



Cambridge Crystal Ball

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

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February 2008

Auction Preview

By Squeek & Dorothy Rieker

One of the most anticipated NCC events of the year is once again fast approaching. That event, of course, is the annual Benefit Auction. Another fantastic auction is in store for you, with plenty of variety for everyone. After reviewing the catalog last month, we hope you found that special something of interest.

The pieces we chose to highlight (in no particular order) this year are: #397 Amethyst celery and relish service in original pewter frame; #1228 Ebony pillow vase etched Apple Blossom; #18 Gold Krystol Everglade swans bowl; #299 Peachblo covered candy with Light Emerald rose knob and a silver overlay; #1005 Madeira footed terrarium etched #733; Moonlight Blue Caprice cheese stand; #272 Light Emerald footed vase etched Gloria; #3500 Carmen 1-oz. cordial; #432 Peachblo ram's head bowl and #67 doric column candlestick set; #1399 Crystal salad bowl etched Diane; #868 Light Emerald cheese and cracker set etched Hunt Scene; #1321 Crystal decanter and #7966 sherry set, rare Silver Flying Flamingoes decor; #237 Crystal Caprice Alpine 4-1/2" ball vase; #3104 Crystal tall hoch with Amethyst stem and foot; #1239 Crystal 14" footed keyhole vase etched Gloria; #3400/4 Crown Tuscan flared bowl and #647 2-lite candlestick set, GE Rosepoint etch; #179 Moonlight Blue Caprice 32-oz. ball jug; #3075 Bluebell low sherbet etched Rosalie; #3900/100 Crystal cruet etched Lorna; #1563 4-candle arm on Sterling Silver base with #1536 Emerald Green peg nappies; #3011 Carmen statuesque nude ashtray; #3400/38 Ebony ball jug, White GE Apple Blossom etch; #3104 Royal Blue cocktail; #402 Peachblo ball bottom vase, etched #717 and GE Betty border; Mardi Gras 6-1/2" pear-shaped vase; #1402/100 Carmen Tally-Ho cocktail with Rockwell Silver overlay; #1040 Royal Blue 3" swan; and #85 Azurite footed cylinder vase with black enamel band of #527 Rose etch.

This would be the perfect opportunity to start, or add to, your goblet collection. This auction includes: #7606 Mulberry etched Marjorie; #1066 Gold Krystol etched Diane; #7966 Gold Silkscreen Talisman



Rose; #3095 Crystal with Light Emerald stem and foot, etched #727; #3115 Light Emerald etched Rosalie; #7966 cut Lexington; #3500 Royal Blue Gold Silkscreen D/1007/8 (this is also available in a tall sherbet, and a wine); and #1 Amethyst Caprice.

And a good opportunity to start a tumbler collection with: #1402/112 Crystal etched Valencia; #3122 Amber etched Portia; #3077 Bluebell with narrow optic (in two sizes); #3122 Light Emerald etched Diane; #3500 Crystal GE Minerva etch; #3400/100 Amber etched Diane; #3060 and #3065 Crystal with Blue Enamel Encrusted #715 Willow Scene; #3135 Amber etched Diane; #8701 Peachblo GE Hunt Scene etch; and #497 Sunset gyro-optic ranch tumbler.

If we were collectors of Nearcut, we would have interest in the #2837 Peacock tumbler, and the #2651 Green Carnival Feather covered cracker jar (this piece has excellent color). Who knows, we might start collecting Nearcut with pieces like this available.

Also, this is probably one of the few opportunities you will have to add a Cambridge Arms Set, and/or Cambridge Arms Parts, with original Cambridge labels to your collection. And what about the Sample Yardley Cosmetic Set in original box. We personally have never seen a set like this before. Stealing some words from John Peterson, "this is too fabulous"!

This NCC Benefit Auction is the largest we have ever had. It includes 403 lots of common, unusual, and rare glassware. You will not want to miss a minute of this auction, as good Cambridge Glass will be sold right to the very end. So plan to spend the entire day with your friends, purchase some wonderful glass for your collection, and help with funds for your favorite glass museum. If you cannot attend, please mail in your absentee bids (instructions are found on front of the auction catalog). We thank you in advance for your support, and look forward to seeing you in Cambridge at this Benefit Auction on Saturday, March 1, at The Pritchard-Laughlin Civic Center.



President's Message

Brother, Can you Spare a Glass?

The fine works of the Cambridge Glass Company are often referred to as Elegant Glassware of the Depression Era. While Cambridge was in business from 1901 to 1958, its heyday day is widely regarded as 1923 to 1954 – just a thirty year run or so.

Ironically, one could look at this and say NCC, our preservation organization, has been rockin' and rollin' for longer than the factory was. They wouldn't be all wrong. And hopefully, we go on for many years to come – through the contentiousness of all of us.

I am not a child of the Depression Era. Quite contrary, I am a mid-generation Boomer – born of Depression Era parents. The contrast is quite profound. My 87-year-old mother-in-law lives with us and she has a hard time throwing anything out. Me? I believe in the constant purge – cut down the clutter!

Whether you are Depression Era, Boomer, Gen X or Gen Y, I'd like you to consider a little purging ... of glassware that is.

This late Fall and early Winter, our museum which is normally closed and quiet, has been open and vibrant – all due to expanded community involvement and the local tourism generated by the Dickens Festival. Cindy Arent has done a masterful job managing museum hours and our worker team led by Betty and Sandi have been phenomenal.

Through all this, our education mission has been in full swing; we have been leading tours and making new friends. We may even have picked up some new museum volunteers as a result of all this activity.

We certainly helped self-liquidate these extra hours by brisk sales in our little gift shop – sometimes several hundred dollars a day. That's where you come in ...

The Gift Shop is a thriving enterprise as visitors try to grab a piece of Cambridge - from nut cups to bonbons. We've been blessed by several nice donations but because of all the great traffic, the inventory is running a bit thin.

Do you have Cambridge items you are just hanging on to? Are you a dealer who has some low end things that can't move? Did you buy a box lot at an auction to get something "good" and had to take a bunch of other "stuff" with it? Is your house a little cluttered and you need to thin out a bit? Did you think your kids would be interested in some of your glass but now they really don't appear to be?

If any of the above situations pertain to you, why not consider donating smalls (or anything) to the museum gift shop. You can take these items and turn them into good, as they help generate funds for museum operations and they will wind up in the hands of people who will cherish them as a keepsake of their visit to Cambridge and our museum.

Are you coming to the Benefit Auction on March 1 (I hope so!)? Start thinking now of packing a box or two with things for the gift shop.

Skipping Auction, but seriously considering the Convention in June? Start thinking now of packing a box or three with things for the gift shop.

I already have. Cindy and I took a bunch of our resale glass when we got out of the selling business and donated it to the Museum. Are we ever glad we did! Please, give it some thought.

Speaking of glass donations, I got some questions this month of the Permanent Glass Collection and I want to share some info.

I was asked that if items were donated to the museum, could we guarantee they would never be sold. The answer I'm afraid, is no. The museum will keep the best piece and consider selling duplicates to help acquire new pieces for the museum. We can't predict the future ... while a piece may be on display now, it may not be forever. A collection is a fluid thing and items do on occasion migrate in and out.

