



Cambridge Crystal Ball

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

Issue No. 430

August 2009

THE 2009 CONVENTION IN REVIEW

By Sharon Miller

Convention week of 2009 began with decorating the three display cases at the Pritchard-Laughlin Civic Center. In keeping with the convention theme, "A Cut Above", Tarzan Deel from Virginia displayed some show-stopping pieces of Cambridge Cut Rock Crystal. There were several unusual and hard to find cuttings in the display. The second showcase display was done by Lynn and Martha Swearingen of Iowa. They shared many lovely pieces of their cut Candlelight collection as well as some gold encrusted pieces of etched candlelight on Crown Tuscan. The third showcase was done by Mark Nye of Michigan. Mark chose as a background a compilation of ads for Rock Crystal cuttings which the Cambridge Glass Company used to promote the cuttings in the various ladies magazines of the 40's and 50's. Mark used the stems that were advertised as well as others to show as many cuttings as possible. There were a total of 38 stems displayed and a beautiful 12 inch 3400 cut vase. A big thank you goes out to these members for sharing their collections with convention attendees.

Wednesday evening at the Colonel Taylor Bed and Breakfast was enjoyed by 80 convention attendees. A wonderful assortment of finger foods and delicious desserts were plentiful and beautifully served in the mansion dining room. It was evident by the lively conversation that folks were enjoying the company of Friends of Cambridge who had not seen each other for months. The setting and the innkeepers helped to make the evening quite relaxing and enjoyable.

Thursday morning, Frank Wollenhaupt, Larry Everett and Ron Hufford presented a very informative program at the NCC storage building to approximately 70 convention registrants. The hands on presentation gave attendees the opportunity to learn how the etching process was done. Several of the display pieces from the museum were used to bring the program to life. Many questions were asked and answered by the Miami Valley guys, better know as the Moldy Brothers. There is so much to be learned about how the beautiful Cambridge Glass was made. We are so grateful to those collectors who are willing to share and inform.

Following the etching presentation, many folks headed back to the museum to view a portion of the Crystal Lady that shows actual footage of the etching process. A DVD was also shared that featured

Sid Garrett, one of the master cutters at the Cambridge Glass House. The original video was done in the early 90's, but it is still the best we have that explains and demonstrate the cutting process. After lunch, Mentors and First time attendees had an opportunity to be greeted by our new chairpersons for the Mentor program, Freeman and Jeannie Moore. This year there were five first time attendees who were welcomed and encouraged to attend all the events.

Thursday evening was kicked off by Mark Nye and Mike Strebler at the convention center meeting room with a program titled "A Cut Above - The Technical and Collectible of Cambridge Rock Crystal". Mark and Mike discussed and enlightened over 100 of us about the history of cut glass beginning with the Near Cut line and following through the closing of the factory. The tables in the front of the room were filled with wonderful examples of Cambridge cuttings. Mike also provided several humorous anecdotes about glass collecting which all could appreciate. Following the presentation, Mike and Cindy Arent hosted an open house featuring desserts. Seeing Mike and Cindy's collection is a wonderful treat in itself.

Friday AM began early with those folks hoping to be first in line for the show gathering at the Pritchard Laughlin. Rich Bennett managed to be at the head of the line when the numbers were given out. Surprise! At 10:30 Hilda Pfouts presented a very informative and well received program about the evolution of Cambridge candlestick molds. Hilda's handout will be very beneficial to those who collect Cambridge candlesticks. At noon the Glass Show opened with over 100 people in line to view the offerings of 19 glass dealers. The Friday evening banquet was enjoyed by 144 convention attendees. 18 table hosts and hostesses decorated tables with their creative and artistic centerpiece interpretations. (These will be shared in another article).

One of the highlights of the evening was the naming of the Phyllis Smith Award recipients. This year the husband and wife team of Ken and Judy Rhodes were honored for their dedication to NCC as chairs of the highly successful Mentor program as well as serving as Study Group chairs for many years.

