



Cambridge Crystal Ball

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

Issue No. 555

ISSN 2474-5987

February 2022

IT'S AUCTION TIME!

by Bev & Will Acord

The time is almost here! Have you made your travel plans and booked the hotel? Have you been out to the website <http://www.cambridgeglass.org> to see the highlights of the 2022 NCC Benefit auction or take a peek of the individual photos provided by David Rankin and the Miami Valley Study Group? As always, they did a fantastic job providing the photographs along with the description of each item. Be sure to check out the photos starting on page 7.

A big “thanks” to this year’s auction consignors. They made our job easier by providing information in a structured spreadsheet format which facilitated our organizing the information, and responding by email.

Lot numbers were assigned when items were photographed. Items were then packed in sequential order. The items will be arranged on the table in numerical order to coincide with the auction list. This worked well last year, and we’ll continue the approach this year. Having items displayed in sequential order should allow you to locate that

special piece you plan to bid on and estimate the time that piece may come up for bid.

Make sure your mail-in bid arrives by March 17, 2022. Of course, if you can attend, then bid early and bid high enough to ensure you get that special piece.

We want everyone to stay healthy, and do their part to promote a safe auction environment.



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Special Museum Hours

Friday, March 18 from Noon – 4:00 pm

Saturday, March 19 from 2:00 pm – 5:00 pm.

We hope to see you during the auction weekend!

National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

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|--------------------|---------------|-------------------|
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MEMBERSHIP QUESTIONS?

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



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

NCC Museum Website: www.cambridgeglassmuseum.org

Miami Valley Study Group Website: www.mvsg.org



PRESIDENT'S MESSAGE

Highlights of 2021

January may be quiet in your home after the holidays, but not for Cindy Arent and a team of dedicated volunteers. The National Museum of Cambridge Glass closes during January through March to allow time for detailed cleaning of the museum.

March is when we normally have our annual auction. Well, things haven't quite been normal due to the pandemic, so the auction from March 2020 was delayed until October 2021.

June should have been a busy time in Cambridge with a convention, glass show, and glass dash. Covid-19 disrupted those plans. While we didn't have a physical convention in June, we did have three evenings of online activities, including our annual meeting.

October, finally! We held the postponed March 2020 auction in October 2021 and held our first in-person meeting since October 2019.

Monthly Zoom & Tell sessions have allowed members to show examples of Cambridge glass following a monthly color theme. Participation has stayed steady with about 50 people joining each month.

Throughout the year, we saw a steady increase in the number of visitors to the museum, including having bus tours again. Thanks to all the volunteers who make it a special experience.

Early in the year, your Board of Directors created two board level committees. The Finance Committee is tasked with digesting detailed financial matters and providing recommendations to the board. The Strategic Planning Committee is working on developing ideas to shape NCC for the future, which will help in our near-term planning for actions.

We made it to the end of the year, and while I don't have official financial numbers to report, NCC did well. Your contributions to the Annual Fund exceeded prior years and NCC was the recipient of several grants to offset expenses. We were able to transfer some operating funds to the Endowment Fund, which as an investment did very well. You can expect an official financial report next month.

What's coming?

Yes, we're planning for in-person activities this year including the auction and June convention. The listing of items in the March auction was printed in the January *Crystal Ball*. If you can not attend in-person, then consider doing absentee bids. Aside from the Annual Fund, this is our largest fundraiser.

At the upcoming March 18th meeting, we'll approve the slate of candidates for this year's board of directors election. We need your ideas and suggestions. A fresh set of ideas is always appreciated. Contact David Ray westervillesh@hotmail.com if you are interested, or want to nominate someone else.

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

Have a happy and healthy new year!

Sincerely,

Freeman Moore
president@cambridgeglass.org

It's Time for the Museum's Winter Cleaning!

By Cindy Arent

When the cleaning of the collection begins each year, we get started with the cases in the Education Center to get “warmed up”. The doors on the cases are smaller and easier to lift out for cleaning. These cases have never had lights in the top of each case, so this year our electrician did the installation and the results are amazing. The project was quite messy since two holes had to be drilled in each of the six cases.

Museum visitors frequently ask how a certain piece of Cambridge Glass was used long ago and if it has the same use today. New for the 2022 season will be a display in the Education Center featuring several examples, titled *Cambridge for Any Occasion*. The display is an eye catcher, especially with the new LED lights in the top of each showcase.

