



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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2008 NCC Benefit Auction Consignments



Once again it is time to submit your list of Cambridge Glass to be considered for inclusion in the annual NCC Benefit Auction. The auction will be held on Saturday, March 7, 2009.

The lists only (no glass) will be accepted during the month of September.

The lists should be mailed to P.O. Box 416, Cambridge, Ohio 43725. Alternatively, we can also accept e-mailed lists to squeek@compuserve.com, and please indicate "NCC Auction" on the subject line and include a mailing address and phone number. Either way the submission deadline for the lists is October 1st.

There is no limit to the number of items that can be considered for the auction, but normally the maximum accepted from any one consignor is 20 to 25. We also implore the consignors to inspect their glass carefully for damage, and to only submit quality glass.

This is a benefit auction for your favorite organization, and we want to realize as much profit as possible. (The NCC retains 20% of the purchase price.) This auction does not allow for reserves or minimum prices. Donations are welcome and the entire purchase price of those items goes directly to the NCC. Some lower-value donated pieces may be sold in the museum's gift shop, rather than included in the auction, if the committee feels that will yield a better price. Consignors will be mailed a check for their items a few weeks after the auction.

In the event that we accept an item based on the consignment list, and it turns out to not be Cambridge Glass, we will hold it for pickup by the consignor, arrange for return, or (in a few cases) offer it for sale through the museum's gift shop.

After the committee reviews all lists, we notify each consignor by mail (usually by mid-October) which pieces will be included in the auction. If you question why certain pieces are not chosen, it does not mean that they are undesirable and we encourage you to submit again another year. It can mean different things: we already have chosen a similar piece from another consignor, or we can only accept a certain number of pieces from each consignor to be fair to all. In any case, all glass accepted has to be shipped or brought to Cambridge by November 10th. The ship-to address is also provided along with the notification. For those consignors able to attend the November Quarterly Meeting (held this year on November 8) this provides an excellent opportunity to bring rather than ship your glass to Cambridge.

The committee needs to adhere to all dates mentioned as we only have a few short weeks to properly inspect, identify, and have a completed auction catalog sent to the Crystal Ball Editor so that it can be included in the January issue. We would like to thank all consignors in advance for their timeliness in each step of these procedures.

We encourage you to consider consigning some good pieces of Cambridge Glass to this Benefit Auction. The auction is only successful if we receive good glass consignments. Your auction experience will be even more rewarding if you do.



PRESIDENT'S MESSAGE

Today's News

It's a beautiful August morning that has the feel of fall in the air. Cool, comfortable with fluffy cumulous clouds overhead. As I write this PZ message, I am lounging in my yard next to the pool, and a wave of nostalgia has overtaken me. My mind reached back some 30 years to the beginning of our Cambridge adventure. The North Jersey Depression Glass Club was holding its annual glass show in Allendale, NJ. My wife Jane convinced me we should go and reluctantly I agreed. I mean what possible interest could I have in a bunch of old glass? Obviously, I found out!

As time passed, we collected in anonymity until we ran into Rick Jones. Rick introduced us to NCC and its members who all seemed to not only understand our mania, but shared in it. We gradually got involved in small ways with the organizations committees, and eventually I ended up as one of the club's Board of Directors. My focus began to change from strictly collecting glass to the broader interest of exploration of knowledge, education and preservation. Obviously this is a good thing, since these are NCC's chartered goals. Now that I am President of what I consider an extremely successful preservation community, it is my obligation to see that it continues to grow, as well as prepare for a fruitful future.

Thankfully the goal of growth is well on its way to fruition. As I mentioned in last month's PZ message this change was facilitated by a creative idea develop in Mike Strebler's "Dawn", which was a compilation of ideas designed to help keep NCC moving into an ever-changing future. The idea of course, was the conceptual change from strictly a club model to the member ownership annual fund giving model. The question discussed - would it work? Well, it is with deep satisfaction and a real sense of pleasure that I am in a position to tell you that it has worked, spectacularly. There is just one reason for its success, and that is YOU the membership. Thanks to your willingness to embrace NCC with such generosity, especially during these unsure times, we should all feel truly gratified.

I'd like to share some numbers with you. As of August 7, 2008, the Annual Giving Fund stands at \$46,545. The breakdown is 11 – President's Circle, 8 – Japonica, 32 – Mardi Gras, 126 – Century for a total contribution of \$34,788. Add this to the 580 Patron Level – single + family contributions of \$10,922 and the total jumps to \$45,710.70. Finally we add to the total, special tributes, specific gifts in the name of deceased members, as well as designated contributions for collection acquisitions, molds and Endowments and we jump to a grand total of \$49,021.19. In exactly two thirds of a year, the Friends of NCC have donated just shy of \$50,000.00. Who knows where we will be by December 31st? Hopefully, after reading these numbers you will all have the same response that I do and that is pride and respect in being part of a group of individuals who share the same goals, and are willing to do what is necessary to achieve them. On behalf of myself, the Board of Directors and all involved, I want to thank the membership.

On June 29, 2008 NCC's Treasurer Mike Strebler reported that NCC is currently debt free now that the final payment of \$25,000 on the loan for the Summit Molds has been paid. Truly great news! In the same report, we were informed that NCC's total cash assets sat at \$115,592 which at first glance seems to continue the good news; and in some respects, it does. However, that number is made up of three items: Unrestricted \$42,776, Temporary Restricted \$8,335 and Endowment \$64,480. The unrestricted cash, along with our positive loan position, Prime +.5% from National Citibank, allows us to feel comfortable today. The Temporary Restricted will be used for certain current needs, also a good thing. That leaves the Endowment Fund figure, which unfortunately is not where it needs to be. In a small organization such as ours, more immediate needs had to be in the forefront. Acquiring and paying for a Museum was accomplished. Acquiring and paying for the molds was accomplished. Developing new financial systems and membership models, also accomplished. The stewardship of our organization has been handled with great care. Add this to the membership's magnanimous response, and I see no reason why NCC cannot climb its next mountain and build an imposing Endowment Fund. In the next few months we will bring to you news of our plans to make this goal a reality. I am confident that in the future when I again get nostalgic, this will be one of those things I can look back on fondly.

Lastly, Jane and I wish to pass along our condolences to Lynn Welker and his family on the passing of his mother Mary Welker. It was our great fortune to have become her friend and spend some precious moments with her. One of NCC's truly regal women leaves us richer for having known her and she will be sorely missed.

Ken

Between Friends.....

MAKE MY DAY!

Do you know how exciting it is to look at all the emails in the morning and amidst all those who want to sell you something, give you advice on your finances, reunions and so on, you see an email from a Friend of Cambridge. It is wonderful when a Friend takes the time to write an article and/or take some photos of glass in their collection and send them on to me. It brightens up the day and I can then plan which issue of the Crystal Ball the items can appear. If at all possible, I like to print everything that is sent to me. Everyone's contribution is important.

