



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.

Issue No. 462

October 2012

Caprice Has the Spotlight for November Program

by Greg Vass

You have just found a great piece of Cambridge glass at a local antique mall or glass show. Is it an attractive ice bucket or the bottom of a rare Caprice *cracker jar*? We know you have an inquiring mind and want to know the answer!

Less than **three weeks** remain to make your reservation for the November Quarterly Meeting and Program. **The deadline for receiving reservations is Saturday, October 20, 2012.**

The November Quarterly Meeting & Program will be held on **Saturday, November 3**, at Theo's Restaurant (upstairs), 632 Wheeling Avenue in downtown Cambridge, Ohio, just a few blocks from the NCC Museum. Theo's has a handicapped-accessible entrance in the back of the restaurant with no stairs. The menu for this year's buffet includes: carved beef tenderloin, chicken Monterey with mushrooms, broiled filet of cod, green beans almondine, steamed broccoli & cheese, butter parsley red potatoes, salad, bread, assorted deserts and beverage. Cocktail hour begins at 5:00 PM followed by a buffet dinner at 6:00 PM. The cost of the dinner is \$19.50 per person. The Quarterly Meeting and Program will follow dinner.

Our favorite glass company produced several enduring lines that were extremely popular for a variety of reasons, and this November Program highlights one of the most popular and collected patterns produced by Cambridge – CAPRICE.

We are indeed fortunate to have collectors in our midst that have extensive knowledge of one or more lines of fine Cambridge glassware! Friends of Cambridge will

hear from both Rick Jones and David Ray about: the manufacturing, production items (regular and rarities/whimsies); stem lines; colors; treatments; items that don't appear to be in the Caprice line that are listed there anyway, reproductions, and reasons for their own attraction to this line. These knowledgeable gentlemen have interesting stories of how they came to particularly favor Caprice in their sizeable collections. Not surprisingly, they were influenced by some very significant individuals in their lives, both at the beginning and along the road of their collecting journey. Rick Jones' collection of Caprice dates from 1979 and at one point numbered over 2,000 pieces. The focus of the Jones collection today is on colors, most of which will be on display at the November Program, including some wonderful Moonlight items in alpine. David Ray began collecting crystal Caprice while in college and has owned every production item known in crystal, as well as some interesting experimentals and whimsies. His interest then expanded in a significant way into Moonlight Caprice, and today is on many additional areas of Cambridge collecting.

Caprice was patented by the Cambridge Glass Company in 1935-1936 and introduced to the public sometime in 1936. Chances are the popular #300 (blown) or #3550 (pressed) stemware line is where Cambridge aficionados might have caught their first glimpse of this pattern. Subsequently, additional stemware options were offered in the #200, #301 and the #400 lines. In addition to the standard service items, some truly wonderful candlesticks and an amazing variety of vases were created from the launching date mostly through the

Continued on page 6

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CONTACTS

NCC Museum (phone)..... (740) 432-4245
nccglass@yahoo.com
 David Ray, President.....
 e-mail: westervilleesh@hotmail.com
 Freeman Moore, Secretary.....
 e-mail: freemanmoore@verizon.net
 Helen Klemko, Crystal Ball Editor.....
 e-mail: ncccrystalball@gmail.com

The National Museum of Cambridge Glass



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



PRESIDENT'S MESSAGE

Sharing Your Passion

Some of my most rewarding glass-related experiences have been when sharing my passion for collecting Cambridge glass. When friends visit my home, they quickly recognize my glass-collecting passion. Although they may not understand why someone would want a display case in every room of their house, they are never overly critical. Being polite, they ask if I have added any new pieces of glass to my collection. Usually the answer is, "Yes", and I quickly show them some of my most recent acquisitions as well as talk about my affiliation with NCC. Although non-collector friends appreciate my passion and find the Cambridge glass very attractive, they do not truly appreciate the mind-set of a collector.

This November, Rick Jones and I will share our passion for collecting Cambridge Caprice as the educational program at the November Quarterly Meeting of NCC. Sharing one's passion to an equally passionate and knowledgeable audience is an exciting opportunity. Rick and I both started collecting Caprice more than 20 years ago. Over the years, we have written articles, led educational programs, and shared our knowledge of Caprice to anyone willing to listen. Although Caprice was one of the most popular lines of Cambridge glass, many rare and unusual items exist. On November 3, Rick and I are planning to display some of the rarest pieces of Caprice from our collections in a wide variety of colors. Our goal is to provide an educational program that will enlighten both novice and advanced collectors. Please join us for what we hope will be a fun and exciting evening at the November NCC meeting and program.

The many great achievements of NCC are not the result of accidents or simply "getting lucky". NCC is a premier glass collecting club because the hard work and generosity of its membership. One of the most important volunteer roles is Convention Director. Over the past two years, Nancy Finley and Julie Buffenbarger led two very successful and exciting conventions. With both Nancy and Julie stepping aside this year from their roles as Co-Convention Directors, the BOD had the difficult assignment of finding a volunteer to provide leadership for the 2013 Annual Convention. I am pleased to announce Diane Gary has agreed to accept

this important role. Diane has been an active member of the Miami Valley Study Group and currently serves as its President. Diane is excited about this opportunity and is looking forward to working with Greg Vass, Les Hansen, and Frank Wollenhaupt to make the 40th anniversary of NCC an exciting experience for all convention attendees.

With the fall season upon us, the National Museum of Cambridge Glass is preparing for its busiest time of year. The Dickens Victorian Village bus tours begin arriving in mid-November and will continue through January 2013. Cindy Arent, our Museum staff, and other volunteers will spend many hours leading tour groups through the museum and educating them about the history and production of Cambridge glass. NCC and the National Museum of Cambridge Glass receive a tremendous amount of exposure and publicity as a result of its relationship with the Guernsey County Visitors and Tourism Bureau. Each year, the admissions fees received, and the gift shop sales obtained, during the Holiday Season play a very important role in NCC's overall financial success. Please consider volunteering at the museum during one or more weekends during our busy season. Quality glassware donations for the gift shop are always appreciated.

Endowment Chair, Ken Filippini, has challenged the Friends of Cambridge to match Bob and Marsha Ellis's generous gift of \$50,000 to the Endowment Fund. To date, we have raised about \$5,000 toward this goal. As the year comes to a close, please consider contributing to the Ellis Challenge and help NCC move toward building a sufficient endowment that will maintain our current museum operations into the future. Thank you, to those members who have already contributed.

