



Cambridge Crystal Ball

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

Issue No. 463

November/December 2012

National Museum of Cambridge Glass

*136 S. Ninth Street, Downtown Cambridge, Ohio
740-432-4245 www.cambridgeglass.org*

2012 Special Holiday Hours

The National Museum of Cambridge Glass will be open special holiday hours. The museum will be decorated for the season and volunteers and staff will be dressed in Victorian attire. If you are looking for a special gift made in Cambridge, Ohio USA, visit the museum gift shop where you will find a variety of jewelry and Christmas decorations made from Cambridge Glass, as well as beautiful handmade pieces of Cambridge Glass.

The Annual Museum Holiday Open House will be Saturday, November 24th from noon to 4:00 p.m. No admission will be charged during the open house.

Museum Holiday days/hours of operation:

Saturdays - November 3, 10, 17 and 24:
noon to 4:00 p.m.

Saturdays – December 1, 8, and 15:
noon to 4:00 p.m.



The 2012 Light Emerald dining room display is ready for the holiday season. This year the room even has a Christmas tree that works very well with the Light Emerald color.



The museum holiday transformation began the first weekend in October. NCC member Darren Swarts worked on cleaning the showcase doors with a new cleaning spray that we are trying in the museum. We'll let you all know if it works better.



National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

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Please send address changes to:
 Membership - NCC
 PO Box 416
 Cambridge, OH 43725
 or by e-mail to:
tarzandeel@verizon.net

WEBSITES

- **NCC WEBSITE**
www.CambridgeGlass.org
- **MIAMI VALLEY STUDY GROUP WEBSITE**
www.mvsg.org

CONTACTS

NCC Museum (phone)..... (740) 432-4245
nccglass@yahoo.com
 David Ray, President.....
 e-mail: westervillesh@hotmail.com
 Freeman Moore, Secretary.....
 e-mail: freemanmoore@verizon.net
 Helen Klemko, Crystal Ball Editor.....
 e-mail: ncccrystalball@gmail.com

The National Museum of Cambridge Glass



Closed for the season
- see you in April
special hours listed on front page



PRESIDENT'S MESSAGE

Remembering the Past

Do you remember the first piece of Cambridge glass you acquired? While preparing to co-lead the November program with Rick Jones on Caprice, I have reflected on my 24 years of collecting Cambridge glass. I must admit that I do not remember which piece of Caprice was my first, but I do recall my excitement finding a #250 blown crystal Caprice vase at a Columbus antique show very early in my collecting. As with many collectors, I have changed my tastes for different lines of Cambridge glass over the years, but my passion for my original collection, Caprice, remains very strong. Rick and I are excited about leading the November program, and we hope many of you are able to attend. By the time you read this article, the deadline for registration will have passed, but additional attendees can usually be accommodated provided at least a few days of prior notice are provided.

My affiliation with NCC began in winter of 1989; however NCC has been a vibrant glass collector's club since 1973. Thus, 2013 will mark NCC's 40th anniversary. The vision and passion shared by a small nucleus of Cambridge glass enthusiast nearly 40 year ago, provided the infrastructure that has permitted so many of us to meet. Take a moment and reflect on some of your memories from throughout the years you have been collecting Cambridge glass, such as attending the NCC annual convention, sharing your passion and experiences with other collectors, rushing around the room of a glass show, or attending or leading an educational program. For many NCC members, the people met through collecting Cambridge glass have become deep and close friendships. Personally, I cannot image how my life without my Cambridge glass-collecting friends.

In 1989, the Cambridge Glass Show was held at the Shenandoah Truck Stop in Old Washington, OH, which is located about 10 miles east of Cambridge. Although my memories are somewhat blurry, I recall my amazement when I entered the show room for the first time. The amount of Cambridge glass available for purchase was incredible. Only two years later, the NCC convention and glass show was moved to its present location, the

Pritchard-Laughlin Civic Center. My only visit to the original National Museum of Cambridge Glass is marked with several memories. The current museum director, J. D. Haines, gave me a tour of the museum and shared some of his vast knowledge about Cambridge glass along the way.

Many monumental accomplishments have been achieved by NCC over the past 39 years. Currently, we operate a first-class museum near the center of downtown Cambridge that hosts an increasing number of visitors each year. NCC has created a strong relationship with Guernsey County Visitor and Tourism Bureau, and this gives the National Museum of Cambridge Glass national exposure. Through the generosity of the Friends of Cambridge, NCC has started building an endowment fund designed to sustain the current museum operations into the future. Much investment is needed if we hope to build an endowment fund that will fund all museum operations. The Heritage Society was established for members to remember NCC. Recently, NCC received a generous gift of nearly \$50,000 from the estate of Bob and Marsha Ellis. This entire gift was placed into the Endowment Fund to support future museum operations. With the Ellis gift and other gifts to NCC throughout the year, the Endowment Fund totals approximately \$250,000. This total represents about 25% of the funds needed for NCC to support museum operations solely from interest earned from its endowment fund. If you have a desire to participate in or have any questions about the Heritage Society, please contact NCC's Endowment Director, Ken Filippini at lobstrboy1@aol.com.

I wish each of you a Happy Thanksgiving and a Merry Christmas.

David Ray
westervillesh@hotmail.com

CHAPTER 5 “Oh My!”

The continuing story that you are about to read is a fictional novel created for the enjoyment of our Friends. Of course it is always possible that some of the items described may surface – never say never.

(At the end of Chapter Four, Rich and Steve were witnesses to some of the most of the beautiful Cambridge Glass ever made. And at the end of the corridor, another door.)

