



Cambridge Crystal Ball

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

Issue No. 452

October 2011

Rose Point To Be Featured at November Program

Only **three weeks** remain to make your reservation for the November Quarterly meeting and program. The deadline for receiving reservations is Saturday, October 22, 2011.

The November Quarterly Meeting & Program will be held on Saturday, November 5, at Theo's Restaurant (upstairs), 632 Wheeling Avenue in downtown Cambridge, Ohio, just a few blocks from the NCC Museum. The menu for this year's buffet includes: lemon pepper chicken, roasted pork loin with carmelized onions, green beans lyonnaise, steamed broccoli, scalloped potatoes; vegetable lasagna, 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 \$18.00 per person. The Quarterly Meeting and Program will follow dinner.

We are indeed a fortunate group of Friends! Our favorite glass company produced an incredible spectrum of quality products from simple to simply extravagant and this November's Program highlights one of the most popular and collected patterns ever produced by any glass company – ROSE POINT. Friends of Cambridge will hear from Lynn Welker about the inspiration, creation, manufacturing, production items (regular and unique), and reasons for the enduring popularity of this line.

Painstaking time and perseverance went into the creation of Rose Point lace, handmade by Belgian peasants in decades past. It became a bridal tradition associated with fine wedding gowns and ornamentations. Rose Point crystal was created by the Cambridge Glass Company in 1934 and introduced to the public in January 1935. For a short period of time in the thirties, perhaps two or three years at most, Rose Point had the distinction of its own unique identification in the form of a specially designed sticker attached to the item.

Chances are, the popular 3121 or 3500 (Gadron) stemware lines are where Cambridge aficionados might have caught their first glimpse of this etch. Along with the 3400 line pattern, scores of service items could be obtained to match these variations in design. Rarer spottings are Rose Point on the stately 3106 stems and rarer still on a very short list of items from the 3011 Statuesque, Pristine, 3104, 3130, 7966, and 7801 lines. Pressed Rose Point (line 3105) which had the design embossed on a conical foot, was also available very early on, and not seen often today.

Many companies would co-market similar name and design glassware, silver, and china together to appeal to the household that was attracted to that concept. Many must have been very drawn to the Rose Point design as reflected not only on glass, but on the Rose Point sterling silver marketed for decades by the Wallace Manufacturing Company, and the china pattern produced by the Pope-Gosser Company. Examples of each of these products will be available for your review at the Program. The special merging of Wallace Rose Point sterling with Cambridge Rose Point glassware will no doubt be one of the highlights of Lynn's presentation. Numerous "Special Orders" were placed by silver manufacturing and decorating firms that applied their own sterling silver caps, bases, feet, embossed rims and illustrations. Even lamps and chandeliers featuring Rose Point etched parts were assembled and marketed by various companies.

Any mention of Rose Point would be incomplete without mentioning the colors that Rose Point appeared on, mostly in the mid to late 30's – and in some cases into the early 1940's. Carmen, Amber, Ebony, Crown Tuscan, and even Royal Blue have been seen with this etching - almost always with gold encrusting to really make the beholder appreciate the etching's beauty in greater detail.

Similar to Caprice in longevity, it remained as a standard-bearer of the Cambridge Line until the final closing of the reorganized Cambridge Glass Company in 1959. Even then, Rose Point was to have an afterlife at the Imperial

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National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

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ADDRESS CHANGES

Please send address changes to:
 Membership - NCC
 PO Box 416
 Cambridge, OH 43725
 or by e-mail to:
tarzandeel@verizon.net

WEBSITES

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

CONTACTS

NCC Museum (phone)..... (740) 432-4245

David Ray, President.....
 e-mail: westervillesh@hotmail.com
 Freeman Moore, Secretary.....
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 Helen Klemko, Crystal Ball Editor.....
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National Museum of Cambridge Glass
Open April thru October only



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



PRESIDENT'S MESSAGE

A New Governance Structure

For several months, the Standards Committee of NCC has been assisting the Board of Directors (BOD) to develop a new governance structure for NCC. The five major activity areas of governance and the names of the Operational Vice-Presidents leading each division are: Membership – Frank Wollenhaupt; Development – Larry Everett; Education – Les Hansen; Museum – Cindy Arent, and Administration – Mike Strebler. A couple recent changes have been made to the new governance structure. They include the creation of a Human Resources Director and a Strategic Planning Director.

The key reason for the restructuring was to create a stronger level of support for the volunteers who make NCC the premier glass club it has become. All of NCC's Directors now have a key liaison to assist them in performing their responsibilities... their Operational Vice-President. In addition to offering more support to Directors, the new structure gives Operational Vice-Presidents the flexibility to make micro decisions without making a formal presentation to the BOD. The BOD will not need to be consulted on every proposal or decision made within NCC. With our new governance structure in place, the BOD can focus time and effort on major issues while the Operational Vice-Presidents and their teams can debate and act on smaller issues. The BOD still intends for Directors and Operational Vice-Presidents to present all significant decisions and proposals to the BOD for input and approval.

On page 2 of the Crystal Ball, each of the five operational areas is listed along with the names of the Operational Vice-Presidents and Directors responsible for performing these duties. Awareness of the person responsible for performing a specific duty within NCC is important. For NCC to continue being a premier glass collecting club, communication between the BOD, Operational Vice-Presidents, Directors, and the Friends of Cambridge is essential.

For the remainder of this message, I will focus on the need for the NCC Membership to communicate their ideas and recommendations to their NCC leadership. Your ideas and suggestions are very important for the successful operation and growth of our club. For example, Convention co-chairs, Julie Buffenbarger and Nancy Finley, emailed convention surveys to everyone that registered for the 2011 Annual Convention. It is important that everyone who registered for

Annual Convention complete the survey and communicate his/her complements and suggestions for improvement of the convention. If you have any suggestions for improving any aspect of Convention, please share these with Julie and Nancy. At the end of the survey, a place exists for you to offer specific ideas and suggestions. Annual Convention is the foremost event NCC offers its membership, so please take some time to complete the survey so the Convention Directors can start planning for 2012.

