



# Cambridge Crystal Ball

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

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## Welcome to the 2010 NCC Benefit Auction Preview! By Jack & Elaine Thompson

How do you describe 400+ lots of beautiful Cambridge glass? We've gone through the auction catalog many times over, and where do you start? Well, how about with the rare, unusual and hard to find pieces. They always get the juices flowing. How about a fantastic #278 Peach-Blo Vase, etched Windsor Castle, or a #1327 Carmen Cordial w/ Sterling Decoration of Winter Pine Trees, or a #202 Moonlight Blue Caprice Cracker Jar & Lid, or a #695 Crystal Funnel that a worker turned into a hat. Amazing! Then there's the pair of 3011/113 Nude Candlesticks with green candlecups, a #1005 Light Emerald Vase with the Dragon etching, a P476 Crystal Punch Bowl etched Firenze. (Has anyone ever seen that one before?) Next there's the #34 Ivory Bowl & #1273 Candlesticks with Japanese Mums Decoration. The iridescence is as good as we've seen. Then there's the #3400/68 Experimental Ivory Creamer, the #1408 Cocktail Mixer with Silver Cut Fighting Cocks & Lines and the #66A Crystal Caprice Banana Bowl. We hope you are now getting as excited as we are, and there are many more. So now let's move to some categories.

If you've been thinking about a lamp, check these out: a #3500/42 Covered Urn Lamp, Gold Encrusted Rose Point & Cambridge Advertising; a #2660 Wheat Sheaf Oil Lamp (complete); a #523 - One Bun Geisha w/Bronze Fittings; a #2631- Crystal Near Cut Marjorie. Wow! If you want something a little smaller, there's the Countess Miniature Night Lamp w/Frosted Chimney.

If you love the Gold Encrusted, there's the 3400/647- Candlesticks, GE Portia; the #276 - 3-pc Mayo Set, GE Blossom Time; the #1321- 28 oz. Decanter & #7966 Sherries, GE Grapes; and the 3500/16 Bowl GE Elaine, to name a few. And we can't leave out the stunning Pair of 3900/72 Candlesticks, Silk-screened Lily of the Valley.

If Rubina enchants you, then perhaps you'll like the 10" Bowl, Honeycomb, signed; the #500 - 10 1/4" Block Optic Vase; the 11" optic paneled bowl; or the 5" Honeycomb Comport. The always popular 3011 Statuesque lineup, in addition to the Candlesticks mentioned above, includes Heatherbloom Clarets, a Forest Green Table Goblet, Pink & Forest Green Champagnes, Amethyst & Gold Krystal Cocktails as well as Charleton-Decorated and Gold-Stippled Crown Tuscan Comports.



There is a beautiful assortment of opaques this year including a #45 Jade Comport etched #705, an unusual Avocado Decagon Spittoon Shape 12" Bowl, #69 Ivory Candlesticks & Ftd. Comport w/Ebony & Daisies Décor, a #133 Azurite 5" Cigarette Box in metal frame, a #62 Helio Comport, a #57 Primrose Comport w/ Green Enamel Trim, and the Ebony Console Set (#638 Candlesticks & #855 Bowl) etched #738, and there are many more.

If you're a Near Cut collector like us, there's the #2651 - 7-Piece Whiskey Set; #2766 Emerald Green 1/2 Gallon Pitcher, GE Thistle; #2699 BuzzSaw

Punch Bowl, Base, Cups; Radium 8" Ruffled Bowl and the rare #2636 Emerald 9" Crimped E-Shaped Bowl, among others.

If you're adding to or just starting a Rose Point collection, there are a number of nice pieces to help you along. There's the pair of #3500/74 Rams Head Candlesticks, a Pristine #306 Candy Box & Cover, a #0635 - 5" Comport with the etching on both bowl & foot, a pair of #1468 Egg Salt & Pepper Shakers and the #3500/78 Rams Head Candy Box & Cover, to name but a few. The above-mentioned is just a small sampling of what is available. There is such a wide variety to suit almost anyone's collecting tastes and styles. There is a nice assortment of stemware, cordials, ice buckets, candlesticks, figural flower holders, Crown Tuscan and many different etchings. Go over the Auction Catalog more than once and start checking off your wants and needs. Then mark your calendars for Saturday, March 6<sup>th</sup>, and plan on spending the entire day. Come the day before and attend the March Quarterly Meeting on Friday evening and get an advance look at all the auction glass. Lynn Welker will do his excellent Auction Preview, as well as the always popular Show n Tell.

The NCC Auction is a great way to 1) add to your collection, 2) help support NCC and 3) have a great time meeting up with old friends and/or making new ones. If you can't make it in person, please mail in your absentee bids. Don't be left out just because you aren't able to join us. Instructions are found on the front of the catalog, as well as on the NCC website under "Annual Auction - Terms & Conditions" link. We hope to see as many of you as possible at the Auction. Without all of your support and the support of our many wonderful consignors, this event would not be possible.

# National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

## 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

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

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

**National Museum of Cambridge Glass**  
Open April thru October only



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

### Contacts

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### Websites

- NCC WEBSITE  
[www.CambridgeGlass.org](http://www.CambridgeGlass.org)
- MIAMI VALLEY STUDY GROUP WEBSITE  
[www.mvsg.org](http://www.mvsg.org)

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# PRESIDENT'S MESSAGE

*From Mike Strebler,  
Treasurer*

Hello everyone. This month I have been invited by the President to pen a guest message in lieu of his usual talk with Friends. I think most of you know me through my role as the Treasurer for NCC. Hopefully, a few of my Friends have even read the articles I have written in the Crystal Ball over the years. Or, maybe even attended the program on Rock Crystal engravings I participated in at convention last year. I have been on the Board of NCC for eight years and I love the artistry of Cambridge Glass. I am thankful there is an NCC because through it I have been able to enjoy my collecting.

In my role as Treasurer, I put out a lot of information through financial reports. Some of the reports talk about what has happened; some contain written material about plans for the future. Which gets us to the point of why the President probably handed me the opportunity to write a guest message. January is the start of a fresh year for NCC. The Board of Directors is responsible for making an action plan of what activities NCC will undertake during an upcoming calendar year. In order to come up with that plan, we discuss what's working, what isn't, what would we like to do new, what do we want to quit, but most of all – what can we do to make NCC a better organization. Once we have an action plan, we convert it to dollars. The monetized action plan is the budget.

The 2009 Budget took NCC into open waters. It was the first budget year since we acquired the museum, which did not have any financial commitments for debt; although we did budget for major museum contents expenditures. To the credit of the board, I think we wisely chose dealing with our new freedom. The 2009 Budget had two major objectives. The first was the planned acquisition of important Cambridge Glass Company historical records which have become available to us. The second objective was the infusion of operating funds into the endowment. Both of these objectives were achieved.