...it’s a Near Cut Carnival glass door! This is unbelievable!” It was the Near Cut Marjorie pattern in marigold. How cool was this? Steve asked if I’d ever seen anything like this before. “Absolutely not. This is a work of art.” I said, “I can’t imagine what the mold must have looked like and how many men it took to gather enough glass to make this jewel.” If this weren’t enough, on each side of the door were sevenfoot high carmen dolphin candlestick statues with crystal cut Achilles, 10inch gazing balls atop. The statues even had the Stratford bases. This really created a grand entryway, but entryway to what? What might lie ahead through this grand doorway?

We both decided to sit and collect our thoughts once again before entering. I told Steve I’d go first in case there was any trouble. As I twisted a Near Cut glass doorknob, the door felt extremely heavy as is typical Near Cut. With flashlight in hand, I entered the room and I saw walls of glass, walls of beauty. They were Near Cut. The walls themselves were made up of Near Cut glass paneled sheets. I saw Strawberry, Feather, Star, Thistle, Buzz Saw, Ribbon, Marjorie, Daisy, Wheat Sheaf, and Cut Wild Rose. Crystal sheets alternated with carnival in a spectacular fashion.

As I touched one of the panels, I heard the door close. Instantly, there were flashes of light throughout the room. I yelled for Steve and there was no answer. I checked my flashlight thinking it was causing the flashing. It appeared to be fine.

I walked back toward the door to get out, but I realized there was no inside doorknob. Once again, I yelled for Steve and again, there was no answer. Suddenly, I heard loud noises. It sounded like machinery.

I walked to the other side of the room where I found another Near Cut door with a doorknob. As I opened the heavy door and walked through, the sound was much louder and there was a light ahead. I was actually in another corridor that led upward. Realizing I couldn’t go back to find Steve, I decided

to go forward, hoping he would find me.

The floors appeared to be marble and the walls were lined with pictures. Walking ahead, the sounds became much louder and it seemed to be getting warmer. Finally, at the end of the corridor there was a split of two doorways. It was what was in between them that was amazing. It was a triplehigh glass-and-wood showcase with three glass mannequin heads inside. How cool is this? As I got closer, the colors were unbelievable: windsor blue above, heatherbloom in the center, and crown tuscan on the bottom. What a display!

The door to the right had a transom above, and that’s where the light had been coming from. And that’s the way I went.

As I opened the door, I saw a small wooden desk and chair and many keys hanging on the wall with charts of people’s names. “What is this room?” By now, the sound had become a roar. I couldn’t even describe how nervous I was. The room appeared to be sort of watchman’s station. Now I felt like Dorothy seeing Oz for the very first time. I thought my life was about to change forever.

Moving ahead, I opened the door and a massive amount of heat hit me. Oh, my God! It was the factory. I was actually in the Cambridge Glass factory! Who could ever imagine something like this happening? Tears were running down my face. All the years collecting and talking with other people about “what if.” If we could ever go back in time and see, touch, or talk with the people of the factory.

Then it hit me: “Where are the people?” I was standing inside this huge factory and I didn’t see workers anywhere. I looked at my watch and it had stopped at 6:15 p.m. on Sunday. The workers must have been home with their families.

In front of me, I saw huge furnaces. They were awesome. All the stories we’d heard about the size of the furnaces were true. I walked over to the first furnace to get a better look, and the heat practically took my breath away. As I circled the furnace, I saw 14 openings with firebrick covers in front of the pots that held the glass. Near each brick window sat a metal press ready for the workers the next day.

I decided to walk around through the factory when I suddenly heard faint voices coming from the other end of the building. Two men were approaching. “Hey, what are you doing in

“Oh My!” - continued

here?” I had to think quickly and said, “I came to look at the factory.”

They both said, “We’re the watchmen, and nobody told any of us that anyone was supposed to be here on a Sunday.” I told them that I’d always wanted to come to the factory to see glass being made and talk with the workers. “Well, I’m Mr. Willis, and I’m a watchman. You can’t just come walking in to look around. You’ve got to make an appointment, then someone will take you through.”

The other watchman asked my name.

I said, “Rich Bennett and I live here in Cambridge.”

He said, “Mr. Bennett, as in A.J. Bennett?”

“Yes, sir, just like A.J. Bennett.”

“Well, Sir, we didn’t realize you were a Bennett and that makes things different.”

I told them there’s a chance I’m related, but it would be very distant. I asked if there was a chance someone could show me around.

Mr. Willis said, “Absolutely, but we’ll have to do it on Monday when the factory is open.”

They walked me toward an exit and said to come back tomorrow and someone in the office would help me. As I walked through a doorway, a brilliant light surrounded me. Ahead, I saw a door. I thought to myself, “I’ve never seen so many doors in my life.” Approaching the door it read, “The Cambridge Glass Company” and under that, “The Home of Near Cut.”

As I opened the door, I saw the office of the factory and a lady nearby. I realized I just went from one day to the next just by being in that brilliant light. The lady motioned for me to come in.

“How can I help you, Sir?”

“I would like to see the factory and the glass.”

“Would you like to see it being made, or purchase glassware?”

Oh, my God! Did she say, “purchase”? I had forgotten the possibility of buying anything.

“Come on in, you’ve come to the right place, plus we do have daily tours every two hours at no charge. You’re a little early for the first tour, but you’re welcome to browse our gift shop and display. First we would like you to fill out our register.” She stated that her name was Diane and asks, “What might yours be?”

I reply, “Rich Bennett.”

“Oh, my goodness, do they know you’re here?”

I replied, “Who are ‘they’?”

“Mr. and Mrs. Bennett. You are related, aren’t you?”

“Yes, distantly.”

“Mr. Bennett is in New York on business, but should be back Tuesday and we will let him know you’re here. Let me take you over to our display area. First I see a man coming I would like you to meet.”