Thank you to the Friends who sent photos of their lamps. There must be more than a dozen or so lamps out there. Come on now, take that photo and email it to me. Make my day!

Helen K.



***Light up your Lamps
The Crystal Ball needs your photos.....***

Do you have any Cambridge lamps in your house? I bet you do. Even if you have not set out to collect lamps, they appear out of nowhere and without realizing it we have acquired another beautiful piece of Cambridge glass and started another collection.

I am not only talking about lamps that were made by Cambridge, but also lamps that were made from any Cambridge glass, such as vases, comports, flower frogs, eagles, swans, etc. etc. I would like to have a "Light up your Lamps" collage in the next color issue of the Crystal Ball.

You don't need a fancy photography box to take a good photo. Find a nice spot in your house with good lighting, a white or cream wall (no fancy wallpaper), pull up a table and cover it with something neutral, grab your camera and start clicking. If your lamp has a shade, leave it in place to take your photo (unless you feel that it is not appealing).

Send your photos to your Editor at:
ncccrystalball@charter.net.

Dates to Remember

NCC Events

**November Quarterly Meeting &
Educational Program**

November 8, 2008

**Cambridge Country Club
Program Entitled "Cambridge Arms"**

MUSEUM GIFT SHOP

If you are planning on travelling to Cambridge for a meeting, or just visiting the area, please don't forget the gift shop at the Museum. Look through your cases and those boxes stored away in the basement or garage and bring with you any pieces of Cambridge glass that you no longer need. These pieces are a wonderful way to support your Museum Gift Shop. Many of the visitors to the Museum like to purchase a piece of Cambridge glass to take with them as a memento of their trip.

Remember, each issue of the Crystal Ball is available on the website at:

www.cambridgeglass.org/NCCmembers

User name: NCC

Password: CarmeN (case sensitive)

for you to download and
print additional copies.

The National Museum of Cambridge Glass

Additional hours of operation in addition to scheduled tour groups for 2008 Dickens Holiday Season.

Dickens Tour Groups can be scheduled at any time by appointment.

The museum will be open to the public:

Saturday, November 29 – noon to 4 **OPEN HOUSE**

Sunday, November 30 – noon to 4

Saturday, December 6 – noon to 4

Sunday, December 7 – noon to 4

Saturday, December 13 – noon to 4

Sunday, December 14 – noon to 4

November Quarterly Meeting

Saturday, November 8, 2008

Do you like learning new and exciting ways to use and display Cambridge Glass in your home? I you answered "Yes" to this question, then you should plan to attend this year's November Quarterly Meeting and Program. This year's meeting and program will be held at the **Cambridge Country Club** in Cambridge, OH on Saturday, November 8, 2008. The Cambridge Country Club is located approximately 2 miles south of Interstate 70 on Route 209. A cocktail hour will start at 5:00PM with a buffet dinner to be served at 6:00PM. The dinner menu will include: Vegetable Lasagna, Herb Encrusted Pork Loin, Chicken Florentine, Roasted Spring Vegetables, Buttered Parsley Red Skins, Salad Bar, Bread, Assorted Desserts, Coffee, and Iced Tea. The program will start at approximately 7:00PM. The total cost of the meal is \$23.

The topic for this year's program is Cambridge Arms. Mark Nye and Lynn Welker will be leading an exciting program on creative methods for using and displaying Cambridge Arms. Mark has recently published a 47-page book that incorporates all the known information related to Cambridge Arms. You will have the opportunity to purchase copies of the Cambridge Arms book at the November program. The cost of the book is \$9.95 plus tax.

As always, a November Program is never complete without the help of NCC members. Do you use Cambridge Arms to decorate your home throughout the year, for parties, or other special occasions? If so, please share those ideas at the November Program. Lynn and Mark are requesting that you share your many uses of Cambridge Arms by volunteering to decorate a table for the dinner. If you are willing to share your decorating ideas, please check the appropriate box on your registration form.

The Glass Swap is BACK! The Glass Swap is an opportunity for any NCC member to sell some glass. In order to accommodate selling in the museum, each seller is limited to a maximum of 15 lots to sell. The Swap will be held at the NCC Museum on Saturday, November 8 at 2:00PM. The Glass Swap adds an exciting dimension to the November Quarterly Meeting and Program experience. If you would like to participate in selling at the Glass Swap, please check the appropriate box on your registration form.

All November Quarterly Meeting and Program registration forms must be received by Saturday, October 25, 2008. Do not forget your show and tell items.

Registration Form for the November Meeting

Make check payable to: NCC

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

Registration Deadline: October 25, 2008

The November Quarterly Meeting and Educational Program will be held on Saturday, November 1, 2008 at the Cambridge Country Club, Cambridge, Ohio. This year's program, given by Lynn Welker, will be on Cambridge Arms. As usual, there will also be a member Show & Tell session. The evening starts with cocktails at 5:00 and a buffet supper at 6:00, followed by the NCC Quarterly Membership Meeting and Educational Program.

Tickets are \$23 per person, and must be ordered in advance. Send in your check with this form (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 []

Check here if you plan on decorating a table using Cambridge Arms []

Number of tickets for November Meeting _____

Amount enclosed @ \$23 per person _____



Our Convention Experience

Contributed by Ann Wharton

We made our first trip to the Cambridge Collectors Convention this year. What an experience!

Details play through my mind as I think about it:

- the friendly people rank right at the top.
- the session on the Cambridge molds and the trip to Mosser's Glass Factory were educational and enjoyable at the same time.
- the museum is overwhelming for the first-time visitor: all that beauty in one place!
- but then there was the glass show. I have never seen so much Cambridge in one place. The variety of pieces and colors drew me in, but I didn't know where to look first.
- and the glass dash offered its own excitement.

I had wanted to attend for a number of years — I have been a member for years — but the timing didn't jive.

But I am more than a collector. As long as I can remember, Cambridge glass has been a part of my life. My mother used Rose Point on our tables for holidays. The Carmen punch bowl set graced our buffet on Christmas Eve. I was used to seeing it every day of my life, and I absorbed its beauty.

But it's more than that; it is a part of my family history. My grandfather, Charles Gilmore Harris was a glass blower there. The tour of Mosser's made that all the more real to me. In addition, my Aunt Bee (Bee Harris) worked in the office until it closed in 1955. She was a gift giver to the family. Mother's collection grew.

When my mother died, I kept all of hers. When Aunt Bee died, I bought hers from the estate.