The budget for 2010 is a refreshing break for the Treasurer. We have no major financial goals other than to maintain and operate our organization in an efficient fashion with an eye to the future. Operational efficiency should be our goal for 2010. Hopefully this will lead to new sources of revenue

which should be of immediate concern for us if we are to strengthen our long-term prospects. I would particularly like to see us figure out how to use our museum gift shop for greater financial assistance.

The biggest sensitivity in the 2010 Budget is if we are unable to maintain or improve our operations. We saw some impact from the recent economic downturn on Annual Fund gifts to the organization in 2009. But, special gifts were received which more than balanced things out. The budget has reduced expectations for giving in 2010 but I am hopeful our base will not be greatly impacted more than we have considered. Other issues which bear watching in the 2010 Budget are revenue from merchandise, publications, and events. Revenue has been dropping over the previous years and associated operations need to receive our attention to be sure results are consistent with our plans.

As an organization, NCC has always been striving to get to a higher level. We started in the early 1970's as a local group of individuals who banded together to appreciate their common interest in collecting Cambridge Glass. From those discussions came the formation of NCC and the publication of the first Crystal Ball in 1973. In 1982 the first museum opened. In 2002 the South 9th Street museum opened. In 2006 we purchased the last remaining large group of molds. No more debt in 2008 and the endowment reached \$100,000 in 2009. All of which brings us to the 2010 Budget.

I am excited we have the opportunity to carry NCC into the future through planning. Our plans will bring long-term financial stability to NCC, improve our operational efficiency, and make better Friends of all of us.

Sincerely,

*Mike*

*A Preview of some of the spectacular glass offered in this year's  
NCC Benefit Auction - March 6, 2010*



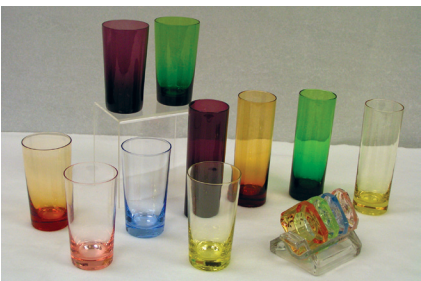
*Auction Preview.....continued*



*Auction Preview.....continued*



*Auction Preview.....continued*



# Smokers' Items

By Mark Nye

Tobacco has played an important role in the history and economy of this country since the early explorers found the native population using tobacco. During the subsequent centuries, controversy has surrounded its several forms of use and this controversy continues today even though the use of tobacco, at least in this country, has greatly diminished. Smoking of dried tobacco was popular during much of the twentieth century and many glass companies, including the Cambridge Glass Company, cashed in on the habit by making and selling a wide range of ash trays, cigarette boxes and other types of holders, tobacco jars and humidors. This article is intended to give an overview of some of the smoking related items produced by Cambridge. A series of six articles was published in the "Cambridge Crystal Ball" in 1993-1994 and these are available on the NCC website. These provide a much more comprehensive discussion of the many smoking related items offered by Cambridge. In addition, illustrations of many of the items listed in this article but not shown are to be found with that series of articles.

The Community or No. 2800 line dating to the NearCut Era offered a tobacco jar and cover. The handles of this jar also served as pipe holders. From the No. 2630 or Plymouth line comes a covered jar Cambridge promoted as "Cigar or Tobacco Jar fitted with Patented Sponge for Moistener." On a catalog page dating to circa 1916 is seen the 2641 Cigar Band, Ash or Stamp Tray, offered in five different sizes, and the 0141 ash tray. Another page in this same catalog offered four tobacco or cigar jars. Another item from this same time period is the 071 cigarette box and cover, the cover also serving as an ashtray. While primarily made in Crystal, several of the preceding items will be found in Ebony, including the Community tobacco jar, the 071 cigarette box and the 0141 ash tray. The latter two can also be found in Jade and Azurite and perhaps other colors as well.

A Cambridge general catalog, issued circa 1920 and labeled Catalog No. 10, contained illustrations of four tobacco jars previously seen in the 1913 catalog. Offered in this catalog, the Plain Ware line included six ash trays and the former 071 cigarette box, now referred to as the No. 107 cigarette box and cover.

One full page of the thirty-four page 1927 catalog pictured only smokers' items. On this page are four cigarette boxes, two tobacco jars, both round and square trays for cigar bands, ash wells or receivers, cigarette holders and more. Supplemental pages were issued through 1929 and on one such page is illustrated what appears to be an Ebony 1025 Cigar Humidor etched 718 Imperial Hunt Scene and probably gold encrusted. Pictured next to it is the 882 tobacco humidor, also in Ebony

and etched Golf Scene and most likely gold encrusted as well. Still in the Cambridge line and pictured on this page is the Community Line 127 tobacco jar and cover with its pipe holder handles.

As the 1930s began, Cambridge continued its production of smoking related items. The 1930 catalog has its page of "Smokers Articles" and on this page is the 607 cigarette box with the intaglio cut dog on its cover. Also on this page is the 605 cigarette box, probably intended for the bridge table, decorated with a heart, spade, club and diamond, again cut into the surface of the cover.

A 1931 supplemental catalog page entitled "Ebony Silver Decorated Ware – Sport Novelties" pictured nothing but Ebony smokers' items. The decorations used included "Three Canny Scots," a hunt scene, and a polo scene. The next page captioned "Sport Novelties – Color Decorations" also offered a number of smokers items featuring the same scenes, this time in colored enamels on Crystal blanks.

During the second half of the 1930s Cambridge used a series of brochures, covering the various lines and types of articles currently in production, to form their catalog. One version of these pages gave color and pricing information and hence we learn that the 387, 388, 390 and 391 ashtrays were offered in the colors of Crystal, Amber, Emerald, Dianthus Pink, Forest Green, Royal Blue and Ebony. In addition, the six inch No. 390 was offered in Carmen. It would no doubt today be a challenge to assemble a collection of all four ashtrays in all the colors!

The smallest of the four, No. 387, was offered plain only while prices were quoted for etched versions of the other three in the colors of Crystal, Amber, Emerald, Dianthus Pink and Forest Green. No information regarding specific etchings was provided.

One of the featured items shown on the first page of the Smokers Items brochure was the No. 3011 Figure ash tray, also known as the Nude Figure ash tray. Its caption provided prices for pieces in Crystal, Amber, Forest Green, Gold Krystol, Royal Blue, Amethyst and Crown Tuscan with an Ebony foot. There were price quotes for etched Nude ash trays in the colors of Crystal, Amber, Forest Green and Gold Krystol. However, once again, no specific information regarding which etchings was provided. In addition to the ash tray, the No. 3011 line also offered cigarette box and cover and a cigarette holder, offered in Crystal, Amber, Forest Green, Gold Krystol and Heatherbloom, plain or etched. Plain only these same pieces were produced in Royal Blue, Amethyst and Carmen. As was the practice, no specific etching information as provided in this brochure.