Can donations be returned if they are not on display? Again, no on this one. As a volunteer organization we don't have the staff to track hundreds of transactions. Our ideal is to have unconditional donations where you trust the club and museum to do the right thing by the membership and our mission.

Glass is at the heart of all we do. If you have stock that might benefit the gift shop, please donate it. If you have a rare piece you think the museum should have, please donate it. If you would like to endow your collection to the museum, please endow it.

Cambridge made very special glassware during the "Depression Era", and it is up to us, to preserve it.

Rick Jones, President
Caprice0@aol.com

Between friends.....

I can't speak for your household, but I am sure that there are certain phrases, when uttered by your spouse, that sends chills up and down your spine. There may be different phrases for different occasions, but the one that is associated with Cambridge glass in our house is: "I think it is time to reorganize the collection". When Steve mentions those words, I immediately reach for the phone to find someone who wants to go out to lunch, anything, to get out of the house while this process is underway.

What the above phrase means to me is that not only are we going to clean the shelving and mirrors in the cases, but we are also going to rearrange the way the glass is displayed. It is one thing to just pull out the glass from a cabinet, clean the shelving and the mirrors and return the glass, it is a totally different endeavor to do all that as well as changing the arrangement of the pieces within all the cabinets.



Once or twice a year the bug hits Steve that he wants to look at the glass in a different way. We have five cabinets in our family room, plus three more in the dining room. Usually the glass arrangement undertaking only takes place in the family room, but it means pulling every piece of glass from the cabinets at the same time. The entire floor of the room is covered with glass. Adding to this adventure is that we have a cat, Crissy, who allows us to live in her house. She prides herself on being able to wander through all the glass without breaking a thing – more than we can say!

The whole process is something like putting a bicycle together on Christmas Eve – why do you always end up with something left over. This happens with the glass also. There are usually one or two pieces that fit just fine before the rearrangement which now just can't find a good home within the new display. This is when the dining room table comes into the equation. If I am at home I am usually handed these pieces followed by the words "Find somewhere to put these". Another great phrase! When glass is

put on the dining room table it indicates that it has been downgraded from the "Spectacular" to the "Very Nice" stage. These pieces either find a suitable home in the display cabinets in the dining room or they are packed into the sale boxes.

The arrangements have run the gamut from all like colors together, a mix of different colors, to no particular reason for the arrangement. Our collection is dominated by Crown Tuscan – we have lots of it - and no matter what the arrangement the predominant color will still be Crown Tuscan. Our personal choice seems to be to have all the like colors together, Crown Tuscan, Carmen, Cobalt, etc. but, who knows, next week I may here that phrase again "I think it is time to reorganize the collection". Anyone free for lunch?

Helen Klemko, Executive Editor
ncccrystalball@charter.net

Helen K.



**CAMBRIDGE COLLECTOR
WOULD LIKE TO PURCHASE
CROWN TUSCAN MANNEQUIN HEAD**

We have a large collection of Cambridge, including many pieces of Crown Tuscan. The one piece that has so far eluded us is the Crown Tuscan Mannequin Head. If you have one in very good condition that you would like to send to an outstanding home, please contact Helen or Steve at cambridge@charter.net, or phone 864-963-1835 with full details including price, condition and location.



**The Best Thing
about collecting
Cambridge Glass is.....**

Well, what do you think?
Send your ideas to
ncccrystalball@charter.net and I will
share them with other members in a future
issue of the Crystal Ball.

WANTED - Your Editor needs articles featuring
personal glass experiences and/or educational
content for future issues of the Crystal Ball. If you
have an idea for an interesting topic that would
work well for the August color issue please contact
me at: ncccrystalball@charter.net.

My Favorite Things

In response to the item in the December 2007 issue, several members forwarded photos of their "Favorite Things" to share with other collectors. If you have a Favorite Thing(s), please send me a photo at ncccystalball@charter.net to be featured in a future issue of the Crystal Ball.

Member Lauie Yancey wrote the following:

"I received my Crystal Ball Newsletter today, was scanning through and noticed your add "My Favorite Thing". Well I thought about this and although I love all of my collection, there is one particular set that I do favor..... I hope the collectors will enjoy the picture."



Members Norman Woodson & Brady Boudreaux wrote the following:

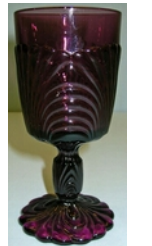
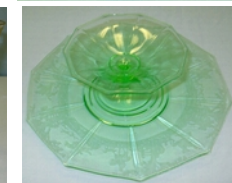
"We have two very special Cambridge pieces that we are especially attached to in our collection.

The first photo is a nude stemmed crown tuscan cigarette box with gold Rosepoint etch. Since we collect glass cigarette containers and ashtrays this was a very special addition to our collection. I have always wanted a nude stemmed crown tuscan cigarette box with the lid, but never expected to find one with an etch. Now the challenge is to find the matching nude stemmed crown tuscan ashtray – wish me luck.

The second piece is a Carmen Japonica compote. It is stunning and I still remember the moment that it came into sight. I was winding up a long day of glass shopping with my poor tired Mom in tow. It was cold, we were a long way from home and she had already been running with me all day, so I asked if she would mind staying in the car while I ran through some shops. Within a very short time I was back with my treasure. I don't think I got any sleep that night and it seemed like every few minutes I would have to unwrap it and savor it all over again. I suppose that find kept me motivated all year – what a battery charger. Thanks for listening and allowing us to share these finds. I really enjoy the newsletter and look forward to the color newsletter in February."



*A Preview of some of the spectacular glass offered in this year's
NCC Benefit Auction - March 1, 2008*



Auction Preview continued



Auction Preview.....continued



Auction Preview.....continued



Auction Preview.....continued





CONVENTION 2008 UPDATE

An old tradition returns for the 2008 NCC Convention

At the early conventions some members brought their elegant centerpieces and/or console sets to adorn the banquet tables. The Convention Committee thought it would be fun to bring back this old tradition in a new way to celebrate the theme of the 2008 Convention - "Elegance of Cambridge".

The committee is looking for table hosts/hostesses to sign-up to decorate a table for the Friday night banquet with their vision of elegance whether it be a candelabra or Cambridge Arms. 20-25 members are needed to host a table. We encourage you to use your imagination to create a seasonal theme for your table. The banquet tables are round and sufficient space is needed for the food and drink as well as the across the table glass discussions, so we would request that the arrangements not be too large.

If you wish to sponsor and decorate a banquet table on Friday evening of the convention to display your interpretation of "Elegance", please let me know as soon as possible by email – s.miller@omeresanet.net or s.miller@cebridge.net, or drop a note to: Sharon Miller, 55741 Pilck Street, Pleasant City, OH 43772.

We will continue to incorporate the seating arrangement of inter-mingling the first time convention attendees with those of us who have been around awhile. The Friday night banquet is a great way to meet and greet newcomers to the convention while having the opportunity to re-connect with old friends.