When we moved to Virginia in 1983, I became a compulsive buyer. If I saw a piece (or pieces) I pulled out my credit card. I was also an indiscriminate buyer. After all, there was no more Cambridge coming to the market except from people who already had their stash. And my stash grew! One of these days, I'm going to have to start selling some of it, probably on e-Bay.

Finally, I was startled to realize that I had become addicted to the quest. That was not good! I had goblets coming out my ears! And whatever the pattern, I bought it. Jim always looked for Cambridge, too; he considered it an investment. He was right, but he missed the fun of it!

I had to take control! And I did. But we love auctions, and we usually see something that is just what we need/want? It took discipline. I learned it took more than sitting on my hands!

Now I look for specialty items and different colors of Cambridge. The Glass Show was a perfect place to search. For example, Jim bought a peach/light pink Two Kids frog for my

birthday. We had just sold our herd of goats, so it has that association.

Of course, we didn't run out of possibilities! But a crisis arose. I had run out of checks! Jim, with the friendly advice of others, dashed to a bank that was open until noon on Saturday to save the day!

Believe it or not, we still had money left when we headed home!



Which Etching Would You Pick?

Contributed by Larry Everett

Over the years, I've been fascinated by how people begin their collections. If we would take a poll, I suspect that most of us began collecting a certain "pattern" because it was collected by a relative, then a few pieces were passed on etc. I have never, ever had someone tell me that they studied all the literature, accomplished a market survey, matched their likes to their budget, and then picked their pattern. That really got me to thinking, what pattern would I pick if I knew then, what I know now?

For the purposes of this article, I will limit my selection to an etched pattern produced by Cambridge Glass that had wide acceptance when produced, is now readily available and that is possible to assemble a dining service for six without breaking the bank. Additionally, this pattern should appeal to the beginning collector as well as the advanced. If you would like to write another article with different assumptions, please do as I'm sure Helen will welcome divergent opinions. With these assumptions, I'm limiting myself to the following possibilities: Apple Blossom (1930-late 30s), Candlelight (1936-1953), Chantilly (1938-1957), Diane (1931-1954), Elaine (1933-1954), Gloria (1931-late 30s), Portia (1932-1954), Rose Point (1934-1957) and Wildflower (1938-1957). I apologize in advance to the Caprice, Cleo, Marjorie and other collectors. I'm partial to the DPE patterns of the 1930-1950 era as you can tell.

Ideally, this pattern would be available in at least two different stemware and dinnerware lines. The winner in this category is Rose Point, but this can become a problem as some of us know. You could spend the annual budget of some countries just trying to collect Rose Point stemware as it's comparatively more expensive and the space needed to display all the possibilities would be enormous. For this reason, Rose Point is the first to get the ax.

I know several of you reading this article collect at least one of the above patterns, but how many of you know how many different lines of stems were available in each etching? I'll admit I didn't either until I did some research. With every confidence that I'll be wrong, here are my numbers: Apple Blossom, 10; Candlelight, 3; Chantilly, 5; Diane, 9; Elaine, 12; Gloria, 9; Portia, 10; Rose Point, 9; and Wildflower, 4. I will not include dinnerware lines, but leave that assignment to you as your homework.

The logical thing to do next in the selection process, at least in my mind, would be to find the stemware lines that you like the most and then determine what etching(s) are available in that line. This is where we will have differing opinions, which is wonderful or else we'd all collect the same thing. A perfect example of this is that some collectors would like "their" etching available on the 3011 line. If you do not collect statuesque stems (yet) this might not be as important to your selection.

Looking at my spreadsheet, I noticed that three etchings are only available on one stemware line that I like, so I'm cutting Candlelight, Chantilly and Wildflower from the list. The addition of Chantilly and Wildflower to the list of eliminated etchings (Rose Point previously) means that no etching that was produced during the reopen period made my final selection.

There are two of the remaining etchings that were only produced for ten years or less, so it's so long to Apple Blossom and Gloria. This was a difficult elimination, especially for Apple Blossom, as this etching is available in Ebony with white gold decoration as well as other color options, notably Heatherbloom.

The three remaining etchings all have their merits and are worthy of serious consideration, but sometimes it gets down to personal likes and dislikes, so for me, Diane is also eliminated. This leaves me with my final choice being between Elaine and Portia.

Elaine is available on more stemware lines, but is limited in color possibilities. Portia began production about two years before Elaine, so it is available on some items that Elaine is not. The real deciding factor for me was that Portia is available on the 3126 stem in crystal, Forest Green, Heatherbloom and Amber. It also appeared on the 3035 stem in crystal and GE Carmen and also appeared on the Registry or Stradivari line as well. Given these possibilities, Portia should interest the beginning and advanced collector.

Just as a final check, let's see what else we might be able to find in Portia other than the dinnerware and stemware lines. Portia has extensive possibilities in the barware lines, candlestick lines, several vases (including the 18 inch vase and the pillow vase), hurricane lamps, the 119 basket and a large number of other serving pieces. If you like Crown Tuscan, several items of the Portia line were produced and are generally available at more reasonable prices than some of the other etchings.

So if I knew then, what I know now I'd pick Portia. Who am I trying to kid, I'd pick them all - honey, can we build an addition on to the house?

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt

Most of us consider ourselves to be Cambridge Glass collectors. Have you ever wondered why? What made us start collecting Cambridge and not Imperial, Heisey, Morgantown, Fenton, Fostoria or any of the other glass companies? Why Cambridge?

If any of you attended the 2008 convention, and had a chance to set in on the “First Timers” meeting, you had the chance to hear 15 people talk about WHY Cambridge.

Some people started collecting because they received a piece of Cambridge as a wedding present. Several started because items were handed down from the family, others started because of the many color choices. A few people had friends that collected Cambridge and this sparked their interest.

But then, we also have those people that have an addiction. Some people “smoke” others “drink” and yet others “collect”. I haven’t read about it yet but I believe that some day, researchers will find a gene that is responsible for our actions. When they do, we will be able to hold our head up high and say – It’s not my fault, it’s a faulty gene.

But seriously now, what makes a collector?

I have friends that for many years only collected Rose Point. They belonged to the National club but wouldn’t join the local study club. They knew all they needed to know about Cambridge Glass – it was crystal and had this type of rose etching on it. Well today I can say that these people have been colorized. No longer are they collectors of one thing in Cambridge, they collect it all.

Take a look at your collection. Is it one type or color or is it a diverse collection? Are you a “smoke stack” collector? One that only looks for the real flashy items that are easily recognizable and stand out or are you a researcher? Our collections tell us a lot about ourselves. Our collections can tell if we like to dig for the answers or if we take the easy road and go for the “smoke stacks”.

