



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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March Benefit Auction Delayed

Regrettably, the decision has been made to delay our Annual Benefit Auction from March to October. The board of directors were cautious at the October meeting and agreed to tentatively plan for a March auction. However, the reality of the current state of the Covid-19 situation, prompts a change. Last year, the decision to delay the auction was made only four days before it was to be held. It was a challenge to communicate the decision on short notice.

On November 15, 2020, the Ohio Department of Health issued a directive prohibiting gatherings of more than 10 people. You've heard the latest news about the current Covid-19 status. So, we delayed our auction until October.

What about our June convention?

We're planning for it. But we need your input to plan correctly. Hopefully, everything improves, but you know what makes you feel safe.

Please answer the following questions by:

- a) email to membership@cambridgeglass.org
- b) or online at <https://www.surveymonkey.com/r/GLZGVWM>

1. Knowing your situation, would you attend our June convention in person?

Yes ___ No ___

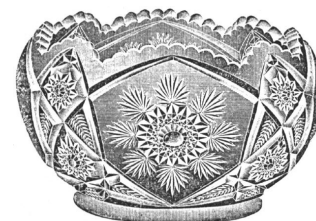
2. If any of the programs or meetings were held online via Zoom, would you join online?

Yes ___ No ___

3 What in-person events should we include or not?

	Yes	No
Glass Show		
Glass Dash		
Evening meals		
Educational Programs		
Museum activities		
Social activities		

Thank you for your response.



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National Cambridge Collectors, Inc.

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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

Déjà vu

Definition:

Ia: the illusion of remembering scenes and events when experienced for the first time

Ib: a feeling that one has seen or heard something before (ref: <http://www.merriam-webster.com>)

Okay, so maybe 2021 isn't starting off with an exciting start with new possibilities. I talked with several show promoters who were optimistic and put their shows on the spring schedule, but had to cancel them.. There is a desire to have shows, but the challenge is how to do it safely.

In case you missed the front page, we also had to change our plans (again) and delay our Annual Benefit Auction from March to October. October 9 is earlier than our usual fall meeting dates, but it was picked based upon availability of the Pritchard Laughlin Civic Center. Hopefully it won't conflict with any particularly interesting college fall games.

We've been asked if we might have an online auction. We are looking into possibilities. However, it comes with a lot of questions such as 1) how much will it cost NCC, 2) how much work to prepare for it, 3) what about all the shipping that would be required, and many more questions. As Frank would say, only questions, no answers yet.

Will we have our June convention? It's on the calendar.

We need your input.

Please answer the survey questions on the front page and let us know. We'll take your input by us-mail, email, or using the online survey.

Other activities.

This is the time of year when the museum is closed for cleaning. And this year, it permitted the installation of

the new puck lights. Again, thanks to everyone who supported this challenge. Mark your calendar for the museum re-opening in April to see the improvements.

I mentioned this last month but it needs repeating because all of us have to plan for the future. Strategic plans are all about *why* things need to happen. It's big picture, long-term thinking. Strategy has many definitions, but generally involves setting strategic goals, determining actions to achieve the goals, identifying resources to execute the actions, and setting measures to determine if we were successful. Our budget is our financial plan for this year, but what long term plans should we be making? This is your organization – what will be important to you in 5-10-15 years? What will NCC be like in ten years? Mike Strebler is leading up our Strategic Planning Committee and could use your ideas.

We had our June 2020 Annual Meeting as a virtual online meeting. From that, the idea was discussed, resulting in our first *Zoom-and-Tell* session in November on Amber, and the second session in December on Forest Green. The schedule is posted on the website as well as a link to get the meeting information. If you have the time, join a session and watch. It's easy.

What's coming?

David Ray leads our nominating committee which is soliciting candidates to run for the board of directors. We need your ideas and suggestions. A fresh set of ideas is always appreciated.

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

Be safe. Be careful. Take the correct precautions.