Plans and programs are starting to come together for the 2008 convention. I am still looking for an individual or a Study Group to do a program on the various ways to use the Cambridge Arms. If you or your group would like to do this program, please contact me as soon as possible. Thanks for your help and support to make this 35th NCC Convention special.



Each year the Members Display Room is changed during the "down" period from November through March. For 2008, the featured glass is from the collection of Rich Bennett.



A Passion I Have

By Squeek Rieker

I have been a member of the NCC for over fifteen years. I enjoy collecting, learning about, and sharing the beauty of Cambridge Glass. It doesn't take long to realize after collecting for awhile, the vast range of product manufactured (primarily by hand) by the Cambridge Glass Company. There are a tremendous quantity of patterns, stem lines, colors, and variations of any of the above.

The logical place for my collection to have started is during the years I lived in Cambridge, Ohio. But the collecting bug didn't bite until living in Atlanta, Georgia, and spending time at local antique markets and shops. Not long into collecting Cambridge Glass my focus (and my passion) became the #3011 stem line. The Cambridge Factory Catalog refers to the stem line as the "statuesque" stem line. Though to most collectors, the line is simply referred to as the "nude" stem line. The first #3011 nude to enter my collection was the Carmen short stem cigarette box and cover. Followed shortly thereafter by the Royal Blue ivy ball with frosted stem, and the Forest Green flared comport etched Gloria. After that, I was off to the races!

Through the years I have learned about some of the nuances of the #3011 line, and decided I would like to share some of the findings with others. As most collectors know, the #3011 stem came in a few scaled sizes. The 6-inch stem is most often used on the flared comport, and on the #3011/1 banquet goblet. The 5-inch stem is most often used on the #3011/2 table goblet, and the late color cupped comports. Many folks ask what is the difference between a banquet goblet and a table goblet? Simply, it is the size of the stem. The banquet goblet has a 6-inch stem, while the table goblet has the 5-inch stem. The bowl size is

identical, and is stated to be 11-ounces in the 1930-1934 Cambridge Catalog. If you are out at the favorite antique mall, the best way to tell is by placing a U.S. dollar bill next to the stem. If the stem and the dollar bill are essentially the same size, the stem is 6-inches, and thus the goblet is a banquet. If the dollar bill is substantially longer than the stem, the stem is a 5-inch stem, and the goblet is a table goblet. Actually, while many collectors (myself included) call the middle size stem a "5-inch" stem, Mark Nye, in the Cambridge Stemware book, indicates the size to be 4-3/4-inches.

The shorter stems are the 4-inch stem of the "normal" cocktail, and the stem used on the wine, cordial, and brandy. The reason for the comment of the "normal" cocktail is there do exist some of the #3011/9 cocktails which have been attributed to likely being produced in the late 1950's, during the closing days of the Cambridge Glass factory. These particular cocktails are known by collectors as "tall" cocktails, as they use the 5-inch stem, versus the more widely used 4-inch #3011/9 cocktail stem. To the best of my knowledge, there was no line number difference to denote the taller stem of the tall cocktail. Both the 4-inch and 5-inch cocktail appear to have the line number of #3011/9. The "tall" cocktail will invariably be seen with a late color bowl; Moonlight Blue, Pink, Pistachio, Smoke, or with a crackle bowl.

When I first started collecting #3011 stems, who knew some of the lady's secrets? Some of the "early" #3011 ladies have belly-buttons. Apparently, through use of the molds to produce the stems, the detail which originally existed in the mold wore away, and was not placed back into the molds as the molds were cleaned and reworked for production. Some of the other

details able to be noted on the stem are the fingers on the hands holding the bowl. On some stems, all ten fingers are plainly visible. Another attribute which is able to be noticed is the sharpness of the nipple. One aspect to which the Cambridge workers apparently paid little attention was the amount of, or lack of, twist in the legs of the lady stem. There are great variations in this area. It is one of many factors which affect the overall height of a stem. We have "matched" pieces in our collection which are differing of nearly one-quarter inch in overall height. The height difference is primarily attributable to the amount of twist in the legs of the #3011 stem.

Recently, I was quite fortunate to complete a #3011 drinking vessel set in one bowl color. My definition of a "complete" drinking vessel set would include the #3011/1 banquet goblet, #3011/2 table goblet, #3011/3 saucer champagne, #3011/5 hoch, #3011/6 roemer, #3011/7 claret, #3011/8 sauterne, #3011/9 cocktail, #3011/10 "V" cocktail, #3011/11 tulip cocktail, #3011/12 wine, #3011/13 brandy, and #3011/14 cordial. "Complete" is a relative term, as one may assert a complete collection might include all crystal stems and another collection might include all frosted or satin stems. Personally, I do not make the distinction, but simply make a mental note that a frosted stem/foot may be more difficult to obtain, or not.

Anybody know what a #3011/4 stem was to be? To the best of my knowledge, the #3011/4 line number does not appear in any Cambridge Catalog. These are the facts which make collectors, years later, go hmmm. It would logically appear to have been some stem "in between" a saucer champagne and a hoch, whatever that might entail and would have been defined to be in the day.

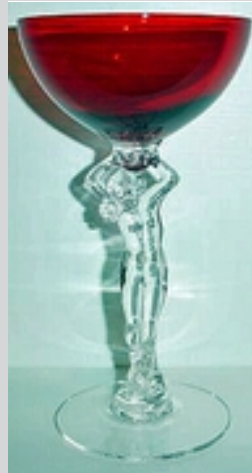
A Passion I Have (continued)

**3011-1
Banquet Goblet**



**3011 Table & Banquet Goblet
comparison**

**3011-2
Table Goblet**



**3011-3
Champagne**

**3011-8
Sauterne**



3011-5 Hoch



**3011-5/3011-6 Hock &
Roemer comparison**

3011-6 Roemer



3011-7 Claret

3011-9 Cocktail



**3011 Tall & Short Cocktail
comparison**

**3011-9 Cocktail w/
Crown Tuscan stem**



**3011-10
"V" Cocktail**

A Passion I Have (continued)

In the 1940 Cambridge Catalog, it is learned the #3011/10 "V" cocktail uses the 3-ounce cocktail bowl from the #3122 stem line. Likewise, the #3011/11 tulip cocktail is a 3-ounce cocktail made with the #3126 stem line bowl. When one holds a #3122 cocktail, it is possible to envision the bowl sitting on a #3011 stem.

Most often the #3011 stem is crystal. The notable exceptions are the solid color #3011 stem line items. The solid colors used for the #3011 line include Crown Tuscan, Windsor Blue, Emerald Green, Mandarin Gold, and Pink. There also exist Ebony #3011/9 cocktails. Imperial Glass also made the #3011/9 cocktail, though the bowl of the Imperial stem is generally larger, and the "wafer" halo above the figure's head does not float as it does in the Cambridge version. There is also an Amber stem #3011/9 cocktail which has been attributed to being made by Imperial.

The "solid color" Crown Tuscan #3011 items apparently were made for many years. The Crown Tuscan pieces can be seen with Gold Silkscreen decoration, with Gold Encrusted decorations, as well as Sterling Silver and Platinum decorations. The Crown Tuscan pieces were also sold to Wasserberg for enamel application, commonly called Charleton decoration today.

