

Cambridge



Crystal Ball

ISSUE NO. 95

MARCH 1981

Published monthly by the NATIONAL CAMBRIDGE COLLECTORS, Inc.
To encourage and to report the discovery of the elegant and boundless product
of the Cambridge Glass Company, Cambridge, Ohio

Thoughts from the President - - -

Well there's good news, sad news and news that probably isn't news this month. I will get away from the ordinary and give you the sad news first, because I think it should have priority.

Our tireless and dedicated Editor of the *Crystal Ball* tendered her resignation to the Board of Directors effective in July, and it was, with deep regret, unanimously accepted. The decision was unanimous, not because anyone on the board wants to see Phyllis resign, or because there was any doubt that she had done a job that adjectives cannot describe, I can assure you. But because of a deep feeling that Phyllis, after dedicating six years to the club as Editor, deserves a much needed rest and time to enjoy her family and friends. I know no one on the Board could ask her to continue.

The *Crystal Ball* is the backbone of our organization and as I have said before it is our only means of mass communication. Through the years, with Phyllis' efforts, it has developed into a newsletter that is on a par with or exceeds the efforts of other organizations of our type. There have been and still are comments to the effect that there is not enough information in the *Crystal Ball*, there are also comments as to how the *Crystal Ball* can be improved. I don't understand this, exactly. It's like saying "I want to improve my life style, but I want someone to do it for me because I don't

have time". The success of the *Crystal Ball* is dependent upon the members that it serves. If no one is going to contribute then the measure of success will diminish. Anyway, I'm proud of the *Crystal Ball* and Phyllis and some of the other members efforts.

Now what we need is someone, or a group, such as a Study Group to accept the challenge of editing and publishing the *Crystal Ball*. It should be a much easier job now than it was six to eight years ago. Phyllis has offered to help in anyway she can and I'm sure she'll be a great contributor when it comes to interesting articles. I hope someone is interested and will contact us so we can work on the transition.

Good news? We have taken very positive steps in the last couple of months that we feel will lead to the establishment of our Museum. There are still a few minor details to work out but I'm sure the Board and Museum committee will be able to work these out.

News that probably isn't news by now (unless you didn't read the *Crystal Ball* thoroughly last month because you spent all your reading time trying to decide what you were going to buy at the Auction and how much you were going to have to bid to get it), is that we will be holding our first Flea Market in conjunction with the Annual Convention. Details can be found elsewhere in this issue.

Last, but not least, I want to thank the Board members for their efforts at the January Board meeting. It was long and drawn out but we accomplished much. I feel that it was one of the most productive sessions we've had, at least since I've been President. Thank you.

Think Convention!

MEMBERSHIP RENEWAL NOTICE	
If the date on your address label is - -	3 - 81
This is your LAST ISSUE of the CRYSTAL BALL .	
Please renew NOW!	

CAMBRIDGE CRYSTAL BALL

Official publication of National Cambridge Collectors, Inc., a non-profit corporation with tax exempt status. Published once a month for the benefit of its members.

Membership is available for individual members at \$10 per year and additional members (12 years of age and residing in the same household) at \$3 each. All members have voting rights, but only one *Crystal Ball* will be mailed per household.

Back issues of the *Crystal Ball* are available (beginning with Issue #1, May 1973) for members only. Cost: 60¢ each or 12 issues for \$7.

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We cannot mix type size in classified advertisements. Abbreviations and initials will count as words. Payment in full MUST accompany all ads.

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	Members	Non-Members
1/8 page	\$ 4.00	\$ 6.00
1/4 page	7.00	10.00
1/2 page	12.00	18.00
3/4 page	17.00	25.00
Full page	22.00	33.00

DEALERS DIRECTORY

1" ad (5 line maximum) \$6.00 for 6 months
Cambridge Crystal Ball assumes no responsibility for items advertised and will not be responsible for error in price, description or other information.

Advertising copy must be in our hands by the 10th of each month to assure publication in our next issue. Advertisements containing reproductions will not knowingly be accepted unless clearly stated.

PLEASE ADDRESS ALL CORRESPONDENCE TO

Cambridge Crystal Ball
National Cambridge Collectors, Inc.
P.O. Box 416
Cambridge, Ohio 43725

PLEASE NOTIFY US IMMEDIATELY OF ANY CHANGE IN YOUR ADDRESS!

Please enclose a self-addressed, stamped envelope when requesting information!!

STUDY Club News

STUDY GROUP #5 - SOUTHERN CALIFORNIA "CALIFORNIA CAMBRIDGE COLLECTORS"

The California Cambridge Collectors held their meeting January 16th, in the home of Linda and Joe Svehla. There were thirteen members and four guests present. This was our first formal meeting since November.

Our December meeting was held at a local restaurant and we had our Christmas gift exchange. The gifts exchanged were very appropriate for each person as they received something to add to their personal collection. For example, I collect blue caprice and received the #165 candy dish. The other members were equally as fortunate.

At the January meeting we discussed old business which consisted of updating the Cambridge Price Guide. Linda Svehla and Ruth Eilenfield are still working on it and mentioned that it was more time-consuming than they had anticipated so it will take a little longer to complete.

Our program consisted of Cambridge advertising. Several signs, paperweights, and magazine clippings were displayed.

The following items were brought for "Show & Tell": a forest green Lazy Susan type relish dish; crystal candy container; azurite compote and underplate with milk glass ladle; a Rosepoint mustard with silver spoon; crown tuscan Shell compote; an 8½" swan and two ashtrays with gold trim, all crown tuscan; a Pristine candy dish with Rosepoint etching; moonstone 8½" swan; moonstone 3 section Shell shaped relish dish, marked; Lorna blue puff jar; Portia etched candy dish; and a Chantilly etched cigarette urn with sterling base.