Sincerely,

Freeman Moore
president@cambridgeglass.org

LED Lighting Project a Success

By Cindy Arent

The installation of the new showcase puck lights began on January 5th and the results are amazing.

As with every project, it always seems to take longer than originally thought and this project was no exception because the opening for each light had to be slightly enlarged. First, all of the glass on top of each case had to be taken down and the top shelves emptied. We could only unload as much glass as we had tables to fill, so it was hard to keep up with the electrician. As each section of cases was finished, we needed to clear the sawdust and drilling debris from the top shelf, then place the glass back on the shelf in order to have space to unload the next section of showcases.

All of the new lights have now been installed and we can begin the annual cleaning. As the punch bowls, lamps and large pieces were taken down from the top of each case during the project, we were at least able to clean them before they were placed back on top.

During the annual cleaning process, the Museum inventory will be checked, each piece cleaned, silver polished, and all showcase doors will be taken out and both sides cleaned.

Thank you for your support! ■



The opening for each new light had to be slightly enlarged so the debris caused from drilling had to be removed before the glass could be placed back on the shelf.

While the project was in progress, the electrician also replaced the U-shaped bulbs in two fixtures over the wall cases.



Silver overlay pieces look wonderful under the new lighting.



View of three cases with the new lights installed

The Latest Trend in Tablescapes

By Cindy Arent

When setting a table today, it is not necessary to match the stemware at each table setting. One visitor at the museum mentioned that they love to mix things up because it makes great conversation and dinner guests learn much more about the pieces of glass being used.

For the last few years, the museum dining room display has been created to draw interest to each place setting using different lines, engravings and etchings. This year the stemware used in the display is from the museum collection. We encourage visitors to go home and use what they have to create a tablescape and send us a photo.



You can plan a tablescape for just yourself or invite a few friends for dinner. The following elements could be used in your setup:

- A tablecloth, runner, or placemats
- Plates, bowls, and other necessary dinnerware
- Stemware
- Utensils
- Napkins
- A centerpiece



We do everything possible to stimulate interest in Cambridge Glass. It is not necessary to acquire a complete matching set before entertaining (although we strive to find the perfect matching piece). Visitors can use what they have, or have already purchased, to set a beautiful table to entertain family and friends.



To take your tablescape to the next level and make it more sophisticated, include a few additional pieces, such as:

- Charger plates, which are large, non-functional plates that go underneath dinnerware as a decorative accent
- Place cards for your guests
- Napkin rings
- Candles and other decorative accents
- Chair decorations (you could use Cambridge Glass, maybe a Cambridge Arms Vase)

Why not start planning and send us a photo of your tablescape to share in the Crystal Ball?



Use a variety of different stems and etchings. This allows your guests to use something unique to them.



3011 Statuesque Line Color Chart

By Jack Thompson

My wife Elaine & I attended our very first NCC function, the fall quarterly meeting, on November 6, 2004. It was at the Holiday Inn on Southgate Pkwy. There were so many memorable things from that night, including all the wonderful people we met. Many became lifelong friends. The program was on nudes, and what a program it was, especially for our first! It was presented by Alex Citron, Shelly Cole and Lynn Welker. I did not know what a nude stem was from a #3500 stem, so it was quite an education.

I thought I would share some photos from that 2004 event, as well as some from our Forest Green collection. I apologize as 2020 technology can only do so much with 2004 images. Some of the nudes from that program were brought in from private collections. Others came from the museum and can still be seen there today.

A wonderful handout was put together by Lynn Welker and Janice Hughes that included a color chart for the entire #3011 line, plus the Sea Shell comports with the nude stem. For us as beginning collectors, it was invaluable. I would refer to it many times throughout the years. With the passage of time, our knowledge of Cambridge glass has continually evolved and expanded. I thought it was time to give the chart an update.