David Ray
westervillesh@hotmail.com

CHAPTER 4 “Seeing is Believing”

(At the end of Chapter Three, Rich and Steve were under ground, working their way from treasure room to treasure room.)

As we entered the corridor, the doors seem to have vanished. Walking ahead we noticed wood cabinets along the walls filled with glassware. As we looked in, there were lemon squeezers, condiment bottles, a Rose Lady flower frog, a Caprice plate, deviled egg plate, block optic water pitcher and lid, and so on. I told Steve, “I believe this cabinet contains items that A.J. Bennett had created.” I knew he had applied for a lot of patents and this looked to be some of the results.

Looking ahead, we saw a beautiful seven-foot high twisted-column wood cabinet displaying Nudes. There appeared to be 25 or 30 absolutely stunning ladies. The top shelf had all gold-encrusted ivy balls. We saw royal blue Rose Point, ebony Chantilly, carmen Elaine, forest green Portia, and a spectacular all Windsor blue Candlelight.

The next shelf had two more ivy balls on the left and right sides with Nude cigarette boxes in the center. The first heartbreaker was an all crown tuscan ivy ball with green Japonica. Steve said, “I wonder if it has the Japonica mark underneath?” I said, “It doesn’t need to; this is a fabulous piece.” The next ivy ball was all crystal, gold-encrusted Portia. Even the foot had been gold encrusted. The cigarette boxes were next, and just as unusual. The first two were gold encrusted on all four sides. There was a carmen Hunt Scene and an ebony Golf Scene. They were fantastic pieces.

The third was one of the prettiest cigarette boxes I’d ever seen. It was crown tuscan with small multi-colored etched butterflies on all four sides, and a larger-size butterfly on the lid. This was undeniable beauty. The last Nude cigarette box was an exquisite bluebell etched Rosalie, no gold on this, but there didn’t need to be. The last of the ivy balls came into view, and were equally as rare. An all forest green Nude ivy ball, hand cut Adonis, and an amethyst gold-encrusted Gloria. Unbelievable!

The next shelf had an assortment of Nude cocktails. The first two were V-shaped. One being forest green, gold-encrusted Apple Blossom, and the second was plain, but completely done in ebony. I told Steve I’d like this to be a hands-on experience, but we must respect the “corridor of beauty.” The next four were the normal 3 oz. cocktails, but definitely not we are used to seeing. Ebony bases with crown tuscan stems and ebony bowls, and each differently gold encrusted: Rose Point, Wildflower, Chantilly, and Lorna. The Lorna cocktail was also gold encrusted on the ebony base. I

told Steve, “I wouldn’t mind having 200 of these! I’m sure Sally wouldn’t mind.”

The fourth row had three blown covered candies and three sweetmeats, and once again, absolute beauty. The covered candy dishes were amethyst, gold-encrusted Diane, carmen gold-encrusted Gloria, and a bluebell gold-encrusted Peacocks. These three Nudes were absolutely drop-dead gorgeous. Next, we saw the sweetmeats, which were as stunning as any of the other Nudes. The first was carmen Japonica, followed by a royal blue, gold-encrusted Valencia. The last was a color that was never given a name by the company, but is known today as “tomato,” which I feel is one of the most electrifying colors Cambridge ever made. This particular sweetmeat had a reddish mustard-like, translucent swirl that was out of this world. The entire sweetmeat was tomato. Incredible!

Next to this was a cabinet filled with perfumes, atomizers and colognes. There looked to be approximately 200, and all different. These were truly small treasures. Steve pointed out the opaques right away. And being partial to the Dragon etch, he saw a jade atomizer with a gold-encrusted dragon with red eyes. I noticed an azurite atomizer with black enameling in the Marjorie etching. Others were a helio perfume with white enameled flowers and several sizes of ivory atomizers with gold-encrusted butterflies. There was one entire shelf dedicated to Near Cut and one piece that really stood out was a Number 2660 tall Wheat Sheaf purple carnival cologne with stopper. This was beautiful with great iridescence.

Nearby was a 4 oz. Buzz Saw handled cologne in blue carnival, another super piece. This case reminded me of kids in a candy store wanting more and more. This next shape must have been a favorite of Mr. Bennett’s. There were two shelves of this type of perfume. It was the 2 oz. ball shape. One standout was a carmen, gold-encrusted Rose Point and another in carmen with gold Gloria. Talk about speechless. As much as I want to stay and see more of Bennett’s beauties, we needed to go on. Steve said, “Wait, Dad. You missed one special piece. Shine your light near the bottom.” Lo and behold, it was a royal blue ball-shaped perfume in Japonica. I immediately told Steve I’d never seen Japonica on such a small piece.

We looked toward the other side of the corridor and there was more glass. The smoker items. Humidors caught our eyes first. We saw a six-inch ebony, gold-encrusted Hunt Scene and Golf Scene on the top shelf followed by two of the smaller humidors in the same

“Seeing is Believing”- continued

designs.

Nearby was another tall ebony humidor and lid with the hand-painted pink and orange flowers, which I’d never seen before. As our eyes adjusted, we focused to the next shelf, where we gasped in disbelief. There was an entire row of ivory humidors with designs. Incredible!

First, we saw three tall humidors. The first was a black enameled dragon with red eyes, and the second, a green enameled dragon with yellow eyes. These were fabulous pieces. The next was a true treasure. It had two etched, multi-colored peacocks around it. With the ivory background, it was a stunning piece.

Two smaller ones were next; one in the Willow pattern with blue enameling, and the last with gold- encrusted butterflies. Steve asked if these are the type of pieces I would like to take to Bring and Brag.

“Absolutely. These are definitely the best of the best. I don’t even think Lynn could top this.”

Steve noticed a piece that was a little different. It was the tobacco and pipe holder in crystal. He said he’d never seen this before. I said, “Not many people have. I’ve only seen three others in 40-plus years in ebony, early cobalt, and another crystal.”

More shelves and more rarities. A large pomona green, two-piece ash receiver, gold-encrusted Hunt Scene came into view. What a knockout. Below this were two smaller peach blo ash receivers, one etched in Cleo and the other in Rosalie.