Linda then served ice cream, cake and beverages while we had our social hour.

submitted by Joan McDowell, Secretary

STUDY GROUP #6 - NEW YORK STATE "THE FINGERLAKES"

The Fingerlakes Study Group held their meeting February 8th, in the home of Don and Shirley Ladouceur. There were five members present. Our guest from last month's meeting, Sandra O'Donnell, was officially welcomed as our newest member.

Our Program consisted of viewing slides on "Cambridge Colors" photographed by Frank Wollenhaupt, with narration by Marcia Ellis from description sheets by Lynn Welker. Honorable mention to "Projectionist" Bob Ellis! Samples of glass colors presented along with the slides were: peachblo Tally Ho Hunt Scene bowl; topaz Samovar; azurite; ebony; milk glass; heliotrope; ivory; jade; and crown tuscan.

continued on page 13

WE GET LETTERS!

Dear Phyllis: In Welker's Color Book I, plate 9, rows 3 & 4, they call the glass that is colored red to green with a little blue "Amberina". When we talked at Strongsville, OH, at the Glass Bash, I called mine Amberina and you corrected me calling it "Rubina". I always thought Amberina color had yellow or amber color in it. Which is correct?

In the same book, plate 11, row 4, items 2 & 3, did Cambridge make this shape candlestick? Bennett's show this same candlestick in their Color Book on plate 1, row 1, items 1 & 2. Also, did Cambridge make the shape candlestick that is shown in Bennett's Color Book on plate 25, row 2, in Tomato?

Clara Brown, MI

Before I begin to answer your questions, I would like to take just a minute to pay tribute to our early "pioneers" in the field of Cambridge Glass collecting. It was 1969 when the Welker's presented us with the very first book on Cambridge Glass. It was the Color Book you mention in your letter, and it was welcomed by Cambridge Glass collectors in much the same manner as Weatherman's first book was first welcomed by Depression Glass collectors! Like Weatherman's first attempt, the Welker book also contained a few errors. In 1970 the Bennett's came out with their Color Book and then in 1973 Welker's published their second Color Book. Even though each of these early color books contained a few errors (very few actually), it is hard to imagine where we would be today, as a Club or as collectors, without them to help us identify the many Cambridge colors. They are the only color books available to date, so errors or no, it is my feeling that we owe the Welkers and the Bennetts a debt of gratitude for their efforts in bringing these books to us!

In answer to your first question, it is my belief that the items shown in Welker's Color Book I, plate 9, rows 3 & 4, are incorrectly labeled, and that they are in fact "Rubina". I base this opinion on an article written by Lynn Welker that appeared in the CRYSTAL BALL Issue #35 (March 1976) from which I quote the following: "Rubina was first produced by the company in 1924, and introduced to the trade in early 1925. The coloration of Rubina varies greatly. At the time of its production, first quality pieces were intended to shade from red to green to blue to green. Some pieces may be lacking the blue entirely while others may have additional blue on the edges due to the reheating process. Some pieces may also lack the green and simply shade from red to amber. The pieces with the blue and green coloration are the most desirable. Production of Rubina was curtailed before 1930." Later in this same article Welker continued with the following: "Rubina was the Cambridge factory name for this beautiful color. However, the workers called it Christmas glass and Watermelon glass. It has also been called Cambridge Amberina, but Rubina is the proper

factory term for this color." It has been stated by several knowledgeable collectors that the Cambridge Glass Company never produced a color called "Amberina". Some people like to apply this name to various pieces of Carmen that shade from red to yellow, but it is believed that these various pieces are actually "Carmen".

The answer to your second question is YES. The Cambridge Glass Company certainly did make this shape candlestick. It is the #1273, and is shown in the 1930-34 NCC Catalog Reprint on page I.

The answer to your third question is NO. All five pieces shown in Bennett's Color Book, plate 25, row 2, were produced by the Co-Operative Flint Glass Company of Beaver Falls, PA. In 1925 their "Sunset" color was described as "deep red in the center thinning into lighter shades of yellow toward edges". It is my opinion that the same is true of the Vase shown in Bennett's Color Book, plate 22, row 1, item 3, and the Vase in Welker's Color Book I, plate 11, row 4, item 4. My reference for these opinions is the book "Colored Glassware of the Depression Era 2", page 49, by Hazel Marie Weatherman.

If any of our members can add anything further to the above, please let us hear from you.

Phyllis Smith, Editor

IS YOUR NAME LISTED HERE?

Everyone whose name is listed here, has been working hard to bring in NEW members for us this past year. Our Membership Contest started July 1st, and will end June 1st — so if you don't see your name listed below - GET BUSY!

Dr. John Adams; Jim Ahlstrand; Evelyn Allen; Richard Beach, Tom & Harriette Bond; Jane & Jean Carey; Laurie Cruise; Alberta Eberwein; Reba Embree; Glen Everett; George Fogg; Phyllis & Harry Freier; and Naomi Gamble.

Beverly Hanson; Shirley & Austin Hartsock; Barbara Hellmann; Mary Henderson; Sandra Hunnicutt; Doris Isaacs; Ann Kerr; Shirley Ladouceur; Frank & Melbra Long; Frank Maloney; Arlyn & Len Ols; and William Price.

Doris Schwartz; Edward Shaw; Mickey Sipe; Barbara Simmons; Deborah Snyder; Albert Springborn; Al Steele; Charles Upton; Connie Williams; and Aniceta Zamborsky.

Even though they (and members of their immediate family) are not eligible to compete for the "Paperweight" Prize, the following members of your Board of Directors have also brought in new members. They are: Don & Odulla Armbrecht; Jo Barstow; George Hoffman; Janice Hughes; Willard Kolb; Dave & Sue Rankin; and Bill & Phyllis Smith.