Have you ever taken one of the club catalogues and looked thru it one page at a time? Look at every item on the page and really think about what you are looking at? This is a great way to gain the knowledge to move away from a “smoke stack” collection to one that is well rounded and fun. You will soon be able to gain a lot of joy in finding that odd item that hasn’t been discovered yet.

This year at the convention we had one of those times. A friend collects Ivy Balls. They just started out collecting key hole-melon ribbed ivy balls. That grew into 1066 (aurora) ivy balls, and then the nudes came and soon after followed a 3400 Japonica ivy ball. During the several years it took them to amass their collection of Cambridge Ivy Balls, they had made a list, checked it twice, started a count down till they had all the known Ivy Balls that Cambridge produced then a monkey wrench was thrown into the mix. They found an Ivy Ball that wasn’t on their list and one they weren’t even looking for. An ivy ball that wasn’t even known to exist, one that even Lynn Welker hadn’t seen. It was the common key hole-melon ribbed ivy ball but with a decagon (8 sided) foot. Was this a line item and we have all passed them up and not realized what we were looking at, or was it a lunch box special (something a worker made special for his wife or family)? Perhaps it may be documented in a catalogue that has yet to surface.

How many of you have the 1927-29 (Smith) catalogue? I bet most of you do. I’m going to take you on a little trip through the catalogue and show you a few things you might not have seen before.

Page 3 is the #514 Eagle flower frog. Doesn’t it look out of place? Why an Eagle; when all they have done up to this point are figures.

Page 7 is the #631-9” candle stick. Really strange and to this point, no-one has written me about having one. Where are they?

Page 8 is the tall #311 covered vase/urn. We all have seen its short brother #510 but where are all the tall ones?

Page 12 is the #722 -2pc mayo set. If you look closely, the base is square and was probably made from the same mold that the strange basket my wife talked about in the May Crystal Ball,

Page 16 shows two different place cards, the #700 and #701. Look closely, one has a plain border and the other has a laurel wreath one. Why two different ones? What’s the point?

So as you can see, we are only into the catalogue 16 pages and I have pointed out several strange and different items. Your assignment is to finish the book, one page at a time and see what new and different things you can find.

Glass Pass Partners Meet at The West Virginia Museum of American Glass

Contributed by Cindy Arent

Several Glass Pass partners arrived in Weston, West Virginia on July 21st for the quarterly meeting. Everyone enjoyed seeing the beautiful glass on display and also trying out the interactive exhibits.

A delicious lunch was provided by the West Virginia Museum of American Glass, followed by the quarterly meeting conducted by Debbie Robinson. She reminded each partner to place the Glass Pass information on their respective websites and to add a link to www.glasspass.org.

The Destination Marketing Organizations were asked to include Glass Pass itineraries in their group tour planner and to take the brochures to travel shows. Debbie encouraged them to also include a paragraph in their visitor's guide about the Glass Pass.

Dawn Beasley of the Cambridge/Guernsey County VCB was presented with a piece of Cambridge Glass on behalf of the Glass Pass partners for her work on the new website.

The partners then discussed beginning to compile information for the new Glass Pass brochure that will be printed in 2009 and be distributed for two years. Members will be contacted to review their listing and make any necessary changes. Jena Blair of Fenton Art Glass agreed to once again produce the new brochure.

In closing, Dean Six thanked everyone for attending and gave a brief history of The West Virginia Museum of American Glass. Everyone was then free to explore the museum and ask

questions about the many glass companies represented in the exhibits.

The next Glass pass meeting will be held on November 11 at the Blenko Glass Company in Milton, West Virginia.



Kneeling – Debbie Robinson (Director Cambridge/Guernsey County VCB), Joan Cimini (National Imperial Glass Museum), Cindy Arent (National Museum of Cambridge Glass), Dean Six (WV Museum of American Glass), Dawn Beasley (Cambridge/Guernsey County VCB)

Standing – Carl Beynon (National Museum of Cambridge Glass), Sandi Rohrbough (National Museum of Cambridge Glass), Kelly Blazosky (Marietta/Washington County CVB), Jena Blair (Fenton Art Glass), Rosalie Wenckoski (National Imperial Glass Museum), Nancy Stonebraker (National Imperial Glass Museum), J.R. Shaw (Washington County PA Tourism Promotion Agency), Katie Trippe (Blenko Glass) Kim Kelly (Lewis County CVB) and Betty Sivard (National Museum of Cambridge Glass).

ONLY QUESTIONS - NO ANSWERS (continued)

Remember, there are two different ways to use a catalogue. One is to have the catalogue and use it for reference when you are trying to identify something or the other way is to take the catalogue and study it and then find an overlooked gem. This leads us to a phone call I just received.

A new member from Utah just called to relate a story about a few items of Cambridge he just found. It seems that this member just started to collect marbles and he thought the Christensen Agate marble was something he wanted to collect. A friend suggested that he get a copy of the Cambridge colors book because Christensen got a lot of their glass for making the marbles from Cambridge. Christensen used cullet from Cambridge for the colors in their marbles.

After purchasing the color book, our new member noticed the photos of the Mardi gras and thought this looked “cool”. So cool that he thought that he needed to get some of it for his collection. He mentioned this to his friend, who informed him that these pieces were kind of rare and that he doubted that he would find any of it. He thanked his friend for the information but still thought he would keep looking.

The next time he went out looking for treasures, he stopped by one of his regular junk shops. In the very first booth, in a show case, he saw them. Not a piece but three pieces of Mardi gras all with paper labels still on them. The owner of the shop said that they were just put in the case the day before and the dealer had stated that she purchased them 50 years ago.

So with that said a new member studied the color book and had the thrill of making a great find!

Keep looking and send me some answers, I will come up with the questions. Email Frank at fewvic303@sbcglobal.net.

Not a Typical Monday at the Museum

Thank you 20-30-40 Glass Society!

by Cindy Arent

As I sat on my front porch the morning of August 4th enjoying my coffee, the phone rang at 8 a.m. The voice said, "Good morning Cindy, this is Neil Unger". I immediately thought to myself, why is Neil calling me this early on a Monday morning. Did he have some great Cambridge Glass to sell?

Well.....Neil didn't have any glass to sell, but he did have a tour bus full of 45 members from the 20-30-40 Glass Society of Illinois and they were in Springfield, Ohio. He said that he knew that the museum was closed on Monday, but wondered if we could possibly open for his group. Of course, we can never say no to such Friends of Cambridge! Neil said they would arrive at the museum in just two short hours.

With fingers crossed, I started calling for help. Sandi was the first to answer and she couldn't reach Betty. Sandi then took off in her car cruising all the local restaurants trying to find her. Carl Beynon was not answering his phone and Rich Bennett said he was out of town on business. Then panic started to set in!