Near the bottom, we found cigarette boxes in several colors: azurite with gold-encrusted butterflies and another azurite with multi-colored, etched butterflies. One very unique cigarette box was carrara in the Feather pattern. I told Steve I never even knew this small box existed in any color. What a great piece.

The bottom shelf consisted of ashtrays and humidors, all in crystal, and definitely not average. They all had the varsity sport college logos in their school colors. There were approximately 14 or 15 including Ohio State, Notre Dame, Michigan, California, Stanford, Brown, and Princeton.

Time to go on. We flashed our lights further ahead in the corridor. There was something quite large ahead. We saw a glistening door. “Oh, my God! It’s a...” (to be continued.)

REMINDERS: If you have an address change, please let us know. I know it is a busy time when you have to pack and move, but put NCC on your list of “Things To Do”. Also, if you are spending your winters in a warmer place, send us your temporary address so we can make sure you receive the Crystal Ball. Then, let us know when you return home. Send address changes to: tarzandeel@verizon.net

Also, the email address for the Editor of the Crystal Ball has changed. It is now ncccrystalball@gmail.com.

CRYSTAL BALL MAILINGS

We have recently become aware that some members have not received their Crystal Ball mailing. This is unfortunate as we really want you to get your newsletter with lots of information during the course of the year. We have been checking on the problem and can only say that the mailing is getting to the USPO at the origination point. From there we have no idea why it does not reach its destination. If you happen to be one of the Friends who did not receive your copy, there is another source. Each month after the mailing has been made, the Crystal Ball is placed on our website. If you need an additional copy you can always go to:

www.cambridgeglass.org

and under the Directory on the left hand side is an option “Crystal Ball Newsletter”. This link will take you to the Crystal Ball issues from January 2005 to the present. You can read online or print a copy or do a search. It is a really neat feature – check it out. If you would like to receive a complimentary replacement for your vanishing newsletter, please email me at ncccrystalball@gmail.com.

Caprice Has the Spotlight for November Program - continued from front page

World War II period. A minimum of 30 separate vases were produced – and that doesn't remotely factor in all the various combinations of colors and treatments.

Colors that were offered in this pattern, mostly in the mid to late 30's and into the mid- 1940's, presented a very wide rainbow of options. Amber, Royal Blue, Forest Green, Mulberry, Mocha, Pistachio, Moonlight, La Rosa, Gold Krystol, Amethyst, Violet, Ebony, Mandarin Gold, Emerald Green, and Milk have all been used with this line, for greatly varying durations. Experimental pieces have been found in Tahoe Blue, Topaz, Carmen, and Crown Tuscan. The alpine treatment was used on several of these colors (specifically crystal, Moonlight, La Rosa, and one piece of Royal Blue) and created an innovative, pleasing, and evidently popular look for the items so enhanced. Caprice was also gold decorated by Cambridge.

Similar to Rose Point in longevity, Caprice remained a standard-bearer of the Cambridge Line until the final closing of the reorganized Cambridge Glass Company in 1959. Even then, Caprice was to have an afterlife at the Imperial Glass Company. The Caprice moulds went in different directions following the closing of Imperial in 1984 and reproductions by Fenton, Summit, Boyd, Mosser, and others were issued. The National Cambridge Collectors have reclaimed, in recent years, many of the moulds used for the reproductions. These important purchases were funded in part by generous contributions by Friends to the NCC Annual Fund.

The special merging of Farber Brothers metal fittings to Cambridge Caprice pitchers, decanters, coasters and vases, will no doubt be one of the highlights of Rick and David's presentation. Silver decorating firms applied and marketed their own sterling silver illustrations on Caprice glass. Even lamps and possibly other items featuring Caprice parts were assembled and marketed by various companies. The Oneida Company produced a silverware pattern named Caprice that came out around 1937, although it does not appear to have been designed as a reflection of Cambridge's glassware.

NCC has produced a great reference publication devoted exclusively to Caprice that is currently available for purchase through mail order or at the NCC Museum. A wealth of interesting and specialized historical information is featured, including reproduced advertising images and catalog pages of glass that every Friend, even if not a Caprice collector, would appreciate. Separate illustrations and comments for individual items are provided. In addition, it is anticipated that a DVD of this November Program will be produced as a valuable reference tool to further educate those who cannot make this

gathering and for those who wish to revisit the experience. As with the Rose Point DVD, there will no doubt be extra features that technology whiz Dave Rankin and his team of professionals will add to enhance the educational experience.

Since Caprice was produced for so long and spanned much of the history of both the original and reorganized Cambridge Glass Company, we may continue to see new items emerge from a dining room sideboard, kitchen cupboard, attic, or a collector's holdings. Accordingly, you never know what *unique* item might show up at this program! Rick and David would like for you to bring any unusual or unique items that would add to the Program display. Contact Rick by email at caprice0@aol.com, or David at westervillesh@hotmail.com, if you have any questions about items that would be helpful in displaying the extent of this impressive line. Stems can generally be excluded.



So, if you have either a Caprice ball jug *or* juice pitcher in alpine pistachio, this Program would be the time to *bring it and brag on it*. Speaking of which, Lynn Welker will conduct a Bring and Brag session preceding the presentation of the Program. We all want to see what interesting Cambridge you have found this summer.

And, at a minimum, you certainly need to show up to learn how to determine if that Caprice item you discovered earlier really is a covered cracker jar bottom or an ice bucket !

The Glass Swap will begin at **3 PM** at the museum. The Board of Directors meeting begins at 1PM at the museum.

Place your Special Order for a reservation now! Your reservation form is on page 7 of this Crystal Ball. See you November 3.



Register Now for the November Meeting

Make check payable to: NCC
Mail to: NCC, PO Box 416, Cambridge, OH, 43725
Registration Deadline: October 20, 2012

The November Quarterly Meeting and Educational Program will be held on Saturday, November 3, 2012, upstairs at Theo's Restaurant, 632 Wheeling Avenue, Cambridge, Ohio. This year's program, given by Rick Jones and David Ray, will be on Caprice. As usual, there will also be a member Show & Tell session.

The evening starts with cocktails at 5:00 and a buffet supper at 6:00, followed by the NCC Quarterly Membership Meeting and Educational Program.

Tickets are \$19.50 per person, and must be ordered in advance. Send in your check with this form (make a copy if you don't want to cut up your Crystal Ball).