The Crown Tuscan stem and foot #3011/9 cocktails were produced with colored bowls. These stems are known in Topaz, Royal Blue, Green, Amethyst, Amber, Carmen, and Yellow. It is somewhat ironic that Carmen and Topaz are arguably the most difficult to locate today. Has anyone seen a Crown Tuscan stem and foot with a crystal bowl? It would seem to be the most logical to exist, but this author has not seen one.

The solid Windsor Blue shell comport, as well as the Crown Tuscan shell comport are sometimes found signed with the "Triangle C". While the Crown Tuscan pieces are found decorated with gold, gold encrusted, or with a Charleton decoration, does anyone know why a Windsor Blue piece does not show up with similar decorations? And, to the best of my knowledge, there does not exist a #3011 Windsor Blue drinking vessel, nor a short stem Windsor Blue shell comport. Certainly production oddities.

The solid Emerald Green and solid Mandarin Gold #3011 stems are seen as tall shell comports. Do these comports exist on the short stem? There is an example of a solid Moonlight Blue short-stem shell comport in the NCC Museum. It is the only one which I have seen. It would seem logical that a drinking vessel would also exist.

In a few collections exist the solid pink #3011 stem pieces. The two pieces known in solid pink are the short cupped comport and the ashtray. Anyone have, or know of, other solid pink #3011 pieces? Does there exist any solid pink drinking vessels?

When it comes to the #3011 smoker's items, there are some production oddities which occurred. While it is possible to put together a cigarette box and ashtray set in the primary colors of Carmen, Royal Blue, Amethyst, Amber, Green, and Crystal, putting together a set in some of the later colors is likely improbable. For example, the Smoke ashtray is known to exist. Has anyone every seen a smoke cigarette box? Other examples which seem to follow the same pattern are Moonlight Blue, Pistachio, Pink, and Mocha. All of these colors have been seen in the

ashtray. Anyone seen the accompanying cigarette boxes?

There are many other interesting aspects of the Cambridge #3011 stem line. And this is but one of many, many lines that were produced. The creativity and amount of glassware produced by The Cambridge Glass Company is nothing short of phenomenal. As you can tell, the Cambridge "Statuesque Nude" is my collecting passion, and I am always looking to add another unique lady to my collection.



3011 Compote



3011 Ashtray

A Passion I Have (continued)

**3011-11
Tulip Cocktail**



**3011-12
Wine**

**3011-12/3011-7
Wine & Claret comparison**



**3011-13
Brandy**

**3011-14
Cordial**



Some hunters look for truffles, I look for CAMBRIDGE - by Mary Jane Humes

Here in Central Illinois on 12-9-07 we have ice covered tree limbs and shrubbery, iced over car doors and the lamp posts and the outbuildings have ice drips that look like combs on all edges. After three days of being on the inside looking out the windows I was beginning to get stir crazy. My husband, Dennis, had been home from work for three days holding his head running a temperature between 100-102 and wondering why the flu shot didn't work. I needed to GET OUT so I called my local antique mall, The Wabash Depot Antique Centre, and asked if they were busy. Kim answered and she said actually they had been busy all day and the roads were fine...come on over. I was in my shoes and coat and in the car and remembered to push the garage door opener to raise the door before backing out of the garage.

The streets were passable and not many cars were out and about until I reached the antique mall parking lot. As I passed through the entrance I had a "feeling" that SOMETHING was there awaiting my discovery. Do you ever have that feeling? Some hunters look for truffles, I look for CAMBRIDGE.

The Wabash is an old train station here in Decatur, Illinois and is on the national register. It has been restored and looks wonderful to visitors and antiques display well in this setting. I walked the first floor and found three items of kitchen collectibles I like. A Pyrex covered baking dish with paint decoration on the lid; a set of individual salt and peppers on a fan tail base and a pair of asparagus tongs in silver plate.

I climbed the stairs to explore the next floor. I wasn't too excited by what I saw in one section of the mall. I talked to a dealer about her decorations she had in her booth and she said "Oh yeah, I got

these at Pier 1 last year." I turned away rolling my eyes and shaking my head thinking any further finds would be nil.

I walked into another section and turned my head and let out a yelp. High on a shelf teetering close to the edge in among beer mugs and bar glasses was a beautiful object that took my breath away for a second. I walked over in slow motion hoping it wouldn't disappear before I reached it. As my fingers touched the price tag I wondered if it was going to be \$60; \$100 or more. I turned the tag and it was marked "old glass animal pencil holder"....I KID YOU NOT. It was marked \$6.00!! I grabbed that hunk of glass and hugged it all the way to the check out desk downstairs, not believing my luck.

So keep hunting! These finds make shopping fun!



Etchings by the Cambridge Glass Company

By David Ray

The Cambridge Glass Company started etching glassware around 1912. This etching process was called *needle etching* or *tadding*. Needle etching machines were sold to a many of different glass companies, so identical etchings can be found on glassware produced by many different companies. These etchings consisted of designs similar to those produced by a Spiro graph. A needle was used to impart the pattern into the glass. As a result, these etchings are very shallow. Cambridge used about 12 different needle etchings. (Refer to page 98 of *The Cambridge Glass Co. A Reprint of Parts of old Company Catalogues* by Mary, Lyle and Lynn Welker.)

Around 1915, the Cambridge Glass Factory switched from needle etching to an acid etching process. At the end of this article, a detailed description of the acid etching process is given. The major advantage of the acid etching process was the etching could be more creative and elaborate. The most popular of the early etchings was Marjorie. Marjorie was a fuchsia-like etching mainly produced on crystal with only a few pieces being found on colored blanks. Some of the other early etchings included Martha, Old Fashioned Grape, Strawberry, E404, E405, E406, E407, and D619. More early etchings likely exist, but records from this time period are incomplete.



Marjorie



It appears round 1921-1924 a new wave of etchings was introduced. Some of the more popular etchings from this time period included: Adams, Bordeaux, Chrysanthemum, Classic, Cleo, Dragon, Mah-Jong Tiles, Peacock, Early Wildflower, and E704. The majority of these etching can be found on light emerald, amber, pink, ebony, and crystal. Some can be found on a variety of opaque colored blanks. A definite societal change occurred in the early 1920's and colored glassware became very popular.

The 1927-1929 Catalog introduced a nice selection of new etchings. Some the more popular etchings included: Golf Scene, Imperial Hunt Scene, Majestic, Rosalie, Tulip, and Willow. The popularity of colored glassware continued into the late 1920's and nearly all of these etching can be found on light emerald, pink, amber, ebony, and crystal. Willow can be found on opaque colors. There were several other etchings introduced during this time period, but many of them are only denoted with an etching number and are typically found on a limited number of items.



