



Cambridge Crystal Ball

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

Issue No. 411

October 2007

On the Cutting Edge

Conversation with Mr. Blair Stewart, Cambridge Glass Company cutter, circa 1936-1939, 1947-48.
See article on Page 7 and 8



***Cutting Dept. 1-26-37
Cambridge Glass Co.***

Blair Stewart is the young man slightly behind the third and fourth person in the front row from the left.

Also of interest, the gentleman standing on the far left is Mr. Herschel Hancock.



President's Message

Unlocking our Hidden Asset

There are probably lots of members who don't know that we have a "Storage Building." There are certainly others who may be vaguely aware of it, but have never been it. Still others have been in it ... but not for YEARS!

reach a deal with the CFO of Northeastern University who owned the Ohio Power Building on 9th St.

Then came the inspiration to sell off the front Museum property including the damaged Museum building. A buyer was fortunately found for the front property and we were able to keep the Storage Building and frontage access as NCC property!

Well, this past August the Storage Building was opened for a vigorous work session to help clean and catalogue the Cambridge molds that the organization purchased from Summit Art Glass.

As this plan came together, our attention was 110% devoted to building a first class new Museum, which we did! And it was opened in June, 2002 and continues to grow in excellence every year thanks to our Museum Director Cindy Arent, Facilities Director Carl Beynon, our dedicated and talented Museum workers and all our area volunteers.

The Storage Building sits on the back of the property that previously housed our NCC Museum. For those who have not seen it, the building is a large pre-fab, mainly one room that for over two decades has held the molds and glass making materials that the club was able to purchase after Imperial folded.

Somewhat ignored during this time was the Storage Building. Mark Nye spent time there in the Paper Room on archival material. This room was beginning to deteriorate badly. Carl checked frequently on the building security and maintenance.

I remember being awestruck the first time I saw the building. Its perimeter was lined with these iron (I believe) shelf units that were packed with old glass making molds. All were rusty and most were enormous. You were struck by how difficult these must have been to move and work with and what strength the factory workers needed to have.

But most members didn't go there.

You are also struck with what an enormous task it was to relocate these items to Cambridge and to arrange and house them in the Storage Building. We owe a debt to NCC members past that played a role in establishing this important preserve.

This changed with the acquisition of the Summit molds. A new first step plan was created. The Paper Room was torn down and the space rearranged. Carl and Cindy worked tirelessly to prepare for a member work session at the August quarterly meeting.

After the flood of 1998, a decision was eventually reached to not rebuild on the existing Museum space on Rt. 40 – we were going to relocate somewhere else. The daunting question in front of us was what about the Storage Building? How could we possibly move it? Was it even feasible?

And then, nearly three dozen members from all over the country arrived to work hard, in hot and humid conditions, to organize, clean and inventory the returned-to-home molds. It was quite a scene to behold. Great teamwork, cooperation, wonderful skill and dedication and a lot of learning achieved for all.

One scenario had us building in the Southgate area of Cambridge, near the hotels. We even acquired a piece of land there. A popular thought was we would build a pre-fab building and integrate the Museum and the Storage Building contents. It seemed sensible as part of the educational mission of ours.

It was one of those days that add to the satisfaction of being a member of NCC – you could see preservation in action. It was inspiring.

Again, the daunting task of relocation loomed. Plus, the club was deeply divided on what type of building to construct and how to decorate it.

Even if you could not be in Cambridge that day, you were part of the action. Your support of NCC helps us initiate the type of preservation and education action that occurred at this quarterly meeting. Our mission marches on. The Storage Building has been rediscovered and grows a vital asset for our preservation organization.

Very quickly, things congealed. Charlie Upton was able to find a buyer for the land at Southgate, and at a profit! We were able to

So start thinking of coming next June at Convention and be a witness to history. Visit the Storage Building and our new molds. They belong to you!

"A Tribute to a Special Lady - Georgia Otten" by Frank & Vicki Wollenhaupt has been placed on the website at www.cambridgeglass.org in "Latest News" with a direct link to the article which is located in the Members Only section (Username: NCC, Password: CarmeN (case sensitive). Included in the tribute is a listing of many of the articles Georgia wrote for the Crystal Ball with links so that members can avail themselves of the information.

From the Editor's Desk

The Crystal Ball Challenge

Your Editor is asking for the support of members to obtain input for future issues of the Crystal Ball. Informative, educational and interesting articles are needed every month to keep the publication fresh for the enjoyment of our membership and to encourage others to join our wonderful organization.