NAME : _____

ADDRESS: _____

CITY: _____

STATE, ZIP: _____

E-MAIL: _____

Check here if you will bring glass to sell at the Swap Meet which will commence at 3:00 p.m. at the Museum []

Number of tickets for November Meeting _____

Amount enclosed @ \$19.50 per person _____





by Larry Everett

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

Greetings from eBay land! Thanks to my many friends that send news and interesting items to me at: heartlamps@sbcglobal.net.

Rose Point:

Leading off this month is a pair of 2" salt and pepper shakers with Wallace Sterling bases, they sold for \$180.94. This style is also found with the square glass screw-on bases. A 1701 - 9" Hat (which was made in the factory from #96 1/2 gallon tankard pitcher, the largest size made) sold for an astounding \$2,715.75.

Statuesque:

A pair of 3011/13, 1 oz. Moonlight Blue brandies sold for \$266. That same day had a pair of Pink (listed as Orange) brandies that made \$178.50. A 3011 - 7" cupped comport with a Smoke top & Frosted Crystal stem and foot modeled its way to \$290.25. A pair of elusive "V" 3 oz. cocktails (3011/10) in Amber finished at \$440. I don't remember ever seeing these in Amber. A hard to find Royal Blue 3011/8 - 4 1/2 oz. Sauterne ended at \$249. The star of this section was a very hard to find #3011/40 - Carmen Seashell 10" Flower or Fruit Center (Flying Lady Bowl) AND one 3011/63 - 9" Candlestick (Carmen top). This incredible pair flew to \$1,885.

Other Etchings:

A nice Tally Ho 1402/52 - Ice Pail with Chromium Plated Handle with Ye Old Ivy etching iced the bidders at \$49.95. An unusual #615 Apple Blossom crystal cigarette box and cover with a beautiful gold ormolu frame also made \$49.95. A lovely 3400/92 - 32 oz. Amethyst, etched Apple Blossom Ball Decanter (sans stopper) managed \$212.50. As any auctioneer will tell you, "You can find those stoppers anywhere". Speaking of stoppers, would you believe a stopper sold for \$152.50? Yes, Virginia, it's true; a Carmen No. 1 Jigger Stopper sold for \$152.50.

Miscellaneous:

A still to be documented as Cambridge Glass; "Bird on a Stump" flower figure in Lt Emerald sat and watched bidding reach \$275.99 before flying to a new home. Two nice Community items this month. The first is a 2800/235 Carrera Puff Box and Cover that managed \$132.50 and the second is a 2800/234 - Helio Shaving Brush Vase that ended at \$99. I bet no one has one of these in Jade. A 9 1/2" Primrose comport with Green Enameled #519 Overlay sold for \$125. A pair of No. 319 - 9 oz. Rubina Georgian tumblers ended at \$184.50. A stunning pair of 1307 - signed Crown Tuscan 3 lite candlesticks with Black enamel decoration flew to \$525. An extraordinary No. 277 - Ebony 9" Footed Vase GE Wildflower saw furious bidding as it climbed to \$678 before the dust settled. In the irony department, an eBay seller read the Crystal Ball feature on Violet, realized that he had an unusual Violet Caprice Bowl, listed the bowl for sale and ended up selling it to the author of the article for \$635. Now that's a complete circle!



3400/92 - 32 oz. Amethyst, etched Apple Blossom Ball Decanter



Rose Point #1701 - 9" Hat



9 1/2" Primrose comport with Green Enameled #519 Overlay



Rose Point 2" salt and pepper shakers with Wallace Sterling bases



#615 Apple Blossom crystal cigarette box and cover with a beautiful gold ormolu frame



Undocumented "Bird on a Stump" flower figure in Lt Emerald



#277 - Ebony 9" Footed Vase GE Wildflower



Tally Ho 1402/52 - Ice Pail with Chromium Plated Handle with Ye Old Ivy etching



No. 1 Jigger Stopper

Happy hunting!

Defining the Cambridge Gyro Optic Tilt Ball Pitcher

Let me take this opportunity to introduce myself. My name is Jim Retzloff and I collect Spiral Optic, Depression Era, glass patterns and Spiral Optic decorated glass items. My collection includes samples from over 50 different companies. My Cambridge pieces represent the Gyro Optic, Twisted Optic and Spiral Optic patterns.



"Gyro Optic" was Cambridge's name for their 3143 Line. Pictured are the 3143/19 Candy Box and Cover, and the 3143/39 Ball Pitcher with a 3143/50 Tumbler. It is interesting to note, in later years, that the term "Gyro Optic" was also used to describe the swirl decoration of other items, such as, pitchers and tumblers of the 3900 Corinth Line.

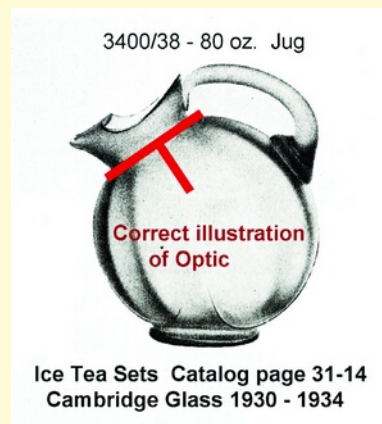


Cambridge's "Twisted Optic" Pattern included beverage sets with a Line 1206 Pitcher (far left) or a Line 107 Pitcher (near left) and Line 1206 Tumblers, all molded with a threaded spiral optic design.



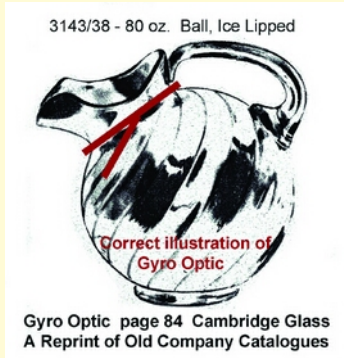
Cambridge has over many years produced a large number of "spiral optic" pieces. The 410 and 411 Fan Vases, and, the 730 Candy Jar are typical examples.