Our Contest is running very close and one or two additional NEW Members will probably decide the outcome — so don't stop now! Everyone still has a chance to be the winner!

CAMBRIDGE HAT ASHTRAY?

by Phyllis Smith

A couple of months ago, Gwen Shumpert from Mississippi (columnist for the "Glass Review" magazine) sent me this photo of a small glass hat ashtray, in what looks like the Cambridge carmen color. She wanted to know if it was Cambridge?

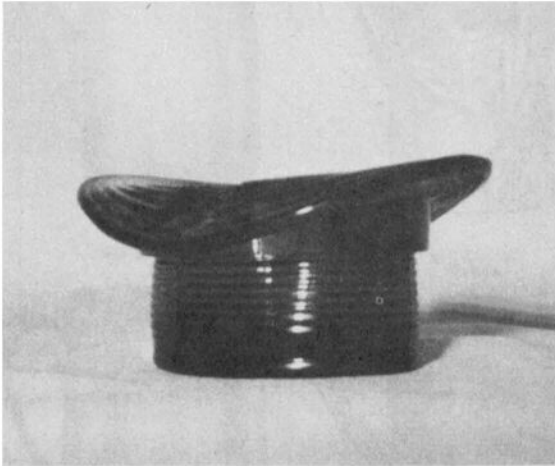


photo by Billy Shumpert

My first reaction was to give a definite YES! After all, we have six of these cute little hats setting on our shelf in what looks like the Cambridge colors of topaz, royal blue, carmen, crystal, willow blue and pink. But, wanting to be absolutely certain of my statement, I decided to first check up on my references!

The only reference we can find for this ashtray hat is to be found in Welker's Color Book I, plate 15, row 4, item 6. We contacted Lynn Welker and he felt sure that the hat was definitely Cambridge, and that he could give us a catalog number as proof positive. After searching his research material, he could not find a reference for us. However, we can attest to the fact that the bottom of this hat ashtray is identical to the bottom of the Top Hat Cigarette holder which can be found pictured in Welker's Catalog Reprint I, on page 28.

At this point, we can only draw the conclusion that it is entirely possible that this hat ashtray was produced by the Cambridge Glass Company - because of the Cambridge colors it has been found in, and because it just looks like it is Cambridge Glass!

If anyone has anything further they can add to this "mystery", please let us hear from you. Until proven otherwise, we are going to continue displaying our six hats on our Cambridge Glass shelf!

"A man who has committed a mistake and doesn't correct it is committing another mistake."
CONFUCIUS

PROJECTS

Projects seem to be in limbo right now! We can't decide whether we are taking a vacation or just haven't been able to accomplish anything lately.

We told you a while back that we had commissioned a cup plate by Pairpoint with the swan as a center motif. Mr. Bryden notified us that they had made a similar cup plate for the Thornton Burgess Society and thought that we might want to use something else. At the last Board meeting it was decided to use the pencil dog as a center motive, and this information has been forwarded to Pairpoint. We feel that by staying with an animal as a center motif, as Pairpoint suggested, the pencil dog is certainly typical of Cambridge. However we won't be giving these dogs away as Cambridge Glass did.

The personalized paperweights are still the best buy if you want something unusual and beautiful. Also we are still in need of broken glass to use as a background in the paperweights. If you have any send it to us or bring it to one of the meetings and we will see that Tom Mosser gets it.

Although this may not fall under Projects per se, we will mention it anyway. The "MINI-AUCTION". We will hold another one during Convention and we'll be needing glass to auction off. Last year's was very successful and we hope that this one won't be any different. Anyone, who would like to donate something, send it to us or bring it to Convention when you come. We will designate someone at Convention to receive this glass so that we can keep an account of who gives what and thank you properly. Nothing is too small. This is a good opportunity for you to get rid of that odd piece of Cambridge you have, and also help the Museum Fund.

Only four months till Convention, better start making plans.

Project Committee

DISPLAY ROOM

The members of the 1981 Display Committee wish to invite your participation in this year's display. Carmen and Rubina will be the theme of the display.

We wish to display as wide a range of pieces as possible. This will be a challenge with Rubina. In order to meet this challenge we need your participation. Please list any pieces that you would be willing to display. As in the past, all pieces will be insured. Due to the limitation of space and insuring all pieces, we will only be able to accept pieces that have been listed with the committee prior to the convention.

If you do not have any items for the display, your time is just as valuable. Please volunteer for a time period in the display room.

Please return your display room list no later than May 1 to the club address, attention the Display Committee.

1981 Display Committee
Vicki Wollenhaupt
Joy McFadden
Lynn Welker
Frank Wollenhaupt



No. 4060. 1/2 Gal.
Pressed



No. 2730. 1/2 Gal.
Pressed



Peacock Jug
Pressed



No. 2800/67. 1/2 Gal.
Pressed



No. 2750. 3 Quart
Pressed



Chelsea 5. 3 Pint
Pressed



No. 2892. 1/2 Gal.
Pressed



No. 2800/66. 1/2 Gal.
Pressed



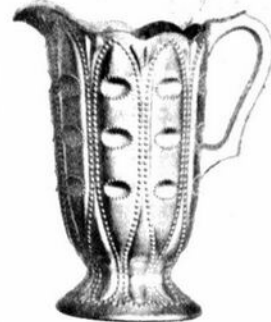
No. 2750. 1/2 Gal.
Pressed



No. 2630. 1/2 Gal.
Pressed



No. 2630. 1/2 Gal.
Blown. I. M.



No. 2519. 1 Quart
Pressed



No. 2625. 1 Quart
Pressed



No. 2590. 1 Quart
Pressed



No. 2586. Measuring Jug and Cover
Pressed



No. 2508. 1/2 Gal.
Pressed

JOHN DEGENHART used Cambridge Glass for many of his Paperweights and other molds!