Also, the Sears Catalog display has been moved to a new location and will be more easily seen by groups. Speaking of groups, today Lenzner Tour and Travel/Coach USA called and booked a bus for June 1st. The company is located in Pennsylvania. We are hoping for another good year!

The Cambridge/Guernsey County Visitors & Convention Bureau (VCB) has set aside funds again this year for the marketing of events which exhibit positive tourism potential. These funds are to assist qualified applicant organizations with the advertising and promotion of activities which directly increase lodging occupancy in designated periods throughout the year, create positive image building publicity for the Cambridge/ Guernsey County area, and enhance the tourism environment. A grant for 2022 will be submitted to the Cambridge/ Guernsey County Visitors & Convention Bureau through their Grant Assistance Program. Grants are available for non-profit organizations and the recipients will be announced in March. Keep your fingers crossed!

The Museum's Facebook page continues to grow. Photos and updates on the winter cleaning process have been shared and I will continue to post. It's nice to see member's names who like the post or comment. Thank you for your support.

Start planning now to attend the March Auction and we'll see you at the Museum! ■



In January each year, the Dickens Victorian Village scenes are moved back to the warehouse and the work begins all over again. The Glass Blower at Work was lifted onto the trailer for transport by the Cambridge High School football team and coaches. The scene is sponsored by NCC.



The Museum electrician, Ben Kirkman, installed the new LED top lights in each case in the Education Center. These cases never had any puck lights so it made quite a difference!



The Sears, Roebuck & Company display has been moved to a new location with some additions. It now includes a comparison of few pieces of Cambridge Glass from early Sears, Roebuck & Company Catalogs with their original price to what the cost would be today using an Inflation Calculator. This is NOT the price the item is worth to collectors today.

Cambridge for Any Occasion



A new display in the Museum's Education Center, *Cambridge for Any Occasion*, is almost finished.

These are just a few of the pieces included in the *Cambridge for Any Occasion* display.

Included in the new display in the Museum's Education Center is the #3300 Moderne – Footed Banana Split in Peach-Blo.



*A Preview of some of the spectacular glass offered in this year's NCC Benefit Auction - March 19, 2022
Go to the NCC website www.cambridgeglass.org for a link to individual photos*



Photos of Auction Items.



More items in the auction



Lot 136



Lot 343



Lot 286



Lot 275



Lot 117



Lot 160



Lot 16

China, Glass and Lamps
January 30, 1922 Page 3

“AZURITE”

Buyers welcomed this new colored glass at the Pittsburgh exhibit with large orders. The interesting shapes and the stately decorations and gold encrustations appealed to all.

This and other new items we will be pleased to have you see in Room 339, Morrison Hotel, Chicago, Ill., during the Chicago Show, February 6 to 18.

The Cambridge Glass Co.

Cambridge, Ohio, U. S. A.



Webmaster

NCC recognizes the importance of having a digital presence. Our website, along with Facebook and email, are key methods of keeping our members up-to-date about events.

We are searching for a volunteer to be our new webmaster. David Adams has had the job for over fifteen years and would like to pass the task on to someone new. If we don't have a volunteer, then the NCC will incur the expense of having a contractor to do the job. Please, those of you who are computer-literate, consider volunteering.

Send any questions to:
webmaster@cambridgeglass.org

National Cambridge Collectors, Inc.

Minutes of the October 8, 2021 Quarterly Meeting

President Freeman Moore called the October 2021 Quarterly Meeting of the National Cambridge Collectors, Inc. to order on Friday, October 8, 2021 at 7:30 PM with about 40 members present and three attending via Zoom. Freeman commented that members may have recently experienced issues with the cambridgeglass.org email account. The webmaster, Dave Adams, expects to have the problem fixed by the time these minutes are published.

Freeman announced that officers for the coming year were elected by the Board in June. They are Freeman Moore - President, Ken Filippini - Vice President, Mike Strebler - Treasurer, and Nancy Misel - Secretary.

The minutes of the June 25, 2021 Annual Meeting were published in the August 2021 Crystal Ball. No changes or corrections were requested by the membership. Scott Adams moved to accept the minutes as published. Tarzan Deel seconded the motion. The minutes were approved by unanimous consent of the members present.

