



Cambridge Crystal Ball

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

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June/July 2020

June 2020 Annual Meeting - Virtual!

The fourth weekend in June typically finds some of us converging on Cambridge Ohio. We would enjoy an outstanding Glass Show & Sale supplemented with an exciting Glass Dash. We would also be learning by attending the various educational events. We would see some fabulous displays of glass provided by members. We would also enjoy the camaraderie of friends while conversing over dinner. We would also make time to visit the museum and see the new Roaring 20's display. We would also conduct some business at the Annual Meeting.

Alas, we won't be doing the above this year. Except for the Annual Meeting. You can participate using one of two techniques:

Friday June 26, 2020 6:45 p.m. Eastern Time

The online system will be available at 6:00 p.m. to allow plenty of time for people to connect. A slide show of photos will be displayed if you connect early.

Audio Only:

dial 515-604-9334

enter code: 742557#

Note: this is not an 800-number, so use this only if you have an unlimited long distance plan

Computer: Audio & Visual

<https://www.freeconferencecall.com/>

meeting id: ncc_june26meeting

You may need to download and run an app. You don't need to create an account, look in the menu for "join meeting: and enter the meeting id.

National Cambridge Collectors, Inc

2020 Annual Meeting

Friday June 26, 2020 6:45 p.m. Eastern Time

Agenda:

- Secretary's report – Nancy Misel
- Treasurer's report – Lindy Thaxton

Operational Vice-Presidents reports:

1. Administration – Lindy Thaxton
2. Development – Julie Buffenbarger
3. Education – Larry Everett
4. Member Services – Freeman Moore
5. Museum – Cindy Arent

Old Business

- eBay and sales tax

New Business

- Election results

Next Meeting: Friday October 23, 2020

Adjourn

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National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

Board of Directors

	2020	
Cindy Arent	Larry Everett	Sharon Miller
	2021	
Ken Filippini	Freeman Moore	Lyle Stemen
	2022	
Julie Buffenbarger	David Rankin	Frank Wollenhaupt
	2023	
Nancy Misel	Lindy Thaxton	Lynn Welker

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Treasurer	Lindy Thaxton
Sergeant-at-Arms	Larry Everett

Director of Strategic Planning	Ken Filippini
Director of Human Resources	David Ray
Chair, Endowment Committee	David Rankin

MEMBERSHIP QUESTIONS?

Please send address changes to:
Membership - NCC
PO Box 416
Cambridge, OH 43725-0416
or by e-mail to:
membership@cambridgeglass.org

Vice President

Member Relations
Convention
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Freeman Moore, Membership Database
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Larry Everett & Frank Wollenhaupt
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Bev & Will Acord,
Lynn Welker, Auction Managers
Susan Everett & Frank Wollenhaupt, Jewelry
Convention: Jonathan Fuhrman

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Dave Rankin, Director of Media Productions
Mark Nye, Archivist

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Lindy Thaxton, Director of Public Operations
Cindy Arent,
Joe Miller,
Lindy Thaxton
Lindy Thaxton, Director of Inventory Management
Lynn Welker, Director of Collections
Cindy Arent, Gift Shop Manager
Lynn Welker, Gift Shop Manager
Mark Nye, Director of Archives
Cindy Arent, Director
Cindy Arent

Administration

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Lisa Neilson, Office Manager

Vice President

Public Operations
Facilities & Grounds

Inventory Management
Collections
Museum Gift Shop

Archivist
Museum Social Media
Community Relations

Vice President

Accounting & Finance



CONTACT US

NCC Business Manager
Phone: 740 432-4245

businessmanager@cambridgeglass.org



Freeman Moore, President

e-mail: president@cambridgeglass.org

Nancy Misel, Secretary

e-mail: secretary@cambridgeglass.org

Heritage Society

Ensuring the preservation mission of the NCC through planned giving and estate bequests.

Members of The Heritage Society are those who have included the NCC in their wills or estate plans, thus providing the organization with a secure future.

The mission of The Heritage Society is to foster smart estate planning and to assure that NCC is not forgotten as an important beneficiary. Any pledge is meaningful and appreciated.

All Cambridge collectors - both current and future - will benefit from, and be grateful for your support.

Let us know how we can help with your future plans.

Museum:

National Museum of Cambridge Glass



Like us on Facebook

Member: Cambridge Glass/National Cambridge Collectors

NCC Website: www.CambridgeGlass.org

Miami Valley Study Group Website: www.mvsg.org



PRESIDENT'S MESSAGE

Stay Safe

Not much has changed since last month. The country is still in a battle against COVID-19, the illness caused by the novel coronavirus. Some states are allowing stores and businesses to reopen, albeit slowly. The glass convention and show calendar for this summer has been pretty much wiped out. I haven't been to an antique mall or estate sale since mid-March. It's important to stay safe. We're all in this together.

But there are glimmers of good things.

Ohio Humanities is a private nonprofit organization and the state-based partner of the National Endowment for the Humanities. In May, they announced a grant program to help the Ohio arts through this economic period. You can read how Cindy Arent jumped on the opportunity in her museum article.

We still don't know when the museum will reopen, but it's ready, and will be a safe time for our visitors.

Larry Everett has another bit of exciting news for you. Make sure you read his article about a new electronic book from NCC, available for Kindle E-readers.

April is the time of year when we mail out the Annual Fund along with the ballots for the board of directors election. We use the Annual Fund as your opportunity to renew support for this organization. And you have! **Thank you** to everyone who has responded already. Even if you can't support the Annual Fund at this time, cast your vote and return the election ballots before June 20. They will be counted and the results announced at the Annual Meeting.

A big **"Thank You"** to Sharon Miller for serving on the NCC Board of Directors. She declined to run again, so the board will have at least one new member. Make sure you read the biographies in the April Crystal Ball and cast your vote.

As you read on the front page, yes, we will have the annual meeting in June. It will be virtual. We didn't have the March membership meeting. The annual meeting is our opportunity to inform you about what the organization is doing.