I have received requests from members asking for both educational and other glass articles, including personal experiences. We have had some terrific articles, but I need constant replenishment for future issues. So, if you have been contemplating writing an article on any Cambridge glass subject, take the challenge and send your input to ncccrystalball@charter.net. Please remember to send lots of photos (if possible) - they really help in the visualization of the content of an article.

Verification of Address and Notification of Address Changes

The United States Post Office has recently required that all bulk postage mailing addresses be verified by them prior to the item entering their system for delivery. Our Crystal Ball mailing addresses are run through the USPO and we receive an "Undeliverable Address Report" showing any addresses which they will not accept. Your address must be accepted as a correct address by the USPO otherwise the Crystal Ball cannot be mailed to you. Please look at the address printed on your Crystal Ball and verify that it is correct. If not, please let us know immediately so we can make the correction in our system. If you want to double check that your address is accepted, go to <http://pe.usps.gov/> (no www.) then click on **Zip Code Lookup**. Type in the address on your Crystal Ball (not what you know to be your address) and, after the search, the screen will show if it is a non-deliverable address.

Because of the above requirement, we have recently written to several of our members who have appeared on the "Undeliverable Address Report", requesting address information. If you have recently received a letter from NCC regarding your address, please respond otherwise future mailings of your Crystal Ball may be in jeopardy.

Also, please remember to let us know of any address changes (email tarzandeel@verizon.net or to: Membership - NCC, PO Box 416, Cambridge, OH 43725). Each month some issues of the Crystal Ball are returned because a member is no longer at that location. All we can do is hold the copies until a member writes to enquire why they have been dropped from the mailing list.

Past Copies of the Crystal Ball

Many of the previous issues of the Crystal Ball are available on the website at: www.cambridgeglass.org. Members Only. User name: NCC, Password: CarmeN (case sensitive) to download and print additional copies as needed.

Member Number

Need your member number and can't remember what it is! If you require your member number to use for ordering books, making convention registrations, etc. simply look at the address label on your most recent copy of the Crystal Ball and you will find your member number above the name and address information.

Helen K. 

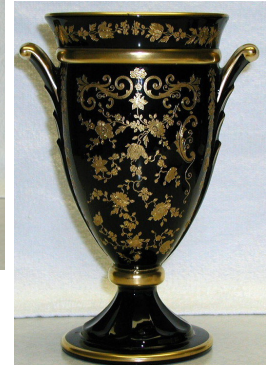
**November Quarterly Meeting - "Etchings by Cambridge"
Saturday, November 3, 2007**

The November Quarterly Meeting and Program is set for November 3, 2007 at the Cambridge Country Club. A cash bar will be available starting at 5:00PM and a buffet dinner will be served at 6:00PM. The menu includes Vegetable Lasagna, Herb Encrusted Pork Loin, Chicken Cordon Bleu, Green Beans Sprinkled with Almonds, Roasted Red Skin Potatoes, Salad Bar, Assorted Desserts, Coffee, and Iced Tea. The total cost will be \$22 per person. All reservations must be received no later than Saturday, October 20, 2007.

This year's Program is titled "Etchings by Cambridge" and will be lead by Lynn Welker. Lynn plan's to detail the etching process as well as discuss the many etchings created by the Cambridge Glass Company over their 57-year existence. Lynn asks everyone to bring a couple of their favorite colored etched pieces for the display. If you are planning to bring glass for the display, then please include a variety of different etchings. We are hoping to have every

Cambridge etching included in the display. This year's November Program will be a great education opportunity for all members. Mark your calendars and plan to attend!

I wanted to clarify the rules for anyone participating in the Glass Swap on Saturday, August 25. The Swap will begin at 2:00PM and is free to any NCC member. The inaugural Glass Swap was held at the museum and was an exciting addition to an already exciting November Quarterly Meeting. Each participant is allotted half an 8ft table, so please bring no more than 15 Cambridge Glass lots to sell. (A set of six Carmen 3011 water goblets gold encrusted Rosepoint will count as a single lot.) No glass will be unpacked until 2:00PM. The Glass Swap will last approximately an hour, so if you are planning to sell or shop, be there on time. Any member planning to participate in the Swap is asked to check the appropriate box on the registration form.



The Cambridge Country Club is located approximately 2 miles south of I-70 on Rt. 209. The Country Club is approximately 1 mile past the Glass Dash location. In addition, there will be written directions at the Museum on Saturday, November 3, during the Swap. See you there!

Register Now for the November Meeting - Deadline October 20, 2007

Make your check payable to NCC

Mail to: NCC, PO Box 416, Cambridge, OH, 43725

The November Quarterly Meeting and Educational Program will be held on Saturday, November 3, 2007 at the Cambridge Country Club, Cambridge, Ohio.

This year's program, given by Lynn Welker, will be on Etchings. As usual, there will also be a member Show & Tell session.