Treasurer's Report:

Larry Everett gave the Treasurer's report for Mike Strebler. Larry thanked the members for their continuing generosity to the Annual Fund. He went on to highlight the change in the museum's income from 2020 to 2021. A shortened season in 2020 resulted in admissions and gift shop sales of \$11,500 through the end of September. A full season in 2021 generated admissions and gift shop sales of \$30,925 through September. Larry also announced that the Endowment Fund balance increased by \$45,170 in 2020 and has grown an additional \$96,160 in 2021.

Reports:

Administration - Larry Everett has assumed the position of VP Administration. He thanked Lindy Thaxton for her outstanding work as the previous VP.

Larry reported that the archive scanning project is progressing. A total of 71,860 pages (2723 files) have been scanned and this accounts for about 75% of the archives. These files are currently being indexed with the goal of having them online and searchable from

the comfort of home in the not-too-distant future. The domain name, cambridgeglasslibrary.org, has been established and web hosting sites are currently being reviewed. Larry thanked Dave Rankin for all of his work on this project.

Development - Julie Buffenbarger reported that we are finally having an auction! She thanked Bev and Will Acord and Lynn Welker for two year's worth of work to get to this weekend. Freeman reminded everyone that hand sanitizer and wipes are being supplied for attendees and that the seating has been arranged to allow for social distancing. The goal is to not only hold the auction but also to hold it safely.

Education - Jack Thompson very recently accepted the position of VP Education, replacing Larry Everett. He had no report for this meeting.

Member Services - Freeman Moore reported that the Annual Fund mailing was done in the spring and generated a good response. The second mailing was done in July and the third/final mailing will be this month. NCC currently has 701 members/462 households. If responses to the third mailing are not received, these numbers will drop slightly as some members will go inactive.

Museum - Cindy Arent reported that the Museum is celebrating its 20th season. She reminisced that it's come a long way in that time. Twenty years ago, visitors were watching the 30-minute version of "The Crystal Lady" in the auditorium on a big box TV that sat on a microwave cart. Cindy also thanked the volunteers, docents, and membership for supporting the museum through the shortened season of 2020.

Submissions were made for three grants this year. A \$1000 grant has already been received from the Cambridge/Guernsey County Visitors and Convention Bureau. Cindy was recently notified that a \$4400 grant submission to the Cambridge Kiwanis Foundation has also been approved. That money will be used for educational projects which include reprinting student activity books, implementing QR codes, and boosting the museum's Wi-Fi. The final request was for a SHARP (Saving Humanities Through the American Rescue Plan)

grant in the sum of \$20,000 for museum operations. Cindy expects to hear the result of that submission in November.

The museum has welcomed nine motor coach groups this year with another 20 on the books through December 18th. The museum has also recently hosted the Vaseline Glass Collectors and the Stretch Glass Society.

This year a documentary was produced with a grant from the John W. and Edna McManus Shepard Fund of the Columbus Foundation. The video interweaves workers' oral histories with the history of The Cambridge Glass Company and was produced by AVC Communications.

The museum's regular season (April-October) hours are Wednesday through Saturday 9AM-4PM and Sunday 12PM-4PM. The regular season ends October 31st. The holiday season begins November 6th and ends December 18th. Hours for the holiday season are Friday and Saturday 12PM-4PM plus hours to accommodate scheduled motor coach tours.

Cindy announced that Betty Sivard, popular museum docent for 20 years, passed away recently at the age of 88. Freeman Moore added that condolences are due to Nancy Finley as he had just been informed that Jim Finley has also passed away.

Old Business: None

New Business: None

With no additional business to discuss, Allan Cohen moved to adjourn. This was seconded by Gloria Morris and approved by those present. The meeting adjourned at 7:50PM.

Respectfully submitted,

Nancy E Misel
Secretary

A member shared this photo:



A holiday table setting including Croesus 3500 iced tea goblets, cocktail icers, and Martha candelabra etched Portia. The green glasses and plates are Tiffin.

Recent Finds



3500 Gadroon 15-piece Punch Set



Cambridge Curiosities

By Jack Thompson Chapter 9



Welcome to some of my whimsical observations of the wonderful world of Cambridge glass. Over time, we have come to realize there are so many interesting, strange and/or quirky things about this company and the beautiful products they made. Some may never be explained, but all are just plain fun to think about. These are not meant to be things exhaustively researched; I'll leave that up to you readers or maybe Frank's column of *Only Questions – No Answers*. Let's just have some fun!

Epergnes are beautiful variations of candlesticks and candelabra created by adding combinations of arms and vases. Cambridge used a curiously haphazard and inconsistent method of numbers for them. Some collectors could care less, as they are simply gorgeous to look at. But to some, it can be confusing. Sometimes an entirely different number is assigned.