There are numerous options for doing online meetings, such as Zoom, GoToMeeting, Microsoft Meeting, Google Meet, among others. We will be using a free service for this first meeting, and see how it works. The directions on the front page mentioned you can just call in (like a conference call) and listen to the meeting. If you join by computer, you'll be able to listen, as well as see any presentation materials being discussed. Let's be patient and hope that everything works smoothly.

Before the meeting officially begins, I would like to have a slideshow running with pictures of you "raising a glass". Full or empty doesn't matter, and it doesn't even have to be a goblet. Send me your pictures.

What's coming?

August will be here soon and that brings planning for the fall. Our Annual Benefit Auction from March has been rescheduled to October. And then, it's also time to think about the 2021 Annual Auction. Look for details from the auction team in the August Crystal Ball.

What's on your Cambridge "wish list" for this year and beyond, and how can we help?

Sincerely,

Freeman Moore
president@cambridgeglass.org

What will it take for us to make visitors feel safe and comfortable at the Museum when we reopen?

By Cindy Arent

The museum remains closed at least through May, but that doesn't mean we have stopped working on new projects for this year and beyond. COVID-19 has not deterred our enthusiasm for discovering new history and preparing even more new exhibits for 2020. We've even met a new friend at the NCC Storage Building.

A plan has been developed for safely reopening the museum to the public. We can't just open the door and go about business as usual. Lindy Thaxton and I participated in a Zoom webinar provided by the Ohio History Connection and learned about three Ohio museums' plans to reopen once Ohio's stay-at-home order is lifted. The museums were the Massillon Museum, Rutherford B. Hayes Presidential Library and the William McKinley Presidential Library and Museum. Ohio museums are in the reentry category with zoos, aquariums and historical sites. As I write this article in mid-May, no opening date has been announced by Ohio Governor DeWine.

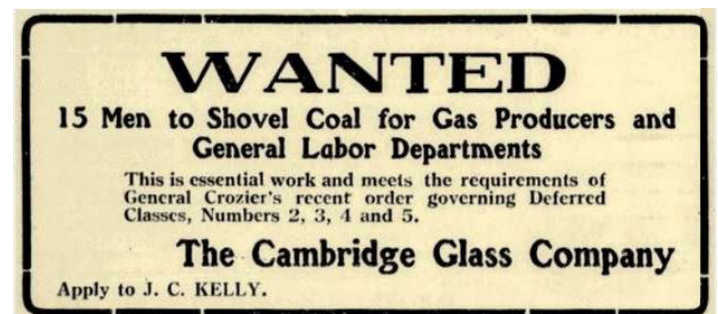
We've also been busy applying for an OH CARES Grant through Ohio Humanities. Ohio Humanities will be providing \$750,000 in emergency relief grants for historical societies, museums, and other cultural organizations affected by COVID-19 health crisis.

Funded by the Coronavirus Aid, Relief, and Economic Security Act (CARES Act), the grants will help Ohio's cultural community mitigate revenue losses, maintain staffing levels, and protect collections. "Ohio's history and culture can be found throughout the state in art museums and small historical societies," said Pat Williamsen, Ohio Humanities director. "The people who manage those properties have been hit hard by the shutdowns mandated by the coronavirus pandemic, both personally and professionally. If we lose museum employees or artifacts during this economic crisis, the losses will be irreplaceable." Applications for emergency grants were available beginning on May 1; the deadline for applications is May 15. "We intend to make the first awards by June 1," Williamsen said, adding that if funds are still available after June 1,

funding will continue to be available. "Whatever the outcomes of the pandemic and economic crisis, we want to be certain that our rich history and culture remain available to Ohioans. The OH CARES program will ensure that Ohio's heritage is not another victim of the crisis." Sally Slattery, Lindy Thaxton and I completed and submitted the OH CARES Grant application. It's a long shot, but worth the effort to hopefully provide NCC funds needed during the COVID-19 crisis. Please keep your fingers crossed!



During the pandemic, many people have had time to reorganize their paperwork. Several local history ads have been shared on the "You know you are from Cambridge Ohio when" Facebook page including one from The Cambridge Glass Company in a 1918 newspaper. The company was advertising for 15 men to shovel coal for the gas producers and general labor departments. This was considered essential work during World War I and met a few of the deferred draft classes.



This ad is from a local newspaper in 1918. The deferred classes mentioned in the ad have to do with the World War I draft.

Many archival items are stored at the NCC Storage Building, including the etching plates. It was time to rotate the etching plates in use at the museum with some new and different ones. After looking through the etching book, a list was compiled and the search was on. I thought it would be nice to include some of the interesting private etching plates. Information has been found on some of the plates and will be available at the museum. The large boxes of etching plates are located on the top shelf, so the fork lift was needed. Many thanks to NCC member Jeff Ross for his help this past winter finding someone to work on the fork lift!



Over the winter, a very large squirrel has moved into the NCC Storage Building and it is NOT happy that we are working in the building.

The group tour/motorcoach industry is one of our major sources of revenue at the museum through admissions and gift shop sales. COVID-19 has brought the industry to a standstill. On May 12, 600 coaches from all over the country were in route to Washington D.C. The Rolling Awareness Campaign will rally and circle the Capitol several times on May 13. Rustad Tours from Minnesota stopped in Cambridge to pick up Dixie Lacy, Carol Glessner and Diane Sphar at the Visitors Bureau. They then drove to the Museum and we were ready to cheer them on with signs and in costume. We were happy to support the group tour industry. 80% of the groups previously scheduled to visit the museum in 2020 have cancelled due to the pandemic. However, our enthusiasm will help us prevail!



Sharon Miller has her favorite etching plate, Lorna, and just happens to have it on her license plate.

A new program is in the process of being added to the Museum website due to the Grant from the Cambridge/ Guernsey County Visitors & Convention Bureau. Cambridge Jigsaw Puzzles will create a way for visitors to connect with us from their homes. The puzzles will be added under the Experience tab on www.CambridgeGlassMuseum.org Why not test your skill?