Imperial Hunt Scene

With the publishing of the 1930-1934 Catalog and the hiring of Walter Geugold in the mid-1930's as a full-time etchings designer, the 1930's was the decade of the most elaborate and popular of all Cambridge etchings. Geugold was employed by the Cambridge Glass Company until it closed in 1958. The following etchings are some of the popular etchings introduced in the 1930's: Apple Blossom, Blossom Time, Brettone, Candlelight, Chantilly, Chintz, Dancing Girls, Diane, Elaine, Firenze, Gloria, Lily of the Valley, Lorna, Minerva, Portia, Rosepoint, Valencia, Vichi, Wildflower, Windsor, and Ye Olde Ivy. At some point in the 1930's, the popularity of colored glassware greatly declined and etchings were primarily placed on crystal blanks.

Popular etchings introduced in the 1930s (L-R Blossomtime, Brettone, Chantilly, Gloria, Portia)



Very few new etchings were introduced in the 1940's and 1950's, but the major etchings still remained very popular. The new etchings introduced during this era were Daffodill, Lion, Magnolia, Paisley, and Roselyn. Except for the Lion etching, these etchings were exclusively placed on crystal blanks.

The majority of the information contained in this article was found in *Etchings By Cambridge* and *The Non-Cataloged Etchings* along with the insight of Lynn Welker.



Daffodill

Etchings by the Cambridge Glass Company - continued

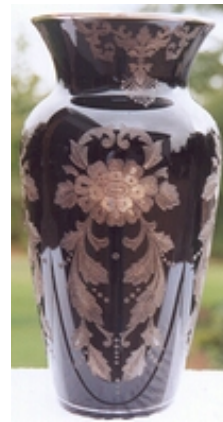
The Etching Process...

The following is a summary of the acid etching process. An excellent article in the July 2007 issue of the Glasszette published by the Imperial Glass Collectors provided many of the following details. Once a design for an etching was approved, the design was carved into a metal plate. This was known as an etching plate. In order to create an etching plate, a master carver would carefully cut away the background portion of an etching while leaving the actual etching design raised. Depending on the demand for a particular etching, several plates could be made to help increase productivity.

- (1) The etching plate was coated with a heavy layer of an acid-resistant (resist) material. This material was typically a mix of lamp black and bee's wax.
- (2) After a few minutes, the resist was scraped away leaving the etching pattern exposed while the background remained filled with the resist.
- (3) A special tissue-like paper was laid on the etching plate and rubbed to allow the resist to attach to the paper. When the paper was carefully peeled away, the black resist was attached to the paper revealing the etching design.
- (4) The excess paper was trimmed and then placed on the item. Because the resist was sticky, it easily adhered to the glass.
- (5) The paper was rubbed thoroughly so the resist would stick tightly to the glass. The item sat for several minutes allowing the resist to harden.
- (6) In order to remove the tissue-like paper, the item is dipped into denatured alcohol. The alcohol caused the paper to soften and easily fall away.
- (7) Except for the area to be etched, the remainder of the object was coated with a thick layer of resist. This protected the glass from becoming etched when it was dipped into the acid bath.
- (8) The object was dipped into a hydrofluoric acid and water mixture. The acid etched the exposed glass imparting the etching design.
- (9) The object was rinsed with cold water to remove any remaining acid solution.
- (10) The object traveled through a machine where it is showered in scalding water. The scalding water melted away the wax-like resist.
- (11) The object was dried and packed for shipping.

After reading the many steps used to etch a single piece of glass, you can quickly see how labor intensive the etching process was. In 1980, the Fostoria Glass Company was selling Navarre etched water goblets for around \$30.

Some additional popular etchings introduced in the 1930s (L-R Diane, Rosepoint, Chintz, Minerva, Lorna, Windsor)



Yukon Etch: Three Great Years - 1935-1938

By Mike Strebler

The Strebler collection has had some portion in storage from the early 1990s until this past winter when I finally got all the glass out of boxes and into the open. The most interesting aspect was getting a sense of what we had collected over the years. I expected certain collections to have a significant presence; others were a pleasant surprise as the pieces assembled. Some I had sort of lost interest in and others grabbed my fancy. The one collection which really stood out for me was the Yukon collection.

Yukon is a Cambridge etch completed with the same process as any of the other acid etched lines, such as Rosepoint. Yukon was introduced in 1935. By 1939, it was out of production for an overall run of about three years. This means that every piece of etched Yukon is between 68 and 72 years old. Judging by the scarcity of pieces with this etch, it is doubtful that it was among the popular sellers for Cambridge.

It wasn't until 1980 that Doris Isaacs wrote the initial research article on Yukon which led to its discovery. NCC had access to a catalog for the company from 1930-34 and a 1940 catalog which created a perfect hole for the Yukon etch. Doris's article was seminal as she proved the etch was produced by Cambridge and that the name was Yukon. Her Rosetta stone was a piece with the triangle C on the bottom and a factory label which bore the name "Yukon." The only other research article I came across was written by Phyllis Smith in 1984. Doris only had access to a couple of pieces known at the time of her research. Phyllis's research described the 1402 Tally-Ho stem line and a little known 3112 line as the scope of lines on which Yukon could be found. Some twenty years later, their research results are fascinating. The pieces Doris found are pretty unique and Phyllis accurately determined the lines on which most Yukon is found today. Phyllis reached her conclusions from research materials, as she didn't have many examples to go by. She did have a photograph submitted by the Neil and Eddy Unger (long time NCC members and show dealers from the Chicago area), which displayed two 3112 stems and a 1402/50 74 oz. tankard jug. (Neil, if you're reading this I NEED that jug). Phyllis also concluded the Yukon etch could be found on colored pieces. The last bit of research information found is the etching plates for Yukon that are owned by NCC.

So what has been found to date? I have put together a collection of about a hundred pieces of Yukon over the last twenty-five years. I think of the collection in four categories which include Tally-Ho, 3112 stemware, smoker's items, and miscellaneous. I subdivide the Tally-Ho into stemware and serving pieces.

The Tally-Ho blown stemware are the only pieces of etched Yukon I have found in colors. I have found more Tally-Ho stemware in colors than Crystal at this point, with Royal Blue being most prevalent, followed by Carmen. I once saw a Forest green goblet and I have a witness for an Amethyst goblet. The sizes which are in the collection are goblet, tall sherbet, claret, wine, cocktail, and cordial. I have owned two Royal Blue cordials but unfortunately, both ended up broken, so they are rarer than they were before. I have never seen or heard of Yukon etch on pressed Tally-Ho stemware.

What has been a big surprise is the number of Tally-Ho serving pieces which have come along. The list is below:

- 1402/23 8 in. salad plate
- 1402/70 10 1/2 in. bowl
- 1402/26 14 in. chop plate
- 1402/33 sugar (seen creamer)
- 1402/29 17 1/2 in. cabaret plate
- 1402/95 4 pc. twin salad dressing set
- 1402/34 11 1/2 in. sandwich plate
- 1402/96 3 Pc. twin salad dressing set
- 1402/50 74 oz. tankard jug (Unger's pitcher)
- 1402/125 12 1/2 in. bowl
- 1402/52 Ice pail with chromium plated handle
- 1402/122 10 1/2 in. 3 compartment bowl
- 1402/131 8 1/2 in. 3 compartment bowl
- 1402/90 6 in. 2 handled relish, 2 compartments

I really enjoy these pieces, as I think the larger the application of the etch, the better it looks. The smaller stemware pieces tend to have a busier feel. All these pieces are in the collection with the exception of the Unger tankard jug and the creamer.