Tickets are \$22.00 per person, and must be ordered in advance. Just send in this form with your check (make a copy if you don't want to cut up your Crystal Ball).

NAME: _____

ADDRESS: _____

CITY: _____

STATE, ZIP: _____

E-MAIL: _____

Check here if you will bring glass to sell at the Swap Meet []

Number of tickets for November Meeting _____

Amount enclosed @ \$22.00 per person _____



August Quarterly Meeting Storage Building Work Day - A Hot Time!

By Cindy Arent

This year the August Quarterly Meeting was held at the NCC Storage Building. Since the museum flood in 1998, our efforts have been focused on opening the new museum. Little had been accomplished at the Storage Building since the flood, other than trips in and out to store and retrieve items and to unload the new molds purchased by NCC last year.

Then, last spring, Fleur de Lys Healy volunteered to fund the painting of the Storage Building roof and the “repair and clean up plan” was set in motion. In June, the Board of Directors approved the funds necessary to tear down the interior room to create additional space for the Cambridge molds recently acquired.

As soon as the walls were removed, we began hauling away trash and reorganizing the configuration of the interior. Many trips were made to the COPAC dumpster over the summer and we were very pleased with the progress. We then began thinking about how to organize the August work day in order to get the most accomplished. It was decided to set up five work stations consisting of a pallet of molds, wire brushes, three or four members, and an Excel spreadsheet to be used for recording each mold and its parts. A display was also set up so members who were not familiar with the different types of glassmaking molds and their parts could quickly learn.

The first members to arrive that morning were Bob and Karen Gallagher from Michigan. They studied the molds and began working with Sharon Miller. As more members arrived, they formed small groups and got right to work. Twenty-nine NCC members worked in 90+ degree heat and the inventory of the molds purchased from Summit Art Glass was finished by 3:30. Now that’s teamwork! Carl Beynon’s fork lift driving ability made moving the pallets of molds around the floor seem effortless.

Another project planned for the day was to break the showcase doors from the previous museum that had been leaning against the outside wall of the building. The doors were safety glass so they broke into small “ice cube” like pieces. We are still in the process of hauling away this project, but the pile is getting smaller each day.

We all enjoyed cooking on the grill and had a delicious lunch in the shade. There was even a slight breeze blowing! Thanks to David Ray for organizing the drinks for the day and the handwashing station. Thank you to everyone for a job well done!!



Organization and teamwork - more photos on page 6



Minutes of the NCC Quarterly Meeting August 25, 2007

After twenty-nine NCC members had worked nearly six hours at the Storage Building compiling an inventory of the newly purchased moulds from the Summit Glass Company, NCC President Rick Jones, called the August Quarterly Meeting to order at 2:00PM.

A motion by Ron Hufford (second by Diane Gary) was made to dispense with the reading of the minutes from the June Quarterly Meeting. Motion passed. A motion by Frank Wollenhaupt (second by Lorraine Weinman) was made to accept the minutes of the June Quarterly Meeting as printed in the Crystal Ball. Motion passed.

New Business –

Cindy Arent thanked all the members who attended the workday. It was a great success!

A motion by Rich Bennett (second by Bill Lyle) was made to adjourn the Quarterly Meeting. Motion passed. Meeting was adjourned at 2:03PM.

Examples of molds inventoried by members during August Work Day (from Page 5)



Complete mold Flying Lady Bowl



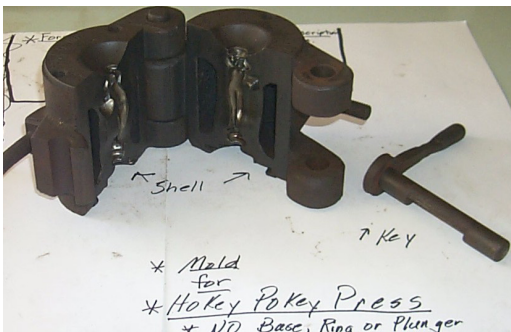
Mannequin Head mold - 3 pieces



Bottom part of Flying Lady Bowl mold



Parts of a Press Mold



Parts of mold for the Hokey Pokey Press



Cut Wild Rose Punchbowl mold

On the Cutting Edge

Conversation with Mr. Blair Stewart, Cambridge Glass Company cutter, circa 1936-1939, 1947-48.

This conversation was recorded in May, 2007, by his son-in-law and daughter, Jack & Elaine Thompson. Mr. Stewart will be 90 on October 2nd.



The year was 1936. You had just graduated from high school. What were you planning to do? Mr. Hancock, head of the Cambridge Glass cutting department and longtime family friend, visited your farm every once in awhile to hunt on the property, since you had over 200 acres. He stopped by one day ...