This was not an easy project to embark upon, and I had to enlist some expert assistance. Tremendous thanks to Mike Strebler, David Ray, Jim Finley, Les Hansen, Larry Everett and Lynn Welker for all their input, research and ideas. This is a chart that deals strictly with the colors. Other aspects such as decorations, treatments, mold changes, etc. will be dealt with at a later time. I also wanted to add the Flying Lady Bowl to the chart. Even though it's not technically part of the Statuesque Line, we collectors closely associate the Flying Lady Bowl with it, just as we do the Sea Shell 10 and 11 Comports. This will always be a work in progress, as we continue to discover new things and expand our knowledge data base. If you see that we do not have something checked that we can confirm, please let me know so we can update the chart and share with everyone.



Please see all the notes on page 2 of the chart. Great care was taken to include only those items that were confirmed to be a factory original. If something is checked as “May Exist”, it has not been seen and/or confirmed, but it was offered by and/or referenced on a Cambridge company document such as a catalog, price list or circular letter. There are also numerous one-of-a-kind items that are noted.

Good discussions ensued amongst us about certain colors and how to handle, so as not to be confusing to collectors. I believe the most difficult color by far is pink. It was a color that varied widely, even within its own time period. It could range from very light to dark orange tinted. This occurred even during the reopening period, which was surprising to me. You do not see Peach-Blo or Dianthus on the chart. Although nude production overlaps these two colors during the 1930s, there is no evidence found that the company produced the line in these colors. The evidence does support that LaRosa was used for the Harlequin sets of the early 1940s and Late Pink during the reopening period. It is extremely difficult to tell the difference between the two colors, and I only referenced them on the chart per the documentation. During the reopening period, Cambridge’s name for the color is just Pink. Collectors add the “Late” designation for reference. Pistachio is another color that went through a formula change from its original use with the Harlequin sets to the reopening period. Most pieces from the reopening period will have a slight greasy feel, and will cloud over within a period of time after cleaning. The earlier pieces will not. Lastly, Odd Green is also a name used only by collectors. There is no known color name documented. One theory is that it was a slight formula change during the early war years, as some ingredients were in short supply. It is easy to distinguish from Forest Green and Emerald and appears only in the Harlequin sets.

During the reopening period, Cambridge used the term cordial to identify what actually was the brandy. The chart shows that blank as a brandy, so as not to be confusing. One item was left off the chart, as it is so far unidentified. I referenced this piece in my very first column, and conjectured it may be the #3011/4 that never went into production. There are only a few crystal ones known. See the September, 2019 Crystal Ball or look on mvsg.org for the image.

This chart is now available on mvsg.org. Go to the new

category titled Charts and Listings to download and/or print your copy. There will be other charts upcoming, so check back often. ■