DATE ON INVOICE	DEGENHART GLASS PAPERWEIGHTS										PERFUME BOTTLES w/STOPPER	S T O P P E R S	DAISY and BUTTON HATS Degenhart Mold	GEAR SHIFT BALL #16	T O K A H A W K S	T U R K E C Y O V E R	S L I P P E R S
	#9	#10	#11	#12	#13	#14	#15	#16	LARGE SMALL								
									LARGE	SMALL							
3-14-40	73 (1)		30	8						100 (2)			26	66	59	459	
8-23-40	58 (1)	15	18	6						152 (3)			15 (1)				
10-21-40	85 (7)	14	16 (1)	2		1				53	60		27 (6)				
12- 7-40	42 (1)	28	35	1						91 (2)	31 (1)		16 (2)				
3-11-41	144 (16)	16	68	4						50	73						
10-20-41	84	25	47	31						36	101		13				
12-26-41	106	31	101	18						75	48		13				
3-30-42	105		54	10						96	117		10				
7-11-42	114	7	17	8						27	37	278	3				
1- 6-43	8		62	1						4	110	521	5				
3- 4-43													294				
TOTALS	819 (26)	136	448 (1)	89		1				684 (7)	627 (1)	799	214	66	59	459	

The above Chart has been sent to us by Charles Upton, thru the courtesy of the Degenhart Museum. Museum Coordinator Michelle Newton salvaged the receipts used to make this chart from a box that was about to be thrown away. The receipts were from the Cambridge Glass Company to John Degenhart for glassware which he presumably made on his own time, at the Cambridge plant, from the 14th of March, 1940 thru the 4th day of March, 1943.

ETCHING PROCESSES

by Phyllis Hayes

(Editor's Note: The following article was prepared for the November 1980 Study Group meeting of The Michigan Caprices. We thank them for sharing this information with us.)

The more we learn about the particular Cambridge we are collecting, I believe the more we treasure each piece we have, and admire those who had a hand in making it into such a beautiful piece of glass. Many who have visited the Bennett Museum and read past articles of the *Crystal Ball*, have somewhat an idea as to how plate etching was done to make Rosepoint etching and Cambridge's other beautiful etchings. However, I would like to review this procedure first. Thanks to an article done by Charles Upton of an interview with Virgil Saltz, a former employee of the Cambridge plant, he gives us a lot more information that I was not aware of. (*Crystal Ball* Issue #23)

The etching process started with a plate that was metal and the background of this plate was etched away so the main design area appeared in raised relief. Of course several different plates of the same pattern had to be made to fit the different size articles being made.

The etching ground, which consisted of beeswax, lamp-black, resin, and turpentine, was cooked at least over night before being used. The etching ground was then deposited into the low areas of the plate and the higher pattern areas scraped clean.

A special type of transfer paper was then cut to proper size and applied to the wax covered plate. A piece of felt would be used to rub the paper and cause it to adhere to the wax. Keeping the plates slightly warm permitted the wax to be lifted from the plate along with the transfer paper.

The transfer was now ready to be applied to the blank. It was covered with wax in all of the areas of the background, and the lines that made up the design of the pattern were clean of any wax. It was then applied in the proper position to the blank and again rubbed gently with felt which causes it to adhere to the glass. This step was repeated over and over until the blank was decorated with the required amount of design.

The blank was then immersed in a solution of alcohol and water. This permitted the removal of the paper from the wax, and thus completed the actual pattern transfer operation. The blank was then sent to a "paint girl" who would cover all of the remaining exposed areas of glass. This was done entirely by hand, using a small paint brush and working from a heated pot of etching ground.

As many as two dozen articles, depending upon their size, would then be stuck to a wax covered board approximately 18 by 24 inches. This board containing the blanks that were to be etched was then inverted and immersed in a tank of acid. Hydrofluoric acid was used and it was controlled at a constant temperature. The etching process required a time frame of from three to eight minutes. This was controlled by the acid's strength and the desired depth of the pattern being etched.

Upon being removed from the acid, the article would be placed in the "scalding". This was a machine that used a combination of hot water and steam to remove the etching ground from the article. During this procedure the wax would be carried by the water into a tank built into the base of the machine. Here the wax would float enabling the workers to skim it off for reuse.

The article of glass which started out as a plain blank, has now been etched with a pattern and has had the wax removed from it. The final etching process occurred on the saw dust table. Here the article was dried, cleaned, and polished by a brisk rub-down of sawdust. If the article was to receive no further decoration it would be wrapped in tissue and placed in a storage bin. It would later be sent to the packing room where it would be carefully packed for shipment.

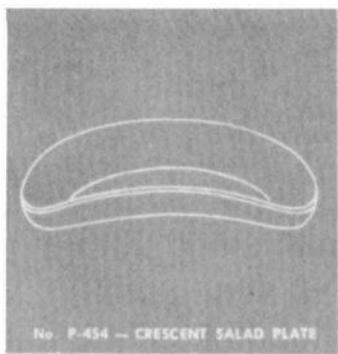
From the section in the book "Glass in the Modern World" by F. J. Terence Nialone, I found several other methods used in decorating glass, that I'm sure were very similar to the methods Cambridge used in the past.

Needle etching: The blank to be decorated is given a coating of a resist such as beeswax, paraffin or resin and the required pattern is scratched on with a steel needle. The article is then immersed in hydrofluoric acid solution for about ten minutes. Warm water is used to remove both resist and solution. Glass can also be given a white finish by the application of ammonia bifluoride mixtures. Sometimes the article would then be sprayed with a more dilute mixture that smoothes the surface left by the first etching. Of course I'm sure if only a portion of the blank was to be etched, it must have been covered with a wax in the areas that the etching was not desired. Ammonium bifluoride is used in the ink for drawing designs in glass.