I would like to discuss one item in particular with the members of National Cambridge Collectors, Inc., the Gyro Optic Tilt Ball Pitcher. I'm especially interested in the transition of this pitcher from the 3143 Line to an item in the 3900 Corinth Line. To quote Mark Nye from Part V of his article on Cambridge jugs: **"The #3900/116 jug represents the final use of the ball shape design which was first introduced in 1930-31. Neither of the #3900/116 jugs, optic or gyro optic, are "new" in that they very closely resemble earlier jugs. An optic #3400/38 80 oz. ball jug was shown by Cambridge in 1933 and the original Gyro Optic line, including jugs, was introduced in 1938."** As Mark suggests, it may have been Cambridge's intention not to create something new, but, their Sales Department royally goofed in the execution. It appears there was major mix up in the catalog illustrations which has caused great confusion in identifying the Optic and Gyro Optic patterns ever since.



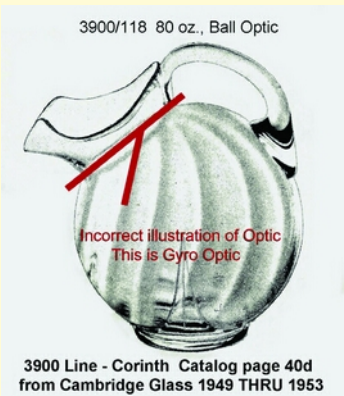
This is the illustration of the 3400/38 Tilted Ball Pitcher as shown on page 110 from Cambridge Glass 1930 -1934. Note with the Optic Pattern, the ribs meet the neck of the pitcher at a right angle. The ribs are parallel to the plane of the handle.

Defining the Cambridge Gyro Optic Tilt Ball Pitcher- continued

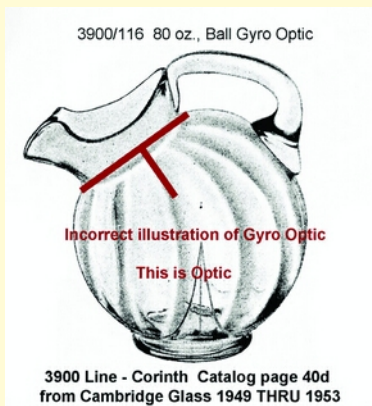


This is the illustration of the 3143/38 Tilted Ball Pitcher as shown on page 84 of Welker's Cambridge Glass catalog reprints. Note with the Gyro Optic Pattern, the ribs meet the neck of the pitcher at an acute angle. The ribs pass through the plane of the handle.

I assume the above illustrations are correct and properly define the Optic and Gyro Optic Patterns. Now let's review what occurred when the 3900 Corinth Line was introduced.

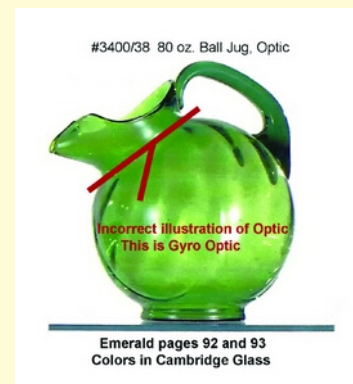


This illustration is from page 40d of "Cambridge Glass 1949 1953." Note the ribs of the pattern met the neck of the pitcher at an acute angle and pass through the plane of the handle. This illustration of the 3900/118 Ball Pitcher is incorrectly labeled "Optic." It does not agree with earlier illustrations of the Optic pattern. It is Gyro Optic.



A second illustration from page 40d of "Cambridge Glass 1949 - 1953" is labeled 3900/118 Gyro Optic. Note the ribs are right angles to the neck of the pitcher and they are parallel to the plane of the handle. As defined in earlier catalogs, this pitcher is Optic, not Gyro Optic.

As you can see, the catalog illustrations for the Optic and Gyro Optic patterns in the Corinth Line have been reversed and are incorrect. This has caused collectors, dealers and authors using the Corinth catalog sheets as a reference to misidentify these patterns. Here is an example of the confusion: This photo is from "Colors in Cambridge Glass," page 93. It is identified as Optic. The pattern is actually Gyro Optic.



The Miami Valley Study has also published the Corinth 3900 Line catalog illustrations without noting the errors. You may or not agree with my essay on defining the Gyro Optic Tilt Ball Pitcher, but, this final photo is of a Line 3900 Corinth Gyro Optic Tilt Ball Pitcher with Tumbler from a beverage set as sold by Cambridge Glass. This is the pattern as marketed and not as illustrated in the catalog.



Whatever you call it, it is beautiful.

Hand Made - What It means

By Dave Small

Cambridge glass was created in a factory using standard molds, jigs, and fixtures. Like any manufacturer, Cambridge strove to make their products consistent and of good quality. Despite the tools and fixtures, there was a lot of hand work involved. This human element did introduce variations in the products from time to time.

There were also factory seconds which were not always destroyed. It is thought that these may have found their way into the aftermarket via Cambridge employees.

Overall, I think the quality control was pretty good. Most of the time we find the glassware to be consistent from piece to piece.

However, I do have a few examples to illustrate how inconsistencies do appear from time to time.

Figure 1 shows two ivy ball vase nude stems side by side. The two ladies are facing in the same direction. Notice that the body of the girl on the right is twisted. Her stomach turns toward the camera. This was a case of the hot glass twisting a bit as it came out of the mold. Similarly, you will find that the heads of the Cambridge Swans aren't always aligned and positioned in the exact same way. The swan came out of the mold with a straight neck and had to be repositioned by hand while the glass was hot.

Figure 2 shows a pair of 3011 Amethyst Statuesque Candlesticks. As you can see, the one on the right has a much larger foot and is a bit taller. The two pieces are the same distance from the camera. So how did this happen?

The nudes are made in three pieces. The bowls are blown into molds and the stems are pressed so they should be pretty consistent in size. However, the feet weren't molded. They were free formed by hand. What we're seeing here is an unusually large variation in the diameters and elevation of the feet. They were probably made at different times by different workers. When later brought together as a pair, they didn't match up so well. Of course, it is also possible that the diameter of the smaller foot might have been reduced with a repair to remove a rim chip. However, I don't believe that would have accounted for this much difference. The smaller foot is relatively flat whereas the larger foot is significantly elevated (hollowed out).

Page 110, Plate 57 of Colors in Cambridge shows an amethyst nude claret with a bowl as it came out of the mold (hasn't yet been cut off). Stemware like this could be 'height adjusted' when cutting off the bowl. For example, I checked my collection of nude cocktails and found a considerable variation in bowl height. The glass with an elevated (hollowed out) foot had a shorter bowl than one with a relatively flat foot. This is how they adjusted for foot differences to end up with glasses that are close to the same overall height. Of course, they didn't have this option with pieces with the candlestick, cigarette box, or cupped compot where cutting off part of the top would have ruined the piece.

