT

Opening Hunt usually has some fanfare and plenty of anticipation for all those participating. This can be a time when proper preparation of excited huntsmen will garner them a rewarding and successful hunt. Five preparation tips for a triumphant Open Hunt are included:

1. Make your hotel reservations early! Natural gas exploration in the immediate area has caused a hotel room shortage. The number of rooms at your favorite hotel may be limited.

2. Register early to avoid late fees. Also, please contact Julie Buffenbarger (Julie.buffenbarger@gmail.com) or Nancy Finley (jefinley@charter.net) by email if special meal requirements must be met due to dietary restrictions. Arrangements for an alternative meal can be made given ample notice to our caterers.

3. Include a valid email when filling out your registration form. An email address allows confirmation of your attendance to Convention to be sent promptly.

4. Upon arrival for the Open Hunt, make ample time to visit to the National Museum of Cambridge Glass. Casually stroll through the museum and enjoy the wonderful new displays. It is a must for any avid hunter.

5. Prepare for the Saturday Lunch and Learn session by pre-ordering your lunch from Theo's. Theo's will be onsite at Pritchard Laughlin Convention Center on Friday prior to the exhibit doors opening to offer a variety of healthy box lunches for the Lunch and Learn Program. The meals will be prepared fresh and delivered to Pritchard Laughlin Convention Center for your convenient pickup prior to the start of the “Tally~ Ho” program. Meals are \$9.00 and include gratuity and tax.

Most importantly, enjoy the day as Opening Hunts can be some of the best hunts all year!

“A Hunting We Will Go”

**National Cambridge Collectors, Inc.
39th Annual Convention
Thursday, June 21st through Sunday, June 24th, 2012**

Advance Registration Form

Please complete the Registration Form and return it no later than June 1, 2012. (Registrations post-marked after June 1, 2012 will incur a late fee. See below for cancellation policy.) Send your check payable to National Cambridge Collectors, Inc. along with this completed registration form to:

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

Each person registering for the convention must pay the \$25.00 registration fee regardless of which events will be attended. The registration fee includes admission to the NCC Glass Show and Sale, all other scheduled events and a convention packet. Please register for all events you plan to attend, including those offered at no charge. For children under ten years of age, there is no registration fee; however, they will not receive a convention packet and must pay for any meals they attend.

Show dealers and President Circle members – there will be no registration fee; however, there will be a limit of two free registrations per Show Dealer.

Please list each person registering separately. Names should be given as you wish them to appear on your name badge. Please provide your NCC, Inc. membership number on the registration form. If registering for more than four persons, please list additional members on a separate sheet.

If you would like to receive an email confirmation receipt of this registration form, please list your email address and/or a telephone contact number. **This is the only way we can provide confirmation of your registration.**

Cancellation Policy

Written Cancellation up to 30 days before first convention event – full refund.

Written Cancellation up to 15 day before first convention event – full refund less \$10 handling fee.

Written Cancellation up to 5 days before first convention event – refund meals only.

Written Cancellation less than 5 days before first convention event – no refund.

National Cambridge Collectors, Inc.
Advance Registration Form
June 1, 2012 - Registration Deadline

Name of Conventioneers <i>(Please print legibly as you wish it to appear on your Name Badge)</i>	Membership Number	First Convention
_____	_____	Yes No
_____	_____	Yes No
_____	_____	Yes No

Address: _____

Email address _____ Phone Number (____) _____
(Registration confirmation will be sent via email or by telephone call when the above information is provided)

ACTIVITY	FEE	NUMBER ATTENDING	TOTAL
Registration (postmarked by June 1)	\$25.00	_____	\$ _____
Late Registration (postmarked after June 1)	\$30.00	_____	\$ _____
Dealer or President's Circle	\$ 0.00	_____	
Fox and the Hound Cocktail Hour and Ratcatcher Picnic* <i>Picnic Fare including Fried Chicken, Vegetarian Lasagna, Cole Slaw, Baked Beans, Lemonade, Iced Tea, and Water.</i>	\$13.00	_____	\$ _____
Tally ~Ho Cocktail Reception and Hunt Master's Feast at Pritchard Laughlin Galleria* <i>Shrimp Cocktail Appetizer, Carved Beef Tenderloin, Chicken Breast with Wine and Mushrooms, Salted Baked Potato with Sour Cream, Butter and Chives, Caesar Salad served Family Style, Asparagus, and French Bread. Variety of Desserts (including sugar free selection).</i>	\$30.00	_____	\$ _____
Whippers-In Cocktail Reception and Huntsman Supper at Pritchard Laughlin Galleria* <i>Carved Pork Loin with Caramelized Onions, Stir Fried Chicken and Rice, Greek Vegetable Pasta, Tomato and Cucumber Salad, Breadsticks, Fruit Salad and Brownies.</i>	\$17.00	_____	\$ _____
Optional Donation to NCC for _____ <i>(i.e. museum acquisition, endowment fund, etc.)</i>		Total	\$ _____

For Information and Planning Purposes Only. Please indicate how many persons will attend the following events:

First Time Orientation and Coffee with Cambridge (Please circle number attending) 0 1 2 3 4

Major Field(s) of Collecting _____
(This information will appear in the Convention Packet.)

Please list your hotel below if you would like to receive your convention packet at your hotel registration.. (Limited to immediate Cambridge area): _____

* Meals include iced tea, coffee, taxes and gratuity. Cocktails are available for an additional charge. Please contact Julie Buffenbarger at Julie.buffenbarger@gmail.com if special meals are required due to dietary restrictions.

“Hunting We Will Go”

Tentative Hunt Followers’ schedule

THURSDAY, JUNE 21, 2012

2:00 PM	Registration Opens	Pritchard Laughlin Galleria
5:00 PM	“Fox and the Hound” Cocktail Hour and Ratcatcher Picnic	Pritchard Laughlin Grounds
7:30 PM	Program - “Imperial Hunt Scene” <i>Speakers Rich Bennett and Mark Nye</i>	Pritchard Laughlin Conference Room