We look forward to the day when you can visit the museum. Until then, please stay safe. ■



Museum volunteers were cheering with signs in hand when the Rustad Tours motorcoach from Minnesota passed by the Museum on its way to the rally in Washington D.C. (L-R) Cindy Arent, Lindy Thaxton, Sandi Rohrbough, Sharon Miller and Sharon Bachna.



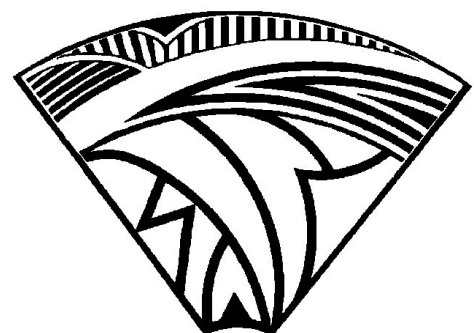
The private etching plates for the Bronx Martini and Juicy! Apple Gum and now on display at the museum.



NCC Member Mindy Orme spotted another piece of Cambridge Glass in the April 2020 issue of Architectural Digest. It is the Flying Lady Bowl in Crown Tuscan. Mindy is the granddaughter of Wilbur L. Orme and the great-granddaughter of Arthur J. Bennett.



Lindy Thaxton holds the E730 etching plate. Nice try Lindy, we have never seen that etching on Amethyst. The etching plates are stored at the NCC Storage Building and are in good shape.



New Cambridge Colors Book, New format for NCC

by Larry Everett

I've had this vision for quite some time and it has finally has come to fruition. The first electronic book by National Cambridge Collectors Inc. is available for purchase through the Amazon Book Store. The book is titled: "Cambridge Glass Colors". This is a brand-new work with nearly 1300 individual photos and lots of new information about colors.

Let's face it, we need new members, especially new young members. The younger crowd really doesn't care for paper versions of newspapers, magazines, or books. So, we began looking for an "easy" project to convert an existing book to the electronic form. And that's how the madness began.

Primarily through the hard work and extensive computer wizardry of David Rankin, the project was initiated by converting the all-time NCC best seller "Colors in Cambridge Glass" i.e. "Colors I" to electronic form. This was easily done. The madness part started when we realized that the requirements for digital publishing were vastly different from print publishing. The second big issue, was the color. We always thought the color in Colors I was pretty accurate, but we quickly discovered, "not so much". So, that meant, many, many new color-accurate photos were needed.

Through much trial and error and countless phone calls between Dave and me, we decided on the Table format with individual photos and description of each item directly underneath. We think this is the most user-friendly approach. Our study club members were instrumental during the process by offering editing suggestions, reviewing beta versions, and overall support for the book.

We settled on using Kindle Direct Publishing (KDP) for a number of reasons. First of all, publishing through them is free - absolutely no cost to the NCC. Secondly, we will earn royalties at the 70% rate. The royalties are deposited directly by electronic transfer into the NCC's bank account. No books have to be mailed, no sales tax needs to be collected by us, and no inventory to store. In short, KDP has taken on all the post-publication work.

You can review a sample of the book free on your



electronic device (including smart phones) by going to Amazon Books and searching for "Cambridge Glass Colors", choosing the version for your device and clicking the download button. Here is the direct link:

https://www.amazon.com/Cambridge-Glass-Colors-2020-Book-ebook/dp/B088HJ2KC2/ref=sr_1_1?dchild=1&keywords=Cambridge+Glass+colors&qid=1589548086&s=digital-text&sr=1-1

This is also listed in Smile.Amazon.Com, the charitable site of Amazon which donates to organizations based upon your purchases. NCC is registered with Smile.Amazon.Com.

The book has been optimized for viewing on a Kindle Fire, iPad, or Android tablet. When you purchase the book (\$9.95) it is downloaded into your Kindle library where it can be viewed on all of your electronic devices that have the Kindle app.

We welcome comments. If you have suggestions for the next book or if you want to be part of the publishing team, please contact Dave or me.

Enjoy these selected pages.

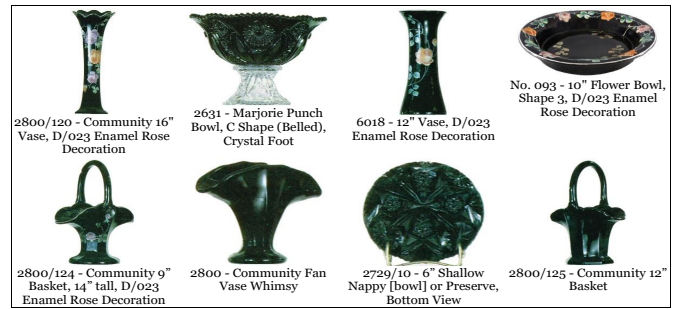
1916 EBONY

In January 1916, Cambridge introduced three new colors: Ebony, Royal Blue, and Emerald. A fourth color, Mulberry, was introduced in June of the same year. These color names offer much confusion for the Cambridge collector since the names Royal Blue and Mulberry were used again in later years for completely different glass formulas. To make matters worse the name Emerald was used again for two other formulas. To reduce confusion the authors recommend that the 1916 colors be referenced as 1916 Ebony, 1916 Royal Blue, 1916 Mulberry, and 1916 Emerald. The colors of this period can be identified more readily by the shapes in which they are found. With the knowledge that there are always exceptions to the rule, it could be said that "Near Cut" patterns found in one of these hues will be of this time frame.

Ebony is a sparkling black of very high density. It will show color (amethyst, amber or red) when held to very strong light. Trade journals indicate that Ebony was a very popular color and provided good sales for the company.

1916 EBONY

Table 6



1923 MULBERRY

Mulberry, introduced in 1923, is a medium to a deep shade of amethyst in a rather dull transparent color. It will not show the sparkling beauty found in the later issue of Amethyst.