The *Caprice #69* Candlestick becomes the *#664 Epergne*.



#69 - Caprice 3½ in 2-Lite Candelabrum, Version 3



#664 - Caprice Epergne

A second example is when they added some who-knows-where-it-came-from number to the end. The *#1358 – 3-Holder Candelabrum* becomes the *#1358/8 Epergne*.



#1358 - 3-Lite Candelabrum



#1358/8 Epergne

Sometimes the number of the arm is added to the end. Add the *#1437 Arm* to the *#1402/81 Candelabra*, and it becomes the *#1402/81-1437 Epergne*. To me, this is by far the most intuitive, and it would have been easy if they had consistently utilized this method.



1402/81 - 6½ in Candelabrum, Version 2



1402/81-1437 Epergne

There are some interesting cases where the number of the candlestick or candelabra which holds an epergne or arm with bobèches is not known or might not exist at all. Let's take a closer look at three of these examples.

The **#1443 – 3-Lite Candelabrum** is a most beautiful piece from the Keyhole family. Cambridge took that candelabrum, changed the center candle cup holding a bobèche to one that did not, and added an epergne to make the also very beautiful **#1567 – 5-Lite Candelabrum**. This gets about as ornate as Cambridge gets with a candelabra. It has the base candlestick, a *#1432 Arm*, five *#19 Bobèches* and forty prisms (*#7* in this example). Without the epergne, the candelabra has no known number. Was it only meant to be sold with the epergne? Or did Cambridge use the same number for the piece without the epergne, say the *#1567 – 3-Lite Candelabra*, and we are just not aware? Throwing additional confusion into the mix, a mold order dated 11-27-39 calls for a revised *#1432 arm* to be able to fit over the center bobèche of the *#1443*. No catalog image shows this configuration. Maybe they changed their minds, and this was never put in play.

The equally ornate and beautiful **#1568 – 11” 5-Lite Candelabra** is another example with the same situation. When the arm is removed, the resulting *3-Lite Candelabra* has no known number.



#1443 - 11 in 3-Lite Candelabrum, No. 19 Bobeches, No. 2 Prisms



#1567 - 14 in 5-Lite Candelabrum, #1432 Arm, #19 Bobeches, #7 Prisms



#1567 - Arm Removed

In these two examples, Cambridge would have had to have some means of letting the departments know what to make. Maybe the company used that number internally to submit orders to make the base candelabra as well. How else would they know what to make. The arm, bobèche and prisms all had separate individual numbers.

Until next time, share your enthusiasm and enjoyment of Cambridge glass!

Joale

Jack1746@roadrunner.com



#1568 - 11 in 5-Lite Candelabrum, #1432 Arm, #19 Bobeches, #1 Prisms



#1568 - Arm Removed

In our final example, the **Caprice #76 Epergne**, we have some additional information to help us shed some light on how their process might have worked. For many years I called this piece without the arm and vases the Caprice #76 Candelabra. But there is no documentation that this was the case. There are no catalog images without the epergne, and even the price lists describe the #76 strictly as an epergne. The further information I mentioned comes from the Move & Cost book. Underneath the #76 Epergne that lists all the separate components, they just call it the “stick”. Then underneath, the bobèche, arms and vases all have their appropriate numbers, #21, #1437 and #2355 respectively.



#76 - Caprice 3-Lite Epergne, #21 Bobèche, #5 Prisms, #1437 Arm, #2355 Vases, Moonlight (except prisms)



#76 - Arm Removed

| | |
|-------------------|-------------------|
| 27 ^{1/2} | 355/76 Epergne |
| 21 ⁰⁰ | Stick |
| 100 | #21 - Bobèche (1) |
| | #1437 Arm |
| | (2) 2355-6" Vase |

Move & Cost - #76 Epergne

Zoom & Tell: Amethyst / Mulberry

by David Ray

Les Hansen opened the December Zoom & Tell program with a brief history on the production of Amethyst and Mulberry glassware at the Cambridge Glass Company. Amethyst and Mulberry can be difficult to distinguish, so knowing the production years for an item is helpful. Most collectors feel Mulberry is lighter and less vibrant than Amethyst. Cambridge introduced Mulberry in 1916 as a base color for carnival glass. Rarely does a piece of 1916 Mulberry surface without the carnival treatment. These items are considered rare. A few years later in 1923,



Cambridge began producing Mulberry for the second time. These items consisted of console sets, perfume bottles, candy boxes and assorted serving pieces. During the 1920s, Cambridge began applying gold encrusted decorations to glassware. A small number of Mulberry items possess gold encrusted etchings. These pieces are very attractive and highly desired by collectors.