“Orie, I’d like you to meet a gentleman that you might like to show around. This is Mr. Rich Bennett, a relative of Arthur’s. Mr. Bennett, this is Orie Mosser, our plant manager.”

“It’s a great pleasure to meet you, Mr. Mosser. I’ve always heard a lot of good things about you.”

He replied, “Have we met?”

“Not exactly.” I instantly realized I’d almost let the cat out of the bag. I told him I’d been around glass a lot of years and his name had come up quite a bit.

“Well, that’s nice to hear. I enjoy being around glass myself. If you don’t mind, Mr. Bennett, I need to speak with some men in the factory right away and I’ll be back soon to personally take you through the factory.”

Diane said, “I can take you over to the display area now, Sir.”

Out ahead I saw several tables and wall displays filled with glass. There was glass everywhere. Carnival, flashed, gold decorated, opaques, and etched table settings in crystal on several tables. One table that stood out had five or six different sized ebony baskets with painted pink and orange flowers. Another table had several beautiful crystal Near Cut lamps. A round table in the center of the room had 60 to 75 perfumes and atomizers and they were beautiful. They spiraled upward in a circular fashion and at the top was an ivory Number 206, 1.5 ounce perfume etched Dresden with multicolored enamel. This was a wonderful display.

Another table display had punch bowls. Two familiar bowls were the carmen cut Wild Rose and a Colonial design in crystal. A real standout was a 14inch Daisy pattern in blue carnival with fantastic iridescence. At the back of the room was a wall display of vases, bowls, compotes, candlesticks, and more. Several pieces were opaque with etched dragons, peacocks, butterflies, Dresden, Classic, and Willow.

Before I had a chance to price anything, Mr. Mosser walked in and asked, “How about that tour now?”

“Yes, sir, I’m definitely ready.” (to be continued)



by Larry Everett

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! Thanks to my many friends that send news and interesting items to me at: heartlamps@sbcglobal.net.

Rose Point:

We'll start with two hard to find items this month. First is a very desirable No. 103 - 38 oz. Guest Room Jug and Tumbler that sold for \$406.77. The tumbler is actually the hardest part of the set to find. The second item is the Pristine 316 - 5" Candy Box and Cover with Crystal Handle (what is often referred to as the "apple" candy box). This is a blown candy and very fragile. Even with a rim chip this candy managed \$1,176.77.

Statuesque:

A Carmen topped 3011/63 - 9" Candlestick brought \$324.99. A beautiful set of five 3011/13 - 1 oz. Brandies sashayed to a new home for \$51.59. A beautiful 3011/11 - 3 oz. Cocktail (Tulip) with an Amethyst bowl ended at \$210. An extremely hard to find 3011/9 - 3 oz. Cocktail (Topaz & Crown Tuscan) ended at \$474.99. This next lot of three Crown Tuscan items sold together and started at \$99 with no reserve. The lot included a 1309 - 5" Globe Vase, D/1001 Gold Encrusted Portia, a 1299 - 11" Footed Vase with D/1001 Gold Encrusted Portia and an incredibly rare 3011 - Cigarette Box and Cover, Gold Encrusted Plate D/995 Chintz (#2). The gold was superb on all three pieces and the tall vase and cigarette were signed Crown Tuscan. No wonder competition was intense and the final selling price was \$2,725.

Other Etchings:

A nice three piece Chantilly condiment set (missing one shaker) on a handled silver plate tray brought \$39.99. The next three items were from the same seller and sold as three different auction lots. All three lots were Crystal with stunning Gold Encrusted Candlelight etching. The first lot was a 3400/68 - Sugar and Cream Set which sold for \$99.00. The second lot consisted of five 3400/115 - 13 oz. tumblers that managed \$299.00. The pièce de résistance was the 3400/152 - 76 oz. Jug which ended at \$787.99.

Miscellaneous:

A swan punch bowl (some condition issues) and 12 swan punch cups brought \$850. A perfectly ugly (well, different anyway) 3400/97 - 2 oz. Perfume or Cologne, with a beautiful dropper stopper sold for \$67.99. A nice Royal Blue 1233 - 9½" keyhole vase with Gold Encrusted Plate D/995 Chintz (#2) was hammered down for \$645.75. The next item was a set of paper invoices for a purchase of glass on November 1924 to a customer in New York City. The interesting thing is that this invoice includes several references to the color "Aurora", stay tuned for more details. The final item this month was an intriguing pair of Caprice Moonlight 1338 - 6" 3-lite Candlesticks. The cups were flashed with a yellow color, which does not appear to be a factory touch. The pair still managed \$302. Happy hunting!

On a personal note, Susan and I were deeply saddened to learn that our neighbor Effie (Tucker) Tom suddenly passed away on October 2nd. Those of you that attended the 2011 November meeting met Effie during the Rose Point program when she talked about working at Cambridge Glass from 1945 - 1951. She started working right after high school as a paint girl and quickly advanced to the print shop. She loved working at Cambridge Glass and especially applying the Rose Point pattern. She will be greatly missed.



3011 - Cigarette Box and Cover, Gold Encrusted Plate D/995 Chintz (#2), a 1299 - 11" Footed Vase with D/1001 Gold Encrusted Portia and a 1309 - 5" Globe Vase, D/1001 Gold Encrusted Portia.



1233 - 9½" keyhole vase with Gold Encrusted Plate D/995 Chintz (#2)



3400/152 - 76 oz. Jug Gold Encrusted Candlelight



Rose Point Pristine 316 - 5" Candy Box and Cover with Crystal Handle



Three piece Chantilly condiment set



No. 103 - 38 oz. Guest Room Jug and Tumbler



3400/97 - 2 oz. Perfume or Cologne

Deauville – Stemware with the Same Design in its Stem and its Etching

by Les Hansen

The Cambridge stemware line #3125 is unique in many ways. Design patent applications were filed in December 1931 by the Cambridge Glass Company for the stemware. However, when granted, the patents were assigned to Oneida Community Limited, Oneida, NY, which is the well-known silver-plating company that continues to make flatware (silverware) to this day. So, no, Cambridge didn't own the patent for this line of stemware that it produced.