3011/63 Candlesticks

Some of the members attending the November 2004 meeting



Photos from November 2004 Meeting

see also: Crystal Ball #378, December 2004



3011 Statuesque Color Chart - Nov. 2020

* = Known to exist
 M = May exist
 A = All one color

Item #	Height	Stem Size	Crystal	Cry./Ebony	Topaz	Gold Krystal	Amber	Carmen	Amethyst	Royal Blue	Forest Green	Heatherbloom	Crown Tuscan	CT Ebony ft.	Windsor Blue	Moonlight	LaRosa	Mocha	Pistachio	Tahoe Blue	Odd Green	Emerald	Mandarin Gold	Smoke	Pink (Late)
1	Banquet Goblet	10	6	*																					
2	Table Goblet	9	4½	*			*	*	*	*	*	*				M							*	*	*
3	Champagne	7¾	4½	*			*	*	*	*	*	*				M							*	*	*
5	Hoch	7¾	4½	*			*	*	*	*	*	*											*	*	*
6	Roemer	7½	4½	*			*	*	*	*	*	*											*	*	*
7	Claret	7¾	4½	*			*	*	*	*	*	*											*	*	*
8	Sauterne	6½	4	*			*	*	*	*	*	*											*	*	*
9	Cocktail	6½	4	*			*	*	*	*	*	*	[2]										*	*	*
9	Cocktail, Tall Stem	7¾	4½	*			*	*	*	*	*	*											*	*	*
10	Cocktail, V	6¾	4	*			*	*	*	*	*	*											*	*	*
11	Cocktail, Tulip	6½	4	M			*	*	*	*	*	*											*	*	*
12	Wine	6½	4	*			*	*	*	*	*	*											*	*	*
13	Brandy	6	4	*			*	*	*	*	*	*											*	*	*
14	Cordial	5¾	4	*			*	*	*	*	*	*											*	*	*
25	Ivy Ball	9½	4½	[4]			*	*	*	*	*	*	A			M							M	*	*
26	Bud Vase	10½	6	*			*	*	*	*	*	*											*	*	*
27	Blown Compot	7 ¼	4½	*			*	*	*	*	*	*											*	*	*
28	Covered Candy Box	9¾	4½	*			*	*	*	*	*	*											*	*	*
29	Mint Dish	7	4½	*			*	*	*	*	M	*											*	*	*
63	Candlestick, Petal Top	9	6	*			*	*	*	*	*	A			A								*	*	*
63	Candlestick, Polished Top	9	6	*			*	*	*	*	*	A			A								*	*	*
61	Candlestick, #19 Bobeche	9	6	*			*	*	*	*	*	A			A								*	*	*
	Ash Tray	6¾	4½	*			*	*	*	*	*	M											*	*	*
	Cigarette Box, Short	7½	4½	*			*	*	*	*	*	A											*	*	*
	Cigarette Box, Tall	9	6	*			*	*	*	*	*	M											*	*	*
	Cigarette Holder	7½	4½	*			*	*	*	*	*	A											*	*	*
	Compot, Cupped Short	6¾	4½	[6]			*	*	*	*	*												*	*	*A
	Compot, Cupped Tall	8	6	[7]			*	*	*	*	*												*	*	*
	Compot Flared	8	6	*			*	*	*	*	*												*	*	*
	Sweetmeat, Covered	9½	4½	*			*	*	*	*	*												*	*	*
SS10	Shell Compot, Short	5½	4	[5]			*	*	*	*	*	A			A								A	*	*
SS11	Shell Compot, Tall	7¾	6	[5]			*	*	*	*	*	A			A								A	*	*
40	Flying Lady Bowl			*																					

Notes on next page

Notes

- [1] Cocktails are known in crystal with a.) Ebony stem, b.) Ebony bowl & foot, c.) Ebony stem & foot and d.) Ebony stem & Gold Krystol bowl
- [2] Cocktails with a Crown Tuscan stem and foot are known with the following color bowls: Amber, Amethyst, Carmen, Forest Green, Gold Krystol, Mandarin Gold, Royal Blue and Topaz.
- [3] La Rosa, Tahoe Blue and Odd Green cocktails and brandies were produced individually and for Harlequin Sets. Harlequin colors are La Rosa, Moonlight, Mocha, Pistachio, Gold Krystol, Amethyst, Forest Green and Tahoe Blue. Odd Green was also used. Odd Green is a name used and given by Cambridge collectors and was not used by the company.
- [4] Also exists with Caprice Optic in the bowl.
- [5] Also exists without shell detail.
- [6] On 4" stem.
- [7] Also exists with powder blue stem & foot and with amberina (poorly fired Carmen) satin stem.
- [8] Also exists with Royal Blue foot.

Definitions

Known to Exist: Seen and/or confirmed.

May Exist: Has not been seen and/or confirmed, but it does appear in a Cambridge catalog, price sheet or circular letter.

Colors: Presented from left to right in the order they were introduced.

Counterfeits: Collectors should be aware of the fact that some items are known where the stem and bowl have been glued together using different parts and did not originate from the factory. They can usually be identified by close inspection.

Reproductions: Imperial produced the cocktail with crystal bowl, Ebony stem, crystal foot. All nudes with Amber stems are also attributed to Imperial. Imperial also produced both the flared and tall cupped comports in Moonlight.