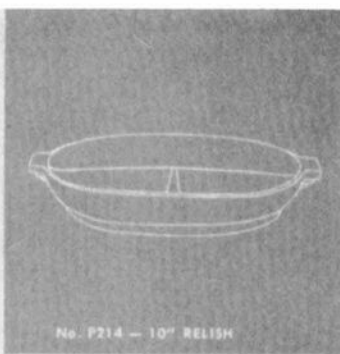
Sand blasting: This is an inexpensive method of making glass translucent by bombarding it by means of compressed air, with coarse round grained sand. Patterns can be achieved by masking parts of the surface with a soft rubber stencil. The effect produced, though rougher than that obtained by grinding, is adequate for inexpensive mass-produced glassware.

Cutting or Grinding: The lead-crystal glassware intended for cutting is made strong and heavy to allow the deep cutting that refracts light and shows up prismatic patterns. The decoration is first inked onto the article as a guide and the design cut by a slowly revolving wheel of sandstone or Carborundum, and using water for cooling and removing the waste. There are three basic types of cut: hollow cut, made by a convex wheel; a bevel cut, which is V-shaped; and a panel cut, which is flat. The rough white surface left by cutting is removed either by hydrofluoric acid etching or by polishing on felt wheels with a fine abrasive.

Copper-wheel engraving, which produces shallower cuts, is more suitable for decorating lighter, thinner glassware. Linseed oil mixed with emery powder or carborundum is fed onto a revolving copper wheel to provide an abrasive. So precise are the results obtained by this method that to produce a fairly simple design an engraver may use as many as 50 wheels ranging in diameter from 3 mm to 10 cm.