FRIDAY, JUNE 22, 2012

8:00 AM	Registration Opens Numbers will be distributed for Glass Show Entry	Pritchard Laughlin Galleria
10:00 AM	First Time Conventioneers & Mentors and Friends Programs “Coffee with Cambridge”	National Museum of Cambridge Glass
	Visit the Display Rooms at the Museum and interact with collectors who have assembled the displays for 2012.	
11:00 AM	Program - Cambridge 201: Beyond the Basics of Cambridge Glass Identification <i>Presented by Jim Finley and Jack Thompson</i>	National Museum of Cambridge Glass
12:15 PM	50/50 “Tally ~ Ho” Raffle Begins	Pritchard Laughlin Galleria
12:55 PM	“Tally ~ Ho” Winner Announced	
1:00 PM	Opening of the Show and Sale	Pritchard Laughlin Exhibit Hall
5:00 PM	Closing of Show and Sale	
5:30 PM	“Tally ~ Ho” Cocktail Reception	Pritchard Laughlin Galleria
6:00 PM	Hunt Master’s Feast Recognition of Volunteers & Awards Presentations	Pritchard Laughlin Galleria
8:00 PM	“Hunting Trophies” & Glass Identification	Pritchard Laughlin Civic Center

SATURDAY, JUNE 23, 2012

7:00 AM	Glass Dash, Early Bird Admission	St. Benedict’s Gymnasium
8:30 AM	Glass Dash, General Admission	St. Benedict’s Gymnasium
11:00 AM	Close of Glass Dash/Opening of Show and Sale	Pritchard Laughlin Exhibit Hall
12:30 PM	Program – “Tally ~ Ho” <i>Lunch and Learn with Rich Bennett and Mark Nye</i>	Pritchard Laughlin Conference Room
4:00 PM	Closing of Show and Sale	
6:30 PM	“Whippers-in” Cocktail Reception	Pritchard Laughlin Galleria
7:30 PM	Huntsman Supper	Pritchard Laughlin Galleria
8:00 PM	Hunt Master’s Meeting and Hunt Followers Assembly	Pritchard Laughlin Galleria

SUNDAY, JUNE 24

1:00 PM	Cambridge Glass Worker Reunion	National Museum of Cambridge Glass
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2012 Auction Results

1	35	53	150	104	260	156	135	208	85	260	40	312	100	364	70
2	60	54	65	105	40	157	160	209	115	261	400	313	50	365	90
3	45	55	800	106	50	158	55	210	100	262	65	314	60	366	65
4	450	56	25	107	125	159	200	211	15	263	90	315	185	367	25
5	70	57	500	108	55	160	60	212	80	264	45	316	195	368	45
6	80	58	175	109	130	161	90	213	75	265	235	317	70	369	35
7	1400	59	170	110	700	162	50	214	45	266	225	318	65	370	60
8	40	60	160	111	375	163	275	215	165	267	120	319	110	371	12.5
9	200	61	105	112	60	164	50	216	25	268	60	320	30	372	30
10	65	62	35	113	350	165	650	217	65	269	30	321	65	373	70
11	550	63	110	114	125	166	60	218	75	270	30	322	15	374	5
12	70	64	325	115	190	167	20	219	85	271	360	323	55	375	105
13	650	65	400	116	105	168	45	220	35	272	40	324	60	376	125
14	260	66	100	117	200	169	125	221	195	273	20	325	45	377	45
15	600	67	180	118	80	170	310	222	55	274	40	326	50	378	50
16	70	68	175	119	175	171	80	223	70	275	105	327	55	379	12.5
17	140	69	145	120	220	172	150	224	110	276	210	328	50	380	10
18	65	70	110	121	145	173	55	225	575	277	50	329	60	381	65
19	290	71	100	122	325	174	75	226	715	278	65	330	40	382	50
20	40	72	40	123	140	175	45	227	150	279	185	331	80	383	60
21	200	73	450	124	150	176	75	228	350	280	70	332	100	384	20
22	90	74	220	125	75	177	50	229	55	281	25	333	70	385	15
23	70	75	200	126	30	178	125	230	310	282	185	334	60	386	60
24	120	76	80	127	65	179	70	231	50	283	400	335	40	387	30
25	250	77	180	128	90	180	30	232	40	284	30	336	45	388	130
26	175	78	85	129	30	181	85	233	35	285	60	337	30	389	10
27	35	79	150	130	85	182	65	234	75	286	50	338	45	390	35
28	775	80	55	131	90	183	70	235	60	287	225	339	35	391	90
29	550	81	140	132	100	184	95	236	30	288	105	340	35	392	90
30	135	82	100	133	300	185	30	237	200	289	105	341	65	393	35
31	60	83	55	134	240	186	45	238	45	290	25	342	135	394	85
32	250	84	100	135	100	187	62.5	239	400	291	75	343	135	395	350
33	40	85	100	136	160	188	50	240	275	292	110	344	55	396	30
34	115	86	110	137	160	189	90	241	70	293	40	345	55	397	40
35	130	87	55	138	60	190	40	242	35	294	35	346	60	398	5
36	200	88	90	139	100	191	30	243	55	295	75	347	45	399	100
37	50	89	100	140	85	192	27.5	244	105	296	135	348	180	400	47.5
38	90	90	95	141	80	193	25	245	50	297	90	349	60	401	160
39	100	91	375	142	110	194	30	246	165	298	130	350	35	402	55
40	200	92	150	143	75	195	75	247	90	299	350	351	20	403	25
41	1950	93	80	144	270	196	150	248	200	300	90	352	55		
42	135	94		145	0	197	80	249	100	301	70	353	60		
43	2100	1250		146	45	198	500	250	45	302	10	354	45		
44	150	95	90	147	125	199	75	251	95	303	95	355	20		
45	90	96	200	148	80	200	65	252	25	304	20	356	60		
46	85	97	115	149	85	201	135	253	40	305	55	357	60		
47	1200	98	100	150	10	202	125	254	55	306	20	358	25		
48	120	99	300	151	170	203	150	255	205	307	170	359	35		
49	1800	100	350	152	35	204	115	256	190	308	45	360	55		
50	200	101	250	153	500	205	65	257	275	309	110	361	25		
51	150	102	90	154	60	206	135	258	50	310	45	362	45		
52	100	103	160	155	35	207	105	259	165	311	50	363	95		

It May Not Be “Pomona” in More Ways than One

by Les Hansen

In a recent issue of the *Crystal Ball*, solid evidence was provided that Pomona Green was the name used by the Cambridge Glass Company for the opaque color from the 1920s for which collectors had assigned the name “Avocado”. Similarly, Cambridge glass researchers have found no factory records, price lists, comments in trade journals, or advertisements of any kind that used the word “Pomona” to describe glass made by Cambridge.

So, how did the name “Pomona” become assigned to a treatment of crystal glass done by the Cambridge Glass Company in 1917-18? We assume the name “Pomona” was assigned (like “Avocado”) by early Cambridge glass collectors. The treatment happens to have a vague similarity to glass named Pomona and made in the 1880s by the New England Glass Company, Boston, MA.