Deauville goblet emphasized

The reason for this unusual situation is stemware line #3125 was developed to match an existing design used by Oneida Community on flatware, china, and hollowware (silver-plated items). The Deauville design is molded directly into Cambridge #3125 stemware, which has a four-sided stem, and the Deauville design is also etched on the bowls of this Cambridge stemware line.

Actually, the etching on the bowls has three design patterns that are illustrated in the first photo. The largest of the three designs is the key one, which is on the left in the photo and is molded into all four sides of the stem and, also, is the singular design used on the flatware. Definitely, this design is the epitome of Art Deco, which was the rage internationally following its launch in Paris, France, in the 1920s. With its sharp, angular lines, Art Deco continued as a major design influence internationally well into the 1930s and experienced numerous revivals. The triangular designs in the spire at the top of the Chrysler Building in Manhattan, New York, are highly reminiscent of Deauville.



Deauville stems trio

The word “Deauville” originates where? Logically, it has its origins in France – as did the Art Deco movement. Deauville (pronounced doe'-vill in English and doe-veal' in French) is a resort beach town on the English Channel (northern coast) of Normandy, France. It is located on the eastern edge of the beaches used for the Allied Invasion of Normandy. Today, Deauville is a highly fashionable destination for the rich and famous with 5-star hotels, casinos, and a horse racetrack. It is the closest beach town to metropolitan Paris.

In the book, *Cambridge Stemware*, author Mark Nye states the following about #3125 Deauville stemware:

“Since the design patents covering both the stemware and the etching were assigned to Oneida, it is entirely possible Cambridge never sold this line directly. Instead, they may have produced it for Oneida, who in turn used it to promote their [Deauville] flatware line. The ... etching plates for this line do not have on them a name or number for the etching. [Therefore, we have] assigned the name Deauville to the etching. Likewise, ... Deauville has been assigned to the stemware ... since the [Deauville design] is molded into the stem. There is no indication Cambridge used [Deauville] to identify #3125 stemware.”

Therefore, “Deauville” has been assigned to both the #3125 stemware and the etching found on it, because there is no evidence Cambridge used a name for either the stemware or the etching. Definitely, the design (found on both the #3125 stemware and its etching) were developed to match the Deauville flatware, hollowware, and china marketed by Oneida.

All known examples of Deauville (#3125) stemware by Cambridge have a Gold Krystol optic bowl with a crystal stem and foot and contain the Deauville etching. Only four blanks have surfaced to date – goblet, tall sherbet, 12 oz. footed tumbler, and 5 oz. footed tumbler.

Deauville was one of numerous design patterns used on the flatware (silverware) produced by Oneida in its “Community” line. Introduced in 1929, the Deauville design on flatware was produced until at least 1937. Also, Oneida produced matching silver “hollowware” pieces, such as a full tea service (pot, cream, & sugar), salt & pepper shakers, trays, and candlesticks. The history of the Community line by Oneida, including Deauville, was well-documented by Nancy Gluck in her publication (available in a 3-ring binder) called *The Community Table*.

Notably, Oneida began selling fine china to match the Deauville flatware in 1931. The china must have, likewise, been a popular seller, because it is plentiful in today's resale market. The Deauville design on the china is in platinum on a cream-colored background, and the plates are 8-sided. The vast majority of Deauville china was produced in Bavaria, Germany, which is cleared marked on the underside of each piece. A small amount of Deauville china is

Deauville - continued

marked Limoges, France, and the Limoges china is whiter in color than the creamy-colored china made in Bavaria. Consequently, all Deauville china marketed by Oneida was imported from Germany or France.



Deauville flatware

available in all-crystal, crystal bowl & foot with a green stem, and all-green, but the vast majority that surfaces today is all-crystal.

Who produced the stemware with the Deauville cutting? We don't know. The stemware with the Deauville cutting was complemented by a water pitcher (jug), a finger bowl, and a salad plate that each had the Deauville cutting. The water pitcher is a blank documented to have been produced by Morgantown. However, the cut Deauville stemware has incredibly generic shapes – both the bowl and the stem; therefore, firm attribution isn't possible without supporting documentation. The shape of the both the stem and the bowl of the cut Deauville stemware is very reminiscent of #3138 of Cambridge (introduced in 1937), and the stem is sometimes referred to as "lady leg". Perhaps, all of the stemware with the Deauville cutting is on blanks produced by Morgantown. Another possibility is Oneida contracted with a cutting firm to wheel-cut the Deauville design on blanks produced by multiple glass companies. We may never know.



Deauville table setting



Deauville desert place setting

Apparently, Oneida was enterprising and decided to add stemware to the flatware, hollowware, and china lines with the Deauville design that they were already promoting. This explains the design patent application in December 1931 for matching stemware to be produced by Cambridge. A 1932 Oneida advertisement contains a photograph with a Cambridge #3125 Deauville goblet (with Gold Krystol optic bowl) in combination with the Deauville china (creamy-colored with platinum decoration) and silver flatware. The optic bowl of the Gold Krystol #3125 stemware nicely complements the 8-sided creamy-colored china plates.