Zoom & Tell: Forest Green

by David Ray

At the December “Zoom & Tell” meeting, nearly 50 members gathered on a Zoom meeting to share their favorite pieces of Forest Green glass. Collectors from Texas, Wisconsin, Minnesota, Michigan, Missouri, Ohio, Arkansas, South Carolina, New Jersey, Virginia, New York, California and Rhode Island were educated about the production and variety of the Forest Green glassware produced by the Cambridge Glass Company.



#851 Ice Pail E754
Portia

Les Hansen opened the meeting with a brief history about the production of Forest Green. Chemist, Henry Helmers, was employed by the Cambridge Glass Company from 1930 to 1932. During his tenure, the production of Carmen, Royal Blue, Crown Tuscan, Amethyst, Heatherbloom and Forest Green glass were introduced.

Many unique pieces of Forest Green were shared. Here are some of the highlights: a 1066 goblet etch Apple Blossom, a 1402 Tally Ho divided candy, a 392 covered celery & relish, an 851 ice pale etched Portia, a 1297 vase etched Gloria, a 1321 decanter etched Lorna, a 1352 frog pitcher, a 3011 table goblet etched Gloria, a 3011 tall cigarette box, a pair of 3011 candelabrum with Forest Green bobeches, a 3400/9 candy box etched Diane, a 3400/38 ball jug etched Apple Blossom, a 3500/57 covered candy etched Elaine, a 3400 vase with satin finish decorated Japonica, and a 3011 Flying Lady Bowl.

Information about upcoming Zoom & Tell meetings is posted in the Crystal Ball and on the NCC website at cambridgeglass.org. If you would like to receive information about the Zoom & Tell meetings, please provide your email address to membership@cambridgeglass.org. An email announcement will sent prior to each meeting providing the necessary information for participating.

Currently, we are working to upload a recording of the meetings to the NCC website for everyone to enjoy. I will

keep you posted on our progress. If you have additional questions, please email David at westervillesh@hotmail.com.

The theme for the February Zoom & Tell meeting will be Carmen:

Thursday, February 18 at 8:00 PM EST

Topic: Carmen

Please note the time change.

In an effort to make the meetings accessible to more members, we moved the starting time later by one hour. Please plan to join the meeting about 10-15 minutes early to make certain the technology is working correctly. ■



#1352 30 oz Handled
Frog Vase



#1206 76 oz Jug
Spiral Optic



#3400/38 80 oz Ball Jug
E744 Apple Blossom



Everglade #21
7½ Vase

Welcome to the eBay Report, featuring Cambridge glass items that sold on eBay circa mid-December 2020 to mid-January 2021. Selling prices are 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:

Rose Point

A set of 7 pressed stem Rose Point wines with Amethyst bowls sold for the opening bid of \$150.



A pair of #3800/117 2-3/4 inch 3 ounce tumblers sold for \$134.

A #3000 footed cocktail on a #693 canape plate with a wide Wallace sterling silver edge sold for \$175 on a Buy It Now.



A #1066 footed ivy ball sold for \$250 in a Buy It Now listing, while another brought \$275 in spirited bidding. A #1701 hat shaped vase was tipped for \$625 Buy It Now.



A #1430 8 inch flared vase sold for \$299 on a Buy It Now offering.

Finally, a rare P.596 5 inch flared footed vase brought an astounding \$2,025.



Statuesque (Nude Stem) and Related Items



A #40 Seashell flower or fruit arranger (commonly referred to as the Flying Nude bowl) in Windsor Blue sold for \$350 in a Buy It Now listing. The same seller also offered a pair of candlesticks in Windsor Blue, which lit the way for \$400, also in a Buy It Now listing. Both likely would have sold for much more if offered as auctions.

A Pink cocktail with crackle bowl sold for \$800, while one in Smoke, also with crackle bowl but with original label on the foot, offered by a different seller, sold for \$830.



A pair of clarets with Gold Krystol optic bowls sold for \$170 on a Buy It Now offering.