Only two references to the “Pomona” treatment by Cambridge have appeared over the years in the *Crystal Ball*. The earliest was in the July 1973 issue (#3) within a general article on early production lines of Cambridge written by John C. Wolfe, Jr. He commented:

Pomona pieces – 1918, are crystal glass [that were] hand enameled, floral decorated, with an iridescent finish which took five different operations to complete. Therefore, Pomona was not produced in great quantity and is very scarce. It is considered rare among today’s collectors.

No other mention of “Pomona” occurred in the *Crystal Ball* for 21 years until the July 1994 issue (#255), when Editor Sue Rankin responded to a question from NCC member Elizabeth Moe about this treatment. Sue commented:

Pomona was not included in the NCC color book because, as your quotation from John Wolfe’s article explains, Pomona is not a color. It is a decorative technique applied to crystal glass. As John stated, it is very rare, probably due to the labor intensiveness of the decoration and, I assume, the high price.

In all of the research material that we have amassed, we have never found the name Pomona used. We did find the following quote from the January 14, 1918, issue of *China, Glass and Lamps* [a trade journal], “When one enters the Cambridge Glass Company’s display in Room 728, one could easily imagine going into a veritable crystal palace. The company’s latest creation is the decorated, ‘Venetian’ and ‘Sateen o’ Pearl’ lines. These are certainly all that is claimed for them and must be seen to be appreciated. The ‘Moonlight’, a sort of iridescent ware, is also a nice line.”

We never have absolutely identified the items mentioned in the article quoted. Keeping in mind that this is a reporter’s comments on what he saw, we cannot take the three quoted names as gospel. [However,] in the same issue of *China, Glass and Lamps*, an ad appeared which mentioned “Sateen o’ Pearl”. The ad was repeated in the January 21, 1918, issue, and a variation of the ad appeared in the January 28, 1918, issue. Based upon the advertising placed by the Cambridge Glass Company, we do believe that they used the name “Sateen o’ Pearl”.

Crockery & Glass Journal reported in its January 10, 1918, issue, “Two leading features of the Cambridge Glass Company’s display are gold-encrusted decorations and transparent encrustations – the latter also to be had in a mother-of-pearl finish.” In the January 31, 1918, issue, they stated, “Buyers for stores catering to a discriminating class of trade will be particularly attracted to several very high-class decorations. One of these, a

It May Not Be “Pomona” in More Ways than One (continued)

delicate frosted iridescent glass, to be had in several odd-colored band treatments, and somewhat suggestive of Venetian ware, provides an exceedingly salable assortment of items.... The same glass is also shown with various designs etched in colors.”

Based on the above, I believe it is fair to assume Cambridge named the glass (which we call “Pomona”) Sateen o’ Pearl.

In the 38 years since John Wolfe’s comments in 1973 and the 17 years since Sue Rankin’s comments in 1994, we have learned much more about this special treatment of glass by the Cambridge Glass Company. Indeed, Cambridge produced crystal blanks (apparently, mostly vases) in 1917-18 that were treated internally, so they became semi-opaque with an iridized appearance on the external, shiny surface. Generically, what resulted was referred to as pearl glass by the glass manufacturers of the time. These blanks were further decorated with etched borders and/or floral designs.

That is the good news! However, we also have learned the H. P. Sinclair & Company, Bath, NY, made glassware in the 1920s with floral decorations (Red Poppies, Gold Poppies, Yellow Daisies, Clematis, and Zinnia) on crystal blanks with an iridescent pearl finish. This Sinclair glass has often been confused with the Cambridge Glass Company’s glassware of the late 1910s that has been referred to as “Pomona”. As it turns out, the vast majority of “Pomona” items in Cambridge collections today were made by Sinclair in its Pearl line instead of by Cambridge.

Sinclair & Company produced premium glassware of the highest quality, and the company and its products are thoroughly reviewed in two books (Volumes I and II) entitled, *H. P. Sinclair, Jr., Glassmaker*, authored by Estelle Sinclair Farrar, a granddaughter of H. P. Sinclair, and published in 1974 and 1975. The books are out of print, but are frequently available on eBay. Sinclair & Company didn’t produce full-blown catalogs with regularity; however, they issued catalogs in both 1924 and 1927, and both of those catalogs included their glassware called Pearl. To quote from Farrar, Volume II:

Sinclair & Company’s Pearl glassware used the Best Flint [29% red lead] glass. It was made by spraying the inside of the hot piece with a metallic liquid that the craftsman called “aurene”. This gave the glass a faint iridescence and satin-finish interior. The untreated exterior kept its shine. The glass was semi-opaque.

Red Poppies and similar colored designs appeared on Pearl during the early 1920s. The design was first acid-outlined, and then shaded by brushed-on acid. Masking of the undecorated surface followed, and then the piece was acid-dipped. A final acid-brushing added further shading. The Sinclair designs also called for hand-staining and firing. These colors are transparent, except for a few gold highlights [especially butterflies]. In addition to Red Poppies, Gold Poppies, Yellow Daisies, and Clematis, shown in the catalogs, there was Zinnia.

The production process used by Cambridge was likely similar to Sinclair’s process to make Pearl with Poppies, Daisies, Clematis, or Zinnia. However, some key differences exist in the glass produced by the two companies. Cambridge’s production apparently preceded Sinclair’s production and may have been limited to 1917-18 and, perhaps, shortly thereafter; therefore, very little of Cambridge’s glass of this sort has surfaced. On the other hand, Sinclair’s Pearl with floral decoration was produced from at least 1924 to 1927 and likely was produced before and after those dates. Therefore, Sinclair’s Pearl with floral decoration is much more plentiful today than is Cambridge’s “Pomona”.

The distinct differences between the production from Sinclair and Cambridge revolve around overall quality. Lynn Welker and I compared notes, and we have concluded the following:

It May Not Be “Pomona” in More Ways than One (continued)

1. Sinclair items have a heftier weight because they have thicker glass and, perhaps, because of their 29% lead content.
2. Sinclair items have a smooth bottom with the pontil mark polished out, whereas Cambridge items have remnants of the pontil mark on the bottom.
3. Sinclair items have a finished (rounded) top that was likely smoothed with a tool, whereas Cambridge items were simply ground down on top to form a flat top edge.

Also, Sinclair’s Pearl isn’t found in the recognizably-shaped blanks made by Cambridge. Most blanks for vases produced by Cambridge around 1917-18 should appear on pages 102 and 103 of Welker’s Book II of reprints of old company catalogs. In other words, most should have the shapes we are familiar with from the 1920s that were used for Cambridge’s opaque colors.