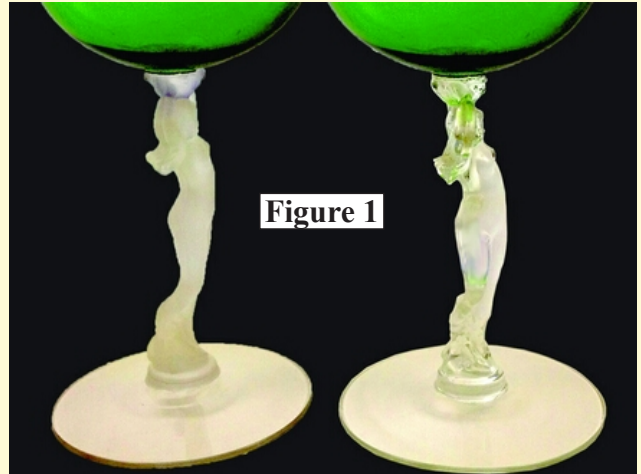


Figure 1



Figure 2



Figure 3

Hand Made - What It means - continued

Figure 3 shows two Royal Blue 3011 cocktails. They are approximately the same overall height. Notice that the glass on the left has a relatively flat foot and the bowl has considerably more height. The glass on the right has an elevated foot so the workers had to cut off more of the bowl to equalize the overall height.

If you see a height difference in stemware, it could also be that a glass was repaired. The rim of a drinking vessel might have been ground down to remove a rim chip. As with the candlestick example, the height difference could also have been caused by a difference in thickness or elevation in the handmade feet.

I believe Cambridge stemware measurements were more consistent in the later periods than in the early days as the company gained experience in manufacturing and quality control. However, that may not have been the case during the reopen period because of a sudden influx of new employees and the economic pressures of a failing business.

Cambridge did do a little glass repair work when appropriate. For example, you can find pieces with a bit of grinding on the bottom of the foot (to level or stabilize). I've only seen this on larger pieces like the nude flared and cupped comports, and not very often.

I'm sure there are many more examples than we have space for in a short article like this one.

WANTED

***I am interested in purchasing
any pieces of
glassware in the
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Please contact Jason
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or by phone: 612-220-1845,
if no answer please leave a
message***

National Museum of Cambridge Glass

***136 S. Ninth Street, Downtown Cambridge, Ohio
740-432-4245 www.cambridgeglass.org***

2012 Special Holiday Hours

The National Museum of Cambridge Glass will be open special holiday hours. The museum will be decorated for the season and volunteers and staff will be dressed in Victorian attire. If you are looking for a special gift made in Cambridge, Ohio USA, visit the museum gift shop where you will find a variety of jewelry and Christmas decorations made from Cambridge Glass, as well as beautiful handmade pieces of Cambridge Glass.

The Annual Museum Holiday Open House will be Saturday, November 24th from noon to 4:00 p.m. No admission will be charged during the open house.

Museum Holiday days/hours of operation:

Saturdays - November 3, 10, 17 and 24:
noon to 4:00 p.m.

Saturdays – December 1, 8, and 15:
noon to 4:00 p.m.



Heartbreak

By Lisa Helm

You've just won a beautiful piece of glass in an online auction. Congratulations! Now, you bite your fingernails as you wait until it reaches its new home.

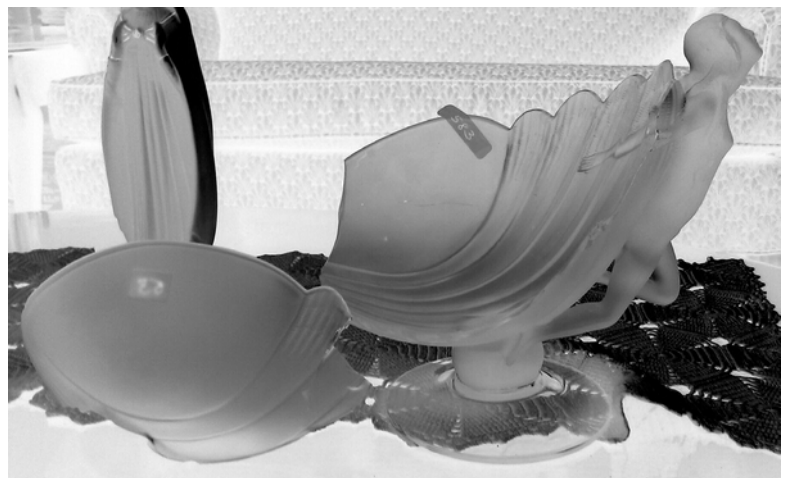
The day finally comes and the package arrives. It's like Christmas all over again. You excitedly and gingerly open the package to find your beautiful new addition to your collection in 4 separate pieces. After the initial shock that your piece has arrived broken, and a few choice words, what's next?

First, let me say that 9.99 times out of 10 your package gets to you safe and sound and you will be like a kid on Christmas morning.

Hopefully, you had it insured. Your next step would be to contact the seller and they should be able to help you put in your claim. We ship mostly through the USPS and they recommend you file an on-line claim ASAP. The form is easy to fill out and all the info is on the shipping label. Make sure to include a copy of the invoice and pictures of the damage. Within a week or so you should be reimbursed and you can go on to the next great Cambridge find.

Let's review packaging: It goes without saying that something as big as the flying nude bowl needs to be carefully wrapped. And for the most part it was. It's easy to say they should have done this or that to make it better, but it could have been anything that made your item break, from severe weather or even someone dropping it. On a large bowl such as the one above, think about maybe putting a piece of Styrofoam inside the bowl before you wrap it to help absorb some of the shock of moving around. Bubble wrap is always good, some say peanuts work well. I'm not a fan of peanuts alone, as the item can shift around. Some use the combination method of wrapping it in newspaper, bubble wrap around the newspaper, then stuffing the box with newspaper and peanuts. It might sound like overkill, but it's more likely to get there in one piece.

In the end it's up to the seller to make sure that the item is secured as much as possible, but it's up to you as the buyer to make sure they insure it. I'd like to leave those of you who have this flying nude bowl with a positive note. The value of yours just went up a tad, now that there's one less in the Cambridge glass world.