"He knew I had graduated. He asked me if I wanted a job, and if so, I could start in September. So I waited until then. I started in the cutting department. I rode to work with Mr. McConnell, one of the head cutters who had been there quite awhile. He was probably in his 50s or so. You worked 6 months in training and from then on you were on your own. Mr. Hancock actually did the training. You had a sample of the job you were doing, and maybe 5 dozen blanks sitting next to you at a time. He would cut one and then he would watch you do one. Then he would tell you what you ought to do. You might be pressing too light and the cut wouldn't be deep enough; or you pressed too hard and it would be too deep.

You got your first raise after 6 months. That was the probationary period. I started out making 24½ cents an hour. After 6 months, it went up to 30 cents an hour. Then after that you were on your own. When I came back from the army in 1947, I made 90 cents. Now the heavy cutters made more than that. They would cut the big bowls and heavy plates, etc. Payday was every Friday. Hancock would hand you a brown envelope with cash in it as you were leaving at the end of the day. You would get paid for the week you just worked.

There were about 35 people or so who worked in the cutting department, including the dippers and the markers. I worked on mostly flatware (small plates) and stemware. The stemware would be either a short stem or a long stem with the bowl on top. I cut mostly 824 (Lucia) and 722 (Croesus), both introduced in 1938. You might have had 70 or even 100 dozen set in front of you to cut. I would cut about a dozen an hour. The women would mark the stem with chalk. It actually would be done using a small brush. On pattern 824, a line would be made around the bowl where that part of the cut would go. Then they would make three little circles where the three flowers would be. After I cut them I would set

them off to the side. The dippers would come and get them and take them to be dipped in acid. If they weren't dipped, it was gray and it would be called a gray cutting. Then they would bring a dipped one or two back for Hancock to check. Then he'd say it was alright, or sometimes he would send them back for an extra dip or two."

You mentioned women in the cutting department. I noticed that the 1937 picture we have of you and the cutting department (there's also one hanging on the museum wall) doesn't have any women in it.

"They must have gone home before the picture was taken, I'm not sure."

What was Mr. Hancock like to work for?

"He was good. We had known each other for a long time. He had a son, and he was a cutter too. He helped me quite a bit. But he was killed in a motorcycle accident sometime in the late 30's out by Fairview on old Route 40. I think he was in his early 30's. He wasn't very old. "

What was the work environment like?

"It was dusty. All the glass that was coming off the cutter, would get washed down into a tub. When the tub got full, you had to go take it to the sink to drain it. Then we would take it outside and dump the glass in the dumpster. We were clear on the top floor. All the cutters were right there in the same area. We had good light. But when it was cold outside, it was cold up there. On cold winter days, you might leave your coat on while you worked. We were mostly up there by ourselves and didn't have any contact with the rest of the plant. I had about 25 or so different stones to work with. Some were different sizes and some were ground differently. Some might have a sharp point or a rounded one, etc. Normally, I would cut a number of pieces with one size stone first. Then I would change the cutting head and go back over them again and so forth."

What kind of schedule did you have?

"We would start at 7:10 AM, have lunch at 11:10 AM. Most of us ate right there at our table. They had a restaurant there at the plant, but not many people ate there. Started back at 11:40, got off at 3:40. Don't know why it was that way. Maybe they didn't want everyone coming and going at the same time. But the entire cutting department worked that same shift. They didn't have an evening shift or anything like that. There were no breaks. But if you wanted to eat a sandwich or get a drink, they wouldn't say anything.

We didn't have any piece work. We all just worked by the hour. Other people in other departments might have done piece work, but not the cutting department. Again, on the stemware and flatware we could do about a dozen an hour and that was pretty good. On the heavy stuff though, it might take you an hour to do one piece."

Tell me what a typical work week was like?

"From January until March, we would be working full time just cutting samples. That would be 8 hours a day and 40 hours a week. Mr. Hancock would cut a new piece. Then we would take that piece and cut the samples for the salesmen for the upcoming

Continued on page 8

On the Cutting Edge

Continued from page 7

glass show in New Jersey. I don't know how many samples of one piece we'd cut but it would be dozens and dozens. Starting in March, we would only work two days a week, Monday and Tuesday. The whole department was on that schedule. On those days, we might get one of those new patterns to cut. They would anticipate getting orders for it and wanted to stock up. The salesman would take an order from a customer who might want say a hundred dozen by the first of September, so many more dozen by the first of October, etc. You wanted so much of that cut ahead. You might have had two guys cutting the same pattern, if it was a popular one. That schedule would last until the 1st of September. Then everyone would come back full time again. That was our busiest time just to fill orders. Orders were really coming in at a fast pace then. So much of it was for the Christmas season. Generally, all the shipments had to be out by the first of December. Maybe some big store would order a thousand dozen of something. Well, they wouldn't want it all at once. They would get part in September, then October and November with the last shipment going out the 1st of December."