It will be difficult to distinguish this color from the earlier 1916 Mulberry unless the piece is marked. Items marked with the large triangle C will be the 1923 Mulberry. The correct color of unmarked items can only be determined by knowledge of the production period of the shapes.

Table 33

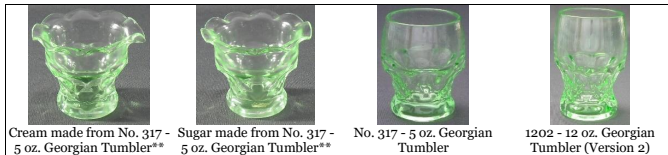


Late PISTACHIO

One of five new colors unique to the reopened period, 1955-58, this Pistachio is a light transparent green with less sparkle than the earlier Pistachio color. Under black light, this formula does not produce the glow apparent in each of the other light greens.

Table 142

** These shapes were introduced during the reopened period, 1955-58.

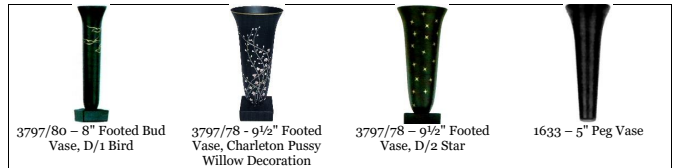


EBON Treatment

Introduced in January or February 1954, Ebon was dropped with the initial factory closing in July of 1954.

To quote Cambridge: "Ebon is a black glass with – a rough matte finish to which has been added a luster – which gives it a soft beauty – Ebon is both a treat and a treatment." It has a feel of velvet that is unique in glass manufacturing. Almost all items with this treatment are from the 3797 Cambridge Square Line. The initial glass color is Ebony and then it is sandblasted, rather than acid dipped, to achieve the soft matte finish.

Table 129



TRANSPARENT BLUE COLORS Compared

Table 153 shows examples of the medium to dark blues of the 1920s. These blues become progressively darker through the sequence of Aurora, Night Blue, and Ritz Blue. Notice the greener cast of Bluebell compared to the other colors.

Table 153



SWANS

Table 180



The #1402 Tally Ho Candlesticks and Candelabra

By Jack Thompson

If you like the Tally Ho line like I do, you'll love their candlesticks and candelabra. They display the typical concentric lines that are so distinctive and art deco. But not always, as we'll see. There are some surprises, and with Cambridge you know that's not surprising.

The Tally Ho or #1402 line was introduced in 1932. The #1402/76 - 5" Candlestick makes the first appearance at the end of the 1932 Catalog supplement. This was a reworking of the #635 candlestick mold from the 1920s. Because there is no Cambridge documentation, I assume it was offered in crystal, along with Amber, Forest Green, Royal Blue and Carmen, as these are the colors offered later in the '35-37 General Catalog. It is not known with any decorations. It would be difficult to etch, but would be beautiful with a gold or platinum trim. An unusual Light Emerald pair was listed on EBay back in 2013, so other colors are possible.

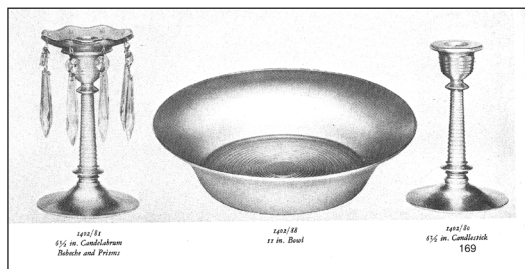


#635 - 5" Candlestick, Amber, Etched Cleo



#1402/76 - 5" Candlestick, Carmen

In the 1933 catalog supplement, the #1402/80 - 6 1/2" Candlestick and #1402/81 - 6 1/2" Candelabrum were introduced. These are the only known catalog images of these original versions, and they were only in production for a short period. It is known in Amber,



Page 165, 1930-34 NCC Catalog Reprint

Carmen, Forest Green and Royal Blue. Amethyst is possible. It is known with the four primary etchings on Tally Ho: Elaine, Minerva, Valencia and Ye Olde Ivy. It is also known etched Vichy, Rock Crystal Engraved, decorated with D/1007-8 Gold Decorate Overlay and Platinum Trim. Unfortunately again we don't have any Cambridge documentation to tell us what colors these were actually offered in. We just have to assume based on later documents and versions.



#1402/81 - 6 1/2" Candelabrum, RCE Mansard 906



#1402/80 - 6 1/2" Candlestick, GE Minerva

In the 35-37 General Catalog, things are evolving. In the Tally Ho section, the same #1402/76 is there. However, the original versions of #1402/80 and #1402/81 are gone and each replaced with Version 2. Who knows why Cambridge decided to change the design. The colors of Amber, Carmen, Forest Green and Royal Blue were offered, but they are rarely seen today. It was also offered etched on crystal, Amber and Forest Green. Interesting that for some reason they didn't offer it etched on Royal Blue and Carmen.



#1402/81 - 6 1/2" Candelabrum, Version 2



#1402/80 - 6" Candlestick, Version 2, Royal Blue

A Beautiful Trilogy: Our first surprise comes along when the #1402/135 - 6" 2-Lite Candlestick & #1402/136 – 6" 2-Lite Candelabrum appear in the candlestick section of the 35-37 General Catalog. They do not exhibit the traditional Tally Ho concentric lines seen on almost all other Tally Ho pieces. They are very much art deco however. These are the only known catalog images