A Look Back In Time

January 1939

contributed by Mark Nye

This letter, sent out to all agents by the Assistant Cambridge Glass Company Sales Manger, Howard Lovelady, needs little comment. The ladle used was the Tally Ho 1402/111, hence the inclusion of the Tally Ho number, 1402, in the punch bowl set item number. Do note that two of the more popular punch bowls today, those etched Wildflower and Rose Point, were added as a P.S. to the letter. It would be interesting to know how many collectors have a Martha punch bowl etched Blossom Time in their collection.

MARTHA PUNCH SET

January 27, 1939

To All Agents:

The molds have now been completed on the New Martha 478 Ftd. Punch Bowl and the 488 Punch Cup. We are very much pleased with this new Punch Set. It has a good capacity, holding 10 quarts or 2½ gallons. The numbers are shown on page 3 of Martha Line. Complete the descriptions and add the prices as follows:

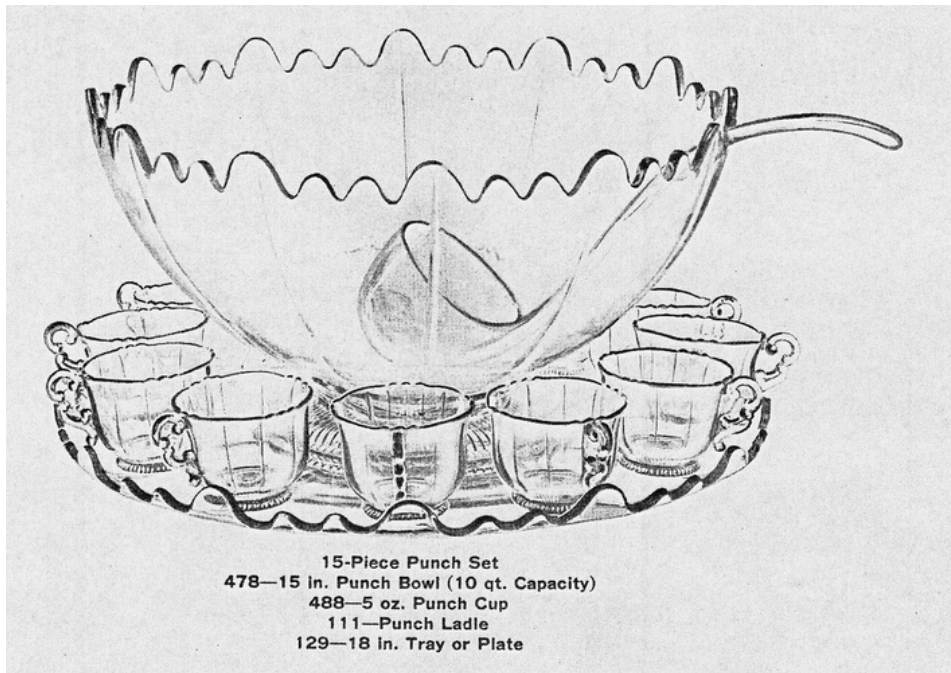
	<u>Plain</u>	<u>E/Chantilly</u> <u>E/Blossom Time</u>
	Per Doz.	Per Doz.
478 15 in. Punch Bowl, Ftd. Capacity 10 qts.	75.00	150.00
488 5 oz. Punch Cup	4.50	10.00
478/488/1402 4 pc Punch Set <u>Per Set</u>	12.00	23.75

Also add this set to your Punch Set price list, page 3 of C/L #67, dated 8/25/38.

Samples will not be sent unless you ask for them.

Yours truly,
THE CAMBRIDGE GLASS COMPANY
H. A. Lovelady

P.S. In addition to Etched Chantilly and Blossom time this set will also be furnished in Wildflower and Rose Point Etchings at prices shown above.



15-Piece Punch Set
478—15 in. Punch Bowl (10 qt. Capacity)
488—5 oz. Punch Cup
111—Punch Ladle
129—18 in. Tray or Plate

Ellis Challenge

By Ken Filippini

In June, at Convention, the NCC membership was introduced to the Ellis Challenge for the 1st time. Without going into too much detail, let me say the challenge grew out of a bequest left to NCC's Endowment Fund from the estate of Bob Ellis. If you want to understand how the Challenge was established, read my article in the August 20th issue of the Crystal Ball. Suffice it to say NCC received at present, \$45,000, and when the dust finally settles, this figure could reach \$50,000, in what I have already labeled as the most singularly generous gift to NCC up to this point.

A couple of weeks ago I was in a car filled with friends heading to Pennsylvania for an Elegant Glass Study Group Meeting. The usual glass related babble was in progress when our good friend Walter asked me this question. "Ken" he said, "I'm confused as to why the membership would feel the compunction to match the \$50,000 Ellis Challenge when NCC has this money already in their Endowment Fund". Walter went on to point out that NCC's challenge was vastly different than the one Heisey was working on in that they were only to receive their donation up to the amount matched. I immediately proceed to tell Walter that there was no difference and that his concerns were unfounded. The general conversation resumed, but I have to admit Walter had started me thinking, and by the time we reached our destination I was beginning to decide Walter had made a valid argument. The meeting was in full swing and an informative discussion of Cambridge crackle had lightened my mood tremendously, when the subject of the Ellis Challenge again surfaced. OK, I said to myself, let's use the Elegant Glass Study Group as a test case. Let's find out if as a group we would see the necessity of matching the Ellis donation to help NCC's endowment begin the slow progress it needs to ensure the organizations' stable future. As our friend, Roger Loucks, likes to say, "Long story short" the members of the group put together a \$2200 donation as a match for the Ellis Challenge. I was greatly relieved and excited to see that when we were able to have a frank discussion about the benefits of a well funded endowment, NCC's membership responds with great generosity.