I called Lynn Welker and woke him up, but he said he would come. Next on the list was Janice Hughes who was defrosting her meat freezer, but said she would come right away. Things were now starting to look up as I had two very knowledgeable people on board! By the time 10:30 arrived, seven volunteers had stopped what they were doing and had come to greet the 20-30-40 Glass Society. What fun we had showing them the museum. They are one of the friendliest tour groups we've ever had! They appreciate the beauty of the glassware and are also interested in learning more about how it was made.

We would like the 20-30-40 Glass Society to know that we appreciate them stopping at the museum, even though they had visited previously in 2002. We were also able to talk with many NCC members that we had just seen in June at convention. Ron and Halla Kotlarz were in the group and gave us a report on the

status on the NCC "flood paper" that they delivered in June to the company in Chicago that is in the process of restoring the documents. Thanks also to Neil and Eddie Unger for suggesting they stop by the museum on their way to Washington D.C.

Finally, a special "thank you" to our museum volunteers who dropped everything and drove to the museum to help. They were Betty Sivard, Sandi Rohrbough, Lynn Welker, Janice Hughes, Carl Beynon and Rich Bennett. I know there are others who would have come in a minute, but I was not able to reach them by phone.



The 20-30-40 Glass Society visiting the Museum



The Elegant Glass Collectors' study group introduces a new fundraiser in support of the NCC. Inspired by the beautiful Cambridge glass swans, this high quality hand-crafted 22KT gold-plated swan is manufactured by the same domestic company responsible for the popular Baldwin brass Christmas ornaments. This is a beautiful ornament to adorn your holiday tree or mantle, a classy wedding or party favor for your special guests, and a great accent piece to your Cambridge swan collection. Each ornament is carefully packed in its own golden gift box- ready for gift giving or use.

\$25.00 each (+ \$5.00 shipping & handling); quantities are available. To order, please contact Bill Dufft at (610) 777-3869 or billnvn@aol.com.



Enjoying the museum from the 20-30-40 Society of Illinois are (L-R) Jan Reichling and Marge Urbonas

This report is provided to keep members up with what's happening on the world's largest Internet Auction site. It is not meant as an educational tool, nor as a pricing guide, and we cannot guarantee the accuracy of listings herein.

Greetings from eBay land! Your "normal" eBay reporter John Peterson needs to take a break from this column, so you are stuck with your "abnormal" reporter for awhile. I welcome suggestions and if you find an interesting item, please send the eBay auction number to me at the following email address: heartlamps@sbcglobal.net.

Rose Point

The most elusive of the butter dishes, the ¼ pound 3900/52, sold on 6/23 for a reasonable \$275. This style was introduced later when ¼ pound butter sticks became the rage. A 3500/139 honey dish, which is often confused for a butter dish sold on 7/20 for a bargain of \$285. At this price, you could use it every day! A real show stopper of a candy dish, the Pristine 306 with the rose finial on the lid, sold on 8/3 for \$282.76. These are not seen often in Rose Point, especially with no damage to the finial. A very ordinary crystal 1066 ivy ball sold on 8/8 for \$836. Well, it would be ordinary without the Rose Point etching, beautiful.



Nudes

If you have a pair of nude candlesticks on the table, should they face toward or away from your guests? Sorry Frank, I'm encroaching on your territory. A statuesque (3011) mint dish sold on 7/19 for \$885. This diminutive lady was 6 ¾" tall and sported the Royal Blue shell. A 9 ½ inch tall 3011 ivy ball with the Royal Blue vase and crystal stem sold on 8/10 for only \$184.50, a real bargain!

Ordinary

I'm not sure why I'm including these next two items, as I'm sure all of you have them in your collections. Oddly both are the #1242 vase. The first was sold on 7/28 and was Royal Blue with sterling swan decorations for \$2,175. You almost need dark glasses to view this beauty! The next example was an amethyst vase with GE Gloria. It managed the final hammer price of \$2038.76 on 7/31. If you have extras



of these vases lying around, please let me know.

Other etchings

A rather nice GE Portia 3400/9 four footed candy in Carmen sold on 7/9 for \$1,030. On 8/7 a Wildflower perfume advertised as the Blue Bell color sold for \$132.49. An identical perfume sold minutes later for \$68.64, go figure! The same seller also had a dresser compact also etched Wildflower, same color which brought \$195. A very nice crystal Pristine 137 cream and sugar etched Rose Chintz realized \$79.99 on 7/25. On 8/10 a Marjorie tumble-up set brought \$238.29. This is so hard to find.



Miscellaneous

A very, very hard to find dresser set with the tray, pin tray and two covered boxes in Azurite sold on 8/9 for \$418. The kicker here is the dealer is located only six miles north of our house! A rare and I mean rare Mother Goose nursing bottle sold on 7/20 for \$180.50. These have "Mother Goose. Made by the Cambridge Glass Co., Cambridge, Ohio, Pat. Appld For" embossed into the glass. The aluminum cap and tube were complete. An unusual 8 inch Helio paste mold vase with gold trim sold on 7/25 for \$138.06. Did you all see the green frog pitcher that was listed with an asking opening bid of \$1.00? Well, you had to be quick as the seller removed the auction. Ah, the stuff dreams are made of. Until next month, happy shopping!



Study Group Reports

#13 Miami Valley Study Group

May 13, 2008

Our President Frank Wollenhaupt called the MVSG meeting to order at 7:00 p.m. on Tuesday, May 13, 2008, at our usual meeting place at the Huber Heights, Ohio, branch library. There were 11 of us present.

Everyone is looking forward to attending the 2008 NCC Convention coming up in just about 6 weeks. There is much to do. I think the convention time goes so fast because we are all so busy with Convention activities.

Frank Wollenhaupt is spearheading a program Thursday morning, June 26th at the storage building entitled "All About Moulds". Larry Everett and Ron Hufford will help as well. The program will focus on the glass making process using molds.

Judy Rhoads' Mentors will meet with the "first timers" Thursday afternoon about 3:00 p.m. at the Museum.

The Joint Study Group Meeting will be at 9:30 a.m. Friday, 6/27, at the Pritchard Laughlin Center Conference Room. We should be there a few minutes early. The program is "Cambridge D, E & F". Don't forget to bring your glass for the program and be prepared to talk a little about your items. Larry Everett will appreciate our MVSG helping again with the Glass Dash. We will set up the hall late morning on Friday.

Topics for both the July 8th and August 12th meetings will be a book look at the "1949 – 1953 Catalog Reprints".

We settled on Saturday, September 6th at 4:00 p.m. at the wooded grove on the grounds of the Lewisburg United Methodist Church for our MVSG Picnic. This is the same location as last year. Bring your own chairs and meat for the grill plus a covered dish to share. This will be our September meeting and the program will be "Summer Finds".