#1402/135 - 5" 2-Lite Candlestick



#1402/136 - 6" 2-Lite Candelabrum, No. 21 Bobeches

of these two items. They were only produced for a very short period, and they are very difficult to find. One did sell at the 2016 NCC Auction. I remember years ago at convention, a very prominent Cambridge dealer couple had a single one for sale. In conversation I mentioned it was part of the Tally Ho line. They didn't believe me, and I didn't blame them. They don't look like any other Tally Ho items. The mold this came from is part of a beautiful trilogy. In the Pristine section of the 35-37 General Catalog, the Pristine #501 – 6" 2-Lite Candlestick and the #518 – 6" 2-Lite Candelabrum appear. Like for

the #1402/135 & #1402/136, these are the only known catalog images. They too were produced for a very short time and are also extremely difficult to find. It has been purported in various candlestick books that the 135 & 136 Tally Ho molds were reworked to produce the Pristine 501 & 518 items, respectively. This is most likely true, but I'm not sure how you tell which came first. Although unlikely, you also can't discount the possibility that they were both produced simultaneously. In a July 5, 1938 Circular Letter, as well as subsequent letters and catalog pages, both the #1402/135 & #1402/136 and the Pristine #501 & #518 are gone, never to reappear. They have been replaced with the third and final parts of this beautiful trilogy, the Virginian #501 & #509. Again, either the Tally Ho or Pristine molds (whichever came first) were reworked to produce them.

Later in the '35-37 General Catalog, the #1402/80 – 1434 & 1437, and #1402/81 – 1434 & 1437 Epergnes appear. Notice how all of the bobeches are upside down, presumably so the arm would sit better. When do you ever see bobeches like these? Why don't we see more of them? We have had a couple appear in the NCC Auction over the years. Have you ever tried to turn one upside down? I don't recommend it. It is not easy to reverse the metal hooks, and this more often than not results in breakage.



#1402/81-1437 Epergne

In the April 27, 1939 circular letter, the prices were: #1402/76 (\$7.50/doz.), #1402/80 (\$11.25/doz.), and #1402/81 (\$32/doz.). Prices were given only for crystal. Notice adding a bobèche almost tripled the price. Wow! In the August 3, 1939 circular letter, the Carmen section no longer shows a listing for a Tally Ho candlestick.



1935-37 Catalog page showing #1402 with Epergnes

In the 1938-39 catalog pages, most of which were absorbed into the mammoth 1940 catalog, the #1402/76 and the #1402/80 & #1402/81, Version 2 all appear for the final time, as well as the aforementioned Virginian pieces. These were available only in crystal and at the previous 1939 prices, except the #1402/81 increased to a whopping \$37.50/doz.! Wonder what was going on here? The Tally Ho epergnes that were in the '35-37 General Catalog are also gone.

Now for the final surprise. The #649 – 5 ½” Candelabrum shows up for first and only time. Notice this is just the #1402/76 with a collar and #21 bobèche. It was listed at \$30/doz. and available only in crystal. Wonder why they didn’t assign a 1402 number to it? This isn’t the only time though this has happened, particularly in the 1940 catalog. Remember in my previous article Ram’s Head! (Sept., 2015) the #3500/94 & #3500/95 candlestick & candelabra, Version 2 evolves into the Version 3 #657 & #658, respectively. The Cambridge assignor of numbers is just playing with us again. I’m also wondering why they didn’t come up with the #649 back when the #1402/76 was originally introduced in 1932. Why wait until now?



#649 – 5 ½”
Candelabrum, with
#21 Bobeche

Some final notes:

- The vast majority of the Tally Ho molds that were not repurposed became part of the junk mold scrap project for World War II. This took place in the early 1940s. Most of the line was out of production by the early to mid-1940s.
- If you ask a Rose Point collector if they have ever seen a Tally Ho candlestick etched Rose Point, they get a glassy stare, raised eyebrows and a twitch in their wallet.
- For more Tally Ho fun, see my other Crystal Ball articles: #1402 Lids in September, 2013; #1402 Lazy Susan in October, 2015; and the #1402/105 Discovery in February, 2017. ■

More Examples of Version 1



#1402/80 - 6½" Candlestick,
Version 1, Carmen, D1007-8
Gold Decorate Overlay, Gold
Trim



#1402/80 - 6 ½"
Candlestick, Version 1,
Royal Blue, Gold Decorate
Overlay, Gold Trim



#1402/80 - 6½" Candlestick,
Version 1, Royal Blue,
Platinum Trim



#1402/80 - 6½" Candlestick,
Version 1, Etched Valencia,
Gold Trim



#1402/80- 6½" Candlestick,
Version 1, RCE Unknown



#1402/80 - 6½" Candlestick,
Version 1, Etched Vichy

Compare These . . .



Compare this #1402/135 Candlestick with the three related examples below.



#518 - Pristine 5" 2-Holder Candelabrum, Diamond Bobeches



#501 - Virginian 6" 2-Lite Candlestick



#509 - Virginian 6" 2-Lite Candelabra, #27 Bobeches

More Examples of Version 2



#1402/80 - 6" Candlestick, Version 2, Etched Elaine



#1402/80 - 6" Candlestick, Version 2, Etched Ye Olde Ivy



#1402/81 - 6½" Candelabrum, Version 2, close up showing "PAT APPLD FOR" on the candlecup collar.

Two more examples of Version 1



#1402/81 - 6½" Candelabrum, Version 1, Carmen, D/1007-8 Gold Decorate Overlay, Gold Trim



#1402/80 - 6½" Candlestick, Version 1, Forest Green

More Caprice!



The article "How I Got Started With My Love of Caprice" by Bobbie Henderson in the March 2020 Crystal Ball, resonated with members Tim & Nancy Crose who shared these photos.

Some Caprice collectors select a single color, while others enjoy the challenge of finding Caprice in various colors.

Enjoy looking at this dining table set with place settings in every color. You might add finding cigarette boxes in various colors and treatments to your wish list.

Enjoy the viewing!



Welcome to the eBay Report, featuring Cambridge glass items that sold on eBay circa mid-April to mid-May 2020. Selling prices have been rounded to the nearest dollar. If no color is mentioned, assume that the piece or part of it being discussed is crystal. If I refer to an auction as "incognito," that means that the seller did not know he or she was offering Cambridge glass, and didn't list the item in one of the Cambridge glass categories. Here we go:

Animals and Figurals

A large Draped Lady flower arranger with tall six-scallop base with beading in Ivory brought \$750. It had some condition issues, but as the seller noted, some of them are just endemic to the figural flower frogs. These could not have been easy to mold.