The production period of the #3125 stemware by Cambridge was very brief – perhaps, limited to 1932, with some potential for spill-over to 1931 and 1933. By 1933, Oneida made no mention of the #3125 stemware made by Cambridge but, instead, was marketing stemware that was wheel-cut with the triangular Deauville design. The cut stemware was featured in Oneida advertisements in 1933, 1934, and 1937. Therefore, a switch from the #3125 stemware with an etching by Cambridge to the stemware with a cutting took place sometime during 1932 or 1933. The Deauville cut stemware was



Deauville cut goblet - unknown manufacturer

Cambridge Glass – Spreading the Word Museum Holiday Schedule

By Cindy Arent

We all know that spreading the word about Cambridge Glass takes place all over the country in many ways. If someone has at least heard or read the words Cambridge Glass, they will remember them the next time they encounter the words. Whether or not they are interested in collecting, when they see or hear the words Cambridge Glass again, it will bring back the memory of when they heard or read about it.

This season at the museum and also out in the community, we have tried many ways to spread the word about Cambridge Glass and the museum. For example, this summer when Debbie Robinson was meeting with the area Lodging Association, they requested more information about the museum and Cambridge Glass because their customers were asking questions. Debbie set up a FAM (Familiarization) Tour for them at the museum. This was a good opportunity to inform this group about Cambridge Glass and what the museum has to offer their customers.

Glass! They were all very interested and thoroughly enjoyed their museum experience. In fact, it was difficult to get them out the door for their group photo outside the museum.

The Chamber also sponsored a Community Resource Day at the Pritchard Laughlin Civic Center on September 26th during the afternoon. Several area non-profit organizations set up a booth to explain who they are and what they have to offer the community. NCC/museum volunteers who worked for Cambridge Glass at the event were; Sandi Rohrbough, Gary Wiseman, Julie Davey, Betty Sivard, Sharon Miller, Lindy Thaxton and Cindy Arent. Many new contacts were made during the day.



L-R; Donna Hill, Director of Cambridge Main Street; Joan Boyd, downtown merchant The Attic Trunk; Faith McCauley Peay; and Debbie Haynes of the Comfort Inn enjoyed their museum experience during the FAM Tour sponsored by the Cambridge/Guernsey County Visitors & Convention Bureau.

In September, The Cambridge Area Chamber of Commerce also provided opportunities to promote Cambridge Glass to community leaders. On September 15th the 2012 Leadership Guernsey group arrived at the museum and what fun we had spreading the word about Cambridge



Museum volunteers Lindy Thaxton and Sharon Miller shared information about Cambridge Glass with Shon Gress, Director of the Guernsey County Senior Citizen Center at the Chamber's Community Resource Day held at the Pritchard Laughlin Civic Center.

We are now preparing for the extended Holiday Season in cooperation with Dickens Victorian Village and will be decorating the museum during the month of October. Again this year, we will be spreading the word about Cambridge Glass to hundreds of visitors! The National Museum of Cambridge Glass will be hosting the Dickens Victorian Village VIP Reception on November 1st. This is a wonderful opportunity to engage members of the community in conversation and showcase the museum and Cambridge Glass. The Community Savings Bank will be providing the refreshments this year.



Members of the Chamber of Commerce Guernsey Leadership group toured the museum in September. They took a group photo after their tour outside the museum. Also shown with the group are museum staff and volunteers Cindy Arent, Rich Bennett, Carl Beynon, Sandi Rohrbough and Gary Wiseman.

Something new this holiday season will be a trolley that will be running on November 17, 24 and December 15. The National Museum of Cambridge Glass will be one of the trolley stops. Those who ride the trolley will have the opportunity to come in for a tour or just shop the museum gift shop! In addition to these events, the museum will be open for visitors each Saturday during November and December from Noon – 4:00 p.m. Several motor coach groups will also be visiting the museum throughout the holiday season.

The Annual Museum Holiday Open House will be Saturday, November 24th from Noon to 4:00 p.m. This is usually a VERY busy day, so any members able to help that day are welcome. Later that evening, the popular Cambridge Holiday Parade will begin at 5:00 p.m. The theme for 2012 is "Miracle on Main Street".

Happy Holidays from the volunteers and staff at your museum! We hope to see you soon.

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

GLASS CONTAINERS.

TRADE MARK
"Thearcut"
MARK

62

This past month I received an envelope in the mail from Jim Olean, Membership chairman of the Candy Container Collectors of America. I was kind of surprised to be getting something from the Candy Container Collectors but after opening it, I was happy. They sent me two copies of their news letter, "The Candy Gram" it was the winter 2011 and spring 2012. They did a two part story about Cambridge Candy containers. It was a great story and included several very good photos.

After reading the story several times, I contacted Jim and talked for a while about candy containers in general and Cambridge containers specifically. I found out the reason why I got the copies. He had included my candy container "Titanic" story (issue #437 – April 2010) and wanted me to have a copy. He also had found a nice advertisement that I have permission to use.

One thing that came out of the conversation with Jim was how they (candy container collectors) are careful to make sure that what they collect are really "CANDY" containers. They are looking for ads and trying to document the use of the items that they collect.

Before we go further, I should clear up what a candy container actually happens to be? It is normally a glass toy that is filled with small seed candy that when empty, a child could play with. Fourteen different companies produced over 100 different types of containers. Several companies produced the same basic item but with changes. Can you believe that one time we let small children play with glass toys?

Case in point.....look at photo #1. This came from an early Near Cut catalog (1910/15) an exact date cannot be ascertained because the catalog isn't dated. I look at the page and see 23 candy containers. Some of "Non Cambridge" candy container collectors find exceptions to those numbers. Yes, you can find all the Cambridge Glass containers listed in the books but some of them have the statement (Believed to be but not confirmed.) What they are really saying is they can't document for sure that it was sold as a candy container.