Since being elected to the BOD's six years ago, I have heard from several members, who have shared their ideas or suggestions for improving a certain aspect of NCC. I want to thank those members who have taken the time to communicate their thoughts and recommendations.

All Directors of NCC try to perform their responsibilities to the best of their ability, so whether you want to provide positive feedback or offer constructive criticism, NCC wants and needs your input.

Recently, an NCC member wanted to offer a suggestion, but was afraid the act of offering a suggestion would offend the Director. Fear not, all ideas and suggestions are welcomed and encouraged.

With several collector organizations struggling to maintain their membership, NCC needs to continue to look for strategies that are considered *outside the box* in order to grow our membership and strengthen our club. With the new governance structure in place, I plan to communicate with all of the Directors and determine areas which we can improve. The common phrase, "*because that is the way we have always done it*", isn't the motto of NCC into the future, and we will continue exploring and implementing new ideas.

If you have ideas for improving any aspect of NCC, I encourage you to identify the Director responsible for that activity and offer your suggestion. All NCC members must work together and communicate effectively to ensure an exciting and constructive future for NCC.

David

David Ray
westervillesh@hotmail.com

August Quarterly Meeting & Picnic

By David Ray

On Saturday, August 20, a group of six NCC members met at the Mold Storage Building to continue the challenging process of cataloging the Cambridge glass molds purchased from the Imperial Glass Company in 1986. The job was very dirty, and at times, very frustrating. When NCC purchased these molds in 1986, very little concern was given to keeping all the pieces of each mold together in the same storage bin. Thus, each bin contains a variety of random parts that do not always make a complete mold. Actually, the majority of the molds we inventoried are incomplete and many are in poor working condition. Jack and Elaine Thompson and I worked to identify mold numbers, while Lynn Welker searched through the molds record book to determine the item the mold produced. Some of the interesting molds we cataloged were: the stem for the post-stem goblet, a private mold for a ball-shaped soap dispenser, a private mold for the base of a fish hatchery jar, the 9" shell comport, the Tally-Ho punch cup, and several stems from the Jefferson line.



Pieces of the mold used to produce the Table Architecture candlestick.

At the beginning of our work session, Carl Beynon found part of the mold used to produce the Table Architecture candlestick. Carl and Joe Miller spent the next hour locating four more pieces of the mold. We are unsure how many more pieces are still required to complete the mold, but Carl hopes this mold will provide a future fundraising project. Due to the number of pieces, this mold must have been very complicated to operate. Hopefully Carl will locate the remaining pieces.

Due to an early-morning tour at the Museum, Cindy Arent, Sharon Miller, Lindy Thaxton, and Rich Bennett did not join us until around 12:00 PM.....lunch time. Joe Miller cooked steaks and hot dogs on the grill while everyone began sampling some of the many delicious side dishes and desserts.

After lunch, the August Quarterly Meeting was called to order at 1:25 PM. Updates were given by the following directors: Acquisition, Auction, Facilities, Museum, and Program. During Sharon Miller's report from the Standards Committee, local resident, Slinky, began winding his way down from the rafters. Slinky is a 3 to 4 foot black snake that helps Carl control the mouse population at the Storage Building. After a couple minutes Slinky disappeared behind the glass molds and was never seen again. At 2:00 PM the Quarterly Meeting was adjourned and members began the clean-up process. Everyone enjoyed the day and wished more members could have attended.



Carl Beynon working on the Table Architecture candlestick mold with Shirley supervising



Pallet with all the molds cataloged on Saturday

August Quarterly Meeting & Picnic (continued)



Local resident, Slinky, arrived to see if he could help with the cataloging of the molds. Slinky is a 3 to 4 foot black snake that helps Carl control the mouse population at the Storage Building.



L-R: Carl Beynon and Jack Thompson



L-R: Lynn Welker, Elaine and Jack Thompson taking a much needed break.

Scenes from the Museum

September 10th was a very busy day at the museum. In addition to the regular visitors, we hosted a motor coach group from Chillicothe, Ohio with 53 guests on board. The group was very interested in Cambridge Glass. In fact, one woman informed Mark Nye that she had studied prior to her visit!

In addition to museum docents Betty Sivard and Sandi Rohrbough, 11 volunteers were on site to meet the group. They were: Betty Davis, Sharon Bachna, Lindy Thaxton, Karen Treier, Rich Bennett, Marybelle Teters, Nancy Guegold, Gary Wiseman, Mark Nye, Lorraine Weinman and Cindy Arent. Everyone enjoyed spreading the word about Cambridge Glass!



Cindy Arent (right) and Betty Davis (helping with the presser's apron) work with visitors on stage in the auditorium.



Lindy Thaxton talked to visitors in the Museum Edna McManus Shepard Education Center.



Mark Nye taught the group about the etching process.

Southern Road Trip for Glass, Family, and Friendship

by David Ray

Approximately three weeks after the NCC Annual Convention, I packed my car and headed south. At 5:00 AM, I backed the car out of the garage and drove toward Replacements, which is located in Greensboro, NC. Replacements claims to house over 13.3 million pieces of china, crystal, stoneware, glassware, stainless, silver, and collectibles in over 350,000 different patterns. As I entered their showroom, I was amazed by the many beautiful antique sterling silver tea sets placed throughout the room. Many of these sets are priced above \$10,000. A few pieces of Cambridge, Heisey, Fostoria, etc. are displayed and available for purchase. Because Replacements possesses a diverse inventory, very few pieces of glassware from one specific company are displayed. To my surprise, a pair of #468 Pristine tall compots with the Cranston cutting were available for purchase. In addition to having some elegant glassware for sale, a small area of the showroom is designated as their museum. The Cambridge glass display is quite impressive, but none of the glassware was for sale. Rats! I really wanted the Royal Blue Flying Lady Bowl!

After spending about an hour at Replacements, I was back in my car driving toward Greenville, SC to visit Steve and Helen Klemko. My visit was scheduled in coordination with the Peach Tree Depression Glass Show held in Marietta, GA. Saturday morning of the glass show starts very early, so we can make the three and one-half hour drive from Greenville, SC to Marietta, GA. Our conversation in the car focused on which interesting piece of Cambridge glass we were hoping to purchase. After shopping the show for about two hours, each of us had purchased only one piece of glass. I purchased the 1335 12" Forest Green vase with the Chintz etching. Not having been completely satisfied, we decided to shop some of the local antique malls. Fortunately, we made a couple additional purchases which helped ease our earlier disappointment.