Statuesque (Nude Stem) Items

A cocktail with Royal Blue bowl and satinized stem was a smooth sip at \$175.



An ivy ball vase with Forest Green top was offered for \$325, but the auction was ended early by the seller because the item was "no longer available." Hmmm...

Etched Tableware and Stemware



A stunning #3400/28 keyhole stemmed comport with Heatherbloom top etched Apple Blossom was offered by a seller in Australia in an incognito auction. It was offered multiple times before finally selling for \$38 U.S. Interestingly, the piece had a label on the bottom which read, "OPAL -

Made in N. Ireland." WHERE that came from is anyone's guess. The cost of shipping on this item was almost exactly the closing price, but that makes it only about \$75 - still a bargain.

A gorgeous #119 83 ounce jug in PeachBlo etched Portia was properly identified but listed in the Fostoria category, which is probably why it sold for a mere \$103. I did not spot this listing until after it closed. What often happens is, a seller thinks that the piece they're offering is Fostoria (for example), and he or she lists it in that category. Then an eBay browser

contacts the seller to provide a correct identification. eBay allows the seller to change the title and category placement of an auction IF there are no bids on the item. Even so, the seller often changes only the title of the auction -- or if they are really inexperienced, only the description -- rather than changing both. However, if the auction has even one bid on it, the title and category cannot be changed. In that case, the seller has only two options: add to the description, or end the auction and create a brand new listing with the correct category and a more accurate title. This is a good reminder to browse categories other than Cambridge when you're looking for patterns like Fostoria Rose Point, Fostoria Apple Blossom, or Fostoria Caprice.



An oval cracker plate with round cheese comport in Mulberry amethyst, etched #725 Florentine with gold trim (some wear) brought a surprising \$148.

A darling Gold Krystol #3400/99 6 oz. oil etched Gloria brought \$200. The seller described it as a cordial decanter.



Gold, Silver, and Enamel Decorations

An Amber Cambridge Glass etched and gold encrusted prism sign in excellent condition brought \$80, while one in PeachBlo brought half again as much, selling for \$120.

A simple round plate etched Rose Point with applied Wallace sterling silver band on the edge, measuring 9-1/2 inches in diameter, brought \$140. A similar plate measuring only 9 inches in diameter brought \$99. The seller noted that the applied Wallace sterling silver edge had some scratching.



The Cambridge glass bloodhounds sniffed out a #1023 9-1/2 inch vase in Light Emerald Green, etched Dancing ladies, with the Greek Key border etching #2100 at the top and gold covering that and extending down to the beveled corner "shoulders." It sold for \$258 in an incognito listing after furious bidding. I can only imagine what it might have sold for if it had been listed in the Cambridge category. Note that this same piece forms the base of the #1020 cocktail shaker.



A Light Emerald Green small Buddha mounted on a fancy gold-toned base that echoed the Buddha motif sold for \$350. We know that this was indeed a Cambridge Buddha, because of its beaded hat with topknot and the earrings.

A pair of Ebony pinch decanters with crystal stoppers and 5 #1021 2-1/2 oz. cocktails with Ebony foot sold for \$425. The decanters had silver rings, and the seller described them both as having a silver deposit decoration of thistles. But to me, it appeared that only ONE decanter had the thistle design, and the other had a wheat or grain design, leading me to believe that one was intended for Scotch, and the other, Rye. Would the buyer please weigh in on what you purchased? I will keep your comments anonymous.

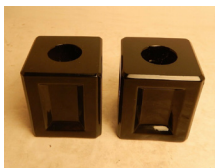


Miscellaneous

A #306 3-1/2 vase in Azurite sold for \$11 in an incognito auction. This little cute-as-a-button vase seems to be found chiefly in the opaque colors, such as Helio. Does anyone have one in a transparent color? or etched?



You know how much I love little completer pieces. A #838 blown covered mustard in Peach Blo was offered with a \$6 opening bid in an incognito auction. Nineteen bids later, it closed at \$25. Someone's "asparagus set" or "meat platter" is now complete! Speaking of which, in a past column I asked owners of one of those swell dishes to tell us whether the indentation at the top end is different, depending on whether the piece has been paired with a covered mustard, or a footed handled sauce boat. I hope you know I have been waiting by my empty mailbox crying ever since. Readers?



A pair of Ebony Pristine #493 2-3/4 inch square single candlesticks could have been had for \$20, the opening bid at which the seller listed them several times, but there were no takers at that price. The seller had to get tough with y'all and relist them at \$30 before someone finally wised up and bought these minor gems of midcentury-modern design. If I had been selling them, I'd have raised the opening bid by \$10 each time they didn't sell, until they did. When folks don't recognize a neat item and bid, I'm not spiteful; nope, not me...

A set of 5 #701 glass place cards in Light Emerald Green set the table for \$40 in an incognito listing. These are neat, and not seen too often. I once found 10 or 12 of these. I didn't discover that they were Cambridge until



years AFTER I sold them and saw them pictured in the 1927-29 catalog.

A GORGEOUS Martha Washington #41 9-1/2 inch covered urn with the shield-shaped finial on top sold for \$75 in an incognito listing. Oh... did I mention that it was in Heatherbloom? It was sniffed out by several Cambridge glass vultures, who all dove in for the kill, but a determined bidder won it for a price that was much less than the high bid he placed. I'm happy my friend won it, but some of the other bidders should have tried harder... which is another way of saying they were a bit restrained in their bidding. Or another word for it would be... umm, never mind.