Gold, Silver, Platinum and Enamel Decorations

A Decagon #1090 7-1/2 inch tall comport in one of the early cobalt shades with a silver deposit decoration of entwined flowers and vines sold for \$74 in an incognito auction.



A pair of #437 9-1/4 inch candleholders with an acid etched pattern of roses and gold highlights sold for \$140. None of the Cambridge collectors I've chatted with can say who did the etching. It is likely the work of a decorating company.



A #1956/1 ashtray in Smoke etched and gold encrusted "The Cambridge Glass Company" in script on the rim sold for \$144. The seller stated that it was a gift to a relative who was a director of the company.



A pair of matching 10-1/2 inch #270 boudoir lamps in Primrose (seller called them Ivory), with a gold band decoration near the bottom, and sporting original Cambridge inventory labels affixed to the inside, sold for \$150. These had been offered for months with no takers. I thought they would have been snapped up immediately.



A pair of #66 Seashell dolphin stem candleholders in Crown Tuscan with Charleton enamel decoration, sporting an original decorating company label on each, brought \$181.



A pair of #3400/646 single keyhole style candleholders in Royal Blue etched and gold encrusted Gloria sold for the opening bid of \$195.

A most interesting metal replica of a 9 inch Cambridge Type I swan with a hollow bottom, fitted with a #231 oval sauce bowl so that it could be used for serving food or to hold flowers, sold for \$245. The metal parts had been re-gilded, and the liner had gold trim. I hadn't seen one of these in SO long, I forgot they even existed. Very cool!



A pair of #7801 hollow stem champagnes etched and gold encrusted Portia sold for \$580 on a Buy It Now offering. These were not the ones with the cut and polished paneled stem; no, they were the regular blown type, which made the selling price surprising to me.

A Royal Blue #3400/38 80 oz. ball jug with crystal handle and DePasse Pearsall silver overlay decoration of swans, grapes and leaves sold for the opening bid of \$1,215.



Etched Tableware and Stemware

A #3129 2 ounce wine etched Vichy sold for the opening bid of \$95. I've been waiting by my mailbox for my birthday present, but it hasn't arrived yet. Will the winning bidder please send it along?



A set of 7 8-1/2 inch oval plates with cup ring, etched Marjorie, sold for \$108. I showed the auction to a friend who collects Marjorie. She had one of the plates, but hadn't been able to find a line number for it. I browsed my favorite Cambridge catalog reprint (did you buy it yet?) and it looks to

me like several plates on page 22 could be a match, but none have the cup ring. Does anyone have these with the original cups (or tumblers)?

A stunning #1020 double-spouted cocktail shaker in Peach Blo with a large-scale rendition of the Diane etching shook out for an impressive \$810. This was an exquisite example, where even the cork and the metal parts were in fine, almost unused condition.



Miscellaneous



Something neat that escaped notice by all but the winning bidder was the #671 epergne in Peach Blo. Get out your copy of the 1927-1929 catalog reprint and turn to page 11. Have you ever seen the item shown in the top row, third item from the left? I once saw one at a flea market, and marveled that I had never seen such a thing before. But at the time, I didn't have this reference work. A few years later I was browsing it, and spotted the item I had seen! One was offered along with two pieces of pink Depression era glass. The lot sold for \$14 in an incognito auction. Even with a chip, it's a neat piece.

A pair of Mt. Vernon dolphin candlesticks in Light Emerald Green swam away for \$118 in an incognito auction, while a pair in the same color but with the round flat disc base sold for \$115, listed in the Cambridge category.



A #3400/94 covered puff box in Heatherbloom sold for \$90, while a similarly shaped 3400/106 covered marmalade in PeachBlo with the notch in the lid brought \$125.

A #46 seashell flower holder in Windsor Blue brought \$156.



A #1020 "cocktail shaker" vase in PeachBlo etched Cleo sold for \$225 on a Buy It Now.



A stemmed and footed covered candy with honeycomb optic in Rubina sold for \$261. Though not rare, I hadn't seen one this shape on eBay lately.