The most enjoyable part of the trip was having the opportunity to play golf with Steve and Helen on Monday morning. Although the temperatures throughout July were above 90 degrees, we still managed to enjoy playing 18 holes of golf. Everyone had a great time.

Around 3:00 PM on Monday, I set course on a 6-hour drive to Lewisburg, WV. This portion of the vacation focused on my family. After driving about three hours, I saw a billboard advertising an antique mall. My original plan did not include antiques on this portion of the trip, but I needed to stretch my legs. At least that was my excuse. The antique shops in South Carolina were practically void of Cambridge glass, but this little mall in northern North Carolina did house a couple treasures: a 119 Jade handled basket and a set of six Near Cut Inverted Feather water goblets.

For the past two years, my family has gathered at my sister's home in Lewisburg, WV to celebrate the Greenbrier Golf Classic. Although my father and I are the only family members who are interested in golf, the tournament gives us a great opportunity to visit. The Greenbrier Golf Classic is held on the famous Old White golf course at The Greenbrier in White Sulphur Springs, WV. It is quite impressive to see how the more than 100,000 patrons are managed in a town that possesses a population of slightly over 2,000 people.

This year's tournament came down to the wire and the champion was decided on the first hole of a 3-man playoff.

My next road trip is scheduled in September when I plan to attend the Pike's Peak Depression Glass Show in Castle Rock, CO. I am looking forward to reporting on this exiting glass adventure in the November issue of the Crystal Ball.

Some of the glass items found along the way



And from the Greenbrier Golf Classic



ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

Where has the summer gone? First it was too hot to do anything outside then the storms came and now it feels like winter is just around the corner. I hope it holds off for a while, I still have some outside windows to paint.

During the convention I heard a lot of talk about doing a "Cambridge Cruise" but so far, I have only heard from two of you. Come on, it doesn't take that much time to send me a note if you are interested. Just give me the length of the cruise, time of the year and where you would like to go. If not, we will just hang around and play cribbage.

Last month I kicked you around a bit about putting together a story and sending it in to Helen for the Crystal Ball. So far, I don't think many of you have done that. Next month, let's try something different. I will pick two or three names out of our membership list, publish those names and offer to put together a story for them based on information they provide. I will keep running their names until they provide me with a story line. How's that sound.....not the best but we need to hear from you.

Have you ever purchased anything on Ebay and when you got it, it wasn't what you thought you purchased? I looked at the photo and my mind told me it was Tally-ho but when I got it, it wasn't. I went back and looked at the auction photo and I was wrong. I thought what a good find I had made. The Candlestick was Tally-ho in Bluebell, something you don't see every day. My wife looked at the photo and said no, that isn't Tally-ho. Where are the lines around the base? I took another look at the photo and she was right, there were no "Tally-ho" lines around the base. That started me looking in all the reference books and at the www.MVSG.org website, trying to find out what I had just bought. Turns out, the candlestick that I bought was the #635-5in sq. base candlestick listed on page 7 of the 1927/29 catalog, not the #1402/76-5in candlestick listed on page 32/36 in the 1930/34 catalog. Just shows you how the Cambridge Glass Company was always changing and adding to lines. So from 1927/29 to the introduction of Tally-ho in early 1932, this candlestick was changed and made to live the rest of its life as Tally-ho. Oh well, I now have something else I am looking for.....the mate

to the Bluebell candlestick.

I hope everyone has sent their auction list into Jack. It's been a hard summer and I am looking forward to the auction to pick up something for the collection.

I was sad to learn of the passing of Bob (Robert) Ellis. We had been friends for many years. He was one of the few still around that attended the first NCC convention. Over the years my wife and I had spent many hours with Bob and Marcia talking about Cambridge Glass and their love for Near Cut. During all those years at the convention, I just learnt something from his obituary that I never knew. Bob served in the Navy as a radioman, the same position that I held in the Navy. We could have shared some interesting stories.

Time to move on and get this to Helen. I'm late and I am sure that I will hear about it. Keep hunting, you never know what you will find.





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.

Rose Point:

On August 13th a 3400/4 12" bowl GE Rose Point sold for \$100. Did you know that you could order this bowl several ways? They included: Crystal, Crystal w/Gold Edge, Crystal Gold Encrusted (GE), Crown Tuscan GE, Amber GE, Ebony GE, Carmen GE and Royal Blue GE. I'd like to order one of each please! On August 9th a determined bidder purchased two 3121 GE 10 oz. water goblets at \$142.50 for the pair.

Statuesque:

On August 12 a group of three statuesque stems sold for \$191.50. This lot included a 3011/7 4 1/2 oz. Amethyst Claret and two 3011/9 3 oz. cocktails. It's hard to tell from the photo, but one cocktail was Forest Green and the other looked to be the elusive "Odd Green" AKA Teal. If the new owner is reading this, please let me know. On August 14th a wonderful Amber flying lady bowl (3011/40 - 10" Flower or Fruit Center Bowl) found a new home for \$737.

Other Etchings:

On Aug 15th a Carmen GE Bordeaux 3400/98 - 8 oz. Cream (gold losses on rim) sold for \$160.49. A beautiful Carmen GE Diane 3400/4 12" bowl ended at \$457 (gold losses on rim) after a furious round of final bidding. A nice Apple Blossom Gold Krystal 3400/97 - 2 oz. Perfume or Cologne w/Dropper Stopper in a filigree frame sold for \$274.51. Also in a beautiful filigree frame was an Amber 3400/67 five part relish or condiment tray beautifully GE Minerva D/1015. The price soared to \$333.88 before finding a new home. A very rare 3129 - 1 oz. Pousse Cafe, E765 Vichy sold on Aug 8th to the one and only lucky bidder for \$150. The saga of the rare 1242 - 10 1/2" vases continues this month. On August 2nd an Amber GE Diane example was hammered down at \$836. The next day a glorious Amethyst GE Gloria stopped at \$1,400.50.