Cambridge #1 keg sets have been underperforming for a while, so it was nice to see a set in Amber, with Ebony stopper, stand, and tray, bring a healthy price: \$276. But I looked more closely and saw that the set did not have the proper barrel whiskeys, but the more common #3400/92 plain whiskeys that you see with the #3400 decanters. It seems very curious to me that such a set would bring this price, but hey, it's a free country. Back in April, an Amber set like this with the proper tumblers, minus only the Ebony tray, sold for \$100. Go figure.

A Moonlight Blue Caprice 3-piece salad dressing set with center handle and two ladles dished it out for \$355. Everyone always talks about what a swell piece this is; it was nice to see one finally SELL. For comparison, one in Crystal Alpine treatment, minus the ladles, brought \$105.



Last month I neglected to report on a STUNNING pair of #1567 triple candelabra that sold in April. The center light of each was fitted with the #1573 3-light arms – the heavy ones with the fancy downward-swooping arms – and from each of the 4 bobeches hung the beautiful, unusual, and scarce teardrop-style prisms. It's no wonder that these beauties sold for \$356. They were fancy enough to be fit for Liberace's piano.



That's it for now. If you see any interesting Cambridge glass on eBay that you think I should be watching or reporting on, or if you have any other input, feel free to contact me at LAGlass@pacbell.net. I am well aware that I don't catch every interesting listing, especially those that turned up in a category other than Cambridge. Until next time, happy Cambridge hunting!

Recent Finds



Pristine 476 - 11½ in. 5 Quart Bowl,
Pristine 486 - 5 oz. Cups, and
Pristine 169 - 17 in. Plate, etched Rose Point

AmazonSmile is a program that donates 0.5% of your eligible purchases on Amazon to a charity of your choice. Though 0.5% is not a large donation and it isn't intended to replace your regular charitable activities, AmazonSmile is still a great way to take advantage of a service you're probably using anyways.



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Are you enrolled in the Kroger Community Rewards program? By enrolling your Kroger card in the program, every time you shop, Kroger will make a donation to NCC. This program is separate from the gas rewards and other programs. This applies to Kroger customers in the **greater Columbus area as well as north of Columbus up to Toledo, and east of Columbus.**



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Cambridge Glass For Sale

Contact: David Ray
(614) 203-4118

Figural Flower Frogs

509 2-Kid Light Emerald Satin \$95
509 2-Kid Dianthus Pink (Dark) \$95
509 2-Kid Crystal \$45
512 Rose Lady Light Emerald \$75
512 Rose Lady Crystal Satin \$45
2904 Rose Lady Crystal (tall base) \$65
518 Draped Lady (short) Amber \$75
518 Draped Lady (short) Peach Blo \$75
518 Draped Lady (short) Light Emerald \$75
1143 Mandolin Lady Crystal (Upright) \$95
Many More



3011 Nude Stems

3011/1 Banquet Goblet Gold Krystol \$350
3011/2 Goblet Royal Blue \$125
3011/2 Goblet Carmen \$125
3011/2 Goblet Crystal (stain stem) \$75
3011/2 Goblet Amber \$125
3011/2 Goblet Smoke (Crackle) \$500
3011/2 Goblet Heatherbloom \$245
3011/3 Champagne Heatherbloom \$185
3011/3 Champagne Pink \$150
3011/3 Champagne Forest Green \$75
3011/3 Champagne Amethyst \$75
3011/5 Hoch Crystal \$250
3011/5 Hoch Carmen \$375
3011/6 Roemer Forest Green \$300
3011/7 Claret Topaz \$375
3011/9 Cocktail Amethyst (CT/Ft Stem) \$175
3011/9 Cocktail Forest Green (CT/Ft Stem) \$200
Many More...



Swans – Have More

1040 3.5" Swan Carmen (Type 2) \$60
1040 3.5" Swan Royal Blue (Type 2) \$70
1040 3.5" Swan Ebony (Type 2) \$25
1040 3.5" Swan Milk (Type 3) \$25
1041 4.5" Swan Ebony (Type 1) \$40
1042 6.5" Swan Dark Emerald (Type 3) \$50
1042 6.5" Swan Milk (Type 3) \$50
1043 8.5" Swan Amber (Type 1) \$125
1043 8.5" Swan Carmen (Type 3) \$125

Moonlight Caprice (Multiples of Stems)

12 3oz Ftd Tumbler \$40
65 3 Ftd. Covered Candy Alpine (Variant 2) \$50
69 2-Light Shell Candlesticks Pr. (RARE) \$1200
80 13 Cupped Bowl (Silver Overlay) \$85
99 3-Pc Condiment Set Alpine \$150
112 3Pc. Twin Salad Dressing \$175
125 3-Part Ftd. Relish (RARE) \$350
169-172 4 Pc Bridge Set \$250
187 35oz Decanter Alpine (RARE) \$350
235 Small Rose Bowl \$65
300 1oz. cordial \$55
300 2.5oz Ftd. Tumbler \$55
Many more quality pieces



Miscellaneous – More Inventory Available

35 Mount Vernon Candlestick Pr. Amber \$200
16 Sea Shell 9" Comport Windsor Blue \$75
31 Sea Shell Oval Dish Windsor Blue \$30
32 Sea Shell 3 Ftd Ash Tray w/ Snuffer Windsor Blue \$30
18 Sea Shell 3 Ftd 10" Bowl Windsor Blue \$125
1402/139 Tally Ho Hat Vase Amber \$100
1402/139 Tally Ho Hat Vase Forest Green \$100
1402/139 Tally Ho Hat Vase Royal Blue \$125
1402/139 Tally Ho Hat Vase Amethyst \$100
1222 Turkey Crystal \$250
1222 Turkey Gold Krystol \$500
1211 2-Light Everglade Candlesticks Pr Willow Blue \$125
1211 2-Light Everglade Candlesticks Pr Crystal Satin \$65
161 10" Leaf Bowl Everglade Crystal Satin \$65
3900/575 Cornucopia Vase Ebony Gold Roses \$75
878 4" Decagon Sticks Pr Light Emerald Rosalie \$45
611 2.5" Individual Almond Light Emerald Rosalie \$30
680 Covered Compact Ivory \$75
Caprice High Handled Basket w/Silver Overlay \$200
Caprice Spittoon Crystal (medium size) RARE \$600
3500/57 Covered Candy Carmen \$50
3400/38 Ball Jug Amethyst \$50
3400/38 Ball Jug Royal Blue \$60
3400/38 Ball Jug Crown Tuscan \$350
851 Ice Pail Enameled Black Ski Scene \$350
851 Ice Pail Amber Portia \$90
851 Ice Pail Light Emerald Golf Scene \$200