Please don’t be disheartened to learn your “Pomona” by Cambridge is actually Pearl by Sinclair. Glass made by Sinclair is very high-quality and extremely collectible. I believe Sinclair Pearl was more expensive to produce than Cambridge “Pomona” because of the high-quality ingredients in the glass formula and a high level of craftsmanship. Furthermore, glass made by Sinclair was sold in the most exclusive department stores in the country, including Tiffany & Company.

The Cambridge “Near Cut” trademark wasn’t placed on items blown in molds, and the C-in-a-triangle trademark wasn’t introduced until 1922. Therefore, none of Cambridge’s items of this sort is signed. Unfortunately, most of the items made by Sinclair that surface today also lack a trademark. From Farrar, Volume I:

Sinclair’s idealism required that his glass be trademarked only after it passed inspection. Twice a year, the unmarked seconds went on sale at the factory for 25 cents each [compared to \$9 to \$30 per piece for items that were signed – an extremely high

price in the 1920s]. Perhaps, a flower stem began a fraction of an inch too high. Or, perhaps, the blank was slightly awry. This post-inspection signature is worth remembering. Thousands of seconds have found their way to dealers.

Sinclair designed his S-in-a-wreath trademark before the factory opened. The wreath is laurel, symbol of peerless quality. A shield interrupts it at each side. A second trademark has the name SINCLAIRE in capital letters. An occasional piece bears both trademarks.



Photo 1: Double trademark of Sinclair

An example of the double Sinclair trademark is in Photo 1, but most pieces of Sinclair that surface today lack a trademark. Next, we will review examples of glass from the alternative companies. First, Photo 2 has the likely namesake for “Pomona” by Cambridge that was assigned by early collectors – a Pomona tumbler made by the New England Glass Company. You will notice the vague similarity to the type of glass we are discussing.

Photo 3 is reproduced from Farrar, Volume II, and it displays a 12” vase (on the left), which is the Sinclair blank #3401 in Pearl with Yellow Daisies, and a 12½” vase (on the right), which is the Sinclair blank #3405 in Pearl with Red Poppies. Next, the vase in Photo 4 is the Sinclair blank #3375 – also in Pearl with Red Poppies – beautiful, huh?

It May Not Be “Pomona” in More Ways than One (continued)



Photo 2: Pomona tumbler by New England Glass Company, Boston, MA



Photo 3: Sinclair Pearl vases in photo reproduced from Farrar, Volume II, 1975



Photo 4: Sinclair Pearl vase with Red Poppies decoration

An identical vase to the one that appeared in Welker spiral book #2, plate 7, is in Photo 5, and it is the Sinclair blank #3071 in Pearl with Clematis. The Bennett book (plate 25, page 41) provides photos of three vases that are credited to Cambridge; however, the two vases on the bottom row both were made by Sinclair in Pearl with Clematis, with the one on the left being Sinclair blank #3172 (the “cuspidor” – actually a vase – that also appears on the cover of the Bennett book) and the one on the right being identical (Sinclair blank #3071) to Photo 5 in this article and the one in Welker spiral book #2. Over the years, we have learned numerous items in the Welker spiral books from 1969 and 1973 and the Bennett book from 1970 were not made by Cambridge – we all learn as the years go by.



Photo 5: Sinclair Pearl vase with Clematis decoration

However, the 12” vase in the top row in plate 25 of the Bennett book likely was produced by Cambridge. It appears to be the Cambridge blank #2368 with a floral design that apparently isn’t one of the four produced by Sinclair. Photo 6 has the three examples of “Pomona” on display in the NCC Museum, and all three are blanks that are



Photo 6: Vases made by Cambridge in the NCC Museum

It May Not Be “Pomona” in More Ways than One (continued)

recognizably Cambridge. Photo 7 is a close-up of the smallest vase in the Museum, which is the 6” Cambridge blank #2362 with an unidentified floral decoration. There is absolutely no question this vase was made by Cambridge, because the border etching on the bottom (different than the border etching on the top) is Cambridge’s border etching #625.



Photo 7: Cambridge 6” vase is blank #2362 with floral decoration

Photo 8 has a close-up of the medium-height vase in the Museum, and it’s the 8” Cambridge blank #2357 with a floral decoration, which may contain pansies. The border etching on top that is covered with gold is extremely similar to Cambridge’s border etching #625, and it shares the “cobblestone” background of two border etchings by Cambridge (#519 and #625). Some border etchings (including #620 and #622) from this time period have not been identified and, with its tremendous similarity to border etching #625, this border etching may very well be one of those. This vase is light-weight – it speaks “Cambridge”.

The 8” vase in Photo 9 is identical in shape and size to the medium-height vase in the Museum (Photo 8) and has the identical border etching on top that is covered in green enamel in this case. This vase was on display and



Photo 8: Cambridge 8” vase is blank #2357 with floral decoration

discussed during the Bring & Brag session at this year’s NCC convention. Although it lacks a floral decoration, it has the pearl treatment and was likely made by Cambridge. The vase in Photo 9 is shown with a close-up of the border etching in Photo 10 and, indeed, the border etching is identical to the one that appears on the vase in Photo 8.

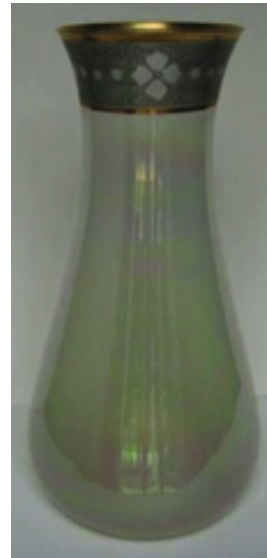


Photo 9: Cambridge 8” vase is blank #2357 with border etching covered in green enamel

It May Not Be “Pomona” in More Ways than One (continued)

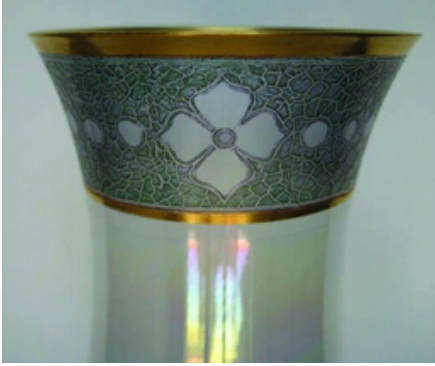


Photo 10: Close up of border etching of Cambridge vase in Photo 9

Finally, the tallest vase of the three in the Museum is in Photo 11, and this vase is the 10” Cambridge blank #2367. It lacks a border etching but, in all other respects, seems to fit the features of Cambridge production. The floral decoration could be mums.