No. P-454 — CRESCENT SALAD PLATE



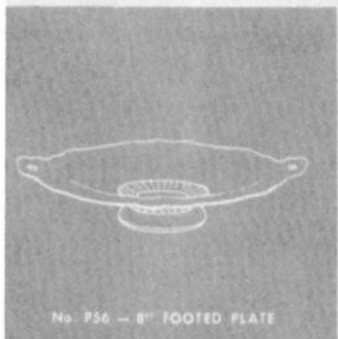
No. P214 — 10" RELISH



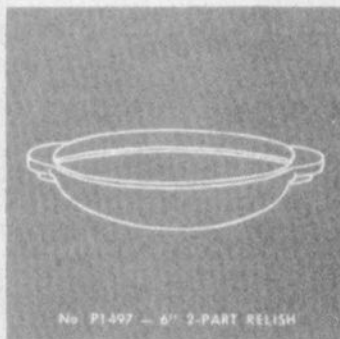
No. 3790
5 OZ. FOOTED TUMBLER



No. 3790 — CORDIAL



No. P56 — 8" FOOTED PLATE



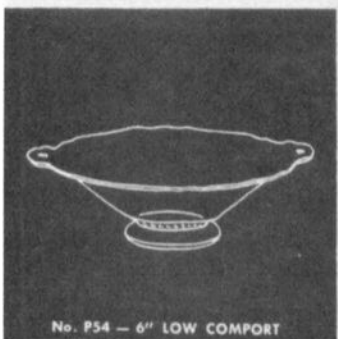
No. P1497 — 6" 2-PART RELISH



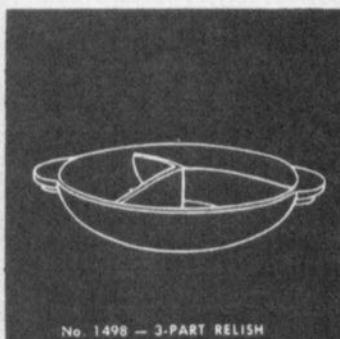
No. 3790 — OYSTER COCKTAIL



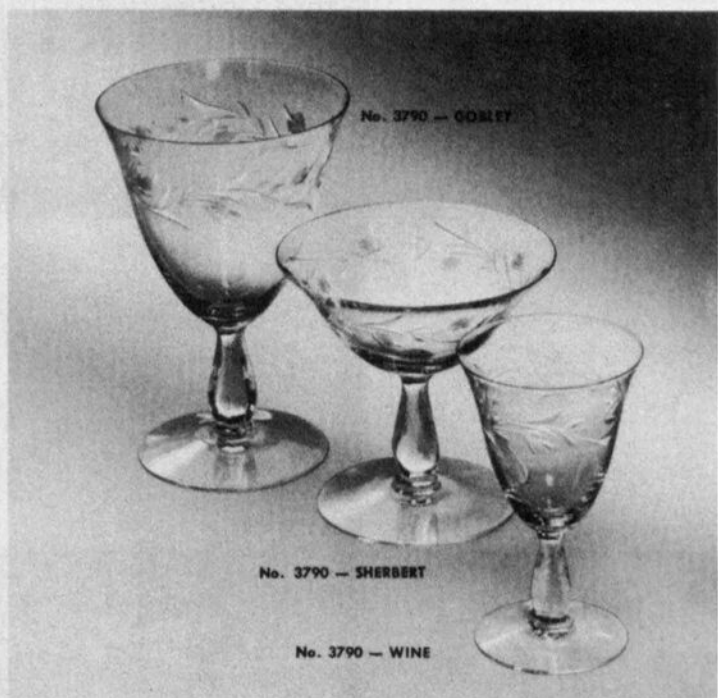
No. 3790 — WINE



No. P54 — 6" LOW COMFORT



No. 1498 — 3-PART RELISH



No. 3790 — GOBLET

No. 3790 — SHERBERT

No. 3790 — WINE



No. 1180
3 1/2" 2-HANDLE BONBON



No. P-253
IND. SUGAR & CREAM



No. 3700 — COMFORT



No. 3790 — CLARET



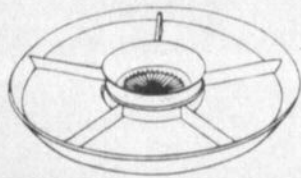
No. 555 — 7 1/2" SALAD PLATE

Lynbrook

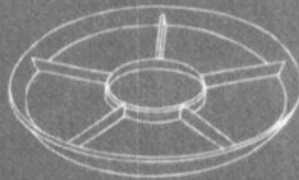
ROCK CRYSTAL ENGRAVED

Harvest

No. 1053



No. P419 — 12" 2-PIECE RELISH



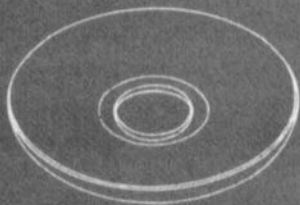
No. P 418
12" 5 PT. CELERY AND RELISH



No. 3900/120
12" 5-PART CELERY AND RADISH



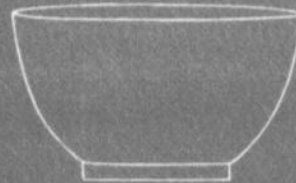
No. 278 — 11" FTD VASE



No. P 430 — 12" FLOWER BOWL



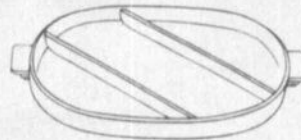
No. P 430 — 12" FLOWER BOWL



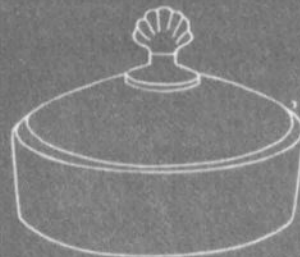
No. P 427 — 10" SALAD BOWL



No. P 454
8" CRESCENT SALAD PLATE



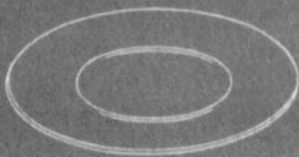
No. P-215
12" 3-PART RELISH TRAY



No. 103
7" 3 PT. CANDY BOX AND COVER



No. P 254 — SUGAR AND CREAM



No. P 125 — 14" PLATE



No. P 247 — CELERY



No. 1491
4 PC. TWIN SALAD DRESSING SET



No. P 212
10" 5 PT. CELERY AND RELISH



No. 3900/115 — 76 OZ. JUG



No. 3900/114
37 OZ. MARTINI JUG



No. P 499
CALLA LILY CANDLESTICK



No. 647
6" 2-LITE CANDLESTICK



No. 3750 — GOBLET



No. 3750 — TALL SHERBET



No. 3750 — WINE



No. 3750 — LOW SHERBET



No. 3750 — OYSTER COCKTAIL



No. 3750
12 OZ. FOOTED ICE TEA



No. 3750 — CORDIAL



No. 3750 — CLARET



No. 1613 — HURRICANE LAMP



No. P 384 — 11" OVAL BOWL

No. 1053

Harvest

ROCK CRYSTAL ENGRAVED



No. 3750
5 OZ. FOOTED TUMBLER



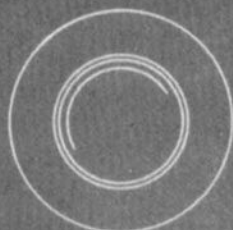
No. 3750 — WINE

No. 3750 — GOBLET

No. 3750 — TALL SHERBET



No. P 306
CANDY BOX AND COVER



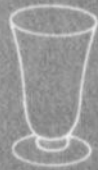
No. 555 — 7 1/2" SALAD PLATE
No. 556 — 8" SALAD PLATE



No. 3130 - 9 OZ GOBLET



No. 968
2-PIECE COCKTAIL ICER



No. 3130
5 OZ FOOTED TUMBLER



No. 3130 - LOW SHERBET



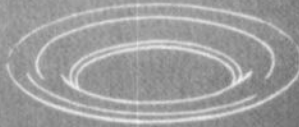
No. 3130 - 2 1/2 OZ WINE



No. 3130 - 3 OZ COCKTAIL



No. 3130 - 4 1/2 OZ CLARET



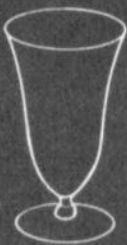
No. 555 - 7 1/2" SALAD PLATE



No. 3130 - 1 OZ CORDIAL



No. 3130 - TALL SHERBET



No. 3130 - 12 OZ. FTD TUMBLER



No. 3130
4 1/2 OZ. OYSTER COCKTAIL



No. 3130 - GOBLET

No. 1028

Glendale
ROCK CRYSTAL ENGRAVED



THE CAMBRIDGE GLASS COMPANY, CAMBRIDGE, OHIO, U. S. A.

A business meeting was held and dues were collected. A review of the meetings for the calendar year was held and discussion of the All-Cambridge Glass Auction was concluded with the hope that some of our club members could attend it, as well as the 1981 Convention.

Our next meeting will be April 26th at 1 PM, in the home of Sandra O'Donnell, Rome, NY. "Trademarks" will be the topic of discussion.

submitted by Shirley Ladouceur

**STUDY GROUP #8 - SOUTHERN MICHIGAN
"THE MICHIGAN CAPRICES"**

The Michigan Caprices met at the home of Ray and Clara Brown on January 17th.

The Brown's surprised everyone with a 197 ring Cambridge glass portiere hung across the dining room window. The colors used in the rings were from the 1920 to 1930 era. These rings were made by the workers during their free time and hung in their homes, usually in a doorway.

Using fourteen different colors of Georgian tumblers we identified colors. We also used black light and enjoyed seeing the results of different chemical compounds in the glass.