Under the leadership of chemist, Henry Helmers, Cambridge introduced purple colored glassware for the third time in 1931. They named it Amethyst. Many items produced in the 1930s were produced in Amethyst. The chemical formula for producing purple glassware uses manganese as the main coloring agent. The formula for Amethyst also included Borax, Feldspar and Nitrate as additional coloring agents. The dark color of Amethyst provides a wonderful background for gold encrusted etchings, silver overlays and enamel decorations.



When the Cambridge Glass Company reopened in 1955, they produced purple colored glassware using the name Mulberry. Collectors often refer to the 1955 Mulberry as "Late Mulberry". A limited number of items were produced in Late Mulberry. Many of the items were part of the Caprice line.



The focus of the Zoom & Tell programs is to provide guests the ability to share and discuss pieces of glassware from their collections. Many beautiful pieces of Amethyst and Mulberry were shared during the December Zoom & Tell. Some of the highlights included an Amethyst Flying Lady bowl, a Crown Tuscan nude cocktail with Amethyst bowl, a pressed Amethyst Caprice goblet, a 3400 decanter with Lorna etching, a pair of Amethyst candlesticks with the Japonica decoration, a pair of 1923 Mulberry Stratford dolphin candlesticks, a 3104 crystal hoch with Amethyst stem and foot, an Amethyst ball jug silver encrusted Apple Blossom, an Amethyst Mount Vernon covered butter, an Amethyst comport silver encrusted Gloria, an Amethyst bowl etched Elaine, a Mulberry perfume gold encrusted Wildflower and much more. If you would like to view the December Zoom & Tell program, please send an email to membership@cambridgeglass.org.

The theme for the February Zoom & Tell is Opal, Carrara and Milk. These three colors make up the various colors of white glassware produced at Cambridge during their more than 50 years of operation. There will be no Zoom & Tell program in March due to the March Benefit Auction being scheduled for March 19. The theme for April is Helio and Violet.

Until next time, happy shopping! ■

Welcome to the eBay Report, featuring Cambridge glass items that sold on eBay circa mid-December 2021 through mid-January 2022. 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 use the word "Cambridge" in the description. I am also trying to make sure I mention if a listing was a Buy It Now offering, as opposed to an auction style listing. I think it's important to distinguish between the two, as the price for an auctioned item reflects competitive bidding (or no competition, if it sells for the opening bid.)

Here we go:

Rose Point

A pressed stem Rose Point cordial with Carmen bowl sold for the \$75 opening bid.



A #3500/67 6 piece relish set with 4 curved and one round insert sold for \$230. On this set, the tray is etched, but the inserts are not.

A #1372 (aka Pristine #90) 28 ounce decanter, sans stopper, sold for \$345. This was the plain neck version, rather than the one that has cut and polished panels on the neck and shoulder. It was in good condition, save for a water ring near the bottom.



Statuesque (Nude Stem) and Related Items



A seller offered a 7-5/8 inch tall stem with Carmen bowl as a table goblet. However, a true table goblet should be about 8-3/4 to 9 inches tall. As I looked at the profile of the bowl, it became apparent to me that this was a damaged table goblet that had been ground down considerably. Someone purchased it for \$100.

A table goblet with Heatherbloom optic bowl was offered for \$150 and sold for an undisclosed Best Offer.

A cocktail with Crown Tuscan stem and Amethyst bowl sold for \$179.

An ivy vase with Amethyst top was offered for \$180 but the

auction was ended early because the item was "no longer available."

A pair of candelabra in Crown Tuscan, etched and gold encrusted Portia on the foot, with crystal bobeches also etched and gold encrusted Portia, complete with prisms, brought an impressive \$2,501.



Gold, Silver and Enamel Decorations

A pair of Round Ware 10-1/4 inch plates with blue enamel encrusted Willow etching and gold trim sold for \$120.



A #3400/1093 2-part handled relish in Ebony with etched and silver/platinum encrusted Gloria etching was offered for \$125 and sold when the seller discounted it to \$106. Some wear to the silver was evident.