Miscellaneous:

On August 11th a seldom seen Carmen 1402/100 - 1 oz. Cordial with Gold D/1007-8 sold for \$124.95. Two days earlier a set of eight Carmen 1402/23 - 8" Salad Plates with Gold D/1007 (Lace) sold for \$121.02. On August 8th a 3130/2 - 12 oz. Footed Tumbler, (Blue Rain) sold for \$69.99. And the final item this month is a Windsor Blue 10 1/2" seashell bowl that sold on August 4th for \$179.99.

Happy hunting!



3129 - 1 oz. Pousse Cafe, E765 Vichy



Amber 3400/67 five part relish or condiment tray beautifully GE Minerva D/1015.



3130/2 - 12 oz. Footed Tumbler, (Blue Rain)



Carmen GE Bordeaux 3400/98 - 8 oz. Cream



Amethyst 1242 - 10 1/2" vase GE Gloria



Apple Blossom Gold Krystal 3400/97 - 2 oz. Perfume or Cologne w/Dropper Stopper in a filigree frame



Amber 1242 - 10 1/2" vase GE Diane



Carmen GE Diane 3400/4 12" bowl



Carmen 1402/100 - 1 oz. Cordial with Gold D/1007-8

Our Cambridge Perfume Bottle Collection:

How we got started and where it took us

by Toby Mack and Marti DeGraaf

As so often happens in collecting, a lifelong passion can start from a single random occurrence and blossom to a scale way beyond any intent or dream. So it was with our perfume bottle collection. Sometime early in 1982, we unpacked a long-stored glass luncheon set in a fine etched green glass. There was a missing teacup, and one day just for fun we decided to set out for the antique shops of Chicago to see if we could find the cup.

We knew nothing more about the set beyond the fact that it was very pretty, was made of a quality clear glass in a delicate light green, had a finely etched pattern, and last, had this strange little mark on the bottom: a triangle with a "C" inside, about which we knew nothing. So on a sunny spring afternoon, armed with one of the three remaining cups and a Yellow Pages address of a Chicago dealer specializing in antique glassware, we set out to find the fourth cup.

The dealer took one quick look, smiled and said "Oh my dear, this is Cambridge". While we were wondering what "Cambridge" was, she hauled out the big blue NCC 1930-1934 catalog reprint and pointed it out in the pages for Etching 704, along with many other pieces in the pattern. Then she said, "I believe there's a club of Cambridge collectors, and I think they're having their convention soon."

So in late June of that year, we packed up and drove to Cambridge, attended the 1982 NCC Show and Sale (our first of many!), made new friends, and found not only that missing cup, but of course about twenty other pieces of 704 Light Emerald. For better or worse, we were now off and running on our quest to find every piece of 704 Light Emerald ever made!

Fast forward a few months to a trip to Phoenix, where we were working our way through every antique shop in town.

There in one shop appeared a pair of perfume bottles. They were in a color we didn't recognize, in a shape we had never seen, but clearly bore the now unmistakable Etching 704. With great glee, excitement and wonder at our incredible good fortune, we pounced and they became our first perfume bottles.



Cambridge Tahoe Blue bottles Etching 704

So now of course we were also looking for every perfume bottle Cambridge ever made. We bought and studied all the Cambridge reference books

available, and learned the Cambridge shapes and etchings – of all Cambridge glass including perfume bottles – and hunted. But there would no more perfume bottle joy until early next year, when a Light Emerald Weatherford bottle joined the collection and re-whetted our appetite and zeal. Then a month later, we hit what we considered the jackpot – but in a way that would further broaden our scope: a stunning tall Ebony bottle with an unmistakable gold-encrusted 739 etching, fitted with graceful gold-plated atomizer hardware and signed on the bottom, "DeVilbiss".

We discovered in the reference books that Cambridge bottles, recognizable by etchings and colors, were sometimes found married to metal atomizer fittings that came in several styles, and that Cambridge itself didn't do the atomizer hardware. So we were now on the lookout for these as well. Some, but not all, of the most beautiful of these were signed DeVilbiss, and we found a few more. But until now, we had remained true to Cambridge – no matter how beautiful the atomizer, if it wasn't a Cambridge bottle, we passed it by (sometimes to our later regret).

But soon this barrier, too, came down, and our cabinets started filling up not only with Cambridge bottles, but other perfume and vanity items including atomizers and dropper bottles. It has been quite a journey. After almost 30 years, we are still very much "out there" and our Cambridge perfume bottle collection now includes nearly 200 items, part of a collection of more than 700 perfume dropper bottles, atomizers, perfume lamps, powder boxes, vanity sets, and related dresser items.



Cambridge decorated bottles: Ivory, Cobalt and Crystal Plate Etching #1 bottle with green stopper

***Our Cambridge Perfume Bottle Collection:
How we got started and where it took us - continued***

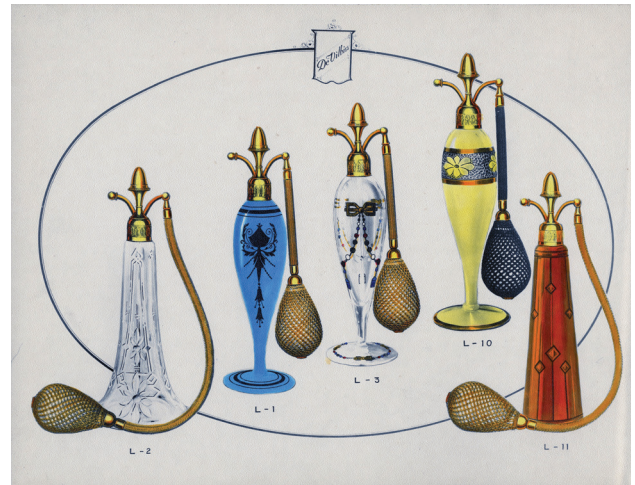


Cambridge perfume bottle and vase with Cambridge applied Iris enamel decoration



Cambridge Peachblo and Topaz enamel decorated bottles with star stoppers

When we first strayed from pure Cambridge glass to atomizers with Cambridge bottles, our focus landed on The DeVilbiss Company of Toledo, Ohio. DeVilbiss pioneered the perfume atomizer in the United States in 1907 and then dominated this business through most of its 60-year history in it. But throughout, it never produced its own glass bottles, but rather relied on top-quality U.S. and European suppliers. From its early years, DeVilbiss relied on the Cambridge Glass Company for some of its most beautiful and popular products, along with Steuben, Durand, H. C. Fry, Tiffin, Fenton, and other well-known quality glass manufacturers from Ohio and surrounding areas.