David Rankin has some guests from Belize coming to his house for a visit in July. David asked us to explore the possibility of meeting at his house for the July 8th meeting. This would be a great opportunity to socialize with people from a different culture. The meeting would include a tour of David's glass display. All present thought it was a great idea. David will see if he can get this put together.

Ron Hufford mentioned many, if not all, of Fenton's molds are up for sale. The Fostoria Club bought several Fostoria molds from a third party who had purchased molds from Fenton. It was Ron's understanding that several Fostoria animal molds had been sold for scrap and have disappeared. We wondered if there were any Cambridge molds available. Frank will talk with Lynn Welker about the situation.

For SHOW and TELL our members brought in the following glass: A 3125 Stem with the Deauville Etching (see *Vol. 1, Etchings by Cambridge*) and an example of the companion Deauville Community Plate Flatware, a #1066 Ivy Ball in cobalt, a nude stem ashtray in pink, a nude sauterne in amethyst, a nude comport in smoke, a #94 Special Article 7" Sweet Pea vase in Jade, a #3400/103 6 1/2" Crown Tuscan globe vase with gold encrusted Portia, and a #3143/30 Gyro Optic Ivy Ball in Moonlight Blue.

PROGRAM:

Our program for this meeting was a look through the *Welker Reprint, Book I* catalog. When it was first published in 1970, it was the most up-to-date reference Cambridge collectors had. As one of our members stated, "For a while, it was the bible for Cambridge collectors. This material just wasn't available anywhere else."

Cambridge Bells were made at the factory. They are on page 57. Check the coasters on page 23. The 5 1/2" Coasters #604 and #599 may look the same, but #604 has raised ribs whereas #599 has raised waffles and the ribs are cut into the bottom. Still on page 23, note the difference in price for various colors. Also note that etched items were almost twice as expensive as the plain. The prices quoted are per dozen!

Chelsea Ware on page 91 has both a punch bowl and lemonade bowl made from the same mold. The former has a flared rim while the latter has a rolled rim.

Cambridge produced deep plate etched ware found towards the back of the reprint beginning on page 82. How many Deep Plate Etched patterns are there?

Finally, Special Articles are shown on pages 100 – 102, 105 – 106. The "Special Articles" catalog pages are important to Cambridge Collectors because many of the blanks are not found in any other published catalog. Candlesticks, vases and baskets are generally described using the height measurement while bowls are described by their width. What about comports? Use the rulers at the side of the page to see.

Will Acord, Secretary

NCC Benefit Auction - March 7, 2009



Study Group Reports - continued

#13 Miami Valley Study Group

June 27, 2008

President Frank Wollenhaupt called the MVSG meeting to order at 9:30 a.m. on Friday, June 27, 2008, at the Pritchard Laughlin Center conference room in Cambridge, Ohio.

Members present were Will and Beverly Acord, Vester Dupree, Larry and Susan Everett, Ron and Norma Hufford, Diane Gary, Mac Otten, Ken & Judy Rhoads, John and Helen Wilt and Frank & Vicki Wollenhaupt.

Judy Rhoads, Chairperson of the NCC Study Group Committee, welcomed our 15 guests, attending the NCC Convention, to our combined study group meeting. Judy explained this program for the Joint Study Group Meeting is for the MVSG to hold its regular meeting as one illustration of how a study group might go.

There was a motion and a second to approve the minutes of the May 13, 2008, meeting as published. The motion carried.

Mac Otten reported our balance was the same as the April report. We have not yet disbursed the \$23.40 to David Rankin for the Internet host. Mac will take care of it. A was motion made and seconded to accept the Treasurer's Report. The motion carried.

UNFINISHED BUSINESS:

We have not heard from David Rankin at this point whether or not we will have the July 8th meeting at his house. (See the May 2008, minutes.). At this time we will plan on having our July meeting at the library. Topics for both the July 8 and August 12 meetings will be a book look at the "1949 – 1953 Catalog Reprints". If there is a change, we will get the word out.

Frank explained that a "Book Look" program could consist of one member bringing in a pattern or etching to illustrate a catalog section, or everyone might bring in pieces of glass to make pages of the catalog come alive. A third way is just to use the catalog and each member point out items that interest them. Whichever way a "Book Look" program is handled, the purpose is to learn more about Cambridge Glass and be able to spot those rare items at the mall, auction or flea market.

The "All About Molds" program given yesterday morning at the storage building seemed to go well. Seventy-five members attended. Frank expressed our appreciation to Larry Everett for building the "mold thingy", the metal frame used in the program to hold the various parts of the mold in its proper position for display. Larry received a well deserved round of applause.

We set up the Glass Dash this morning. It went quickly thanks to the helpful janitorial staff at the Beech Grove Family Center.

NEW BUSINESS:

Judy Rhoads explained that she is also a member of the Dayton, Ohio, area Heisey Glass Study Group and we have held joint study meetings with them on topics where our interests coincide. One of their members is interested in the glass etching process. Our study group thought this was an excellent idea for a topic as well and we will pursue it. For safety's sake, we would probably want to hold this meeting outdoors

and use the hobbyist's etching cream, rather than the more dangerous acids the glass factories used. Ron Hufford already has the beeswax. The Heisey Group has access to an etching plate so we are already off to a good start.

GOOD OF THE GROUP:

Judy reported that our friend and past member of the NCC and MVSG, Alan Sadurski is battling pancreatic cancer. You may remember Alan, the man who wears glasses and a close cropped beard and a big smile and was our "door keeper" at the Glass Dash for two or three years. Alan's glass collection centers on stems of every manufacturer and every pattern. Our thoughts and prayers go out to Alan and Gailyn during this difficult time in their lives.

The business meeting adjourned at 9:47 a.m.

SHOW AND TELL:

A plain ebony 1 oz #199-682 perfume with a DeVilbiss atomizer. It was identified as Cambridge as the bottle, with its distinctive shape, is pictured on page 16 of the 1927 – 1929 Catalog. Notice a "wafer" is used to attach the foot to the stem.

PROGRAM:

Our program is "Cambridge D, E & F". The object is to bring at least 3 pieces of Cambridge glass to the meeting, where the name or catalog description starts with the letters D, E or F, or a combination of all three. Members have been known to cheat and use descriptive names not included in the catalogs.

While this topic may seem a little frivolous on the surface, we find the "alphabet" programs have been helpful. First off, they allow "newbies" to participate right away in programs because almost everyone has an item or two of glass. Secondly, they get everyone's head into the catalogs and other source material. The more knowledge you have, the more you can share. The more you share, the more you become involved and so-on. Finally, the "alphabet" programs have brought out a lot of "one of a kind", unusual or rare pieces of glass that otherwise might not fit into a theme program. Where else can you see and discuss an Eagle Flagpole Topper? (Yes, it's a real Cambridge item).