A pair of #1307 triple candelabra in Crown Tuscan with gold encrusted Portia etching brought \$150. Some gold loss was visible around a couple of the candle sockets.

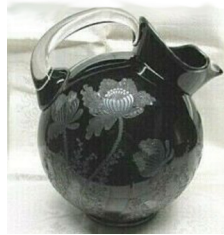
A #510 Temple Jar in Amber with gold encrusted Peacock etching was offered for \$325, and sold for an undisclosed Best Offer. The original glass lid was missing, but the seller substituted a sterling silver S. Kirk slotted lid with raised floral decoration. Some gold loss was noted. Perhaps with some diligent searching, its new owner will be able to locate the proper lid. Note that the #510 Temple Jar has a pressed domed lid with a larger finial, while the #507 Temple Jar has a blown cover that is flat on top with a small finial.



A #13 Martha Washington aka Centennial aka Victorian footed bowl with D/985 Three Canny Scots enamel decoration sold for an impressive \$331.



Boy did I sit up and take notice when a #3400/38 80 ounce jug in Ebony with crystal handle and silver/platinum encrusted Gloria etching was listed. It sold for \$954 after 20 bids. Now, I generally prefer to collect plain black glass, but if the winning bidder needs my shipping address to send me a late Christmas present, I'll gladly provide it, and forgive the tardiness.



A Rose Lady figural flower holder in Light Emerald Green with tall 6-lobed base sold for \$180.

A #3500/452 Ram's Head bowl in Helio with gold highlights sporting an original red and white Cambridge stockroom label was offered for \$195, and sold for an undisclosed Best Offer. I have observed that a lot of items in Cambridge's opaque colors of the 1920s seem to be found with this or similar labels. Another seller offered one with more significant gold loss; it brought only \$101.



Etched Tableware & Stemware



A #P671 Pristine footed ice tub etched Chantilly with Farber Brothers chrome lid and foot cooled it for \$57.

I didn't see it at the time, but in late November a Ram's Head bowl in Azurite with the original 3-footed stand in matching Azurite sold for \$150 on a Buy It Now offering.

A gorgeous #1402/70 Tally Ho 11 inch bowl that was 4-1/2 inches deep and etched Diane sold for the opening bid of \$70.



A pair of Moonlight Blue Caprice #1356 2 Light Candelabra sold for \$250. A rough spot on one point was noted, and the pair was missing the bobeches and prisms.



A set of 6 #3400/38 12 ounce tumblers in Gold Krystol etched Lorna brought \$130.

Not one but a pair of #1380 26 ounce square decanters etched Firenze were offered for \$500, and sold for an undisclosed Best Offer. Some chipping on the shanks of the stoppers was noted.



Corrections to Last Month's Report

I described the PeachBlo #779 14 inch vase with gold encrusted Dresden Rose as having a "swirl" optic, and was advised that Cambridge called this "spiral" optic.

Miscellaneous



A #75 Stratford (early Mt. Vernon) 7-1/2 ounce covered pickle jar in Peach-Blo was a real dill, selling for the opening bid of \$45. I could only find this piece shown in the 1921 catalog.

I reported "a pair of #657 (version 2) candlesticks with gold encrusted Rose Point etching on the base, and gold trim." A reader counseled me, "The Rose Point Ram's Head candlesticks are not the #657; they're the #3500/94, Version 2. Version 1 of the #3500/94 has the ram's head in the middle, instead of the cornucopia Version 2 has. The "Version 1" of the #657 shown in the new Rose Point book is the one and only version of this shape. The easiest way to tell the #657 is that it has the crosshatching on the arms; neither version of the #3500/94 does."

A #3400/99 6 ounce oil in Heatherbloom with fancy keyhole stopper sold for the opening bid of \$59.

A #20 6 ounce footed cream and sugar in Pomona Green (the color formerly known as Avocado) sold for \$80.



A CSI (Cambridge Special Investigations) officer advised me that the pitcher I described as a "#124 9-1/4" 68 ounce pitcher in PeachBlo with Cleo etching" is actually "the 3075/5 - 80 oz. Jug without Cover. (The 3075/6 - 80 oz. Jug and Cover does of course have a cover.) The decorate is not E Cleo, but rather D/898, which is E Cleo Gold Edge. If it were made to have a lid, there would be no gold edge."