NCC Events

~~2020 NCC Convention~~

~~June 24-27, 2020~~

2020 Fall Meeting

Friday October 23, 2020

2020 Auction - rescheduled

Saturday October 24, 2020

Member Benefit

Each NCC household is allowed one free 20-word classified ad in the Crystal Ball per calendar year as part of their membership. This can be a "For Sale" or "Wanted" type of classified ad. Submit your ad by email to editor@cambridgeglass.org

CLASSIFIEDS

Nothing this month.



*Let's Retain and
Recruit new members*

Only you can help us grow

NCC welcomes the
following new members

Leo Kenzik	OH
Marilyn Kenzik	OH
Betty Kulick	GA
William Kulick	GA

Please recheck the status of a show before making a trip.

Glass Shows

July 11-12, 2020

National Duncan Glass Society Annual Show & Sale
Washington County Fair Grounds / 2151 N. Main St
Washington, PA 15301
<http://www.duncan-miller.org>

August 7-9, 2020

Fostoria 40th Annual Convention Show & Sale
Moundsville Center Building / 901 Eighth St.
Moundsville, WV 26041
<http://www.fostoriaglass.org/>

August 15-16, 2020

Houston Glass Club 46th Vintage Glass & Antique Show & Sale
Fort Bend County Fairgrounds
Rosenberg, TX
<http://houstonglassclub.org>

August 22-23, 2020

Summer Metroplex Looking Glass Show
Grapevine Convention Center / 1209 S Main Street
Grapevine, TX 76051
<http://meyershows.com/metroplexaugust.php>

October 16-17, 2020

Valley Glasshoppers Fall 2020 Glass Show & Sale
1309 Openquon Ave.
Winchester, VA 22601
valleyglasshoppers@yahoo.com

October 17-18, 2020

Depression Era Glass Society of Wisconsin
Vintage Glass Show & Sale
Knights of Columbus Hall / 732 Badger Ave
South Milwaukee, WI 53172
degswisconsin@gmail.com

DEALER DIRECTORY

Dealer Directory - \$24 for 12-months, size limited by box (see below). Includes listing on NCC website. Electronic submissions should be emailed to: editor@cambridgeglass.org

Advertising Rates:

1/8 page \$15 1/4 page \$20
1/2 page \$30 Full page \$50

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.

<p style="text-align: center;">Max Miller Elegant American Glassware www.maxmillerantiques.com</p> <p>The Market Place 10910 Katy Freeway. 713-410-4780 Houston TX 77043 mmxglass@aol.com</p>	<p style="text-align: center;">ISAACS ANTIQUES (740) 826-4015</p> <p style="text-align: center;">↔ located in ↔ DealBusters Marketplace 61 S. 2nd Street Byesville, OH (740) 605-1010</p>
<p style="text-align: center;">Glen & Carolyn Robinson White Rose Antiques Specializing in Depression Era Glassware</p> <p style="text-align: center;">2454 McFarland Road York, SC 29745</p> <p>803-684-5685 gandcrobinson@aol.com whiteroseglassware.com</p>	<p style="text-align: center;">MARGARET LANE ANTIQUES</p> <p>2 E. Main St. New Concord, OH 43762 Lynn Welker (740) 705-1099</p> <p>Cambridge Glass Matching Service Hours: Mon-Fri 10-12 AM, 1-5 PM or by appointment</p>
<p style="text-align: center;">CRYSTALLINE COLORS <i>Cambridge • Fostoria • Elegant Glass</i> Penny Court Mall, Cambridge - 2 booths Medina Antique Mall Medina, OH (I-71, exit 218)</p> <p style="text-align: center;">Lynne R. Franks 216-661-7382</p>	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">Connecting Buyers & Sellers!</p> <p style="text-align: center;">Tell us what you are looking for and we help find it.</p> <p style="text-align: center;">CAMBRIDGE GLASS.US</p> <p style="text-align: center;">P. Snyder 740-601-6018</p> <p style="text-align: center;">E-Mail and Find Your Glass!</p> <p style="text-align: center;">psnyder@cambridgeglass.us www.cambridgeglass.us</p> <p style="text-align: center; font-size: small;">When you are searching for Cambridge glass, email your request and it is emailed to all members and dealers. P. Snyder, 1500 Edgewood Dr., Circleville, Ohio 43113</p> </div>
<p style="text-align: center;">CRYSTAL LADY 1817 Vinton St. Omaha, NE 68108 Bill, Joann and Marcie Hagerty 402-699-0422</p> <p>Specializing in Elegant Glass & Collectibles www.crystalladyantiques.com</p>	<div style="border: 2px solid red; padding: 10px; text-align: center;"> <p style="font-size: 1.2em;">Our House Antiques</p> <p>Linda and David Adams Las Vegas, Nevada 702-302-8282</p> <p style="font-size: small;"><i>Shows and Mail Order only</i></p> <p style="font-size: small;">email: David@OurHouseAntiques.com www.OurHouseAntiques.com</p> </div>

National Cambridge Collectors, Inc.
PO Box 416
Cambridge OH 43725
email: editor@cambridgeglass.org
website: www.cambridgeglass.org



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. 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 501(c)(3) organization and Annual Fund gifts are allowed as a tax deduction under Section 170 of the Internal Revenue Code.

Levels of Membership

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

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

The National Museum of Cambridge Glass

Located at 136 S. 9th Street
in downtown Cambridge