## Smokers' Items - continued

One of the more unusual ash trays seen in this brochure is the 3400/146 four inch handled ash tray. Unfortunately there is no reproducible illustration of this piece. It is similar in style to the Tally Ho 1402/86 handled ash tray. The 3400/146 differs in that it is made from what appears to be a small 3400 line bowl that has had its sides slightly pinched. The handle is very likely the same one used for the Tally Ho piece. No prices were given for the item etched but this ash tray was offered in Crystal, Forest Green, Royal Blue and Amethyst.

Rarely seen is the 3105 three inch ash tray also offered at the same time. It consists of a cone shaped base from the Pressed Rose Point Stemware line, the 3105 line. It is probably the base to the footed juice. Here the cone is upright and sits on a plain cast foot. It was offered in Crystal only. As a companion to the Pressed Rose Point ashtray, there was a Pressed Rose Point cigarette holder, probably nothing more than the footed juice with a different description.

Shown sitting next to the 3105 ashtray on the brochure page is the 1040 Swan ashtray, available in Crystal, Amber, Emerald, Dianthus Pink, Forest Green, Royal Blue, Gold Krystal and Carmen.

The catalog Cambridge issued on January 1, 1940 contained four pages of smokers' items. The first two pages pictured nothing but ash trays, the third, cigarette boxes and the fourth, cigarette holders. None of the items shown on these pages were new, having appeared in previous catalogs or had been introduced prior to the catalog being issued. It is interesting to note the piece known today as the "bridge hound" or "pencil dog" was captioned in this section as "Dog cigarette holder." A popular piece at the time was a cigarette holder with ash tray foot and Cambridge offered at least seven styles in the 1940 catalog, including the 3011 cigarette holder with ash tray foot. It is hard to believe today that, on some occasions, these would have been used as part of a formal table setting, one at each place.

Supplemental pages to the 1940 catalog offered the Star ash tray in four sizes, ranging from four to seven inches and the No. 1676 ashtray with an eagle in the center, acting as a handle.

Introduced in 1947 and first shown in the 1949 Cambridge catalog is the Cascade line and its three ash trays. The largest of the three, No. 216 not only functioned as an ash tray but also served as the base for the Cascade punch bowl and as part of the 2 pc. Sunday Evening or Buffet Supper Set. In the latter case, it sat in the middle of the 21 inch cabaret plate.

Introduced in 1952, the Cambridge Square line contained two ash trays and a cigarette urn. The cigarette urn is simply the

individual sugar put to an alternative use. First made in Crystal, these pieces were later made in Ebony and then Ebon. It is possible to find the cigarette urn, in both Crystal and Ebon, decorated with a gold encrusted cigarette.

From the reopen years comes the ash tray from the 1956 line, commonly known as the "ham bone ash tray," so named by collectors because of its shape. This ash tray was made in two sizes, eight and ten inches, and both were available with or without a cut top and in the colors of Crystal, Pink, Smoke, Pistachio, Mandarin Gold and Moonlight blue. In addition the 10 inch size was made in Crystal and Smoke with a peg for use as a floral center piece. It was adapted for this purpose by the addition of a flower block that holds three five inch peg vases. The block has a center hole that fits over the peg, holding the block and its vases securely in place. The block and vases, as well as a floral centerpiece set, are illustrated in the 1956-58 Cambridge catalog. In addition the 1956 10 inch ashtray is shown with and without the peg. The cigar/cigarette rests are present whether or not a peg is present. An example of the floral center piece can be seen on the second page of illustrations that accompany this article.

The Sonata line included an ashtray, the 1957/6 twelve inch executive ash tray. Made only in Crystal, this ash tray has a cut and polished top and originally came in a white gift box. An expensive item for its time, this ashtray retailed for \$12.00 each.

There are many more ash trays and other smoking related items not mentioned in this review. For example, no mention was made of items from the Caprice line, the Gadroon line, Mt. Vernon and others. As stated at the beginning, a rather detailed series of articles on smoking related items produced by Cambridge was published in 1993-1994 and are archived on the NCC Inc. website. Collectors interested in additional information regarding smokers' items produced by the Cambridge Glass Company are urged to read those articles.

A very special "Thank You" to the following Friends of Cambridge who contributed photos for the "Smokers Items" article.

Scott Brown  
Sue Cameron  
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Robert Meador  
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# Smokers' Items - continued



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## Ebony Silver Decorated Ware Sport Novelties



The Cambridge Glass Co.



# Shades of Green

by David Ray

During its 57-year run, the Cambridge Glass Company produced nine differing green colors of glassware – “Early Green”, Early Dark Emerald, Jade, Light Emerald, Avocado, Forest Green, Pistachio, Late Dark Emerald, and “Odd Green”. Except for the period from 1944 to 1948, the Cambridge Glass Company continuously produced at least one green color of glass. Although simultaneously producing green glassware, other elegant glass companies had green colors that will seldom be confused with the green colors of the Cambridge Glass Company.

The first reference of green glass produced by Cambridge was in 1903, and this green color is referred to as “Early Green” by Cambridge glass collectors. Production appears to have been limited to children’s toy table settings, which consisted of a sugar, a creamer, a spooner, and a round covered butter dish. Frequently, these 4-piece settings possess a wide range of variation of green color, and no clear explanation exists for the color variation; however, some believe the color variation is likely due to poor quality control during early years of the Cambridge Glass Company. Nearly all 4-piece settings seem to have at least three shades of green. Early Green was discontinued before 1916.



In 1916, the Cambridge Glass Company introduced a more vibrant shade of green and called it Emerald. Since the color name of Emerald was used by Cambridge for a similar dark green color introduced in 1949, collectors refer to this Emerald as *Early Dark Emerald*. Many of the Near Cut patterns were produced in this color, but most items have the carnival treatment. The Near Cut patterns include: Strawberry, Thistle, Marjorie, Feather, Buzz Saw, and Wheat Sheath. Finding Early Dark Emerald items in Near Cut patterns without the carnival treatment is difficult, with the exception of Thistle. However, most of the Thistle pieces in Early Dark Emerald have the pattern highlighted with gold. Early Dark Emerald was discontinued before 1923.



In 1924, the Cambridge Glass Company introduced the first opaque green glassware, and the color was called Jade. Although identified as a green color, Jade possesses strong “blue” undertones. Many very desirable items were produced in Jade. These include atomizers, perfumes, the ram’s head bowl, and decorated pieces including etchings and enamels. The majority of the items produced in Jade can also be found in the other opaque colors produced during the 1920’s.

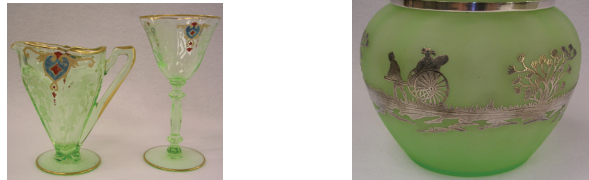


In 1923, the Cambridge Glass Company introduced another new green color also called Emerald. In a 1976 Crystal Ball article, Lynn Welker coined the name *Light Emerald*. Lynn stated that factory workers referred to Light Emerald as “Apple Green”. Light Emerald was produced extensively until the early 1940’s. Obviously, Light Emerald was an extremely popular color with the buying public because of the large quantities that can be found today. Some of the major lines produced in Light Emerald are Decagon, Weatherford, Round, and Everglades. Most of the figural flower frogs and swans were produced in Light Emerald. Some of the more prevalent etchings found on Light Emerald include Cleo, Gloria, Majestic and Rosalie. Items produced in Light Emerald and Forest Green with a satin finish on one side were called Jade, which is an unfortunate duplication of the name of the opaque green color. Light Emerald glassware possessing the Jade decoration is limited to items from the Everglades line while Forest Green glassware possessing the Jade decoration is limited to vases and ball jugs.