DeVilbiss Company 1923 salesman's portfolio page showing three Cambridge bottles

In its most successful year of 1925, DeVilbiss sold over 1.5 million "Perfumers", the trade name under which it marketed its atomizers. While the company operated its own extensive decorating department for acid etchings, enamel decorations, ormolu and more, it also purchased already-decorated bottles from Cambridge. Hence we see familiar Cambridge enamel-encrusted etchings on DeVilbiss bottles, as well as DeVilbiss decorations on well-known Cambridge bottle shapes, as the adjacent photos demonstrate.



DeVilbiss atomizers with DeVilbiss applied decorations



DeVilbiss Perfumers with Cambridge decoration

The Cambridge/DeVilbiss collaboration began in the early 'Teens, not long after DeVilbiss began producing atomizers. An early example is the nearby photo showing the Cambridge pattern that was later to become part of the Mt. Vernon line, appearing with a DeVilbiss Perfumizer from approximately 1915, and another example with gold dropper fittings from about 1920. DeVilbiss was an enthusiastic customer of Cambridge's newly-introduced opaque colors, which began appearing in the early 1920's DeVilbiss catalogs in Ebony, Azurite, Helio, Jade, Ivory and Primrose.

***Our Cambridge Perfume Bottle Collection:
How we got started and where it took us - continued***



DeVilbiss atomizer (left) and dropper bottle (right) with Cambridge bottle at center: Mt. Vernon pattern

But while the supply partnership was extensive, especially in the 1920's, it was by no means exclusive. Another major atomizer manufacturer customer of Cambridge was Vant Woud Company of Newark, NJ. This firm's atomizers are found with Cambridge clear and opaque bottles with known Cambridge etchings in addition to enamel decorations and acid treatments that may or may not have been applied by Cambridge. Other perfume bottle houses offering atomizers and/or droppers featuring Cambridge bottles include Aristo and Apollo.



Cambridge Ivory with gold-encrusted 695 etching for Vant Woud



Cambridge Mulberry bottle with Vant Woud tag



Cambridge Light Emerald (left) and Cobalt (right) bottles with non-Cambridge ormolu

To make matters potentially more challenging to collectors, Cambridge supplied the same bottle shapes as it was selling by itself, to competing atomizer houses, as seen in the photo showing an undecorated Vant Woud atomizer with a Cambridge Jade bottle at left, a Cambridge Jade bottle showing Plate Etching #1 in the center, and a DeVilbiss atomizer in Cambridge's Helio also showing Plate Etching #1.



Three Cambridge bottles: Vant Woud (left), Cambridge Plate Etching #1 on Jade (center), and DeVilbiss Plate Etching #1 on Helio (right), circa 1924

Our Cambridge Perfume Bottle Collection: How we got started and where it took us - continued



*Cambridge Ivory dropper bottle (left)
and Vant Woud bottle: circa 1925*

While the 1920's Cambridge bottles supplied to DeVilbiss and others are fairly well documented and relatively easily identified by color and etching, less well-known are bottles supplied to DeVilbiss in the 1930's and 1940's. We have early DeVilbiss factory records and corporate files which include blueprints that sometimes even have hand-written notations that record price quotes made by Cambridge to DeVilbiss to produce both molds and bottles of a specific design.

Our research has been extensive and we continue diligently to seek more information. We've searched museum archives, including Cambridge's, sought input from NCC members, acquired DeVilbiss corporate records, studied various perfume manufacturers and their products and so much more. It's been a wonderful treasure hunt. You can imagine our excitement when, in a few instances, we found bottle design drawings in our collection of DeVilbiss records with blank numbers matching Cambridge's numbers!

As many know, we're currently working on a book on Cambridge perfume bottles, and this and more new information will be included. We're behind schedule getting it out because of some personal life changes, but anticipate having it ready for the Christmas holidays. Have faith. It's coming soon.

Cambridge Glass Company Perfume Bottles and Vanity Items



Marti DeGraaf and Toby Mack

It has been an exciting adventure over the years collecting Cambridge perfume bottles and amassing information about their production. We are so looking forward to sharing our collection and knowledge with our fellow Cambridge collectors!

Above all, for those who would join the ranks of Cambridge perfume bottle collectors: have faith – keep pounding the pavement and searching the 'Net. There are still some out there!



Marti DeGraaf and Toby Mack

A Week at the Cambridge Factory - Part II

By Mark Nye

In a previous article we took a look at a week's production in the press shops operating at the Cambridge factory during the last week of May, 1952. In this article we take a look at what was going on in the blow shops the preceding week. Unfortunately, the records of blow shops for the week ending May 31 did not survive the passage of time.

During the week that ended May 24, 1952, a total of 13 blow shops operated. Similar to the press shops, a full 40 hour or more week was not to be. Most of the blow shops worked 24 hours during the week with several working a little less than that. These workers were luckier than their press shop counterparts who only got a 16 hour week the following pay period.

Blow Shop No. 1, headed by George Petit spent their week producing items from the Square Line. There were two turns of the 3797/decanter. These did not go well at all. A total of 207 were made, of which only 51 were good. They then turned to vases, the 3797/79 11 inch vase, the 3797/77 7½ inch vase and the 3797/78 9½ in vase. Once again, the piece proved difficult to make; the first turn saw 39 good and 82 bad while the second turn produced 53 good and 71 bad. The turn of the 7½ inch vases went better; out of a total of 266 produced, 167 were good and 99 bad. The shop just about broke even with the 9½ inch vase for which the turn lasted only 3 hours. Out of 78 vases made, 37 were acceptable and 41 rejected. Totals for the shop for the week were 347 good and 449 bad pieces.