Photo 11: Cambridge 10” vase is blank #2367 with floral decoration

So, was your “Pomona” vase made by Sinclair or Cambridge? It was likely made by Sinclair if it is relatively heavy in weight, has a polished bottom, has a smooth top edge, and has a shape that isn’t recognizably Cambridge. It was likely made by Cambridge if it is relatively light in

weight, has remnants of a pontil mark on the base, and has a top edge that was ground flat rather than smoothed. Of course, a border etching that can be attributed to Cambridge provides certain identification, as does a trademark by Sinclair.

Lastly, I’d like to discuss the appropriate name that NCC should use for the glass we have been referring to with the collector-assigned name of “Pomona”. Confusion may now exist among Cambridge collectors between the opaque color of Pomona Green and the pearl glass that has been called “Pomona”. As pointed out by Sue Rankin in 1994, the Cambridge Glass Company more than likely used “Sateen o’ Pearl” as the name for this glass. By the way, sateen is defined in dictionaries as a smooth, glossy cloth made from cotton and processed to resemble satin, which was historically made from silk. Therefore, into the future, it would probably be wise for NCC to refer to the crystal glass with the pearl treatment made by the Cambridge Glass Company around 1917-18 as “Sateen o’ Pearl” instead of “Pomona”.

Help - Can you Identify?

A light green vase with satin interior and red Japonica-like decoration was sighted at the South Florida Depression Glass Show. The vase is similar in shape to a 3400 vase, but there are no 3400 spears on the side of the vase. The red Japonica-like decoration is not enamel. It is an ink transfer similar to Swanky Swig. If anyone has any information about the manufacturer or dates of production of this vase, please email westervillesh@hotmail.com.



Museum Opens for 2012 Season

By Cindy Arent

As the new season unfolds, many new displays await visitors to the museum. Members that stopped by the museum during auction weekend were able to see the 2012 displays in the three feature rooms before the general public. The museum is open April through October; Wednesday – Saturday; 9 am – 4 pm and Sunday from noon - 4 pm.

The museum Sample Room this season features rare and unusual pieces of Cambridge Glass on loan from Lynn Welker. The display includes several pieces of Japonica, as well as other outstanding pieces produced by The Cambridge Glass Company.

Mike and Lisa Strebler have loaned their extensive collection of gold encrusted Portia for the Member's Display Room. Visitors during auction weekend were amazed by the number of different pieces made in gold encrusted Portia.

The 2012 museum Dining Room features Light Emerald with Peach Blo accents. Items are on loan from Jeff and Jill Ross, Cindy Arent, Carl Beynon, Lynn Welker and Larry Everett. The table centerpiece and Geisha lamp are owned by NCC.

Several maintenance projects have been completed which include electrical, plumbing and window replacement in the Education Center. The wall around the two windows that were replaced has also been repaired.

The Cambridge Cordials Study Group sponsored a museum entry in the Dickens Victorian Village Cake Auction. The auction was held in conjunction with the Cambridge Area Chamber of Commerce Home, Garden & Business Expo, the weekend following the NCC auction at the civic center. The cake was decorated with the Rose Point etching, complete with medallions around the side of the cake. Also included were two Rose Point goblets and luncheon plates. By entering a cake in the auction at this well attended event, we received excellent exposure in the local area, encouraging new members and collectors of Cambridge Glass.

Thank you to all NCC members, museum volunteers and staff for your support this year. We are looking forward to another successful season and hope to see you at the museum very soon. Remember, the photos are beautiful, but the displays look even better in person!



Carl Beynon supervising the repairs in the Education Center



Featured Displays for 2012

Members Display Room



Mike and Lisa Strebler have loaned their gold encrusted Portia collection for the 2012 Member's Display Room at the museum.

Dining Room



Sample Room



This season the Dining Room features Light Emerald with Peach Blo accents.



This season the Sample Room features rare and unusual pieces by Lynn Welker.

Is It Safe? By Lyle Stemen

Consider this to be your punishment. If you are reading this, then, indeed, our editor in chief has thrown out the barrel that she was at the bottom of in search of material to publish, and has resorted to inserting drivel like this into the Crystal Ball ! Shame on you, you could certainly do much better yourself. Resolve to do so. Soon.

The title of this little collection of stories is a line from some famous movie of espionage and intrigue. You won't find any of that boring stuff in these stories! However, my lovely wife Linda and I have found that what you collect can have unwanted effects on your sense of security.

Last year's convention brought with it the opportunity to "treasure hunt" the area surrounding Cambridge in search of vendors who would stamp the treasure cards of participants. What royal fun that was! Our kudos to the instigator of that activity! Linda and I teamed up with member Jerry Vaccarella to Sarah forth (sally was busy) and get "stamped" as often as we could. We traveled hither and yon, up and down, side to side, over-under-around-and-through (ooooo, that certainly did date me there, dinnit?) One of our excursions took us to the thriving metropolis of Barnesville, east of Cambridge, south of I-70 on route 800. It is a delightful little burg with some decent antiquing. There is also a store-front junk shop near downtown run by a distinguished elderly gentleman. It was the type of shop that instantly reminded one of the American Pickers on TV. This was a put-on-your-boots, stretch-on-your-rubber-gloves, get-out-your-BIG-flashlight kind of store. We were given a grumbled greeting that informed us that there was more next door, but less light! We started on the "dark side" and after several hours returned to the light. As we searched through the lit-up portion of the store, I noticed that our host was getting more chatty, more animated and friendly... toward Linda! We had found some treasure amongst the dust and had paid our tab and left the store when Jerry located the source of our host's change of mood. It seems that Linda was still wearing her name tag in full view, since we had come to Barnesville straight from a convention function. Prominently displayed on her badge was her full name and what she collected. The badge proclaimed: Linda Stemen, nude cocktails. One can only imagine what went through our store owner's mind upon seeing that!

A very dear friend of ours is a regional minister for Disciples of Christ in the southwestern U.S. "One of the big swinging robes," he claims. He collects, among other things, church bulletin or sign bloopers. I am not sure why, but upon reading David Ray's "President's Message" form the March issue of the Crystal Ball, I was reminded of my friend's favorite bulletin blooper. A local deacon was extorting his fellow believers to increase their annual pledge to the church by placing this sentence in the announcements: "If I can up my pledge for next year, then you can up yours!" I have always wondered how that worked out for them.