From a November 2003 article written by Les Hansen, the following table lists ingredients for producing a batch of Light Emerald.

Ingredient	Quantity (lb)
Sand	850
Soda	330
Feldspar	100
Lime	42
Nitrate	50
Lead	36
Arsenic	10
Copper Oxide	13 oz
Uranium	43 oz

Copper oxide and the uranium gave Light Emerald its distinctive color. The other ingredients are common to many other colors of glass.



## Shades of Green - continued



In 1927, the Cambridge Glass Company introduced its second opaque green color of glassware. Cambridge glass collectors have coined the name of Avocado for this additional green opaque color; however, research suggests Avocado likely was actually called Pomona Green by the Cambridge Glass Company. Fluorspar (calcium fluoride) is the critical ingredient added to glass formulas to produce opaque glass. Avocado was likely produced for only a couple of years and is one of the more difficult to find among Cambridge glass colors. Other than Ebony, Cambridge's opaque colors were seldom etched and gold encrusted, but pieces of Avocado can be found gold-encrusted Hunt Scene and Dresden Rose. Because of its specific time period of production, Avocado can be found in interesting items that cannot be found in the other opaque colors, including desk sets, blown stemware, the refectory bowl, and the tobacco jar.



After Henry Hellmers began work as a glass chemist at the Cambridge Glass Company, he formulated a new color in 1931 called Forest Green, and production of Forest Green continued through 1943. Forest Green, Early Dark Emerald, and Late Dark Emerald (this color will be also be discussed) are very similar in color. Thankfully, the years of production of the three dark green transparent colors don't overlap; therefore, knowing the production date of a specific item can assist in determining the appropriate color name. The production dates of a few Cambridge lines extend from the era of Forest Green

to that of Late Dark Emerald. Thus, determining the proper color for these items can be difficult. For blown items, Forest Green tends to have a yellowish cast that Late Dark Emerald lacks. For heavy molded pieces, distinguishing between Forest Green from Late Dark Emerald is sometimes extremely difficult. Because of its dark color, Forest Green doesn't allow etchings to easily show up. Nonetheless, a persistent collector can find Forest Green pieces etched Apple Blossom, Blackberry, Bordeaux, Diane, Elaine, Gloria, Lorna, Martha, Minerva, Portia, Rose Marie, Valencia, and Wildflower. Collectors would be fortunate to find one example of each of these etchings on Forest Green.

During the production period of Forest Green (1930's and early 1940's), the Cambridge Glass Company was in its hay-day. Many exciting patterns and shapes were produced in Forest Green that had not been produced in earlier green colors -- the flying lady bowl, Mount Vernon, Tally Ho, nude stems, the frog vase, and the frog pitcher are examples. Although Light Emerald continued to be used to produce glass into the 1940's, none of the aforementioned items were produced in Light Emerald. For swan collectors, the Forest Green swans are quite difficult to find. If you have a 10.5" Forest Green swan in your collection, please consider yourself extremely fortunate.

November 2003 article written by Les Hansen, the following table lists ingredients for Forest Green.

Ingredient	Quantity (lb)
Sand	800
Soda	340
Feldspar	100
Lime	80
Nitrate	50
Lead	40
Borax	40
Arsenic	10
Bichromate	3
Iron Oxide	2
Copper Oxide	1

Bichromate, iron oxide, and copper oxide are the ingredients that give Forest Green its distinctive color.



## Shades of Green - continued



In 1938, the Cambridge Glass Company introduced Pistachio for the first time. Pistachio was produced during two time periods – 1938 to 1943 and 1955 to 1958 – and glassware produced during the two periods is sometimes referred to as “Early” Pistachio and “Reopen” Pistachio (indicating the glass was produced after the reopening of the Cambridge Glass Company in 1955). The items produced in Pistachio are rather limited compared to other Cambridge colors of that time period. Early Pistachio was most common in the Caprice line, and all #300 blown Caprice stemware blanks were produced in Early Pistachio, as well as the cup & saucer, salad plate, dessert plate, 11.5” service plate, medium size creamer & sugar. A few additional Caprice items were produced. Pistachio was also one of the colors used in the Varitone drink ware sets; therefore, many of the Early Pistachio pieces are drinking vessels. In 1955, “Reopen” Pistachio was introduced. Because Cambridge was producing a much more limited number of items during the reopened period, those items produced in “Reopen” Pistachio are quite easily identified, including the 3011 short-stemmed nude comport and the #1528 vase. “Reopen” Pistachio is slightly darker than its earlier version and, if not frequently washed, the glass acquires a foggy cast. All items with the crackled treatment are “Reopen” Pistachio.



In 1949, the Cambridge introduced yet another color called Emerald. To limit confusion, collectors refer to this color as *Late Dark Emerald*. This color was very reminiscent of Early Dark Emerald and Forest Green. If the production time of a particular item is known, then assigning the correct transparent dark green color to that item can be fairly easy. However, when the production period of an individual item overlaps the production period of the transparent green colors, correct identification of the dark green color can be difficult. For example, the production periods of a few lines spanned across the entire 1940’s (from Forest Green to Late Dark Emerald), including Jefferson, Georgian, Sea Shell, Caprice, and nude stems. The number of items produced solely in Late Dark Emerald is somewhat limited and include Cascade, Pristine, and type 3 swans.



An undocumented transparent green is sometimes referred to as “Odd” Green has surfaced in seven items: #1327 favor vase, Stradivari cocktail, Stradivari cordial, #3011 nude cocktail, #3011 nude brandy #496 little joe tumbler, and #1341 cordial. This color can best be described as *teal*. Often stems or tumblers found in Odd Green are part of a Harlequin or Varitone set; therefore, the production dates of Odd Green center about the production dates of these drinking sets. Surprisingly, neither a #1955 tumbler nor a #496 tall joe tumbler has been spotted in Odd Green.

## Shades of Green - continued



The Cambridge Glass Company periodically produced experimental colors. Most of these colors can be seen in the Experimental Glass case in the National Museum of Cambridge Glass. Several of experimental colors produced are a shade of green.

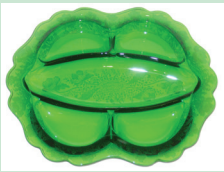
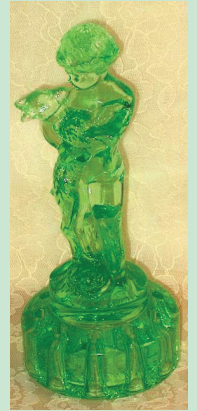
A very special "Thank You" to the following Friends of Cambridge who contributed photos for the "Shades of Green" article.