Blow Shop No.2 started their week with an Amber liner for Farber Bros. Three turns of the liner by this shop, headed by Carsie Allen, saw 913 pieces made with 139 deemed not suitable. A turn of 497 16 oz tumblers in lead glass did not go so well with about equal amounts of good and bad, 146 vs. 151. Shop No. 2 ended their week with two turns of the 1633 5-3/4 inch vase. The total production consisted of 977 pieces with 129 of these being rejected.

Gus Heyman, a blower whose picture appeared in Life magazine, headed up Shop 3. They spent the week making items from the 7966 stemware line. They started out making the 12 oz. footed tumbler, 554 of them. Of this amount, 206 never made it to the stock room. Next came the cordial and two turns saw 768 made with 101 never to hold liquid. Ending the week were two turns of sherbets, the second being a short turn of only 3 hours. Altogether, 491 sherbets were blown with a total of 111 deemed unacceptable.

Shop No. 4 with Ernest Watson in charge also produced 7966 stemware the week ending May 24. Their output consisted of sherbets, low wines and oyster cocktails. Out of 661 sherbets made that week, 544 were good and 117 were bad. Total

wines produced numbered 712. Unfortunately the number of defective pieces was greater than seen with the sherbets with 219 unacceptable wines. The shop did better with the oyster cocktails with 123 bad and 470 good.

Goblets and saucer champagnes (tall sherbets) were the output of Shop No. 5, headed by Ralph Wilson. There was one turn each of 3775 goblets and 3775 saucer champagnes. The shop made a total of 363 goblets with 104 bad and 349 champagnes of which they lost 87. Next was a turn of 3130 goblets when out of the 421 made, 86 were rejected. For the last three turns of the week, the shop turned to 3121 stemware. First came saucer champagnes with 194 good and 98 bad. Two turns of 3121 goblets produced 651 with 79 going into the scrap pile.

Jake Gatz and his Shop No. 6 started the week with three and a half turns of 3790 or Simplicity Line goblets. Out of the 1253 made, 862 were deemed good and 391 bad. A half turn of 3121 goblets did not go too well with 83 out of 183 being rejected. A turn of 3790 cordials had a loss of 50% with 217 good and 217 bad. The week ended for Shop No. 6 with a turn of 3500 or Gadroon line cordials. Results were better for these cordials with 275 good and 53 bad for a total of 328 pieces.

Two turns of Square Line No. 3798 goblets (These are the ones with a cube as part of the stem.) began the week for James Nichols and Shop No. 7. Out of 812 produced, 507 were accepted by the inspectors as they came out of the Lehr. The shop then turned to producing 3798 sherbets for a turn and a half. Total number produced was 519, out of which 313 were good. A half turn of 3121 cocktails ended with 103 good and 44 bad. The next turn was split between 3779 line cocktails and Square or 3798 line wines. 223 cocktails were made and 34 of these were found not acceptable by inspectors. The shop made 219 of the Square line wines and 76 were rejected at the end of the Lehr. The week ended for this shop with a short run (1½ hours) of 3779 cocktails. The report sheet gave no explanation for the short run but could have been due to the tank of molten glass being finished. Out of the 176 cocktails made, only 64 were good.

Shop No. 8, headed by Herbert Watson, worked four turns of 3779 stemware including goblets, saucer champagnes and low sherbets. All told, 1549 pieces were made with only 272 deemed unacceptable by the inspectors. The shop finished the week with two turns of 3121 5 oz footed tumblers that resulted in 867 good pieces and 105 bad.

Albert Jones and his Shop No. 9 spent their week making Square 3797 stemware. (This is the line without an actual stem; the bowl sits on a square base.) The shop made goblets, cocktails, 5 oz. footed tumblers and sherbets. They had

A Week at the Cambridge Factory - Part II continued

difficulty with all. After six complete turns, the results were 1103 bad pieces and 886 good.

Simplicity or 3790 stemware was the major output of Shop No. 10, led by Harold Arnold, during the subject week. Sherbets were the primary piece produced by the shop along with a short run of cocktails. The cocktails turned out to be a problem, with only 66 good out of 119 made. The sherbet production ended better. Total produced was 1220, of which 866 were good.

No. 497 16 oz. shammed tumblers were the main output of Shop 11 during the week under review. Out of the six turns worked by this shop, headed by John Ravak, four and a half were devoted to this item. The rest of time was spent making No.1530 mayonnaise bowls. 454 bowls were made out of which 245 were good and 209 bad. A total of 946 tumblers were made, out of which 466 were good and 480 were bad.

Lewis Wilson and his Shop No. 12 made two and half turns of No. 3700 12 oz footed tumblers, one and half turns of No. 3121 10 oz. footed tumblers and a turn and one half of No. 3121 cocktails. The cocktails went well with a total of 794 made, of which 667 were good and 127 ended up as rejects. The number of 3121 tumblers made totaled 304 of which 90 were bad. Altogether a total of 776 No. 3700 10 oz. tumblers were made, of which 534 were good and 252 bad.

The last of the blow shops operating during the week ending May 24, Shop No. 13, was headed up by Charles Hall. It made a turn of 4 inch bandage jars for the pharmaceutical line, a battery jar and then items for the regular catalog. Out of the 575 bandage jars made, 536 turned out good and 39 bad. In the case of the battery jar, there were 356 good pieces and 43 rejected items. Next the shop produced a turn of Corinth or 3900 line jugs, specifically, the No. 115 which has a stuck handle. [A stuck handle is a free formed handled that when both the jug and handle are hot, is literally stuck on to the jug, the hot glass forming the bond.] A total of 231 jugs were made, 159 deemed good by the inspectors and 72 bad. Then came a turn of 3900/100 oil bottles, these too having stuck handles. These went well with only 27 out of 469 being rejected as they came off the Lehr. The week for this shop ended with two turns of Caprice No. 96 shakers. In two turns, the shop produced 1726 shakers, of which 1457 were moved to stock and 272 junked.