The next most prevalent presentation of the Yukon etch is found on 3112 stemware. This line is interesting as its production period was concurrent with the Yukon etch. It also didn't appear in any of the catalogs which are available to us. An apt description would have been a

"mystery etch" on a "mystery line" of stemware. The sizes I have in the collection are 11 oz. goblet, 9 oz. table, 7 oz. tall sherbet, 4 1/2 oz. wine, 3 1/2 oz. cocktail, and a 1 oz. cordial.

The next category is the smokers items. This is not a large grouping, with only four items, but enough that it appears someone in the company made a decision to decorate smokers items with the Yukon etch. Two of the items, the 616 cigarette box and the 3500/126 4" Gadroon ashtray, are the same pieces used in Doris Isaac's original research. I have only managed to find the cigarette holders, specifically, the 1066 cigarette holder (oval), and the 1337 cigarette holder with ash tray foot.

Yukon Etch: Three Great Years - 1935-1938 (continued)

The final category is miscellaneous. I'm not sure that there was any rhyme or reason on what they chose to decorate. My favorite piece in miscellaneous is a 3400/152 76 oz. (Doulton) jug. This is another great reason to be a part of NCC. I was walking through the Glass Dash with a NCC glass friend when somehow the conversation came around to they owned the piece. I was incredulous that the piece even existed given the limitations of the lines on which it appeared. This is the only 3400 line piece I know of. Another miscellaneous is a 1321 28 oz. decanter etched Yukon.



As far as collecting Yukon goes, over the years I have not seen a lot of pieces around, nor have I passed them up when I saw them. I haven't seen the etch on decorative pieces such as vases, which are prized collectors' items. Additionally, the pieces don't have gold encrusting, enamel, platinum or any other decorative finish. I don't think there is enough of a supply to entice people to form a collection. The pieces I have seen in other collections are primarily an etch example piece in the collection in which they reside. I may be the only Cambridge Glass collector with a dedicated Yukon collection. The upside is that it isn't outrageously priced when I do find it. There just isn't a hot market for it due to the lack of dedicated collections. The final test, and probably the only one that matters, is I love how it looks. The lines are simple, and they give each piece a very different look than the same piece without the etching. The frosting gives the Crystal pieces a white appearance, so when displayed with Royal Blue and Carmen pieces, they create a red, white, and blue collection. Please give me a shout if you have additional information or just want to talk about Yukon.



I have also seen the smaller 14 oz. 1320 decanter but my pleas have not been persuasive enough to get it out of the owner's collection. The final miscellaneous item is a 3500/151/1327/925 three piece after dinner coffee and cordial set. I'm glad this got saved for last as it requires a little commentary. First, this set lives in both my Yukon collection and Lisa's extensive demitasse cup and saucer collection. The tray is from the 3500 line and is completely frosted. The cup and cordial have a single frosted band around them. This is not decorated as you would expect for a Yukon piece. Generally, the Yukon decoration has multiple lines on each piece. Fortunately, our set is identical to the set Doris found the Yukon label on in her original research. The Smith article mentions a 3500 sugar. These are the only pieces of 3500 I know of.



I'm not a collector ... oh, well, maybe I am, after all.

By David Adams

Our Editor has asked for stories about how we became collectors, and in particular, collectors of Cambridge glass. This is my tale ...

It all started with flounder fishing. Linda and I moved to New Jersey, and lived with my Dad for a while before we located a house to buy. During that time, I would go off to work, and Linda would go fishing with my Dad. Every day. He lived about a mile from where his boat was docked, in Somers Point, NJ, right on the Great Egg Harbor Bay.

Dad and Linda would spend a couple of hours each day, speeding from one spot to another on the Bay, hoping to run into some really big fish. The object was to catch flounder, one of the best-tasting fish that exists. And they were pretty good at it, too. We had freshly caught flounder for dinner on a regular basis those days.

There wasn't a really good serving plate in Dad's house for serving freshly fried flounder filets. One day, we happened to be driving past an Antique Shop and stopped in to look at furniture. There, on the counter, was a really nice 12 inch oval platter in a lovely transparent pink color. No, it wasn't Cambridge. It was Jeanette's "Doric" pattern, but it was perfect for serving flounder!

We bought the platter, but asked what kind of glass it was. The owner explained that it was "depression glass." So, whenever we stopped in Antique Shops, we looked for some more of this "depression glass." We didn't try to collect any specific pattern (the Doric platter was for flounder, after all), but looked at all of the pretty pink glassware made in those days. Our "collection" consisted of most anything in transparent pink.

After we moved back to California, we continued to go to shows, and we purchased items that struck our fancy, but again, no particular pattern or manufacturer. Eventually, two of the dealers convinced us to become glass dealers. We didn't know anything, but their sage advice was "buy low, sell high." Seemed easy enough. So, we became glass dealers, and I can tell you it is *a lot* more complicated than "buy low, sell high."

Anyway, we were doing a show in California when I spotted a really neat piece of glass in our neighbor's booth. I knew it was Cambridge, but had never seen the decoration before. I asked him how much it was, and was somewhat surprised at the price. I thought about it, but it was much more than I had paid for any



other piece, so I hemmed and hawed until the end of the show, and when I finally decided to part with the money, he had already packed up the item in one of the many containers in his booth. He told me that he would bring it to the next show. That sounded good enough for me, as that particular show was held three times a year. Well, the next show came, and he didn't have the piece. It was "in a box" somewhere, and he hadn't brought that one to the show. This theme repeated itself for at least *two years* before he finally found that piece. I was at work and Linda was doing the setup for the show when the piece finally showed up. She knew I wanted it, so she purchased it right then and there, but swore the dealer to secrecy about the deal. Of course, I pestered him about it again, as I had done for two years running. He said he still hadn't found it.

Imagine my surprise when I opened my Christmas present that year! It was a Cambridge Azurite #6018 vase with a *green enamel dragon with red eyes!!* The piece that I had been wanting for over two years. I was delighted, and can tell you that it was my first piece of Cambridge glass, and the one I still treasure the most.



Since that time, a number of my good friends have expressed interest in that vase, if I ever decide to part with it. These are *all* good friends, and I wouldn't want to favor one over the others. So I have made the decision (and put it in my will) that this piece will be donated to the National Museum of Cambridge Glass when I'm gone. Until then, I get to enjoy my

Azurite vase with the green dragon etching, and if you come to visit, you can enjoy it, too.

Now we have a fair amount of Cambridge glass in our collection, but we are not exclusively Cambridge collectors. We have the Tally-Ho punch set in Carmen, which we use at Christmas time, and a couple of flying lady bowls with matching nude candlesticks. They are always nice to have around, aren't they? And a few more items.



But we also have a collection of "onesy" stems – singles, rather than sets. Those stems include pieces from at least 11 different manufacturers, including Cambridge, and right now, most of them are on display in the Historical Glass Museum in Redlands, California.

I'll have to say, however, that even with really neat pieces of Cambridge glass, the friendships that we have made over the 16 years we've been dealers, and in particular, the friendships we've made at the Cambridge Conventions are the most valuable part of our collection of Cambridge. Glass is pretty, friends are priceless.