Would Mr. Bennett ever come around to check things out?

"No. I don't think I ever saw him in our area the entire time I worked there. Sometimes though a girl would bring tours around and they'd have people come watch you cut. Other than that we were pretty isolated."

Then you left for the war and came back to Cambridge after it was over. How did you happen to go back to work at the glass house?

"When the war was over, I got out of the Army and came home in about 1947. Hancock found out I was home and called up the house and wanted to know when I was coming back to work. I told him I didn't have any transportation. Hancock always bought a new Nash Ambassador every 2 years. So he called up that same Nash dealer and told him I needed a car. So I got a '42 Nash that had never been sold. I don't know how I paid for it. I didn't want a beautiful new car sitting out in the sun and weather, so I built a garage down at the plant for it."

How in the world did you manage that?

"About 8 or 10 people had garages with no fronts on them, where you'd just drive right in. One day I went up to talk to Mr. Bennett and told him that there was room for one more garage. So he said go ahead and build it. So I just put the frame up and covered it with tin. The garages were just east of the plant and south where the parking lot was. The Bennetts had garages and Hancock was the last one on the end. I built mine next to his.

Now I was making 90 cents an hour. It seems like a lot of the same people were still there from when I was there before the war, but I'm not sure. When I came back, I was in charge of cutting all the replacement stemware pieces. People might have broken a piece or needed to fill out their settings and would write in to order one or two pieces. The stores wouldn't have it either because they were out or because they didn't carry it anymore. First I'd have to go to the warehouse and find that blank. Next I'd have to find the sheet of paper with the pattern on it and hang it up in front of me. Then you marked the stem with chalk as discussed before. Finally I would cut it. The hardest thing I think to cut was the salt and pepper shakers. I didn't like those very well. They were so small and you couldn't see. You just had to look around your wheel and guess at it. For the most part, we were pretty good at it.

Sometimes you would make a mistake, but not very often. Sometimes the bowl would just break off the stem right in your hand. You'd just pitch it and grab another. One time though I remember falling asleep while I was cutting and I just made a line right across the plate. That only happened once."

How did you end up leaving the cutting department and Cambridge glass altogether?

"When we got to the 2 days a week schedule in March, I needed more work. After I'd get off on Tuesday, I went to work for an electrician. That's how I got my start in that business and continued until my retirement. Well, come September, when I went back to the plant full time the electrician would get behind. One September day he called me and wanted me to come back to work full time. I told him I couldn't, because we were so busy at the plant. He paid \$1.25 an hour though, so one day I called in sick. I went on a service call to a house that morning. As I was waiting to cross the street, a car came by. It turned out to be Mr. Hancock driving to work. He stopped and said to me "How are you feeling, Blair?" I said "Aw, not too bad." He said, "That's alright, you get all that work you can get. I never went back to work at the glass house again. He seemed to know then that the plant was eventually going to close. "

THANKS

I, Mac Otten, wish to thank those who were able to attend the memorial service to honor Georgia, and the many people who sent sympathy cards to express their love and loss of Georgia. I was overwhelmed with the attendance and the number of cards. I also want to thank the Dayton study clubs who took it upon themselves to prepare and furnish the dinner after the memorial service.

I did not realize there were so many kind and flattering words used in describing how great Georgia was. She loved collecting glass and you, the people associated with collecting.

I was so fortunate to have married such a wonderful woman who accepted me and my six children. God bless Georgia and all of you.

Sharon Miller has agreed to fill the position of Convention Chairmanship. If you have any suggestions, program ideas, etc. for next year's Convention, please send to Sharon at s.miller@omeresa.net.

Written suggestions can also be sent to:
NCC
P.O. Box 416
Cambridge, OH 43725

Showcasing our Members

**Contributed by Sue Cameron
Fort Worth, Texas**

The year I was born my parents gave each of my grandmothers a gift of Cambridge Blue Caprice for Christmas. This was during the depression and money was tight for a young couple with a new baby. We laugh about the fact that the grandmother who was a staunch member of the Church of Christ received the set that contained the small cigarette box and four cardholder ashtrays. Tobacco was NOT allowed in her home. The other grandmother received the candy dish. Through the next several years they also received a few stems, some 4” nappies and a few 8” plates but they never got the same items at the same time. The “blue glass” came from either Hall’s Jewelry Store or North Texas Hardware in Vernon, Texas, depending on who is telling the story.