A seller offered item #826, described as a "gentleman's shaving compact dresser set," stating: "It is pictured on page 69 of the Bedroom & Bathroom Glassware Book by Margaret Whitmyer. It measures about 4-1/2 by about 9 inches, and was designed in 1927 by Wilbur Orme, vice-president of Cambridge Glass Company. The center knob has a hole to provide ventilation. The bottom has compartments for a shaving brush, shaving cream, safety razor blades, safety razor, and a styptic pencil." This swell item was whisked (or should I say whiskered?) away for \$325. For more information, see David Ray's article about this item in the September 2020 Crystal Ball.

A #1242 vase (it never occurred to seller to mention the height) in Light Emerald Green etched Minerva sold for \$350 on a Buy It Now listing. Had this been listed auction style, the lucky, lucky finder of this piece like would have gotten much more for it than that. When, when, WHEN do you see Minerva on green? The seller called the color Pistachio, but it wasn't.



A Bird on a Stump flower arranger in Light Emerald pecked away for \$640. In my last report, the identical item sold for \$406.



A #3077/10 footed covered pitcher in Willow Blue with Cleo etching sold for \$875 Buy It Now.

A #3200 Near Cut Wild Rose punch bowl and base in Carmen sold for \$895.



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 in a category other than Cambridge. Until next time, happy Cambridge hunting!

NCC Events

**Benefit Auction - rescheduled
Saturday October 9, 2021**

**2021 NCC Convention
June 24-26, 2021**

February 6-7, 2021

South Florida Depression Glass Club
47th Vintage American Glass & Pottery Show and Sale
Lauderhill Performing Arts Center
3800 NW 11th Place
Lauderhill, FL 33313
<https://www.sfdgc.com/>

**Glass
Shows**

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

In Memoriam

NCC is saddened to learn of the recent passing of Linda Adkins member #4280 since 1988. We send our thoughts and prayers to the family.



A holiday table set with 3500 stemware engraved Croesus

**NCC welcomes the
following new members**

Barbara Messinger-Rapport OH
Ken Messinger-Rapport OH

Recent Finds



3400/38 80 oz Ball Shaped Jug
with Lotus Decoration #888

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The National Cambridge Collectors
P.O. Box 416 ~ Cambridge, Ohio 43725

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The National Cambridge Collectors, Inc. (NCC) is a non-profit organization dedicated to the education and preservation of the great work of the Cambridge Glass Company. Founded in 1973, we depend on the financial support of our members, who we call **Friends of Cambridge**, for the majority of our operating budget. Won't you consider becoming a Friend of Cambridge? You can also complete this online at: <http://cambridgeglass.org/online/>

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(continue on reverse if needed - indicate any children and their year of birth, only those 18 and older residing in your household may vote)

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New Member? (Y/N) ___ or Renewal? ___ If renewal, Member #s ___

Levels of Membership

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Japonica Level	\$ 500	President's Circle	\$ 1,000

All members receive the Crystal Ball, free Museum admission and 10% off any book/DVD purchases, President's Circle includes Convention registration for two members in the household and one free copy of any new NCC publication.

All memberships are renewed annually via The Annual Fund mailing in late March/early April. All Annual Fund gift recognition levels are per household and include membership for everyone within the household 18 and older. 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 and discounts on NCC books. 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. Contact your tax advisor for your individual situation.

Return this form with check or money order payable to NCC, Inc. at the above address.
And always visit us at www.cambridgeglass.org to see what's new!