For the week, the thirteen blow shops produced a total of 26,197 pieces. Of these, 18,919 were deemed good by the inspectors and 7,278 bad for an overall scrap rate of 27%. The skilled labor cost was \$1906.63 and boy labor totaled \$1552.84. As mentioned in the previous article, Cambridge used standard costs when calculating losses. For the week ending May 24, 1952 the standard cost of all items produced was \$17,540 with

those bad having a standard cost of \$5,410 for a loss of 30%. Using data from 1949 (as done for the press shops), the average weekly loss was 27.5%. Hence, for the week in question, the losses were a little above average.

The defective or "not so good" pieces were not a unique problem to Cambridge but typical of handmade glass manufacturing in general, going back to the earliest days and continuing on to the present. In the years Cambridge was operating, companies, for the most part, if at all, did not sell defective pieces as seconds. Rather off they went to the cullet bin or dump. Cambridge never operated a retail outlet and never sold seconds. In later years, "the not so good pieces" were sold in outlet stores. Remember the stores run by Fostoria, Imperial, Viking, and Dazell-Viking. Sometimes the defects were obvious, a lid did not quite fit for example, and at other times why a piece was called a second was hard to determine. By selling off the seconds, a company recouped some of its losses. In the case of Cambridge, the final retail price included allowances for manufacturing losses as did the other companies of the day.

Why the losses in the first place? For the most part, they did not reflect the ability of the shop itself. Looking at employee records, the skilled workers, pressers, blowers and gathers for example, were long time employees and would not have been such if their work was not up to standard. Certain molds and lines (Square Line comes to mind) were difficult to work, resulting in higher than average losses. On occasion, the glass batch did not melt properly resulting in "stones" and other problems. Problems could occur in the Lehrs, too hot or not hot enough. It all added up to a certain rate of loss that all glass companies dealt with and included in their calculations when establishing retail pricing.

It was the intent of this two part series to provide to the reader an overview of what was actually produced during a week at the Cambridge factory as well as how much of that production actually made it into the Cambridge stock rooms. For the most part, Cambridge production records no longer exist, hence the look at weeks in 1952. Production was based on orders and could vary from season to season and year to year. It was only in good times that all furnaces and all pots were in operation. At other times, perhaps only one furnace and a total of 16 shops or less would be working. By 1952, the Cambridge factory had four furnaces but it is highly doubtful all four ever operated at one time and with all pots in operation. By then, the demand for handmade glass had passed its peak and actually was declining.

Election Timing Revised Suggested By-Law Revision

By Rick Jones
Strategic Planning Director

As part of our continuing review of our governance, the Board of Directors has decided to make changes in the timing of our annual nominating process for each year's slate of candidates for election to the Board. At present nominations are approved at the March meeting. That leaves very little time to integrate our election promotion materials with our Annual Fund mailing which is targeted for March 15 – April 1st distribution.

To permit more time for thoughtful biography development and to minimize any error risks with the tight timing to integrate with the Annual Fund, the Board seeks to move the timing to our November meeting from March. That necessitates moderate changes to our NCC By-Laws.

The current By-Laws governing Director elections are shown below. The words to be eliminated are shown below with a "strike-through." The new words to be included are shown in capital letters and are in bold-faced type. The Board approved these changes at their September meeting and will be proposing them for adoption at our November quarterly meeting.

Proposed Change

ARTICLE VI – ELECTION OF DIRECTORS

Section 1:

(a) The Directors of the organization shall be elected by mail, prior to the annual meeting each year.

(b) ~~At the regular meeting six months prior to the annual meeting~~ **EACH YEAR**, the President shall appoint a Nominating Committee of at least three members. The Chairman shall be the immediate Past President, if then an active member of the organization. Should the immediate Past President be unable to chair this committee, the Board of Directors shall appoint a Chairperson, selected from the members of the committee.

(c) At the ~~regular~~ **NOVEMBER** meeting ~~three months~~ prior to the annual meeting, the Nominating Committee shall present a report, giving the number of Directors to be elected and presenting one or more nominations for each vacancy, at which time additional nominations will be entertained from the floor.

(d) The consent of any nominee must be obtained prior to his/her nomination.

Section 2:

(a) At least ~~30~~ **90 DAYS** prior to the annual meeting, a

ballot containing all nominees for Board vacancies will be mailed to the entire voting membership. This ballot must be returned to the National Cambridge Collectors, Inc. no later than seven days prior to the annual meeting.

(b) The results of this ballot shall be announced at a membership function prior to the annual meeting.

(c) The nominees receiving the largest number of votes so cast shall be declared elected for the term of office beginning at the close of business of the annual meeting.

For those who wish to see NCC's entire Constitution and By-Laws, we welcome you as always to visit our website at www.cambridgeglass.org. Click on **About NCC**, scroll down to **Constitution and By-Laws** and click on the highlighted link.

Nominations In November

For the past several years, the Board of Directors election has been held in concert with NCC's Annual Fund campaign mailing. The result has been extraordinarily successful as voting participation in the election has more than tripled. An involved membership leads to a stronger Board and a stronger organization.

To better align the timing of the Board election and the Annual Fund campaign, the Board seeks to shift the approval of our annual slate of Board candidates to the November meeting from the March meeting. It will allow candidates more time to prepare their thoughtful biographies and the Annual Fund team more time to prepare their materials, lessening the likelihood of any errors from rushing. Please see the By-Laws revision article elsewhere in this issue of the Crystal Ball.

At this year's November meeting, we will again solicit nominations from the floor. Our Nominating Committee, led by Director Rick Jones, welcomes any interested party to contact them in advance at Rick's email Caprice0@aol.com. We look forward to a strong candidate list and another smooth election and Annual Fund campaign.

Rose Point To Be Featured at November Program
(continued from front page)

Glass Company. Finally, the Rose Point etching plates were acquired by the National Cambridge Collectors in the mid-1980's, following the closing of the Fostoria Glass Company, where they were not utilized during that company's very brief ownership.

NCC has sponsored two versions of a publication devoted exclusively to Rose Point. The second version 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 extensive catalog pages of glass that every Friend, even if not a Rose Point collector, would appreciate.