I was the only granddaughter on one side of the family and the oldest granddaughter on the other, so when my grandmothers passed away their “blue glass” came to me. For many years it languished in the top of my kitchen cabinets – then one day I decided to try to find some more of the blue glasses. At that time I did not frequent antique shops, flea markets or anything of the kind. For many months I carried a water goblet around in a shoe box in the trunk of my car and would occasionally stop at an antique shop and ask if they had “any glasses like this”. I finally found a nice antiques dealer who was able to tell me that what I had was Cambridge Glass Company’s Caprice pattern in Moonlight Blue, and the glass was a #200 water goblet.

That was the start of an unending quest. Soon I was hitting every antique shop, flea market and estate sale within driving distance. My husband, Bob, was slowly but surely pulled into my new hobby and became a willing partner in the search. When we attended our first glass show I felt like I had found the Holy Grail. As I searched for more pieces to add to my “blue glass” – at that time it was not a collection – little by little I started learning about Cambridge glass and other glass companies’ products.

By 1980 I had made many friends in the glass business and learned a fair amount about glass. As I searched for my Caprice I would find something that I recognized as a “good deal” or it was not seen often, so I would just buy it, take it home and pack it away – by now the table tops were full. The house started bulging and something had to give. That is when I finally gave in to dealer friends, got a tax number and did my first glass show.

Through all this I continued to look for pieces of Blue Caprice to add to my collection. Early on it was not hard to find wonderful things that I did not have and if they were within our budget, they came home with me. Over the years our Blue Caprice collection has grown to approximately 440 individual pieces representing 146 different item numbers – it’s hard to know just how to count them. There are still plenty of pieces we do not have, but as always, if they are within our budget they can come home and live with us.

We have two daughters who will inherit their great-grandmother’s “blue glass”. We had cabinets built for the Caprice that span one end of our living room. They were built as two separate cabinets so that someday each daughter will have a cabinet for her share of Cambridge’s Blue Caprice – but not yet.



NUDES

A most fabulous nude-stemmed banquet goblet with a Gold Krystol bowl and crystal stem and foot, and etched with Apple Blossom on the bowl and having a beautiful optic, sold for \$1,340 on 9/10. Such a stunning piece.

An absolutely gorgeous nude-stemmed ivy ball with an Amethyst ivy ball and crystal stem and foot sold on 9/6 for \$424. Just breathtaking.

A #40 flying nude lady bowl in crystal satin sold on 8/30 for \$493. Really don't see these frosted flying nude bowls all that often.

CAPRICE

A fabulous #183 large ball jug in Moonlight Blue Caprice sold on 9/7 for \$168.

One of my all-time favorite pieces of Cambridge glass, I never tire of looking at one of these.

A cruet set in Moonlight Blue Caprice that consisted of two #100 large cruets and blue stopper and one #42 large 9" oval tray did not meet reserve of \$202 on 8/30.

A most gorgeous #112 twin salad dressing set in Moonlight Blue Caprice complete with 2 matching Moonlight Blue ladles, sold on 9/9 for \$267.

FLOWER FROGS

And the Oscar goes to..... Well, it really did look like an Oscar statuette. But instead, it was a beautiful Light-Emerald Mandolin Lady flower frog nearly entirely covered in gold. It looked delightful. It sold on 8/19 for \$300.

Certainly one of the most beautiful flower frogs by Cambridge is the large, 11" Bashful Charlotte. On 8/31, one sold in the Moonlight Blue color for \$502. Gorgeous.



A most stunning and one I've never seen, was the beautiful Rose Lady flower frog on the tall, scalloped base and in Light Emerald. It sold for \$283 on 9/9. A veritable vision of loveliness.



SWANS

A beautiful pink 6 1/2" swan sold on 9/5 for \$100. Gorgeous.

And, what appeared to be an 8 1/2" swan in Milk glass sold on 9/5 from the same seller for \$100.

ROSEPOINT

August 30th saw the sale of a fabulous #1321 decanter and 6 of the #7966 sherry glasses all etched RosePoint. This sumptuous set sold for \$565.

A fabulous #1372 tall decanter and faceted steeple stopper etched RosePoint sold on 8/19 for a \$1,150 Best Offer sale. An arresting piece of RosePoint.

A most hard-to-find #381 rim soup bowl etched RosePoint sold on 8/22 for \$578. Marvelous piece.



OTHER ETCHES

On 9/3 a beautiful ebony #782 vase with immaculate gold-encrusted Gloria etching and gold trim sold for \$575. A true beauty.