My lovely wife Linda and I frequently travel the byways of our northwest Ohio to see the sights and become one of them. This puts us in Tiffin, Ohio and offers a chance to visit the Tiffin Glass Museum. It is certainly not as expansive nor as accessible as its counterpart Cambridge institution, but is still worth the trip. During one such visit, I was standing before a display case that contained several of the Tiffin "draped lady" stemmed pieces. If everything worked correctly, there should be a picture somewhere close to

these words. I am sure you all can identify the Cambridge pieces. If not, then log into the MVSG.org website and check out the vast information you will find there.



Anyhow, I felt the presence of someone come up behind my left shoulder, so I turned to him and said "How's it going?"

"Couldn't be better," he replied.

"Am I in your way?" I asked.

"No, go ahead. I've seen thousands of them."

"Really! How is that?"

"I used to be in the packing department when they was still makin' 'em," he explained. He continued, "We didn't sell all that many of 'em though. See, she's all covered up by that blanket. Them rascals down in Cambridge let that rag fall around her ankles, and they sold the H—L out of her!" He started cackling then turned and walked away having a good ole laugh. I wish I had caught his name and had more time to talk.

Way back in the day, my lovely wife Linda and I joined NCC to expand our horizons. It would seem, in retrospect, that those horizons were directly attached to our waistslines. As fresh fodder for the machine that is "The NCC" we fell into the already full hands of mentors during our first convention. We were foisted (does anybody really foist anymore?) upon the unwitting Frank and Vicki Wollenhaupt. Frank and Vicki mentored from dawn to dusk and more. I am still under the influence (of Frank and Vicki). I am reminded of that fact as this year's annual auction approaches. In 2010, my lovely wife Linda and I attended our first annual auction. Who, you may ask, was there to greet you? Well, I would be doing a poor job of writing this story if I brought up Jack and Elaine Thompson now wouldn't I? Of course, Frank took me aside and showed me, in detail, what items I should absolutely avoid bidding upon. He told me this was for my own good. I thanked Frank profusely for this inside information. Later, during the auction, I noticed that Frank was selflessly bidding on those very items he told me to stay away from. He obviously did this so that I would not accidentally get confused and bid on them by mistake. What a guy! He had also earlier shared his secret for winning auction bids! I think it would be alright to share this with you, too, since the auction will be over by the time you read this. The secret? Stand very close to the auctioneer with your hand in the air continuously until the auctioneer says "sold!!". That means, "put your hand down." I will let you know how the secret works out for me...See! I told you that you could do better! I wrote mine. Write yours.

Mission Statement Revised Annual Meeting Vote Announced

By Rick Jones

Director, Strategic Planning

At the June 2011 Annual Meeting, the membership adopted its first ever Mission Statement as part of our organization's Constitution. It reads ...

ARTICLE II – MISSION

Section 1:

The mission of the National Cambridge Collectors, Inc. (NCC) as a non-profit Ohio organization is to inform, invite and inspire the continued preservation of, and education about, the handmade glassware produced by The Cambridge Glass Company into perpetuity.

Section 2:

As a national organization, we seek to accomplish our preservation and education mission through many sources including meetings and fellowship, book products, newsletters, a website and other electronic communication and importantly, through the establishment and maintenance of a permanent museum in Cambridge Ohio supported by a strong Endowment Fund.

The Board of Directors continued to solicit feedback from the membership and has approved the following edit to the Mission Statement. This revision will be voted on by the membership in attendance at this year's Annual Meeting in June ...

Section 1:

The mission of the National Cambridge Collectors, Inc. (NCC) as a non-profit Ohio organization is to inform, invite and inspire people to encourage the continued preservation of, and education about, the handmade glassware produced by The Cambridge Glass Company into perpetuity for future generations.

Section 2 remains unchanged.

The complete Constitution and By-Laws are available for review on the NCC website, www.cambridgeglass.org, under the section "About NCC".

In Memoriam

Lucile J. Kennedy

Word reached NCC in late February of the passing of long-time NCC Honorary Member, Lucile Kennedy, on October 13, 2011 at the age of 90. Ms. Kennedy was known by many as the well-known face of Imperial Glass for over sixty years.

Lucile was the Guest Speaker at NCC's first convention, held April 26-28, 1974. She was instrumental in securing the 30-34 Cambridge catalog that has become an indispensable resource for Cambridge collectors for years. She went on to grace us many times as an honorary member of National Cambridge Collectors, Inc.

According to an article by Paul Douglas in the Imperial Club newsletter, Lucile worked for Imperial for 40 years, rising from a typist/secretary to a Sales Manager and Special Markets Director. She embarked on business travel in her sales capacity for Imperial in the 1940's ... very groundbreaking for a woman of the time. Eventually, Lucile oversaw Imperial's representation and displays at the industry's major glass shows.

In the early days of the NIGCS (National Imperial Glass Collectors' Society, Inc.), Lucile welcomed noted collectors and authors to the Imperial factory. She worked there at the time of Imperial's 1973 acquisition by Lenox. She was an active contributor to the first book on Imperial in 1978. She went on to become a Board member of NIGCS and contribute to much of their preservation efforts.

The Crystal Ball salutes the career and contributions of Lucile Kennedy to the world of American handmade glass and all of our preservation organizations.

In Memoriam

Blair Stewart

Former Cambridge Glass worker, Henry Blair Stewart passed away on March 7, 2012 at the age of 94. Mr. Stewart was the father of NCC member Elaine Thompson.

Blair Stewart was a graduate of Cambridge High School and served his country during World War II as a Sergeant in the U.S. Army from 1940 to 1946. After returning from the war he worked as a glass cutter for The Cambridge Glass Company.

The Crystal Ball sends our condolences to his friends and family.



by Larry Everett

This report is provided to keep members up with what's happening on the world's largest Internet Auction site. It is not meant as an educational tool, nor as a pricing guide, and we cannot guarantee the accuracy of listings herein.

Greetings from eBay land! Please forward interesting news to me at: heartlamps@sbcglobal.net. It was great to see everyone at the auction!

Rose Point:

A set of four #691 Canapé plates with Wallace Sterling edges sold for \$362.04. How elegant! A real rarity with Rose Point etching was a 1715 - Stack away Ash Tray Set (only 3 ash trays, missing one) which sold for \$165.