Sue Cameron  
 Glenn & Kathy Corbett  
 David Ray  
 Linda Roberts  
 Cher Van Soest  
 Wendy Steelhammer  
 Jack & Elaine Thompson  
 Frank & Vicki Wollenhaupt





# Shades of Green - continued



# NO QUESTIONS - GOT ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

Happy New Year.....hope everyone survived the holidays and received that special piece of Cambridge Glass you have been wishing for. If you didn't, try the next best thing. Go out and buy it for yourself.

With Christmas just passing, probably several of you received new cameras or bought them when the price was down. You just can't wait to go take a lot of photos of your collection and send them into Helen to share with all of us through the Crystal Ball.

If it was only that easy!

Several months ago (February 26, 2009) Helen and I started talking about the photos she has been getting in and how hard it was to print some of them. Helen wants to use all the photos people send in but for several reasons they just can't be used.

I asked Helen to send me some of the problems she was having and I would see if I could come up with some answers.

Shortly after Helen and I started talking, my friend David Rankin and I also started talking about people who wanted to send in photos of their Cambridge Glass to be added to the MVSG web site. For this reason, Dave put together some glass photography guidelines that are published on our site [www.mvsg.org](http://www.mvsg.org).

I am going to list several of Helen's problems along with solutions and even some photos to show what she is talking about.

- 1. Don't use a digital camera that was invented at the same time as the Polaroid – update your camera.** – (Not that many years ago to get a nice digital camera that would give you 7 to 10 megapixels size photos, you had to spend \$700.00 to \$1,000.00. Today you can get a camera in this range for \$150.00 to \$250.00. Get rid of that old Model "A" and pick up a sports car).
- 2. No crazy backgrounds – do not use backgrounds that contain bricks, tiles, checkered tablecloth – focus on the glass.** (Obtaining a good glass photo can be easy if you are willing to make a small investment in a good background cloth. The cloth should be a solid color, slightly darker than medium gray. This works great and helps prevent the camera from making a false reading which is possible with a solid black or white cloth. We have found if you go to a good fabric store and ask for a fabric that won't wrinkle, it makes it even better.) You do not need anything fancy to take good photos. (see photo set-up)



- 3. Do not take glass photos with someone holding the glass.** (It's better off purchasing some plastic plate racks or taking the photo of the item flat on the table.)



- 4. Be aware of that large mirror or window behind your subject. If you use a flash it will flare back and you won't see the glass. This is also true when taking photos of groups of people.** (If you can't move the item and you have to take it in front of a mirror or window, take it at an angle. This way, the flash will hit the item and mirror or glass and bounce away from the camera, not back to the camera. This takes practice and you might take several photos all at different angles. Remember, all these are costing you a little bit of time.)



- 5. Don't take a photo at a downward angle or looking down on the glass; take it level or just slightly above level.** (Taking a photo of a piece of glass from above, looking down tends to shrink the item. It looks stubby and not as tall as it is. If you must take it from above, try to place the item at the same angle as you are above it.)



# NO QUESTIONS - GOT ANSWERS

6. **Be aware of yellow lighting, it will change the color of the glass and people will appear to have an illness.** (Most of the new digital cameras will allow you to adjust the camera based on what type of lighting you are using or have around you. Fluorescents are one of the worst offenders. If you have a choice and are taking photos in your home, natural daylight on an overcast day creates the best color rendition but if you are using an artificial light source, a 500 or 1000 watt bulb with a 3200k rating will do just as well. Be sure to turn off your flash and all other lights and set your camera for "tungsten." It is also best to use some type of reflector. Do not shine the light on the glass item to be photographed rather bounce the light from the wall or ceiling, or if you have one, use a photographic umbrella.)
7. **Try not to take photos of the back of people's heads. Most of our male friends are in some stage of follicle regression and I don't think they like it "exposed" to everyone.** (What can be said, don't do it)
8. **Don't take a photo of glass on a table looking from one end to the other. It is impossible to see all the glass. Break up the subject and take several photos, it works much better.** (Long photos are OK for a reference point but if you are trying to show items, individual photos work best.)



9. **Prior to emailing, reduce the size of each photo not to exceed 900 KB (something less than 1mb). Sending large files eats up space and takes time to receive.** – (If given a choice when you save a photo, save it in JPG .jpg )

With a new camera usually comes a new photo program. Some of these are really good and some of them require a lot of training to use correctly. A free program I have been using for several years is from Google and called Picasa. It is easy to use and allows you to fix your photos. You can crop, straighten, lighten and many other things. Take a look at this photo of Lynn. – The first one is dark and you have a hard time seeing what is going on. Using Picasa I can



crop the photo, make it lighter and add contrast to the photo. With this simple program there is no excuse for bad photos. You can get your copy by going to <http://picasa.google.com/intl/en/>

Now with Helen's 9 questions behind us, let's talk. Why send her a photo of an item and you can't even tell what it is yourself? If your photo doesn't stand on its own legs without needing a paragraph to explain what it is or what you are showing, don't send the photo. Take some time and think about the item and the photo before you take it. I know sometimes you can't control where the item is or how close you can get to it but you can work on the photos before you send them off to Helen.

First off, you want to take the photo as large as you can. What do you care if you can only get 200 photos on your memory card and not 750 in a smaller file size? Take them large so you can crop them and blow them up without losing detail.

I will be happy to help anyone with their photo taking problems; all you need to do is email them to me. Or another alternative is developing a relationship with a good camera store. They are usually willing to give you advice and answer questions about your equipment.

Till next time – keep hunting and send questions.

## *A photo assignment for all our Friends*

*Once again, I am asking for your help with photos for an upcoming article on perfumes and all related items.*

*“Related items” would include soap dish, atomizer, powder jar, puff box, dresser compact, etc. Your photos will bring the article to life and would look spectacular in a future color issue.*

*Please read through Frank's article on how to take a great photo, pick up that camera and get creative. Keep it simple. Individual photos work best. The cleaner your photo, the better the final result.*

*Send your photos to:*

*[ncccrystalball@charter.net](mailto:ncccrystalball@charter.net)*

*as soon as possible. Please let me know if you have any questions.*



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](mailto:heartlamps@sbcglobal.net).

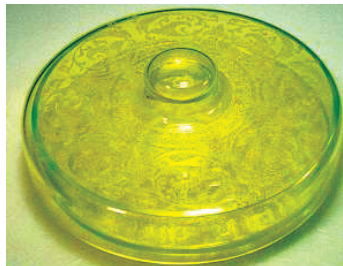
Rose Point

On Dec 21 a wonderful 13" Martha cake plate in perfect condition was stolen for only \$52.51. On Dec 9 a mouth watering group of GE Rose Point was sold. Part of this magnificent set was a group of four 10 1/2" 3400/64 dinner (service) plates brought \$689, a set of eight 3400 finger bowls (3 damaged) sold for \$565, seven 3121 4 1/2 oz. clarets brought a bargain price of \$261 and a 13" 279 vase managed only \$284.87. This set would be awesome on anyone's table, even if you collect Daffodil or Elaine!