A most unusual lamp sold on 8/28. It appeared to be a #1309 vase for the body of the lamp and in Carmen and etched with the Apple Blossom pattern. I certainly have never seen a piece of Carmen Apple Blossom before. Visually arresting, that's for sure. It sold for \$449. A gorgeous #1261 footed French salad dressing bottle in Light Emerald with the beautiful Rosalie etching did not meet reserve at \$191 for the final bid price on 9/4.

MISCELLANEOUS

A fabulous #119 Rubina basket did not meet reserve on 9/6. The final hammer price was \$406.



A #3500/144 center-handled drink tray in crystal sold for \$175 on 8/31. And that's without any tumblers! Now, where are the 3 that I've been meaning to set out on the 50% off table in my mall space.....



A really, really nice looking #3400/851 ice bucket in Carmen with hammered chrome bail sold for \$143 on 8/29.

Introducing the Mold Fund Campaign

By Rick Jones

At the August Board Meeting, several Board members reported that they had received inquiries from the membership as to whether there would be a fund established to help pay off the line of credit loan we used to purchase the Cambridge molds acquired from Summit Art Glass. They were looking for a directed instrument to make a donation for that specific purpose.

Hearing this level of interest, the Board of Directors voted to establish a Mold Fund Campaign with a goal of liquidating the \$50,000 loan by the end of this year. To jump start this campaign, the Board allocated \$25,000 from the operating fund to cut the loan amount in half.

Thus, the goal is to raise \$25,000 by the end of the year. Several Board members immediately agreed to support the campaign and their efforts alone may constitute upwards of 10-20% of the support required. In turn they encourage other members to match their efforts at any level of support.

This is a historic time. The Cambridge molds owned by Summit Art Glass and the resultant reproductions were the bane of collectors for many years. This is particularly true for the many Caprice collectors. We are so fortunate we were able to consummate a transaction to buy these important historical items and to ensure they will never be reproduced again.

Elsewhere in this issue you will read about our outstanding August work day project to clean and inventory the molds. It was an incredible display of cooperation and teamwork. We stand on the verge of having acquired these molds, transported them, cleaned them, inventoried them and paid for them in just over one year. Remarkable!

Your support in contributing and being a part of this campaign is greatly appreciated. To assist your giving, please use the form provided below. We thank you for your interest and continuing generosity.

Mold Fund Campaign Make your check payable to NCC

Mail to: NCC, PO Box 416, Cambridge, OH, 43725

Be a part of the goal to raise \$25,000 to pay off the remainder of the loan established to purchase the Cambridge molds from Summit Art Glass. This purchase puts to rest the possibility of future reproductions from the molds. Just send in this form with your donation (make a copy if you don't want to cut up your Crystal Ball).

NAME: _____

ADDRESS: _____

CITY: _____

STATE, ZIP: _____

E-MAIL: _____

Amount enclosed _____



Amounts contributed to the National Cambridge Collectors are tax deductible.
Please make your check payable to National Cambridge Collectors (NCC)

Calendar of Events

NCC Events

November Quarterly Meeting & Educational Program
Saturday, November 3
Cambridge Country Club
Program Entitled
"Etchings of Cambridge"

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.

Upcoming Glass Shows

October 20-21:
 Long Island DG Society Show
 Freeport, NY
 Call: (516) 798 0492
www.lidgs.org



October 20-21:
 Northeast Florida DG Show
 Jacksonville, FL
 E-mail: KWPEWP@aol.com

October 27-28:
 Upper Midwest DG Show
 Bloomington, MN
 Call: (651)770-1567
 E-mail: firesidant@aol.com

October 27-28:
 Glassaholics 32nd Show and Sale
 Lakeland, Florida
 Call: 836-668-9587
www.glassaholics.com

November 2-3:
 North Jersey DG Show
 Allendale, NJ
 Call: (973)267-7511

November 3-4:
 Gateway Depressioners Glass Show
 St. Charles, MO
 Call: (636)257-0567

November 10-11
 Tulsa DG Show
 Tulsa, OK
 Call: (918)747-4164 or (918)744-8020

FALL DEPRESSION GLASS SHOW & SALE

FREEPORT RECREATIONAL CENTER
 130 East Merrick Road, Freeport, LI, NY
 MAP ON REVERSE

SATURDAY, OCTOBER 20, 2007 • 12:00 TO 6:00 PM
SUNDAY, OCTOBER 21, 2007 • 10:00 TO 4:00 PM

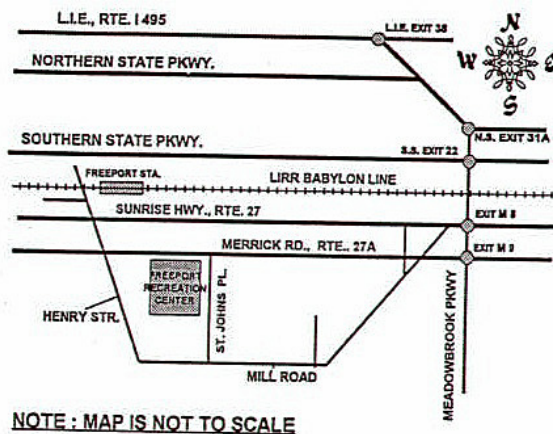
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Logo Patch



This attractive, embroidered Cambridge Logo Patch was produced by the Elegant Study Group to benefit NCC.