Other Etchings:

A 1623 - 10" Cornucopia Vase etched Diane brought only \$160.27. I have to believe that this is hard to find Etched Diane. Even harder to find is Diane in Pink! A Pink 3500/161 - 8" 2-handle Footed Plate, E752 Diane ended at \$54.77. Also in Pink, but etched Cleo was a wonderful #1130 (Nautilus) 11" vase that brought \$269. An Amber No. 660 - 11 1/2" x 7 1/4" 4-compartment Tray etched Apple Blossom sold for only \$52.51. Now the buyer needs to find the two colognes and puff box! A 3400/97 - 2 oz. Perfume or Cologne, Dropper Stopper, E744 Apple Blossom (Gold Krystal) in an ornate ormolu holder brought \$227.50. A gorgeous #3400/134 - Crystal 13" Vase, Etched Diane sold for \$203.70. I hope all you Diane collectors are enjoying this month! The last item is truly spectacular! Rare to find under any circumstances, but etched Diane, unheard of. A 18" number 1336 - 18" Vase which according to the catalog was available with E754 Portia, E762 Elaine, or E Rose Point (no mention of Diane) but here it is and no wonder it sold for \$1,334!

Miscellaneous:

A beautiful 3500/100 - 14 1/2" 2-handle Oval Tray with floral sterling overlay commanded \$137.50. A No. 1 - 4 1/2" Crystal Muddler with enameled "Canadian Club" on the end brought \$32.50. A krystalshell 6" footed dish ended at \$9.99. A nice 1621 - 10" Footed Frosted Urn Vase with a beautiful Sterling overlay sold for \$180.05. An extremely rare Everglade 1009 - 6" Crown Tuscan Vase flew to \$279. A very nice and hard to find Royal Blue with Crystal foot Tally-Ho 1402/79 - 12" Footed Vase sold for \$172.50. A Lt Emerald No. 522 - 2-bun Geisha lamp lit the way for \$265.99. And rounding third base and heading for home is the last item of this month's report, a rare strawberry 2780 - 7" Candlestick with Carnival Treatment on 1916 Emerald. This beauty sold for \$220. Happy hunting!



#691 Canapé plates with Wallace Sterling edges



#3400/134 - Crystal 13" Vase, Etched Diane



1621 - 10" Footed Frosted Urn Vase with a beautiful Sterling overlay



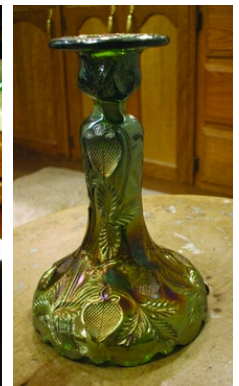
1623 - 10" Cornucopia Vase etched Diane



1336 - 18" Vase etched Diane



522 - 2-bun Geisha lamp



Strawberry 2780 - 7" Candlestick with Carnival Treatment



3400/97 - 2 oz. Perfume or Cologne, Dropper Stopper, E744 Apple Blossom



Everglade 1009 - 6" Crown Tuscan Vase

Now Showing on DVD: Rose Point

Last November, a large gathering of Friends of Cambridge were treated to a wonderful November Program showcasing one of the most collected patterns of glassware ever created – *Rose Point*. The Rose Point program was recorded on film as it unfolded, and a DVD has been compiled and skillfully polished into a professional product that does an excellent job of capturing the elegance of its topic.

The DVD has several attractions, including the main portion where Lynn Welker provides a wide-ranging discussion of the creation and history of the various lines and unique items this etching graced. A slideshow segment displays photographs set to music with identification titles for most of the items available from the Program. The stemware photographs show each stem in scale while remaining items show in a consistent size window. This portion is an excellent resource for beginning collectors in search of identifying a correct stem or product line as well as a refresher for everyone. The next portion showcases an interview with Effie Tom, who worked in the Etching Department of Cambridge Glass from 1945 until 1950. She is shown speaking about her duties as a paint girl and then as a print girl in several of the decorating shops. Finally, Lynn describes and identifies a variety of items that were brought to the always interesting Show and Tell portion of each Quarterly Meeting.

This informative and enjoyable Rose Point program and information is an excellent gift for a fellow collector for birthdays, anniversaries, study group meetings, and other events. A limited number of DVD's were produced – and sales were good during the March auction – so be sure to reserve your copy *today* by sending in a completed order form.

The cost of the DVD is \$19.95, plus \$3 shipping. NCC members are entitled to a 10% membership discount (\$17.95 + shipping). Copies will be available by completing the publication order form and submitting to NCC. You may also secure your copy from the museum gift shop when it reopens in April.

National Cambridge Collectors
November 5, 2011
Quarterly Meeting



Rose Point Program

AN AUCTION TO REMEMBER (continued)

really has something for everyone. Lots went for as little as \$5.00 for the 2760 crystal near cut daisy 11" celery tray, to a staggering \$2,100.00 for the stunning 3400/102 amethyst 5" globe vase, satin, white enamel grape décor. All said, the auction was once again a great success, bringing in \$57,708.00 for NCC.

As was noted earlier, there is a lot of hard work that goes into getting everything ready for the auction each year so it's only fitting that we give a special thanks to all those who worked so hard to make the auction a success.

Special thanks goes to those who helped Friday morning at Pritchard Laughlin Center, as member volunteers set up risers and covered tables in advance of the arrival of the glass. Other volunteers were at the museum loading up vehicles with the glass for transporting to PLC.

Once the tables were ready, several volunteers began to unpack the glass as others took it to its spot on the tables. Finally the lot numbers were attached, and we could all sit back and enjoy the view. The operation went very smoothly, thanks to Rick Jones superb planning and organization. In addition, this year we utilized the new PA system, which was expertly set up by Dave Rankin and Frank Wollenhaupt, thank-you, and our ears thank-you too.

Special thanks to the volunteers who transported, unpacked and set up the glass, which included Rick Jones, Ken and Jane Filippini, Roger and Millie Loucks, Tarzan Deel, Greg Vass, Mike Strebler, Mark Nye and Jim Finley.

As a first time attendee, I can say that the auction is truly a special event, and if you have never been, now's the time to start making plans for next year.

WANTED Glass Dash Participants

There are several spaces available for glass enthusiasts to set up at the 2012 Glass Dash which will be held Saturday morning, June 23, at St. Benedict's Gym (same location as last year). This is an exciting event held during the Convention. Dealers are welcome, but really this is a perfect venue for those who need or want to reduce their collections. As expected, Cambridge glass sells best, but other items are also sold during this event. Just make sure that the other glass items are clearly marked. If you are interested in joining the fun, please contact Larry or Susan Everett by email at heartlamps@sbcglobal.net or give them a call at (740)606-1367.