Through the *Crystal Ball* we have made contact with Sharon Hilton in Owosso, Michigan and hope she joins us soon. She and her mother both collect Cambridge glass. We welcome new members. Call Betty Dasen (313) 659-3243.

Our entire Study Group plans to attend the Cambridge Glass Auction in February.

submitted by Betty Dasen

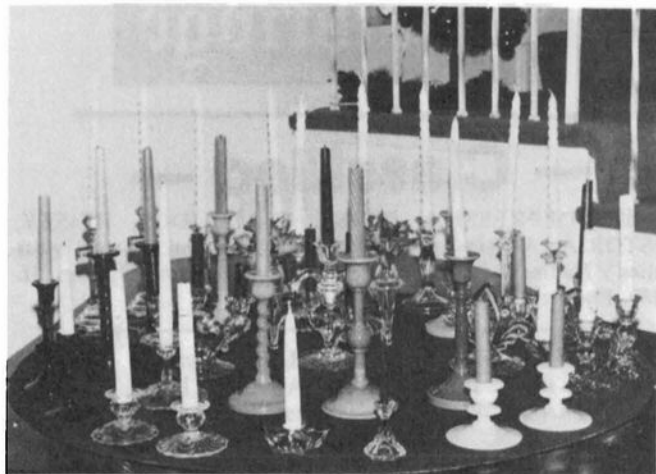


Photo by Frank Hayes

Thirty-five different styles and many colors of Cambridge candlesticks were placed on a bright red Christmas tree skirt and lit for a "Cambridge Christmas Festival of Lights" during the December 1980 meeting of the Michigan Caprices.

N.C.C. FLEA MARKET

N.C.C. will sponsor a Flea Market, in conjunction with the Annual Convention, at the Guernsey County Fairgrounds (immediately across I-70 from the Shenandoah Inn) on Saturday, June 27th from 6 AM to 5 PM. The early opening should give all of you time to peruse the Flea Market and make it back to the Shenandoah for the Saturday morning breakfast to hear the Speaker for that occasion, Andy Anderson, former Salesman for the Cambridge Glass Co. Andy's forte was the Cambridge Arms, which will be his main topic. We understand it will be quite interesting and don't want anyone to miss it.

Anyone wishing to set up at the Flea Market should contact N.C.C. Inc., P.O. Box 416, Cambridge, Ohio 43725, attention Larry Hughes, for a contract before June 1. The cost for setup is \$10.00 for 8' table space inside and \$5.00 for 8' table space outside, on a bring your own table basis. The table space, by the way is for 8 running feet, not 8' x 8' or 64 square feet. A very limited number of tables at \$5.00 each will be available and you may indicate your desire to reserve one by checking it on the contract and remitting the \$5.00. If at all possible try to bring your own tables however.

Dealers will be able to start setting up at 5 AM. Those who do not have their space reserved by June 1st will chance not getting in. We will honor requests for space after that date, even up until the day of the Flea Market so long as space is still available, although it will more than likely be outside space. We started putting out notices of the Flea Market the first week of February and already there are quite a few signed up for indoor spaces.

There will be no admission charge to the public at the gate, unless you try to get in before 6 AM without a contract and then the charge will be \$5.00. Plan to set up or attend, because future plans for a Flea Market in conjunction with the Annual Convention, depends on the success we have this year.

"ETCHING PROCESSES" - continued from page 8

Other effects: A wide range of both transparent and opaque colors may be applied to glass surface and when fired in special decorating lehrs, they become reasonably permanent. Many of these are applied by painting the article with an organic metallic compound that, after firing, leaves an extremely thin film of the metal on the surface of the glass. An alternative method is to apply an inorganic oxide colorant to some organic vehicle that will disappear during firing. A third method is enameling. The enamels used generally consist of low melting point glasses. These are applied by sprinkling or dusting them in fine powder form onto a surface that has previously been given a light coating of gum.

The quality of glass, the special etchings and the workmanship that went into Cambridge Glass, it's no wonder we all feel it is one of the most beautiful ever made.

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1981 SCHEDULE

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Franklin County Fairgrounds
Hilliard, Ohio

4 Miles NW of Columbus, O.

Admission \$1.00 per car

SUNDAY SHOWS

May 10th Aug. 9th

June 14th Sept. 13th

Oct. 11th

6 a.m. to 4 p.m.

Stockwell Promotions

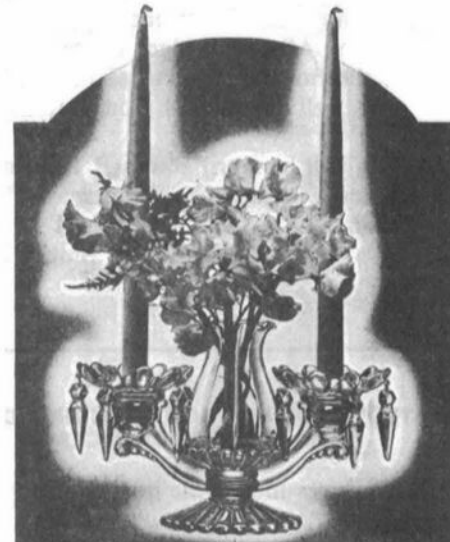
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"LADIES HOME JOURNAL" April 1938



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Modest sprays, in this new setting, become charming, inexpensive decorations for table, sideboard or console.

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The Cambridge Glass Company
Cambridge, Ohio

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— Classified —

BUYING: DEPRESSION GLASS, CAMBRIDGE, HEISEY, FOSTORIA, AKRO-AGATE, glass figurals and unusual glass "cuties". Nadine Pankow, 207 S. Oakwood, Willow Springs, IL 60480. Phone: 312/839-5231.