With finding photo #2, we can say for sure that the #2844 Small Engine, #2845 Automobile, #2842 Small Revolver with Indian Head, #2843 Large Revolver and the Cambridge Automatic were sold as candy containers.

They also believe without a doubt the Rabbit, Standing Elephant,



Photo 1

#2830 Squirrel, Irishmen's Head, Tipperary Hat, Battle Ship, Hobby Horse, Air Ship, #2844 1/2 Large Engine, #2814 Clock, #2616 Plain Candy Horn, #2833 Candy Horn are also "candy containers".

They believe that the #2827 Sheaf of Wheat was also sold as a candy container but in an early article (issue #230 – June 1992), Mark Nye said the mold was destroyed as a "shaker". I have never seen this listed in any catalog as a "shaker" and can only believe that when the molds were destroyed, shaker was a term used to describe it because they didn't realize that it was a "candy container".

The items that they are up in the air about are the #2828 On-The-Hog, Elk Tooth Bottle, U.S. Dreadnaught Boat and the #2829 Owl.

ONLY QUESTIONS - NO ANSWERS

(continued)

They have never seen the On-The-Hog or Owl and doubt if they were ever made.

I would be interested in hearing from anyone that collects Cambridge candy containers or from anyone that has seen the On-The-Hog or the Owl container.

Till next month, keep hunting.

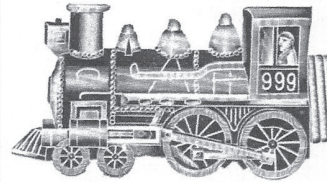
WANTED

I am interested in purchasing any pieces of glassware in the Gloria pattern – Light Emerald Green. Please contact Jason Chapman at: frugalfinancier@aol.com or by phone: 612-220-1845, if no answer please leave a message

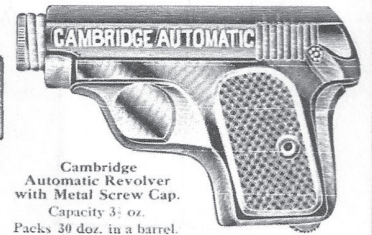
GLASS Candy Containers

NEW SHAPES AND DESIGNS

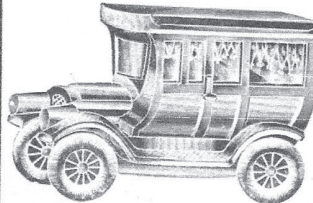
All Illustrations One-Half Size



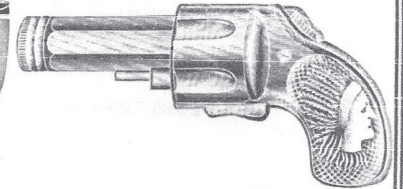
2844—Engine with Screw Cap.
Capacity 1½ oz.
Packs 24 dozen in a barrel.



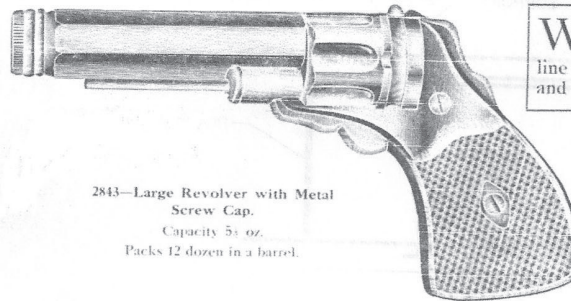
Cambridge Automatic Revolver with Metal Screw Cap.
Capacity 3½ oz.
Packs 30 doz. in a barrel.



2845—Automobile with Slip-on Cap.
Capacity 3½ oz.
Packs 24 dozen in a barrel.



2842—Small Revolver with Metal Screw Cap.
Capacity 1½ oz. Packs 35 doz. in a barrel.



2843—Large Revolver with Metal Screw Cap.
Capacity 5½ oz.
Packs 12 dozen in a barrel.

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Photo 2

In Memorium

Dorothy Golden

Former Museum Docent Dorothy Golden passed away September 16th at 95 years young. One of our original docents at the “new” National Museum of Cambridge Glass, Dorothy was a former worker at the Cambridge Glass factory and joined us for many workers’ reunions at the NCC Annual Convention.

Born in Cambridge in 1917, she graduated from Cambridge High School in 1934 and worked as a secretary for Cambridge. She was a member of First Christian Church, Christian Women’s fellowship and a life member of Beta Sigma Phi. She is survived by two daughters, five grandchildren, seven great-grandchildren and a great-great-grandchild.

Effie Tom

Word also reached NCC of the October 2nd passing of former Cambridge Glass worker Effie Tom at the age of 85. Ms. Tom graced us at the November 2011 NCC Quarterly Meeting and shared her knowledge and history of the etching process during our program on Rose Point.

Effie was a native of Byesville OH and lived in Norwich OH at the time of her passing. We are very fortunate to have had her share her knowledge with us and NCC sends our condolences to her family and friends.

The Columbus Wildflowers NCC Study Group Meeting Minutes

On Saturday, September 8, 2012, the Wildflowers met at the home of Linda and Bryan Roberts at 3:00 pm for our annual End-of-Summer Picnic / Potluck. It was a wonderful day of glass and fun, and we all brought some of the great pieces of glass we had found over the summer.

After catching up on what we had been doing this summer, we gorged ourselves on a wonderful meal of meatballs with all kinds of salads, side dishes and desserts. While eating, we discussed possibilities of having a combined meeting of Ohio Study Groups perhaps once per year. The idea received enthusiastic approval from our group.