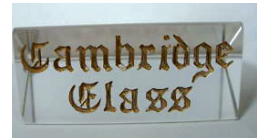
Statuesque

On Dec 21 two 6 3/8" Statuesque ash trays sold. The Emerald Green ash tray ended at \$210.76 and the Carmen ash tray managed \$208.01. A rarely seen Carmen 3011/14 cordial finished at \$204. The seller indicated that there were "several" of these cordials available.



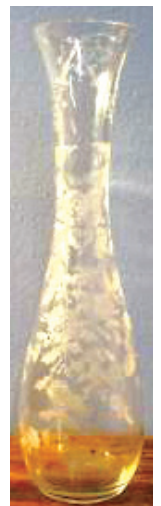
Other Etchings

Three seemingly similar pairs of 2 lite candelabrams (all with etched bobeches) sold on Dec 21, 22 and 23. The first pair was etched with Elaine and was found on the 3500/95 (cornucopia w/ ram's head) and brought \$289.99. The second pair (3400/1268), etched Rose Point brought \$93.00. The third pair (also Rose Point 3400/1268, but with extended collars) managed \$103.50. So are Elaine sticks worth 3 times more than Rose Point sticks? Some would say yes, but I would say this is a perfect example of supply and demand. On a closely related note; a pair of Gold Krystol Apple Blossom 3400/647, version 2 sold for \$49.95. For those of you that want to refresh your knowledge, go to the Miami Valley website: [www.mvsg.org](http://www.mvsg.org) and search "Candelabrum". An Elaine 272 bud vase sold for \$74.99 on Dec 23. A wonderful 10 1/2" 1019 Lt Emerald wafer tray etched Rosalie ended at \$92 on Dec 13. The early etchings offer so many unique items. On Dec 7 a Crown Tuscan 1305 10" urn vase GE Portia managed only \$169.



Miscellaneous

A truly wonderful Decalware ruffled bowl and under plate sold on Dec 8 for a mere \$28. A crystal prism sign with GE letters brought \$76 on Dec 27. A rarely seen 579 blown 2 piece 4" Gold Krystol puff box with E704 sold for \$57.56. These also came in 3" and 5" sizes. A wonderful four piece Moonlight Caprice console set sold for \$334.99 on Dec 21. The set included an 8 1/2" Draped Lady flower figure, a pair of #72 2 lite candlesticks and an 11 1/2" #61 bowl, gorgeous! A rare #1023 9 1/2" vase Etched D185 complete with GE top brought \$393 on Dec 17. On Dec 11 a rarely seen 10 1/2" Gold Krystol bud vase with the Lion etching ended at \$250. On Dec 21 a pair of Moderne Smoke candlesticks was sold for \$76. Closing out this month's report was a pair of Rubina #109 dolphin candlesticks with suburb color. They managed to make someone very happy at \$1,531! Happy hunting!



# From Grandma's Sugar Bowl to the Present....

By Wendy Steelhammer

I oftentimes look around the house at what has become a vast and varied collection of glassware and wonder what Grandma would think, knowing it all started with her pink "Floral/Poinsettia" sugar bowl that made the trip with me to CA from upstate N.Y. in 1976. At least 7 years passed before I found out it was Depression glass and that there was more of this pattern to be found if you frequented flea markets and antique malls. Thus, the thrill of hunting for glass began and has been a fun hobby ever since.



glass. We had been through all the cupboards and their china hutch. Later, as I was unloading her dishwasher, I spotted a Fostoria "Heather" mayo bowl, liner and spoon that she told me they had received as a wedding gift. I couldn't hide my enthusiasm (nor horror that it was in the dishwasher!) and told Mom that when she was ready to part with it, I would give it a loving home. I received the set in the mail for my next birthday and that led to my collecting Fostoria "Heather" dinnerware.

Having been bitten by the glass collecting bug and when additional pieces of Jeannette "Floral" were hard to find, I yearned for another direction in which to take my hobby. I chose sugar bowls, seeing as it had all started with a single sugar bowl. At first I collected the pressed Depression glass sugar bowls; however once I learned of the beauty of the "Elegant Glass of the Depression" I started looking for those and this is where the beauty of Cambridge glass entered my life. It was a lot of fun when my neighbor got the "bug" also and we bought sugar and creamer sets to split...she kept the creamers and I kept the sugars. We realized the error of our ways several years later when we both wished we had the "set" and over time negotiated and were able to agree on reuniting the pieces, some sets residing with me and some with her.

By now, you can see that with glass and me, one thing leads to another **very** easily. There are the additional collections of pottery, dresser boxes, individual salt/almond cups, etched goblets and on and on. In my earlier years of collecting, I swore that if I ever ran out of room to display pieces, I would **never** resort to storing the glass in a closet or in boxes in the garage, as others I knew had done. However, as most collectors know, that was an extremely naïve thought, and yes, I now have way too many pieces stashed in closets, spare bedroom dresser drawers and storage bins in the garage. The truth of it is that I will **always** love a beautiful piece of glass. Thank you, Grandma....if you could only see what your sugar bowl started!!



My next collection became bud vases when a close friend gave me a prettily etched one for my birthday. It wasn't long before I was thinking it would be fun if there were several more patterns in these slender vases AND they wouldn't take up much room in our china hutch! With that thought, I spent one day canvassing every antique mall I could

find and found 3 different bud vases.....and that was the beginning of my now extensive collection of nearly 200 bud vases, primarily Cambridge, Tiffin, and Central Glass as well as some made by Morgantown, Hawkes, Fostoria, Fry and others.

One type of vase led to another and I found myself collecting many beautiful non-bud vases, at first preferring the etched crystal ones made by Cambridge and Fostoria. As one might guess, it wasn't too terribly long before I just had to have the other colors too. Crown Tuscan is one of my favorites and the beauty of gold encrusted etchings and hand painted designs can't be beat. Next, I focused on Carmen/Ruby and Emerald colored glass that made decorating for Christmas all that much more enjoyable.

In the late 1990's, I went to a glass auction and came home with a Fostoria cigarette holder and that was the beginning of my Fostoria and Cambridge smoking accessory collection. I was amazed at the sheer beauty of these items promoting the elegance of smoking at that time with the most beautiful being Cambridge Nude Ash Trays and Cigarette Boxes.

Some years ago when I went east to visit my family, my mother was pointing out glassware that I may be interested in, seeing as my 2 sisters didn't have the enthusiasm that I had for the older



## CAMBRIDGE GLASS IN “MIDWEST LIVING MAGAZINE”

It all started in late October when Martha and Lynn Swearingen received a call from Cindy Arent. She said that Riane Menardi of *Midwest Living Magazine* had contacted her about them taking some pictures of Cambridge glass for an article they were doing about hunting for depression glass in Ohio from four depression glass companies, one of them being the Cambridge Glass Company.