Showcasing our Members

Contributed by:

Kathie Young, Tulsa, Oklahoma



I'm honored to have both my collection and oil painting of Cambridge Glass featured in the Crystal Ball. Each of us has a unique story to tell about how we started collecting. I spent many Saturdays combing through flea markets, without knowledge of any item that I toted home. As one may guess, I was the frequent victim of vendors knowingly selling high-priced reproductions!! This all changed when I spotted a Crown Tuscan Flying Lady at a vendor's booth.

For the next two months, I visited the flea market every Saturday and tried to negotiate a price with the vendor. Finally, I was successful and brought the Flying Lady home with me - and my love of Cambridge Glass was born. I also decided to become knowledgeable about Cambridge Glass, with the goal of reducing the amount of reproductions that I unknowingly toted home. My goal of "no reproductions" will never be perfect, but each piece I acquire includes a unique story.

I've never purchased someone's collection, probably because I enjoy the thrill of the chase maybe more than the acquisition. There was the time that I drove 250 miles to meet a stranger at a McDonald's in Rockwall, Texas. Although my husband thought this unsafe, as a result I am now the proud owner of a Cobalt Flying Lady. While living in Florida, I became friends with a vendor that I met at a flea market. Although 14 years have past, we are still friends. He is the one that called me 13 years ago, and shipped my

first Mannequin Head to me. She is amber, perfect, and beautiful. Now she has a twin, a Peach-blo Mannequin Head. There is also my wounded ivory owl, which had but one foot when I brought her home. Through my knowledge of art and oil painting (and six months of curing), she has a new foot. In the future, I hope to spend more time oil painting unique pieces of Cambridge Glass.

"Flying Nudes" are my favorite Cambridge pieces, thus my first painting was of a Carmen Flying Lady. Of special interest, this painting hung in a juried art show at the St. Augustine Art Museum. Although it did not win an award, a lady who lived on the western coast of Florida wanted to purchase it. This was before the days of eBay and Paypal, and she was unwilling to conduct a long distance purchase. I'm glad this transaction failed because if it had been successful, the painting would have been owned by someone who had no idea about the existence of Cambridge Glass!!

Crown Tuscan is my favorite Cambridge Glass color, thus the subject of my second painting. I am humbled and honored that Cambridge NCC members have enjoyed the paintings. I loved being part of the art community in Florida, but life's adventures took me back to Oklahoma and I never became involved in the local art community. It has been over nine years since I have painted. It has also been three years since I attended a Cambridge Convention. I miss them both. I plan to attend the 2008 NCC Convention; perhaps I can bring some prints of the above paintings for the auction. When I paint again (and someday I WILL), I would like to paint my new favorite piece: a Peach-blo Mannequin Head. However, no matter how hard I try, my paintings will never be able to capture the depth, beauty and essence that the Cambridge glassmakers captured many years ago.



*Oil painting of Cambridge glass
by Kathie Young*



I would like to personally thank Frank Wollenhaupt for filling in for me during my absence in writing the Crystal Ball E-bay Report. His glass knowledge is stratospheric and added a new dimension to the report during my absence. Thank you again Frank.

I would also like to personally thank the many, many people who have wished me well during my illness. I have received so many cards and e-mails and telephone calls all with the best of wishes for a speedy and healthy recovery.

I never knew 15 years ago when I first entered into this glass world, that there would be so many wonderful, wonderful people that I would meet through this glass.

It has been a pleasure and a journey and I thank you all.

Now on to fabulous e-bay glass.

JOHN

NUDES

An SS40 gorgeous and glistening glass gal with gams like Betty Grable, all in clear crystal with scintillating silver trim sold on 12/13 for \$861. The silver trim is quite unusual for a flying nude lady bowl. Yum, yum.



On 1/4, a seller offered a regal Royal Blue nude-stemmed wine glass and one in Carmen as well. Both sold, the Royal Blue one for \$167 and the Carmen for \$151. Fiendishly frustrating to find those wines.

Quite a site was the nude-stemmed brandy with a Gold Krystol bowl and optic to the bowl. This lovely little lass sold on 12/27 for \$125. So soft and subtle is the color of that Gold Krystol. Ooooh-la-la.

CAPRICE

A set of 6 fabulous Moonlight Blue Caprice #200 cocktails sold on 1/4 on a buy-it-now auction for \$40.00. That is a line that is so seldom seen and missing from many Caprice collections. A great set and a great buy.

A #178 crystal Caprice Doulton jug sold on 1/2 for \$155. It said that there were some light scratches in the bottom part of the jug. A stunning shape and one of my all-time favorite pieces of Caprice in any color. Now, show me the pink one that someone out there must surely have!

A breathtakingly beautiful #183 crystal Caprice ball jug with Alpine finish sold on 1/6 for \$70. What a gorgeous combination the Alpine finish and clear crystal make together. Just difficult to take your eyes away.

FLOWER FROGS

Not much activity under flower frogs this month. But now there was a 2-Kids pink flower frog that sold on 12/28 on a Best Offer auction format for \$109. Sold by one of my local competitors too. I must get to more auctions!

A very nice 8" frosted draped lady flower frog did not meet reserve on 1/3 with a final bid price of \$103.

SWANS

As reported last month, another pair of small 3" Crown Tuscan swans sold in their original Cambridge cardboard box. These

didn't bring quite the same amount selling on 1/6 for \$41. Still wonderful to see the original box and the label that was affixed on the box by the company.

No interest was had on 1/6 at \$1,600 for a crystal swan punch bowl with 12 swan cups and some sort of glass ladle. Never did see the entire ladle. There was a flake on a wing on the bowl that probably kept that swan from flying to a new home.

A gorgeous light-emerald 10" swan sold on 12/29 for \$261. It was marked with the triangle-C.

ROSEPOINT

The big RosePoint hat vase, #1701, sold on 1/3 for \$750. A simply stunning piece with its flowing lines and, well, just too much fab-u-osity to mention. Gorgeous.

Another of my favorite pieces of RosePoint (are there any that aren't my favorite?) is the #3500/67 relish tray that consists of an etched RosePoint tray and 5 clear crystal inserts. It sold for \$255 on 1/6. Now, I'm sure someone out there has etched inserts. I mean, it just had to happen so let's hear from you if you do!

A beautiful and bodaciously bountiful basket, #119, sold on New Year's Day for \$325. One of the most beautiful baskets ever produced by Cambridge.

OTHER ETCHES

A very unusual and stunningly gorgeous #3120 cordial in Willow Blue with Diane etching, that's right, I said Diane, sold on 12/19 for \$325. When have you ever seen a cordial in this line let alone with Diane etching and let well enough alone in Willow Blue! Just out of this world.

A most fabulously wonderful Tally-Ho #1402/49 large jug or pitcher in crystal with the Imperial Hunt Scene etching around the body sold for \$597 on 12/13. Such a superior piece. Firstly, that jug is never seen and secondly, there was a border etching at the top of the jug that was hard to see but it appeared to be different than the Hunt Scene etching.