We brought the following glass: A Flagpole Topper with Eagle Figurine, a footed salt dip with experimental Light Emerald color, a footed French Dressing Bottle in Rose Point etching and also with the Vinegar and Oil etching, a damaged Carmen footed Finger Bowl decorated with gold encrusted Rose Point etching, a #633 Epergne with Chantilly etching, a #3400/119 Cordial Bottle G.S. decanter with Chantilly etching, a #3011 Nude Figural flared Forest Green compot, a #1321 28 oz Rose Point footed Decanter, a #518 Frosted Draped Lady Figural Flower Holder, a Cambridge crystal Doorknob set, a #1066 Ivy Ball Vase with an Ebony stem and foot, a very rare Fish Pitcher, a #646 Decagon amber candleholder with Diane etching, a #1136 Heron Figural flower holder, a #109 Light Emerald Dolphin candlestick, a #65 Doric Column Ebony candlestick, a #513 frosted flower frog Draped Lady in Light Emerald electrified as a lamp base damaged with a flake off the back, a #623 5 pc Highball Set in Decalware, a #2651 Nearcut Inverted Feather sundae with marigold carnival and a #1675 8", 3 part relish with the Eagle handle.

Respectfully submitted, Will Acord, Secretary

Study Group Reports - continued

#20 South Florida Study Group June 8, 2008 Program - Subject Everglade

Introduction & time frame

Everglade was first introduced when it appeared in the 1930 Catalog of the Cambridge Glass Company under the name "Springtime". During its twenty-four year lifetime it was introduced and re-introduced by several different names, which we feel should all be included under the general name of Everglades. This includes being referred to as the "La Fleur" line in an China, Glass & Lamps article in April, 1930, in the 30 – 34 catalog page 33-22 as "Leaf Line", and in May, 1944 presented as "Arcadia". 1944 is when many of the drinking vessels and "snack" serving pieces. It is evident that the Everglade line was produced by the Cambridge Glass Company from early 1930 until the close of the Cambridge factory in July 1954. (Phyllis Smith Issue No. 102 - October 1981)

In the 1940 catalog Everglade is listed on pages 11, 12, 207, 251, 442, 609 – 611. These pages show mostly serving and accessory pieces while Arcadia is found on pages 76 – 80 and is more the glasses, dining plates and smaller serving bowls and uses only the leaf shape.

The designs shown in this catalog as Everglade are: vases with various flower designs, plates with tulips or daffodils, vases, candlesticks and bowls with large leaves, swans and cattails plates and bowls jagged edges and the Indian buffalo hunt scene as 3 bowls.

The "Hunt scene" – buffalo & Indian bowl can first be found in the 1927-1929 catalog, p63. It is shown in 3 styles – flat plate, bowl, & flip bowl (smooth edges). In the '40 catalog these appear on a page that has "Pearl Mist" (satin finish for Everglade) as a label.

Mary Martha Mitchell, last president of Cambridge and secretary to Mr. Bennett, shared that the pattern was copied from a Remington painting and took more 9 months to complete. She also said that it didn't sell well and was discontinued soon after introduction. The article didn't mention when the introduction was. (Russell Vogelsong Issue #52 - August 1977)

Colors

In June, 1989 issue 194 Mark Nye quotes an ad that indicates the following colors: crystal, amber, forest green, willow blue and carmen (ruby)

"Color confusion is a result of the attitude of the times and the company advertising campaign often brought about a change in the color name, although there may not have been a formula change. The Everglades line points out a good example of this: Willow Blue became Mystic Blue, Emerald Green became Jade, Amber became Cinnamon, Peach-Blo became Rose Dubarry and even Crystal was renamed Krystal." (Issue 32, December 1975 Lynn Welker) These names refer to when the pieces were satinized.

Additionally a candy dish, sunflower vase, tulip vase and leaves vase can be found in Everglades. In fact most violet pieces are Everglades so you might find other pieces.

In the '49 – '54 catalog, pages W-3, W-5, W-6 shows items in milk glass. The items include a 12 oz mug, tulip plate (16"), oval bowl, and 4 different vases. (Phyllis Smith Issue No. 102 - October 1981)

Another color that I can remember seeing it in "...Everglades as well as such objects as the Mannequin head made in Crown Tuscan."

(Mark A. Nye Issue No. 1 54 - February, 1986)

Re-Issues

General alert: The Fenton Company has purchased approximately fifty Imperial and Cambridge molds which include some from the Everglade line (Bill Smith Issue No. 143 - March 1985)

Russ Vogelsong of Summit Art Glass has run the following Cambridge molds in the following colors. (Color code: light blue (lb), cobalt blue (cb).) EVERGLADES #24 Sherbet or Compote (lb), Milk (Phyllis Smith Issue No. 145 - May 1985)

Fenton is now using some of the original molds in making vases, Note also the Daffodil Everglade vase. (Phyllis Smith Issue No. 174 - October 1987)

"How do I tell 'repros' from the original Cambridge production?" Study everything "A good many items sold by Cambridge were hand finished and shaped after the piece left the mold. Oftentimes reproductions or pieces made from original molds do not undergo this final shaping step in the manufacturing process. The final shape of the resulting item is different than that of the authentic Cambridge piece A good example of this is the Everglades Buffalo bowl produced in a carnival finish soon after the Imperial sale. Not only was it in a color not used by Cambridge for the piece, the shape was that as it came from the mold, a shape never sold by Cambridge." (Reproductions - Part II by Mark Nye Issue 306 - October 1998)

According to a Summit Art Glass flyer dated July 1997, they were at that time offering two swans from Cambridge molds in plain or irridized Cobalt Blue, the 1042 six-and-one-half inch and the 1043 eight-and-one- half inch. Also offered in this same color, plain or irridized. was the Caprice quarter pound butter dish and the Everglades Buffalo Bowl. (Reproductions, Reissues, Etc., Mark A. Nye Issue 312 - April 1999)

NCC at NDGA 2008

Contributed by Freeman & Jeannie Moore

The National Depression Glass Association convention was held July 19-20 in St. Charles Missouri. Dealers came from across the United States to spend a hot weekend in the St. Charles / St. Louis area. As usual, there was an outstanding set of displays surrounding the room. John Braum and Wayne Alexander provided an outstanding 8 foot display Wildflower items with gold band. Don Rogers provided an elegant display showcasing the variety of Cambridge glass.