WANTED: CAMBRIDGE ROYAL BLUE. Anything - but love Nude Stem items. If you see COBALT — THINK COBALT CAROL MARKOWSKI, 3141 West Platte Ave., Colorado Springs, CO 80904.

WOULD LIKE TO LIQUIDATE part of my private collection of Cambridge glass, primarily nudes, but also some Farberware. List on request. I. Miller, 3800 N. W. 37th Ter., Topeka, KS 66618. Phone: 913/286-2164.

DEALERS



DIRECTORY

NOTE: When writing to the Dealers listed here, please enclose a SASE!

<p>EVELYN M. ALLEN 135 Cynthia Street Heath, Ohio 43055 Mail Order & Shows 614-522-1635 SPECIALIZING IN CAMBRIDGE GLASS!</p>	<p>BENICIA ANTIQUE SHOP 305 First Street Benicia, California 94510 OPEN 11 AM - 5 PM Closed Monday Z. E. LOPES 707-745-0978</p>	<p>CHARLES MIKULIK Box 416 Elizabeth, N.J. 07207 — COLLECTOR — Always paying good prices for CAMBRIDGE CAPRICE in all colors 201-372-1101 CARRY MOST TYPES OF ANTIQUES</p>
<p>BLACK ROOSTER ANTIQUES 1018 Clark Street Cambridge, Ohio 43725 614-432-3202 M. Sipe CAMBRIDGE GLASS - GENERAL LINE</p>	<p>VISIT HISTORIC BENICIA and its 28 shops Off Interstate #80 North of San Francisco</p>	
<p>BERKELEY ANTIQUES 69 Berkeley St. Boston, MA 02116 George or Frank 617-426-1048 CAMBRIDGE, HEISEY, GENERAL LINE</p>	<p>ANDREJCAK'S ANTIQUES 14533 Bayes Ave. Lakewood, Ohio 44107 Joe & Karen Andrejcek 216-226-3417 SHOWS ONLY — CAMBRIDGE — FENTON — CHINA</p>	<p>COYLE & SCHUSTER ANTIQUES Box 982 - Ph. 614-349-7362 Newark, Ohio 43055 Shows & Mail Order BUY & SELL - CAMBRIDGE - HEISEY</p>
<p>D & D ANTIQUES Columbus, Ohio DICK SLIFKO SHOWS ONLY</p>	<p>THE HITCHING POST 7467 S. R. 88 Ravenna, OH 44266 Ph. 216-296-3686 D. McDaniel CAMBRIDGE — HEISEY — GENERAL LINE</p>	<p>FINDER'S KEEPER'S ANTIQUES P.O. Box 303 Dayton, O. 45401 513-254-2937 P.O. Box 16023 Columbus, O. 43216 614-885-2726 SPECIALIZING IN CAMBRIDGE GLASS!</p>
<p>THE GLASS CUPBOARD 39 Shire Oaks Drive Pittsford, New York 14534 Marcia Ellis 716-586-7596 CAMBRIDGE ONLY BASE FOR LIST</p>	<p>GEORGE HOFFMAN ANTIQUES 129 South 4th Street Newark, Ohio 43055 614-345-8021</p>	<p>'OUR GLASS ANTIQUES Box 27, Wills Point, Texas 75169 20th CENTURY COLLECTIBLES featuring CAMBRIDGE GLASS! Shows - No Lists - SASE Please PAUL & GINNY HENDERSON 214-563-6971</p>
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<p>STAGE COACH ANTIQUE MALL 7525 (Rt. 40E) East Pike Norwich, Ohio 43767 SOMETHING FOR EVERYONE Open every day, year round — 614-872-3720</p>	<p>ROLLING ACRES ANTIQUES 66484 N. 8th Street Road Cambridge, Ohio 43725 Sandy Jenkins & Anne Ingram 614-432-2570 CAMBRIDGE & GENERAL LINE ANTIQUES</p>	<p>BILL & SHARON PHILLIPS 21730 Friday Euclid, Ohio 44123 Ph. 216-261-4665 Shows Only BUYING GLASS, ANTIQUES, ETC.</p>
<p>CHARLES A. SHAW Glenwood Gardens - R.V.W.1B Yonkers, NY 10701 AMERICAN GLASS — 914-476-5175 SHOWS & MAIL ORDER!</p>	<p>AL STEELE Westerville, Ohio 614-882-6483 or 614-882-7124 Mail Orders and Shows Only HEISEY — CAMBRIDGE — PATTERN GLASS</p>	<p>SWISS HILLS COLLECTIBLES Mary & Wilbur Henderson 303 Guilford Avenue Woodsfield, Ohio 43793 Mail & Shows 614-472-1133 SPECIALIZING IN CAMBRIDGE GLASS!</p>
<p>THREE FRIENDS ANTIQUES CO. 3930 Broadview Rd. Richfield, OH 44286 Hours: Tues.-Sat. 10-4, Sun. 12-5 Phone 216-659-3930 WE BUY & SELL CAMBRIDGE!</p>	<p>SHIRLEY S. LADOUCEUR Antiques and Collectibles Specializing in Cambridge Glass BY APPOINTMENT 7597 Daphne Drive 315-458-5297 No. Syracuse, NY 13212</p>	<p>GLASS MENAGERIE ANTIQUES Cambridge - General Line New Collectable Glass YVONNE L. GORDON Route #2 614-826-7140 New Concord, OH 43762</p>



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P. O. Box 416, CAMBRIDGE, OHIO 43725

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June 26, 27, 28, 1981**

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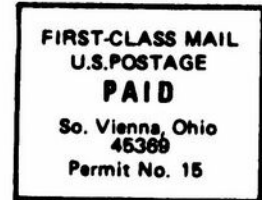
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