One Hundredth Anniversary of NUART to Be Celebrated

The National Imperial Glass Collectors' Society has announced plans for its thirty-sixth Annual Convention to be held June 7-10, 2012. Glass enthusiasts will gather in St. Clairsville, Ohio, Bellaire, Ohio, and Moundsville, W. Va. to participate in four days of activities. The convention will highlight the 100th anniversary of NUART, a line of glass that includes a plethora of iridescent light shades, along with Candlewick, Imperial's most popular pattern.

Activities include three seminars, the Ice Cream Social, Former Employees Panel, Glass Fest (glass sale), All-Imperial Auction, Elegant Glass Show & Sale, and Saturday evening banquet.

The headquarters for the convention will be the Hampton Inn in St. Clairsville, Ohio, while the combined Imperial/Fostoria Elegant Glass Show & Sale will be held at the former West Virginia Penitentiary in Moundsville, W. Va. Locations for the other events include Undo's West (Hampton Inn), the Bellaire Public Library, and the National Imperial Glass Museum, 3200 Belmont Street in Bellaire. For more convention details and registration information, visit the Society's web site at www.imperialglass.org, or call the National Imperial Glass Museum in Bellaire at 740-671-3971.

2012 Candidates for NCC Board of Directors



Cindy Arent



Larry Everett



Millie Loucks



Mark Nye



Jack Thompson

Wanted For Convention Programs

At this year's NCC convention, programs will be presented on the pressed pattern, Tally Ho, and the etching, Imperial Hunt Scene. We are in need of examples of each to be used during the program. If you collect either and would be willing to bring pieces to the convention, please contact Mark Nye via email at :

Nyetowers@att.net. Basic as well as unusual pieces are needed.

*Watch your mail for the
2012 Annual Fund Response Form
and Official Ballot
for NCC Board of Directors*



2012 Auction attendees

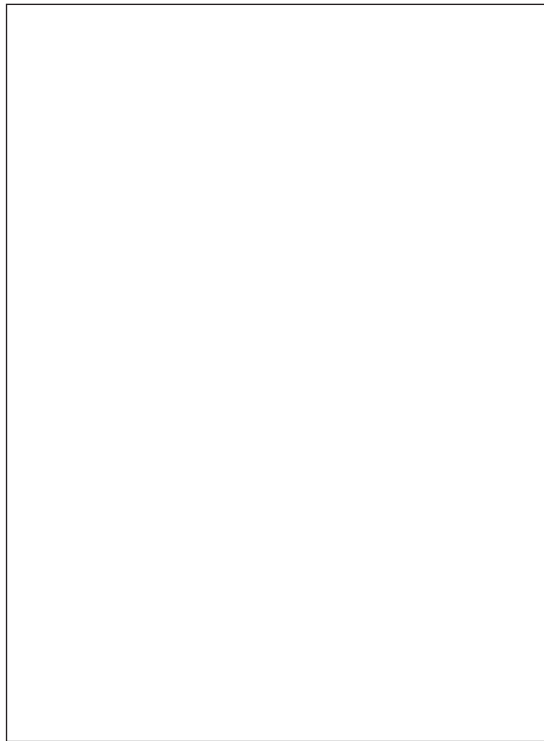
NCC Events

2012 Convention

June 21-24, 2012

NCC welcomes the
following new members

Marilyn E. Ponti Washington State
Jean Powers Ohio



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Glass Shows

April 13 - 14, 2012

39th Annual All-Heisey Spring Benefit Auction
Newark, Ohio
www.heiseymuseum.org

April 14, 2012

Liberty Bell Glass Club Spring Show & Sale
Pottstown, Pennsylvania
Email: LBGlassClub@verizon.net
Call: 610-666-7033

April 21-22, 2012

Great Lakes Depression Glass & Pottery Show & Sale
Madison Heights, Michigan
More Info: www.depressionglassclub.com

April 21-22, 2012

Great Lakes Depression Glass & Pottery Show & Sale
Madison Heights, Michigan
www.depressionglassclub.com

April 21 - 22, 2012

Westchester Glass Club Collectors Show & Sale
Old Greenwich, Connecticut
douglass0128@aol.com

April 28, 2012

Nutmeg Depression Glass Club All Glass Show & Sale
Southington, Connecticut
Email: lisabert@cox.net
Call: 860-643-5353

April 28 - 29, 2012

Del-Mar-Va Depression Glass Club
Glass, China & Pottery Show & Sale
Lanham, Maryland
Call: 301-565-2361

April 28 - 29, 2012

Rocky Mountain Depression Glass Society
Array of Color 36th Annual Show & Sale
Castle Rock, Colorado
More Info: www.rmdgs.com/
Call: 303-722-5446

May 17, 18, 19, 2012

Portland's Rain of Glass
Portland, Oregon
www.rainofglass.com

May 18 - 19, 2012

The Valley Glasshoppers Annual Show & Sale
Winchester, VA
Call: 540-635-5503 or 540-914-9001

May 19 - 20, 2012

Great Lakes Depression Glass Club Show & Sale
Madison Heights, Michigan
www.depressionglassclub.com/
586-294-8290

DEALER DIRECTORY

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

Advertising Rates:

1/8 page \$15 1/4 page \$20
1/2 page \$30 Full page \$50
(plus \$5 per photograph)

Electronic submissions should be emailed to:

ncccrystalball@gmail.com.

Use Word. Mailed submissions and all payments should go to PO Box 416, Cambridge, OH 43725. Deadline is 1st of the preceding month. Ads must be paid in advance. Show listings are FREE; send info to PO Box or e-mail address 60 days before event.

ALADDIN LAMP BOOKS

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theglasschalet@sbcglobal.net
Bill's Cell: 817-357-7084

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www.daughertys-antiques.com
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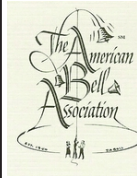
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National Cambridge Collectors, Inc.
PO Box 416
Cambridge OH 43725

website: www.cambridgeglass.org
e-mail: ncccrystalball@charter.net

Friends of Cambridge – Annual Fund

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

Levels of Membership

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

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

The National Museum of Cambridge Glass

Located at 136 S. 9th Street in
downtown Cambridge, Ohio
Wed-Sat 9 a.m. - 4 p.m.
Sunday Noon - 4 p.m.
General Admission \$4
Seniors & AAA members \$3
NCC Members and children under 12
FREE