Nancy and Jim Finley staffed the NCC Book and Information table along with Jeannie and Freeman Moore. We were fortunate to have a prime location just inside the main door, allowing us to meet people and answer questions. Nancy and Jim gave a presentation on Cambridge Turkeys twice during the weekend. Somehow, one of the show advertising pieces had the "Finney's" talking about Cambridge "Turtles." No one was disappointed as they learned a lot about the turkeys!

Margaret and Bob Downing were among the early arrivals on Saturday. When "Mr. Cambridge" arrives, we know a good time will be enjoyed by all. Of course, we saw some nice pieces at the show. A 3500/41 Crown Tuscan covered urn with gold encrusted D/995 went to a nice home in Missouri. Other interesting pieces included 1402/150 sherbets with needle etching, a green 1084 13" service plate with detailed cutting, a #533 amber mayonnaise set with etch #1014 (angel), Carmen wild rose punch bowl set, an assortment of swans along with flower figures of various sizes and colors. The colors of Cambridge could be found throughout the show. It was an impressive show.

As usual, our thanks to NDGA for providing space for our table and supporting the sharing of information among the various glass organizations. The dealers had a busy time packing out Sunday evening, because the National Corvette Restorers Society annual convention www.ncrc.org was waiting to move into the convention hall. But that's a different story.

IN MEMORIAMs

Lifetime Member

Mary Welker

One of the early pioneers in Cambridge Glass collecting, Mary Margaret Welker passed away on July 17th. She was 93.

Mary and her husband, Lyle, operated Margaret Lane Antiques and Gifts in New Concord, from 1954-1991. She was a well known authority on antiques, particularly Cambridge Glass, Florence figurines, and jewelry. She authored four books on Cambridge Glass. Her son, Lynn, continues to run Margaret Lane Antiques to this day.

An early member of the National Cambridge Collectors Inc., Mary was named a Lifetime Member by the Board fifteen years ago. She was also a member of the Cambridge Cordials Study Club and was a joy to see at many club events when her health permitted. Warm, friendly yet quiet, Mary's smile and tender touch will be missed by all those who had the opportunity to know her.

Sally J. Gray

Sally J. Gray, NCC member #69, passed away on July 8th we learned from her son-in-law. A longtime resident of Akron, Ohio and 20 year resident of Port Charlotte, Florida, Sally had a long passion for Cambridge Glass. Among her collections were Crown Tuscan, Rose Point and Blue Caprice.

Mrs. Gray's last visit to Cambridge was for the Grand Opening of our new NCC Museum at the 2002 Annual Convention. She was a Century Club member and proud of her support for the club and new museum. Her daughter Michelle and her son-in-law James are honoring Sally by keeping her membership and number alive through ongoing club support in her name.

National Cambridge Collectors Inc. sends our sincere sympathies to the family and friends of both Mary and Sally.



NCC Books for Sale

Published by NCC • Members receive a 10% discount

<u>TITLE</u>		<u>REGULAR PRICE</u>	<u>MEMBER PRICE</u>
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
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Rock Crystal Engravings	119 pages, paperback, no price guide	\$17.95	\$16.15
Rock Crystal Engravings (Listings)	Companion to above; lists all pieces in all patterns	\$9.95	\$8.95
Rock Crystal 1940 Illustrated Catalog & Price List		\$14.95	\$13.45
Rose Point - Second Edition	146 pages, paperback with 2007 price guide	\$19.95	\$17.95
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NCC Merchandise

Educational DVD's

by the Miami Valley Study Group

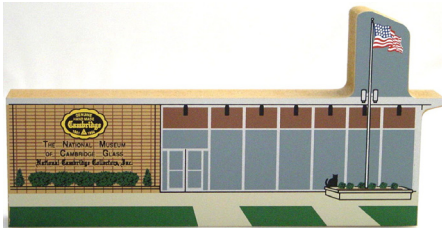
* **Cambridge Glass & All that Jazz**
Presented at the 2004 NCC Convention; it covers Cambridge Glass patented, introduced or featured in the years 1925 thru 1930. Runs 25 minutes. **\$13.00**

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\$20

Vaseline Prism Sign

2005 Convention Favor



\$15 each

Salt & Pepper Tops

Polycarbonate plastic will fit most Cambridge shakers, such as Rosepoint footed and flat-bottom shakers. They also fit Heisey Rose, Saturn, Plantation, Crystalite and some Orchid. Fit some Anchor-Hocking and Candlewick.



\$6/pair

Order 20 pair (or more) and pay only \$5 per pair.

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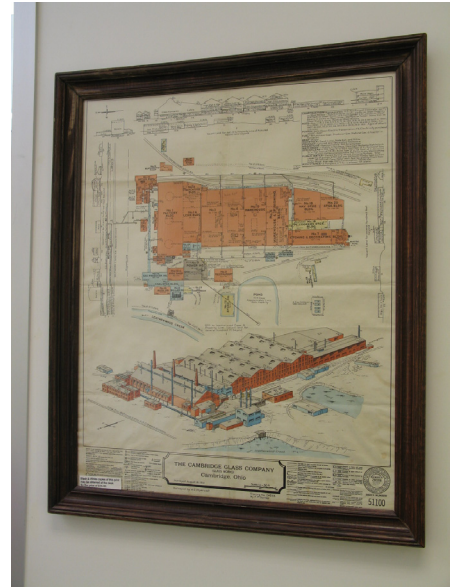
This attractive, embroidered National Cambridge Collectors Logo Patch was produced by the Elegant Study Group to benefit NCC.

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

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Factory Map and Elevation

Reproduced from the original, which hangs in the NCC Museum



\$12.50 each

"The Crystal Lady"

Copy of an original Cambridge Glass promotional film; shows the manufacture of a goblet.

VHS or DVD \$15

"Primrose"

Prism Sign

2006 Convention Favor

\$15



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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.

Glass Shows

September 19-21, 2008
 Sanlando DG Show & Sale
 Sanford, FL
 Call: (407)298-3355 or (407)855-5502
 Email: milliesglass@webtv.net

September 27-28, 2008
 Pikes Peak DG Show & Sale
 Colorado Springs, CO
 More Info: www.iwantglass.com

October 3-4, 2008
 Heart of America Glass Show
 Independence, MO
 More Info: www.hoagc.org

October 16-19, 2008
 Top of the Ozarks Antique Fair
 Pulaski County, MO
 Call: (573)736-2431 or (573)855-6930
 Email: emily@ozarksantiquefair.com
 More Info: www.ozarksantiquefair.com

October 25-26, 2008
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Dealer Directory - \$24 for 12-months, size limited by box (see below). Includes listing on NCC website.

Remember...

When writing to these dealers, please include a self-addressed, stamped envelope.



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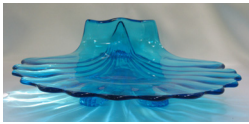
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