Next, we set our schedule for the upcoming season (and decided we will keep our meetings on Saturday so the most people are able to attend):

October 13 - at the home of David Ray

November - no meeting due to the quarterly meeting in Cambridge

December 15 – annual Christmas party at the home of Linda Roberts

January & February - no meetings in the worst winter months

March - no meeting due to the NCC Auction in Cambridge

April 20 – at the home of Barbara Wyrick

May 18 - at the home of Lance and Marianna Doyle

We finished up with an exciting Show and Tell. The fabulous array of summer finds included: a large Ebony Swan with silver overlay; Royal Blue Cylinder Vase with deco silver overlay design; Crystal tall Pitcher with Windsor Castle etching; a Carmen Nude Stem Cigarette Box with lid; a Carmen #3122 Cordial; a large Crystal Platter etched Rose Point; a Primrose Low Comport with Enamel and Gold design; a Nude Stem Comport in Smoke; a Caprice Ladies' Spittoon from the Bennett Museum (not a production item, but made from a mayo bowl); a Caprice 4 footed Bowl with ruffle edge in Violet; an Amber Nude Stem Hoch; a Pristine 2 lite Candelabra with cut foot and cut bobeches; and a Windsor Blue Nude Stem Comport.

After a full day of fun, our get-together adjourned at 6:30 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

North Texas Cambridge Study Group Fall 2012 Plan

Our fall schedule of activities began in August with the Metroplex glass show in Grapevine Texas. Members of the North Texas Cambridge Study Group always make a point of getting together after the show to discuss what we saw, and share any finds that were found over the summer.

This year, Gwenell and Scott Pierce invited NCC members and dealers to their home on Saturday evening after the show. They have an outstanding collection of Cambridge caprice, as well as cream and sugar sets. They treated us to a sit down dinner (using blue caprice of course), and took the time to explain the collections throughout the house. In addition to cabinets of clear and blue caprice, it was also enjoyable to see a cabinet devoted to colored caprice items. Many thanks to the Pierce's for graciously hosting our fall kickoff meeting.

Our September meeting was held in Plano Texas where a small group met at a new antique mall. We discussed finds from a recent estate sale, as well as finalizing our calendar for upcoming meetings. Our meeting topic was "what happened at this year's convention." One of our local members provided feedback based upon attending her first convention this year.

In October, several members will be making the trip to the Wichita Kansas glass show. We'll use that opportunity for a meeting on October 20 with those that attend. We don't schedule a November meeting. Everyone is looking forward to our holiday meeting on December 9. We'll have a great holiday dinner as well as gift exchange. There is a \$20 budget for the gift exchange, and everyone is encouraged to find something that's worth more but still within the budget.

We'll start 2013 at Jeannie and Freeman Moore's home on January 13, with an educational program on near-cut. Then for February and March, our meetings will coincide with the San Antonio show (Feb 9) and the Metroplex show (March 9). Lastly, everyone agreed to mark their calendar for April 14 and May 19 for two more meetings.

We're always looking for new members, as well as to connect with existing NCC members in North Texas.

Submitted by Freeman Moore

LYNN WELKER

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(740)705-1099

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AMBER

#845 Keg ice bucket	40.
#3500/79 ftd. Basket	45.
#611 Decagon ind. Nut Rosalie etch	40.
#881 8 oz, tumbler, Golf etch	85.
Prism Cambridge Glass sign	200.
#3500/41 10' covered urn	75.
#2356 10" vase, etch #724 Betty	50.
#279 13" vase, gold encr. 717 etch	250.

AMETHYST

SS46 7-1/2" Seashell Snail vase	175.
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AZURITE

#84 12" vase, gold encr. 2011 etch	65.
Hat with 1922 lodge on brim	30.

CARMEN

#646 5" keyhole candlesticks (pr)	100.
#3450 Nautilus 40 oz. decanter	85.
#1322 26 oz. decanter	85.
P306 candy box & cover	60.
#3400/92 2-1/2 oz. barrels (6)	7.
#1309 5" globe vase	60.
#103 Mt. Vernon 8" relish	50.
#3400/38 12 oz. tumblers (4)	20.
#1066 3 Oz. tall cocktails (4)	20.
#319/B/2 Georgian basket	55.
#299 5" rose knob, crystal candy	55.
#22 Mt. Vernon 3 oz. ftd.tumb (6)	20.
#34 Mt. Vernon 6" comport	65.
#3450 Nautilus salt & pepper	60.
#1236 8' keyhole ivyball	65.

CROWN TUSCAN

#1301 10" vase, gold Rose Point	125.
#6004 8" vase, gold Rose Point	100.
#1302 9" Keyhole globe vase	125.
#1311 4" ftd. Ashtray	75.
SS47 9-1/2" cornucopia,heavy gold	65.
#3500/36 6" Twist stem comport	75.
#1238 12" vase, gold Portia	175.
#102 Mt.Vernon urn salt, gold trim	25.
#6004 6" vase, gold Rosepoint	75.

EBON

#81 10" Camb.Sq. bowl, gold birds	100.
#69 2 lite candlestick, gold birds	85.

EBONY

#1236 8" keyhole ivyball	65.
#57 8-1/4 compote,gold encr.519	50.
#274 10" vase, gold Blossomtime	150.
#638 3 lite candles,etch 739,gold tr	85.

HEATHERBLOOM

#3400/1093 6" ctr.hdd. relish	60.
#9 Mt.Vernon 8" covered urn	150.
#3400/71 3" 4 ftd. Nutcup	60.

HELIO

#1271 6-1/4" candlesticks	50.
#63 6"across tall compote	40.
#432 Ram's Head bowl	200.

LIGHT EMERALD

#22 6" Everglades vase, satin	75.
#1087 9-1/2" Decagon veg.bowl	20.
#968 Rosalie etch 2 pc. Icer	50.
8" Draped Lady lamp,no fits	150.