*Midwest Living Magazine* is produced by Meredith Corp. which is located in Des Moines, Iowa which is only about 125 miles from our home at Richland, Iowa. We told Cindy that we would gladly take some glass to Des Moines for them to photograph so she told Riane Menardi of Meredith Corp. to contact us.

About a week later Riane contacted us and said the photo shoot would be at 10:00 a.m. on November 5, 2009, and to bring five or six pieces of Cambridge glass. Martha and I decided to take 16 pieces of glass instead of six. Our thinking was better to have too



many pieces than not enough! Included in the pieces we took were several pieces of glass with color which we thought would photograph well.

We arrived in Meredith on the 5<sup>th</sup> and were met at the front door with a cart to put the glass on and were also told that we would be getting a guided tour of Meredith and then taken to lunch. We then were taken down to the photography studio. They oohed and aahed as we unpacked the glass. We received lots of questions about the different pieces of glass. They took several pictures of singles and groups of glass. We were treated as very special guests the entire day. The article will be in the March issue of *Midwest Living Magazine*.

Martha and I were very glad to be able to help NCC promote Cambridge Glass and hope that it is well represented in the article.

## COME RUN AWAY AND JOIN THE CIRCUS!!!

**By Sharon Miller**

Plan your runaway trip to Cambridge on June 23 – June 27, 2010. Get your motel reservations early (see page 8 of the January CB) and be prepared to have a colorful, fun-filled week with the “Friends of Cambridge” as we gather to celebrate our love of Cambridge Glass.

Just like Frank, I have some questions to ask.....

Who has a Flying Lady Bowl that they would like to feature as a centerpiece at the Friday evening banquet? I have several commitments from members, but still need more tables hosted and decorated. In the past two years, it has been so wonderful to see the creative spirit of members as they have decorated and shared beautiful centerpieces for all to admire. If you haven't volunteered, please consider doing so.

Who has a piece of Cambridge Glass that is worth \$75 (or more) that you would be willing to donate to the Friday evening Silent Auction? The Silent Auction is taking the place of the Mini-auction at the Friday evening Banquet. We need sponsors as well as buyers. For a \$20 donation you will receive 10 tickets which you can place on one item in the auction or spread them around among several items.

All proceeds go to the museum. The drawing for the Silent Auction items will be held during the Friday Banquet. We would like all donations to the silent Auction to be at the Pritchard Laughlin Civic Center by Friday morning for viewing by the convention attendees.

Who plays cribbage? Frank Wollenhaupt and several of the Miami Valley Friends are organizing a cribbage tournament during convention. I don't have any details yet, but I am putting out the word and the challenge to all Friends. If there are others of you who would like to play cards like euchre or bridge this can certainly be arranged. After all, Cambridge made some very neat card playing accessories like card table corners and Bridge Hounds. I will have the tentative 2010 Convention Schedule and Registration Form in the April CB.

Please contact me by email [s.miller@cebridge.net](mailto:s.miller@cebridge.net) if you will host/decorate a table for Friday evening, have a piece of glass to donate to the Silent Auction, want to play cribbage or cards or all the above. More details to follow in March but until then Happy Cambridge Collecting.



## SMALLS by Vicki Wollenhaupt

September was the month for our study club's annual picnic. Our program was summer finds. Conversation ensued about how difficult it is to find nice pieces. All of us look for show stoppers but perhaps we should not overlook those "Little Things". Over the years that Frank and I have been collecting, we have several "small" on going collections.

By small, I mean "small" in size, not in depth or breadth of the collection. It also allows you to put a lot of items into a small space and for anyone collecting for a number of years, that is important.

A fun challenge is assembling 3400 nut cups. Not only can you collect a wide range of colors, you can add the incentive of etchings and then move up to etchings on colored nut cups.



Cordials are another great small collection. Not only do you get etchings and colors, you can sometimes find one with a cutting which is outstanding. And to top that off, you have a secondary collection of different stems.



The 3 1/2 inch swan has long been a good small collection. The many different colors and the rare chance to find one decorated. We are still looking for one in smoke.

What about the ever popular "Georgian Tumbler"? The smallest Georgian, the #1201 – 2 1/2 oz, can be found in many colors. If you are lucky, you might find one etched. The only etching we have seen on Georgians in over 35 years of hunting is a grape etching. To date it has only been found on crystal. Has anyone found a colored Georgian etched? What about another etching other than the grape?

We have managed to collect a number of place card holders, most of which are the #701. For years we didn't know there was a second card holder with a plain border #700 while the #701 has laurel wreath around the edge. They can be found in most of the colors of that time period. We have several different colors with the Ivory and Blue Bell being difficult to find. We are still looking to add a Mulberry and Willow Blue one to the collection. You can find these pictured in the 27-29 Smith catalogue reprint or view them on-line at <http://albums.mvsg.org/thumbnails.php?album=233&page=10>.

Bridge Hounds have been a favorite of Cambridge collectors for many years. We have been told that the factory handed them

out to every person that toured the factory. It must have been a great day if you visited when the Carmen or Royal Blue dogs were handed out. This is one small that you need to be careful of because it has been heavily reproduced. The reproductions were made by Harold Bennett in his Guernsey Glass Co. They are usually signed with the letter "B" in the back of the dog, between his paws. This is one place to know your colors when you collect the Bridge Hounds.

Somehow the #310 and #306 vase has managed to become one of our small collections. Both of these vases are interesting for several reasons. They both can be found in many of the transparent colors. They both become a Caprice vase when they were blown into the Caprice optic mold. They are both available in Moonlight and Crystal caprice. If you find it with the Caprice optic in any other color, start dancing your happy dance. To date, we have never found the #310 vase in an opaque color. The opposite is true of the #306 vase. We have found it in Helio, Ivory, Azurite and just this year at the convention Jade (thanks Les). This vase can be found with a crimped or un-crimped edge.

There are a number of individual cream and sugar sets that one could collect. Just this past week-end we added the 3300 Moderne line – Hotel, Restaurant, Tea Room, Soda Fountain Glassware individual sugar & creamer in Willow Blue. That's a really long description for such a petite set. A very interesting individual sugar and creamer is the #250 Pristine. This set doesn't shout Pristine.



If you would see the sugar on its own, you would assume that it is a toothpick. In the 1940 catalogue this set is listed on the Pristine page. If you keep turning pages, you arrive at the vases. Now the sugar becomes the Pristine #571 2 1/2 inch vase.

I know that there are more "small" to be collected among the Cambridge glass. Find something small that interests you and start looking. You might consider sending in a story about your "Small" collection.

I have added a few photos of our "small". I hope that you enjoy them.