Since the Rose Point etching was produced for so long and across the lifespan of so many possible shapes and sizes of Cambridge glass forms, we may never know the true extent

of the number of items it may have graced. Accordingly, you never know what extra special item might show up at this program! Lynn would like for you to bring any unusual or unique item that would add to the display of Program items. Call Lynn at 740-826-7414 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 a mannequin head with a gold encrusted Rose Point necklace etched onto it, this would be the time to bring it and brag on it. Speaking of which, as always, a Show & Tell session will precede the presentation of the Program.

The Glass Swap will begin at 3 PM at the museum.

Place your Special Order by completing the Registration Form below! See you there!

Register Now for the November Meeting

Make check payable to: NCC
Mail to: NCC, PO Box 416, Cambridge, OH, 43725
Registration Deadline: October 22, 2011

The November Quarterly Meeting and Educational Program will be held on Saturday, November 5, 2010, Upstairs at Theo's Restaurant, 632 Wheeling Avenue, Cambridge, Ohio. This year's program, given by Lynn Welker, will be on Rose Point. 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 \$18 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: _____

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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 @ \$18 per person _____



Study Group Reports

Study Group #16

The Elegant Glass Collectors

The Elegant Glass Study Group met on June 4th, 2011 at the home of Rick and Cindy Jones. Present at the meeting were Ken and Jane Filippini, Gail and Paul Duchamp, Alex Wolk, Bill and Von Dufft, Loretta Weeks, Myrle Scott, Roger and Millie Loucks and Rick and Cindy Jones.

The meeting starting and we spent the first hour admiring Rick and Cindy's glass along with grazing on the most delectable appetizers. Dues were collected for the 2011 year and our program for the day was given by Bill Dufft. It featured the Crystal Ball in the year 1978. Bill gave a very detailed and extensive report on this year with some of the highlights as follows:

Many catalog pages to build membership. Bill Smith was President in 1978. Dr. John Adams did an article on Carnival glass. There were two study groups, The Squares and The Hokey Pokies. Convention was at the Cambridge Country Club. Memoriam to Elizabeth Degenhart who passed away. She was penned Ohio's First Lady of Glass. Lynn Welker had appeared on a local TV channel promoting NCC. In 1978 membership rises. Cambridge Glass had shown its colors at the Ohio State Fair and won 30 ribbons. A new site for the 1979 convention was chosen - The Shenandoah Inn. It is fully air conditioned and carpeted for your comfort! Many different articles on Flower Frog figurals were written in this year. Noticed in the movie "The Sting" were several pieces of Cambridge glass.

What a wealth of information is found in these old Crystal Balls.

Before closing the meeting we made arrangements for the next study group meeting along with a program. Ken and Jane Filippini will be hosting the next meeting and Alex Wolk will be giving the presentation.

We went on to enjoy a simply superb dinner then on to our show and tell. Our show and tell is always the part of the program we all look forward to. It is always a spectacular display of glass. A few to mention: Rick showed a willow blue hunt scene bridge set, custom order with gold decoration. Salt and pepper with handled holder from 1906 Turquoise "Queen". Bill brought an outstanding Ivory vase 8" Wide gold-encrusted Florentine etch band, gold trim and blue enamel trim, a Cuspidor marigold carnival in Near Cut inverted strawberry pattern. Alex had a center handled tray in amber with an apple blossom silk screen (one more for him to hang from the ceiling), Loretta impressed us with an Imperial nude #3 with amber stem. Roger and Millie had a gorgeous single stick crystal everglades with royal blue and a Pristine mayo bowl with Firenze etch. To end the show and tell, Rick brought out a magnificent display of bridge sets consisting of LaRosa pink, Mocha amber and light emerald green all with the Golf Scene.

This concluded our programs and we proceeded to the kitchen for yet another round of food from the scrumptious desserts. We continued chatting, eating and enjoying the meeting. Rick and Cindy you do a wonderful job of hosting. Thank you. Glass everywhere, good food and friends, what more could you ask for at a study group meeting.

Respectfully yours,
Secretary, Gail Duchamp

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TWO CABINETS OF WHICH THERE ARE 7 - LOADED

NCC welcomes the following new members

Betty Davis	Ohio
Beverly Hopkins	Pennsylvania
Judith Poerio	Pennsylvania



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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NCC Events

November Quarterly Meeting &
 Educational Program
 November 5, 2011
 Program Entitled "Rose Point"

Glass Shows

October 8 - 9, 2011

Iowa Depression Glass Club Show & Sale
 Des Moines, Iowa
 Email: idgc@earthlink.net
 Call: 816-651-4439

October 15 - 16, 2011

Garden State Depression Glass Show
 Email: thelegantable@verizon.net
 Call: 609-240-3765

October 15 - 16, 2011

Orca Production's Vintage Glass, China & Pottery Show & Sale
 Kent, Washington
 Email: glasshnr@gmail.com
 Call: 408-394-3521

October 15 - 16, 2011

Northeast Florida Depression Glass Club Show & Sale
 Jacksonville, Florida
 More Info: www.depressionglassclubjax.com
 Call: 904-268-5550

October 15 - 16, 2011

Wichita Glass Gazers
 25th Annual Depression Era Glass Show & Sale
 Wichita, Kansas
 Call: 316-524-1553
 Email: aglassgazer@netscape.net

November 4 - 5, 2011

North Jersey Depression Glass Club Show & Sale
 Guardian Angel Church
 Allendale, New Jersey
www.northjerseydeegeeclub.com
 973-267-7511

November 5 - 6, 2011

St. Louis Depression Glass & Pottery Show & Sale
 Heart of St. Charles
 St. Charles, Missouri
redappleal@aol.com
 636-257-0567

November 5 - 6, 2011

30th Upper Midwest Depression Era Glass & Pottery Show
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www.michigandepressionglass.com
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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

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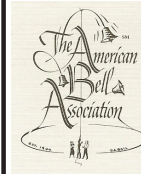
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National Cambridge Collectors, Inc.
PO Box 416
Cambridge OH 43725

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

Friends of Cambridge – Annual Fund

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

Levels of Membership

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

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

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