For Sale - NCC Publications

Published by NCC • Members receive a 10% discount

TITLE		REGULAR PRICE	MEMBER PRICE
1903 Cambridge Glass Catalog reprint	106 page reprint, paperback.	\$5.56	\$5.00
1910 NearCut Catalog Reprint	108 pages, paperback, no price guide	\$14.95	\$13.45
1927-29 Catalog Reprint	66 pages, paperback, no price guide, includes identification guide	\$9.95	\$8.95
1930-34 Catalog Reprint	250 pages, paperback with 2000 price guide	\$14.95	\$13.45
1930-34 Catalog Index	Index for above	\$2.00	\$1.80
1940s Cambridge Glass Catalog reprint	613 page reprint, 3 hole punched	\$19.95	\$17.95
1949-53 Catalog Reprint	300 pages, paperback, no price guide	\$19.95	\$17.95
Cambridge Rose Point – A Collector’s Guide 2018	color, spiral bound	\$29.95	\$27.00
Cambridge Rose Point – 2nd Edition 2007	146 pages, paperback, no price guide	\$19.95	\$17.95
Caprice	200 pages, paperback, no price guide	\$19.95	\$17.95
Decorates	136 pages, paperback, no price guide	\$14.95	\$13.45
Etchings 2nd Edition 2006	102 pages, paperback, no price guide	\$17.95	\$16.15
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Etchings: Portia	57 pages, paperback, no price guide	\$7.95	\$7.15
Etchings: Wildflower	42 pages, paperback, no price guide	\$7.95	\$7.15
Rock Crystal Engravings	119 pages, paperback, no price guide	\$17.95	\$16.15
Rock Crystal Engravings (Listings)	Companion to above; lists all pieces in all patterns	\$9.95	\$8.95
Other:			
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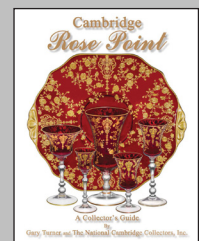
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www.cambridgeglass.org.

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The following books can be purchased on Amazon and downloaded to your Kindle device



Cambridge Glass Colors



Cambridge Rose Point

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

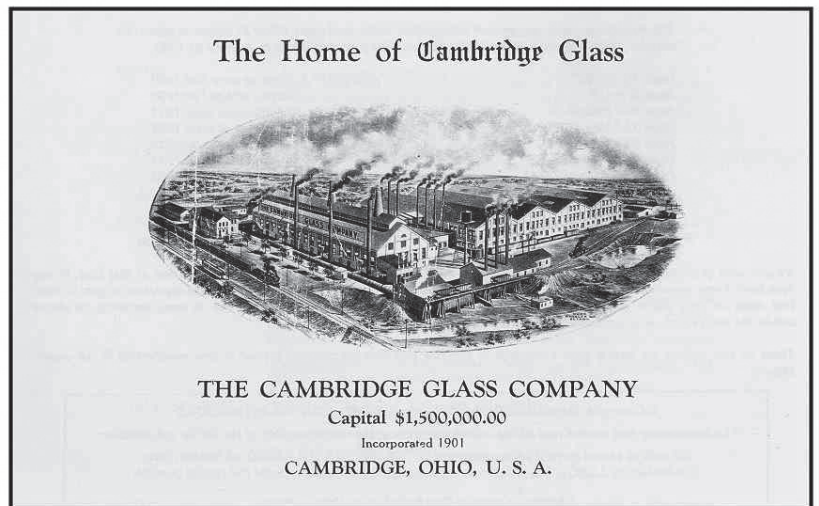
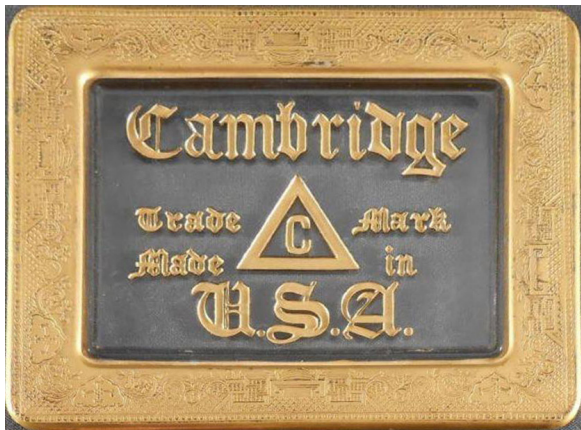
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