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We are in our 27th year of a progressive dinner with our bridge group on New Year's Eve celebrated with amber Cambridge. (Photo sent by Roger Hawk)



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*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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## Inside Edge

### NCC Events

2010 NCC Benefit Auction

Saturday, March 6, 2010

2010 Convention

June 23-27, 2010

### Glass Shows

**February 13-14, 2010**

Washburns Depression Glass Show & Sale

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Call: Pam or Fred Meyer (972)672-6213

**February 19-21, 2010**

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Call: (713)410-4780 or (214)734-7216

Email: [mmxglass@aol.com](mailto:mmxglass@aol.com) or [rmtheiss@tx.rr.com](mailto:rmtheiss@tx.rr.com)

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Little Rock, Arkansas

Email: [ARGlasshoppers@aol.com](mailto:ARGlasshoppers@aol.com)

**February 27, 2010**

Green River Glass Show & Sale

Kent, WA

Email: [kayswede@msn.com](mailto:kayswede@msn.com)

**March 6-7, 2010**

Garden State DG Show & Sale

Edison, NJ

Call: (609)240-3765

Email: [thelegantable@verizon.net](mailto:thelegantable@verizon.net)

**March 13-14, 2010**

67th Metroplex Antique Glass Show

Grapevine, TX

Call: Pam or Fred Meyer (972)672-6213

**March 19-20, 2010**

Heart of America DG Show

Independence, MO

More Info: [hoagc@juno.com](mailto:hoagc@juno.com)

**March 20-21, 2010**

Long Island DG Show & Sale

Freeport, NY

Call: (516)798-0492

# 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@charter.net](mailto:ncccrystalball@charter.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.

### ALADDIN LAMP BOOKS

Kerosene Lamps 1884-1940  
New book 2007  
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brtknight@aol.com  
3935 Kelley Rd. Phone 270-488-2116  
Kevil, KY 42053 FAX 270-488-2119

### Max Miller

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...and more  
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(713) 461-1708 - RES HOUSTON TX 77043  
MMXGLASS@aol.com

### Cheshire Cat Antiques

Specializing in elegant depression to mid-century era glass and vintage kitchen glass.

Francee Boches > 305-884-0335  
fboches@cheshirecatantiques.com

Pull up a Mouse!  
Shop 24 hrs a day at  
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### BAKER FAMILY MUSEUM

805 CUMBERLAND ST.  
CALDWELL, OHIO 43724  
740-732-6410  
bakermuseumnellbaker@msn.com

Wed & Thurs 9-4; Fri - Sat 9-5

## Classified Ads - Reach over 1,000 avid collectors of Cambridge Glass

### CRYSTAL LADY

1817 Vinton St. Omaha, NE 68108  
Bill, Joann and Marcie Hagerty  
Shop 402-341-0643 Home 402-391-6730

Specializing in Elegant Glass & Collectibles  
[www.crystalladyantiques.com](http://www.crystalladyantiques.com)



### Mother Drucker's Penny Drucker

Specializing in Elegant Glassware Shows & Mail Order  
PO Box 18087 (775) 851-7539  
Reno, NV 89511 (888) MDRUCKER  
[www.motherdruckers.com](http://www.motherdruckers.com)

### CRYSTALLINE COLORS

Cambridge • Fostoria • Elegant Glass  
Penny Court Mall, Cambridge - 2 booths  
Riverfront Antique Mall  
New Philadelphia, OH (I-77, exit 81)  
Booth #'s 626 and 616

Lynne R. Franks 216-661-7382

### GLASS FROM THE PAST

Maureen Gillis



[www.glassfromthepast1.com](http://www.glassfromthepast1.com)  
email: maureen@glassfromthepast1.com

### Cherished Collectibles

Shopping 24 hours in our online store  
Glassware, Figurines, Collectors' Plates

[www.cherishedcollectibles.com](http://www.cherishedcollectibles.com)  
Elegant and Depression Era Glass

### Old Morgantown Glass Collectors Guild

Glass Museum  
709 Beechurst Ave.  
Morgantown, WV 26505  
[www.oldmorgantown.org](http://www.oldmorgantown.org)  
Wed - Sat 10-3 Sun noon - 5:00  
For more info: (412)217-2083

### VIRTUALATTIC AT THE GLASS CHALET

SPECIALIZING IN ELEGANT DEPRESSION ERA GLASS

Sandra L. Bridwell-Walker PO Box 3448  
William P. Walker Cleburne TX 76033-3448  
Phone: 817-202-0940 [www.virtualattic.com](http://www.virtualattic.com)  
Sandy's Cell: 817-559- virtualattic@sbcglobal.net  
0328 theglasschalet@ sbcglobal.net  
Bill's Cell: 817-357-7084

### Daugherty's Antiques

Jerry and Shirley  
Antiques & Collectibles-Mostly Glass

[www.daughertys-antiques.com](http://www.daughertys-antiques.com)  
email: sdaugh2515@daughertys-antiques.com

Shows & Mail Orders 2515 Cheshire North  
402-423-7426 (evenings) Lincoln, NE 68512

### THE GLASS HOUSE ANTIQUE MALL

Furniture, Pottery, Glass

Antiques and Collectibles  
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8825 E. Pike  
Norwich OH 43767 TEL 740-872-3799

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Buy & Sell

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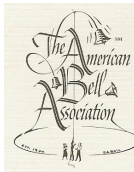
(740) 826-4015

See our booths in Penny Court Mall in  
Cambridge and at White Pillars Antique Mall  
(Route 40, one mile west of  
I-70 Norwich, OH • Exit #164)

### The

American Bell  
Association International,  
Inc.

7210 Bellbrook Drive  
San Antonio, TX 78227-1002  
[www.americanbell.org](http://www.americanbell.org)



### MARGARET LANE ANTIQUES

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Cambridge Glass Matching Service  
Hours: Mon-Fri 10-12 AM, 1-5 PM  
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### Our House Antiques



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1-800-357-7169



[www.OurHouseAntiques.com](http://www.OurHouseAntiques.com)  
email: David@OurHouseAntiques.com

National Cambridge Collectors, Inc.  
PO Box 416  
Cambridge OH 43725

website: [www.cambridgeglass.org](http://www.cambridgeglass.org)  
e-mail: [ncccrystalball@charter.net](mailto: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.

**2010 GLASS SHOW & SALE**  
presented by the National Cambridge Collectors Inc.  
Friday, June 25 1:00 p.m. to 5:00 p.m.  
Saturday, June 26 11:00 a.m. to 4:00 p.m.  
Pritchard Laughlin Civic Center,  
Interstate 70, Exit 176, 1/8 Mile East on Route 40, Cambridge, Ohio  
**CAMBRIDGE AND OTHER FINE GLASSWARE  
INCLUDING HEISEY, IMPERIAL, FENTON,  
DUNCAN, TIFFIN AND WESTMORELAND**  
**Admission: \$5 - Good for both days  
FREE Parking**

For More Information: [www.cambridgeglass.org](http://www.cambridgeglass.org)



*Come Visit:*  
National Museum of Cambridge Glass  
136 S. 9th Street  
Cambridge, Ohio (740) 432-4245