It measures 2" by 3.5" and can be ironed or sewn onto almost any fabric
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Crystal RosePoint

#3900/116 - 80oz. Ball Jug	\$275.00
#3900/115 - 76oz. Jug	\$265.00
#1066 - 5 3/8" Blown Candy Box & Cover	\$260.00
#1702 - 8" Glass Hat (Rare)	\$595.00

Questions and inquiries for specific items welcomed.
 Shipping and insurance extra.

NCC Study Group Report:

Study Group #17

The Columbus Wildflowers

On Saturday, September 8, 2007, the Wildflowers met at the home of Bill and JoAnne Lyle at 2:00 pm for our annual End-of-Summer Picnic / Potluck. It is always so good to see everyone after our summer break, and to hear what we have all been doing (and buying) over the summer.

We placed our summer glass finds on a table, and were so interested in what everyone had brought, that we actually started our meeting with Show and Tell. Items included: a Crown Tuscan twin Fish Candleholder; a Light Emerald Barrel Ice Bucket; pair of Black Satin Scottie 1979 Bookends; a set of Crystal Satin Eagle Bookends; an Ebony paste mold Vase with Dancing Girl in white gold; a cut glass Celestial pattern Comport; an oval base Draped Lady in an odd shade of orangish pink; a Crown Tuscan Vase with Green Enamel highlights; a Smoke Vase with gold encrusted Stars; a 1933 World's Fair Enameled Tumbler; Crystal Bunny Box; a footed Juice etched Rosalie with Amber foot; an Oil and Vinegar set in Amber; a Draped Lady in an odd shade of Blue; a Heatherbloom Nude stem Claret; a Crystal Stem with cut "Cambridge Glass"; a gold encrusted Chintz Nude stem Claret; a Cambridge Glass gold highlighted Tip Tray; a Red Enamel Polo Scene Canape Set; tall Carmen Tally Ho Candlestick; an unusual Mayo Ladle in Carmen; Carmen Muddler; an Amber Decanter set with 7966 glasses; a 3500 Comport etched Elaine; and a Pink Gloria covered Butter Dish.

After the glass excitement, Bill and JoAnne lighted the grill and cooked burgers and hotdogs for us and everyone brought a bountiful array of side dishes and desserts for a wonderful feast.

Our first meeting of the season was later called to order by Linda Roberts. We welcomed two guests who became new members of our group, Kevin Coughlin and Heidi Wilson.

David Ray informed us about the November meeting on Etchings at the Cambridge Country Club and will include the afternoon "Glass Swap."

We set our meeting schedule for the coming year. The Wildflowers will meet on:

October 4th - at David Ray's with a topic of Nudes.

November - no meeting because of the Quarterly meeting in Cambridge.

December 6th - annual Christmas party at the home of Rose MacConkey

January 10th - at Ken Nicol's - on Confusing Collectibles

February 7th - at Linda Robert's - on "Romancing the Glass" - bring your favorite pieces

March - no meeting because of the March auction

April 3rd - at Barbara Wyrick's - topic to be named later

May 1st - at Kevin and Heidi's - on "All Things Nautical"

No meetings through the summer

Next September 13th - picnic at the Lyle's

We also brainstormed about fundraising ideas for our study group

to contribute to the club. Everyone had a great time and our meeting adjourned at 7:30 pm.

New members in the Columbus, Ohio area are always welcome and can contact either Linda Roberts at lrobert2@columbus.rr.com or Barbara Wyrick at bwyr@ee.net. —respectfully submitted by Barbara Wyrick, Secretary



Wildflowers Show & Tell



Hostess JoAnne Lyle welcomes new members Kevin Coughlin & Heidi Wilson

Additional NCC Merchandise

Educational DVD's

by the Miami Valley Study Group

◆ **Cambridge Glass & All that Jazz**

Presented at the 2004 NCC Convention; it covers Cambridge Glass patented, introduced or featured in the years 1925 thru 1930. Runs 25 minutes. **\$13.00**

◆ **Cambridge Glass: Ladies and All**

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