PEACHBLO

#3400/38 80 oz. ball jug,Aero optic	85.
#3500 cigarette torchere, tall	50.
#797 8" flip vase, etch Martha	75.
#937 68 oz.pitcher, etch Tulips	100.
#1019 cracker tray, Rosalie etch	100.
#3400/57 12-1/2" platter, Applebl.	85.
#847 ice tub, etch Cleo	85.
#170 8 oz. syrup, etch #704	100.
Prism Cambridge Glass sign	200.
#124 3-1/3 basket	50.
#1305 10" keyhole globe vase	150.
#17 LaRosa Caprice cups/s. (8)	25.
#96 LaRosa Caprice salt/pepper	65.

PRIMROSE

#124 3-1/2 basket	60.
Atomizer,ftd. Gold trim	200.
#72 7" candlesticks	50.
#122 8-1/2" basket, 14" tall	250.
#40 10-1/2 bowl, black trim	45.

ROYAL BLUE

#3500/101 5-1/2 blown tall compote	60.
#1242 10" vase	100.
#1402/19 Tally-Ho cups/s. (6)	22.
#628 3-1/2" candlesticks (pr)	65.
#3450 Nautilus 28 oz. decanter	75.
#1335 12" vase, rare	200.

WINDSOR BLUE

SS18 10" shell bowl, 3 toed, signed	175.
SS44 6" ftd. Snail vase	175.

FLOWER FIGURE FROGS

Lt. Emerald 13" Draped Lady	200.
Peachblo 13" Draped Lady	200.
Gold 8-1/2 Draped Lady	150.
Dark Amber 8-1/2" Draped Lady	150.
Mocha 8-1/2" Draped Lady	150.
Dark Pink Two Kid	150.
Lt. Emerald Two Kid	150.
Peachblo Rose Lady	140.
Peachblo Satin Rose Lady	150.
Crystal Rose Lady	100.
Blue Satin 10-1/2" Bashful Charlotte	450.

NUDES #3011

Amber Optic ivyball	175.
Royal Blue ivyball	225.
Crystal	150.
Gold (short stem) comport	300.
Amethyst champagne	140.
Crystal optic champagne	120.
Amethyst comport	175.
Heatherbloom claret	275.
Heatherbloom brandy	300.
Pink brandy	150.
Crystal optic cocktail	75.
Amethyst, Gold cocktails (each)	85.

Many more, call.

NCC Events

2013 NCC Auction
Saturday, March 2, 2013

2013 Convention
June 20-23, 2013

NCC welcomes the
following new member

Mary Hawkins

Ohio

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.

DEALER DIRECTORY

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Glass Shows

November 2-3, 2012
North Jersey Depression Glass Club Show & Sale
Allendale, New Jersey
www.northjerseydeeegeclub.com
973-267-7511

November 3 - 4, 2012
Michigan Depression Glass Society
40th Annual All Depression Era Glass Show & Sale
Dearborn, Michigan
www.michigandepressionglass.com

November 10 - 11, 2012
Hudson Valley Depression Glass Club Show & Sale
Red Hook, New York
845-473-3898

November 17 - 18, 2012
St. Louis Depression Glass & Pottery Show & Sale
St. Charles, Missouri
redapple@aol.com
636-257-0567

January 19-20, 2013
Cartersville Looking Glass Show & Sale
Cartersville, GA
972-672-6213
meyerantiques@juno.com
www.meyershows.com

January 26-27, 2013
Sanlando DG Show & Sale
Sanford, FL
Call: 407-298-3355
allisonglassworks.com/millie.html

January 26-27, 2013
Portland Rain of Glass Show & Sale
Hillsboro, Oregon
503-901-0505
www.rainofglass.com

February 2-3, 2013
Clearwater DG Club Show & Sale
Clearwater, FL
721-725-2069
www.clearwaterdepressionglassclub.com

February 2-3, 2013
International DG Club Show & Sale
Sacramento, CA
www.idgc.org

February 9-10, 2013
San Antonio Looking Glass Show
San Antonio, TX
Call: 972-672-6213
meyerantiques@juno.com
www.meyershows.com

DEALER DIRECTORY

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

Advertising Rates:

1/8 page \$15 1/4 page \$20
1/2 page \$30 Full page \$50
(plus \$5 per photograph)

Electronic submissions should be emailed to:

ncccrystalball@gmail.net

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

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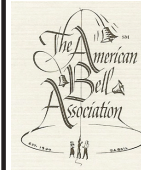
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National Cambridge Collectors, Inc.
PO Box 416
Cambridge OH 43725

website: www.cambridgeglass.org
e-mail: ncccrystalball@gmail.com

Friends of Cambridge – Annual Fund

NCC exists through member giving using an Annual Fund system to raise operating funds and to ensure the preservation of Cambridge glass for future enthusiasts. The Annual Fund uses a common member "renewal" date and NCC sends out Annual Fund materials to everyone once a year during March/April. There are no monthly reminders or monthly renewal dates. The Annual Fund is NCC's primary means of support and all Annual Fund gift recognition levels are per household and include membership for all adults within the household. Additionally, each household will receive a subscription to the Crystal Ball newsletter, unlimited admissions to the museum, and rights to vote in elections for the Board of Directors. Multiple households at the same address are welcomed. NCC is a 501C(3) organization and Annual Fund gifts are allowed as a tax deduction under Section 170 of the Internal Revenue Code.

Levels of Membership

Patron	\$35
Benefactor - Century	\$100
Benefactor - Mardi Gras	\$200
Benefactor - Japonica	\$500
President's Circle	\$1,000

President's Circle includes Convention registration for two members in the household and one copy of any new NCC publications.

The National Museum of Cambridge Glass

Located at 136 S. 9th Street
in downtown Cambridge,
Ohio

**Closed for the
season
see you in April**