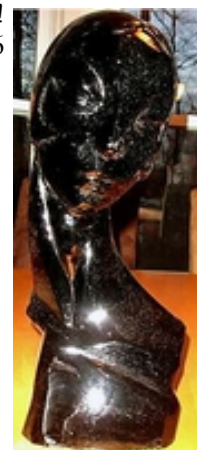
And do you know what? I really think it was the Blackberry etching as you could see part of the medallion that is not unlike the Apple Blossom medallion. If the current owner would step forward and let us all know what the etching is at the top, I really think I'd be able to sleep nights again. A stupendous piece!



And unbelievably, on 12/10, another #3400/46 cabinet flask in amber with Apple Blossom etching and in a gold-ormalu holder sold for a buy-it-now of \$250. It had a nearly complete large paper label too. Oh, so fabulous.

MISCELLANEOUS

A black, breathtakingly beautiful large mannequin head did not sell on 1/3 for \$7,000. It had a flake on the very front lower panel about the size of the Black Sea and although it looked shallow in nature, it was still just too huge of a chip. A gorgeous piece of glass for sure and one that is rarely seen.



Another fabulous piece showing up this past month on e-bay was a #3400/45 deep crimped bowl in Carmen with Japonica decoration. It was frosted on the outside and highly fire-polished on the inside. It was mentioned that there was wear to the Japonica decoration on the inside. It was quite different having the ever-easy-



on-the-eyes Japonica decoration on the inside and the outside of the piece. Usually it's just on one side. It did not meet reserve with a final hammer price of \$1,630 on 12/18. Drool, drool.

I have wept a lot in the last 9 months, but never so much as when my eyes fell on the most fabulous #1023 Willow Blue cocktail shaker with dancing lady etching. One lady per panel on this lovely squarish piece. It had the incorrect lid or top, but who cares! Such a show-stopper. It sold on 12/18 for \$428.

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Dates to Remember

If you know about any upcoming glass shows or other glass events, please pass the word on to us at least six to eight weeks before the show dates. These listings are free of charge.

CAMBRIDGE MOTEL INFORMATION

NCC Auction - Saturday, March 1, 2008

All of these motels are located in Cambridge at Exit 178, Ohio route 209 off Interstate 70.

AMERIHOST CAMBRIDGE

State Route 209 South
740 439-1505

BEST WESTERN CAMBRIDGE

1945 Southgate Parkway
740 439-3581

HAMPTON INN CAMBRIDGE

8775 Georgetown Rd
740 439-0600

HOLIDAY INN CAMBRIDGE

2248 Southgate Parkway
740 432-7313

COMFORT INN CAMBRIDGE

2327 Southgate Parkway
740 435-3200

\$60 plus tax for the Auction, \$70 plus tax for the Convention in June - make sure that you state you are with the Cambridge Glass Club

DAYS INN CAMBRIDGE

2328 Southgate Parkway
740 432-5691

WANTED

Glass Dash Participants

We have several spaces available for glass enthusiasts to set up at the 2008 Glass Dash which will be held Saturday morning, June 28th during the National Convention. Dealers are welcome, but really this is also a perfect venue for those who need or want to reduce their collections. As expected, Cambridge glass sells best, but other items are also sold during this event. Just make sure that the other glass items are clearly marked. If you are interested in joining the fun, please contact Larry or Susan Everett by e-mail at heartlamps@sbcglobal.net or give us a call at (937) 675-6491.

NCC Events

2008 NCC Auction
Saturday, March 1, 2008



2008 Convention
June 25-29, 2008

Glass Shows

February 9-10, 2008

Washburns San Antonio Show
Live Oak, TX
Call: (210)599-0635
E-mail: washburnk@aol.com

February 9-10, 2008

Sparkling Clearwater DG Show & Sale
Downtown Clearwater, FL
Call: (727)725-2069
Info: ClearwaterDepressionGlassClub.com

February 15-17, 2008

Houston Glass Show & Sale
& The Best Little Antique Show in Texas
Rosenberg, TX
Call: (713)461-1708/(214)734-7216
E-mail: mmxglass@aol.com
E-mail: rmtheiss@tx.rr.com

February 23, 2008

Green River Glass Show & Sale
Kent, WA
Call: (253)852-5250
E-mail: kayswede@msn.com

February 23-24, 2008

Arkansas Glasshoppers Show & Sale
Little Rock, AR
Call: (501)868-4969
E-mail: bgmarglass@sbcglobal.net

March 7-8, 2008

Garden State DG Show & Sale
Laurence Harbor, NJ
Call: (609)240-3765
E-mail: thelegantable@verizon.net

March 29-30, 2008

20-30-40 Glass Society Show & Sale
Northlake, Ill
Call: (847)394-2491
E-mail: Glassclub@aol.com

NCC Books for Sale

Published by NCC • Members receive a 10% discount

TITLE		REGULAR PRICE	MEMBER PRICE
1910 NearCut Catalog Reprint	108 pages, paperback with 2004 price guide	\$14.95	\$13.45
2007 NearCut Value Guide	(when purchased separately)	\$3.00	\$2.70
1930-34 Catalog Reprint	250 pages, paperback with 1997 price guide	\$14.95	\$13.45
1930-34 Catalog Index	Index for above	\$2.00	\$1.80
1949-53 Catalog Reprint	300 pages, paperback, no price guide	\$19.95	\$17.95
1956-58 Catalog Reprint	160 pages, paperback, no price guide	\$12.95	\$11.65
Cambridge Colors II (New)	Hardcover with price guide	\$19.99	\$17.99
Caprice	200 pages, paperback with 2003 price guide	\$19.95	\$17.95
Caprice Value Guide	(when purchased separately)	\$5.00	\$4.50
Decorates	136 pages, paperback, no price guide	\$14.95	\$13.45
Etchings (2nd Edition)	102 pages, paperback, no price guide	\$17.95	\$16.15
Etchings, Non-Catalogued	70 pages, paperback, no price guide	\$12.95	\$11.65
Etchings: Blossomtime	26 pages, paperback, no price guide	\$7.95	\$7.15
Etchings: Candlelight	30 pages, paperback, no price guide	\$7.95	\$7.15
Etchings: Chantilly	44 pages, paperback, no price guide	\$7.95	\$7.15
Etchings: Diane	53 pages, paperback, no price guide	\$7.95	\$7.15
Etchings: Elaine	64 pages, paperback, no price guide	\$9.95	\$8.95
Etchings: Portia	57 pages, paperback, no price guide	\$7.95	\$7.15
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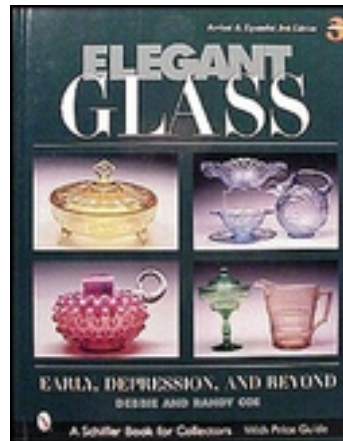
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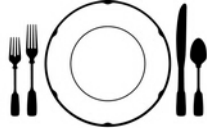
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