One last look at Walter's question; because it leads to that bigger question – What is ultimately our goal as an organization? Earlier I mentioned Heisey's matching fund campaign and for those who do not know, it was for \$250,000, which they just finished matching, enabling them to put a little over \$500,000 into their Endowment Fund. Congratulations Heisey on a job well done! I mean that, I'm happy that they have secured their long term survival, but I must also admit that I am a little jealous, because I have dreamed of seeing NCC in that exact position. Now, please don't misunderstand, I know it's not a competition and their success deserves our praise and

that is what they are getting from me and what I am getting from them is the belief that we are the next group to reach our goal. That we have the same will to build an Endowment Fund that enables all our previous success; a world class museum, housing a fabulous collection of Cambridge glass, a treasure trove of molds and paper documents, to be there for future generations. It all begins with the Ellis Challenge, a stepping stone to leaving a legacy that as a group we can be proud to say, "We did that". What we have done so far had been great, let's make sure it is lasting!

Let me finish by saying that I know I'm not a polished writer, I am definitely not a great fund raiser, and I'm not sure I even get my message across in a cogent manner, but one thing I am sure of is that unless we work to build a strong Endowment Fund, all we have accomplished will be lost. We cannot let that happen! Thank you for your support and please mark your donations with the words, Ellis Challenge.

By-Laws Revision

Quarterly Meetings

By Rick Jones
Strategic Planning Director

On August 19th, the Board of Directors voted to change the by-law governing regular meetings of NCC. Classically, four meetings are mandated in specific months. The revised by-law calls for **at least three meetings** and provides the Board with discretion on which months those meetings should be scheduled.

Here is how our by-law is currently written:

BY-LAWS

ARTICLE I – MEETINGS

Section 1: Regular Meetings

The regular meetings of the organization shall be held during the months of March, June, August and November, at such time and place as the Board of Directors shall designate.

The revised by-law as approved by the Board is as follows

“The organization shall have regular meetings at least three times per year at such time and place as the Board of Directors shall designate.”

The impetus for this vote is our August meeting that has classically been lightly attended given its proximity to our Annual Convention.

The membership will be asked to approve this by-law revision at our November 2012 Quarterly Meeting.



2013 NCC Auction Consignment Procedures

Once again it is time to submit to the Auction Committee your list of Cambridge Glass to be considered for inclusion in the annual NCC Benefit Auction. The auction will be held on Saturday, March 2, 2013. The lists only (no glass) will be accepted from now until the end of September. Let's help make the 2013 version as exciting and successful as the 2012 auction.

Anyone may consign glass to the auction. Donations are welcome and encouraged. There is no limit to the number of items that can be considered for the auction, but normally the maximum accepted from any one consignor is 20 to 25. **We implore the consignors to inspect their glass carefully for any and all damage, and to only submit quality, undamaged glass.** If a piece of glass does have an issue, please include a detailed description with your list. This is a benefit auction for your favorite club, and we want to realize as much profit as possible. **Donations are ENCOURAGED, and 100% of the purchase price goes to NCC.** Some lower-value donated pieces may be sold in the museum's gift shop rather than be included in the auction, if the committee feels that will yield a better price. On all consignments, NCC retains 20% of the purchase price, the consignor receives 80%. This auction does not allow for reserves or minimum prices. There are no buyer's premiums charged.

During the months of August and September the committee will accept lists of proposed lots to be considered for the auction. Please try your best to identify your pieces as accurately as possible. Pictures are encouraged. All lists should be emailed to Jack Thompson at jack1746@roadrunner.com. Please indicate "NCC Auction" on the subject line and include a mailing address and phone number. Lists can also be mailed to NCC Auction Committee, P.O. Box 416, Cambridge, Ohio 43725. Please include your phone number. **All lists must be received by the Auction Committee on or before September 30th.** The committee would like to communicate via email as much as possible to save time and postage. If you have email, please utilize it with us.

After the committee reviews all lists, we will select approximately 400 lots. Consignors will be notified

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

All glass accepted, whether shipped or brought to Cambridge in person, must be received by the November Quarterly Meeting, on Saturday, November 3, 2012. The ship-to address is also provided along with the notification. For those consignors able to bring their glass with them while attending the November Quarterly Meeting, you save on shipping charges, avoid potential breakage in transit, and, best of all, you get to attend a great NCC function. An excellent dinner and program accompany the meeting. In the event that we accept an item based on the consignment list, and it is determined not to be Cambridge glass, we will hold it for pickup by the consignor, arrange for return, or (in a few cases) offer it for sale through the museum's gift shop.

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

We encourage you to consider consigning and donating some good quality pieces of Cambridge glass. If you have any questions, please feel free to email at jack1746@roadrunner.com. And for complete auction info, don't forget to check out our Auction web site at www.cambridgeglass.org and click on the Auction tab. We are excited to see what you have in store for us this year!

NCC Events

November Quarterly Meeting &
Educational Program
November 3, 2012
Program Entitled
"Caprice"

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.

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816-308-7495
Email: hoagc@juno.com
www.hoagc.org

October 6-7, 2012
Garden State Depression Glass Show
Edison, New Jersey
thelegantable@verizon.net
609-240-3765

October 13 - 14, 2012
Iowa Depression Glass Club Show & Sale
Des Moines, Iowa
idgc@earthlink.net
515-360-5369

October 13 - 14, 2012
Northeast Florida Depression Glass Club Show & Sale
Jacksonville, Florida
www.depressionglassclubjax.com
904-268-5550

October 13 - 14, 2012
Wichita Glass Gazers
25th Annual Depression Era Glass Show & Sale
Wichita, Kansas
316-524-1553
aglassgazer@netscape.net

October 19, 2012
Long Island Depression Glass Society Show & Sale
Freeport, New York
www.lidgs.org
516-798-0492

October 20 - 21, 2012
Milwaukee's 36th Annual Depression Glass Show & Sale
Milwaukee, Wisconsin
kgoebel2@wi.rr.com
262-376-9874

November 3 - 4, 2012
30th Upper Midwest Depression Era Glass & Pottery Show
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www.michigandepressionglass.com
firesidant@aol.com
651-770-1567

November 3 - 4, 2012
Tiffin Glass Collectors Club Show & Sale
Tiffin, Ohio
www.tiffinglass.org

November 3 - 4, 2012
Michigan Depression Glass Society Show & Sale
Dearborn, MI
313-590-7322
jefuhrman@gmail.com
http://www.michigandepressionglass.com/glass-show

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.net

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

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Bill's Cell: 817-357-7084

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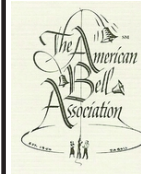
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National Cambridge Collectors, Inc.
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Cambridge OH 43725

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.

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