An 11-3/4 inch #402 vase in Ebony with Gloria etching was offered as a "Large Paden City Etched Black Glass Vase Flower Garden 1930s" at \$145 or Best Offer. It sold for an undisclosed Best Offer.

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, and now that eBay no longer has a category devoted to Cambridge glass, I will especially need your help. Until next time, happy Cambridge hunting!

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

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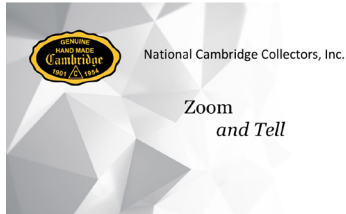
Cambridge Rose Point

NCC Events

**Spring Membership Meeting
Friday March 18, 2022**

**2022 NCC Auction
Saturday March 19, 2022**

**2022 NCC Convention
June 23-25, 2022**



Contact membership@cambridgeglass.org if you don't get the monthly email with the Zoom information.

February Opal, Carrara & Milk
March No meeting: March Auction

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

Why haven't you placed your ad yet?

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Glass Shows

February 5-6, 2022

South Florida Depression Glass Club
48th Vintage American Glass and Pottery Show & Sale
Emma Lou Olson Civic Center / 1801 NE 6th Street
Pompano Beach, FL 33060
<http://www.SFDGC.com>

February 12-13, 2022

Clearwater Elegant & Depression Glass Show & Sale
Morningside Recreation Complex / 2400 Harn Blvd.
Clearwater, FL
larry541848@aol.com

February 19-20, 2022

Houston Glass Show & Best Little Antique Show in Texas
Fort Bend County Fairgrounds
4310 Hwy 36 S
Rosenberg, TX 77471
<http://www.maxmillerantiques.com>

February 26, 2022

Green River Depression Era Glass Club
44th Annual Green River Glass Show & Sale
Kent Commons / 525 4th Avenue N
Kent, WA
kayswede@msn.com

March 5-6, 2022

Three Rivers Depression Era Glass Society
45th Annual Show & Sale
Quality Inn / 300 Tarentum Bridge Rd
New Kensington, PA 15068
leasure@earthlink.net

March 12-13, 2022

The 20-30-40 Glass Society of Illinois
49th Annual Glass Show & Sale
The Concord Plaza Midwest Conference Center
401 West Lake St. / Northlake, IL 60164
<http://20-30-40glassociety.org/t>

New Members

Alicia Garrett TX
Gary Young VA
Gemma Power Systems OH

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

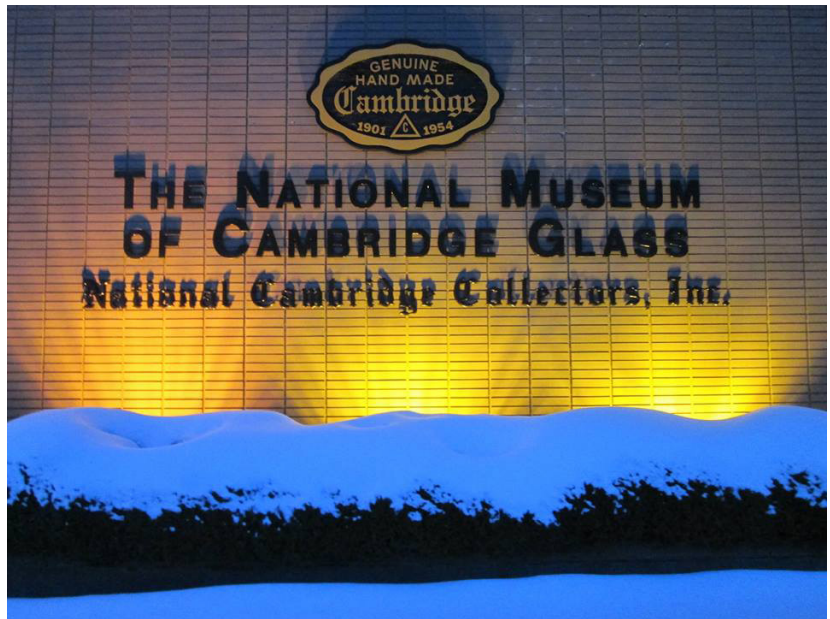
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Mailed submissions and all payments should go to PO Box 416, Cambridge, OH 43725. Deadline is 10th of preceding month. Ads must be paid in advance. Show listings are FREE; send info to PO Box or e-mail address 60 days before event.

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| <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> |
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***The National Museum
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Open April thru October
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