During the evening, a very successful mini-auction was conducted by our own Alex Citron who relieved members of over \$2,200 that will directly benefit the museum.

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National Cambridge Collectors, Inc.

PO Box 416 Cambridge, OH 43725-0416

Friends of Cambridge – Annual Fund

The Annual Fund is NCC's primary means of support. 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.

National Museum of Cambridge Glass Open April thru October only



Located at 136 S. 9th Street in downtown Cambridge, OH
 Wed-Sat 9 a.m. - 4 p.m. - Sunday Noon - 4 p.m.
 General Admission \$4 - Seniors & AAA members \$3
 NCC Members and children under 12 FREE

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

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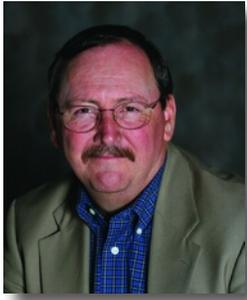
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PRESIDENT'S MESSAGE

Why I Keep “Coming Home”

In my May 2008 President's Message I wrote “This will mark Cindy and my 20th consecutive Convention and I hope to never miss one.” So what happened? I missed the 2009 Convention and they elected me President of NCC after my reelection to the Board!

Before you say ... “that will show you for missing a meeting!” ... I actually had a sense this might happen.

In early June, I got a call from Ken Filippini. He shared that he was not going to run for reelection as President and asked if I would consider running again. This was a decision I had to think long and hard about. It was complicated and there was much to consider.

There are few things in my life that have given me more joy and satisfaction than the opportunity to contribute to the growth of NCC as a Board member and as President of the organization. I am very proud of what this Board and our membership have done to advance our preservation and education mission. It has been truly remarkable.

In June of 2008 I decided to relinquish the presidency for a couple of reasons. Number one was that I had returned to the position for two years when Ken developed an illness that prevented him from serving to the level he sought. Correctly, he focused on his health and I stepped back in to keep his chair warm. Once Ken's health improved and he was up to the task, I felt it was my role to again turn this position back to him.

Secondly, I looked at the threats to our economy and felt I needed to rededicate myself to my job and my company ... we stood to be in for a rocky road.

Fast forward several months, and it has indeed been a rocky road. Well, realistically, that is an under-statement. What has happened to our economy is atrocious and many of us have suffered greatly, Cindy and me included.

Most of us have had to deal with hardships that were none of our making. Whose fault it is has become a polarizing dialog. I have my own thoughts that tend to center on those behind Fannie Mae and Freddie Mac, but getting into political conversation in an organization like ours is rarely productive.

That said, the effects on me, my family and my business have been profound. Like everyone, our retirement funds were hammered. A cornerstone of my business is work with the magazine industry and it has been devastated. Many of our top clients like Hallmark Magazine and Vibe went out of business.

For the first time in sixteen years of our company, we had to lay people off. It was heartbreaking and I want to bring all of them back as, or if, the market turns around. One of those laid off, was a six year employee who was pregnant. She actually called me and thanked me for the chance to work for our company and asked that I consider re-hiring her if the business improved. The tears flowed and I would gladly bring her back when we can.

Within this entire context, Cindy and I made the decision that we needed to move back East to be closer to our company in New York. We are bringing our 5 year Colorado chapter to a close and saying goodbye for now to the many friends we have there – including our precious Friends of Cambridge in Colorado. As I write this on July 12th, we are targeting the first week of August for our relocation.

With all this going on, why the heck would I consider returning as President of NCC? Quite simply, as other things around you seem to be collapsing, you have to stay well grounded. You have to remember what your priorities are and what the things are that you truly love. For me, that led me back to NCC.

Our story in 2009 is not unique. We have talked to many people who have had their lives altered by the bizarre goings-on of late 2008 and 2009. Heads are spinning.

When faced with circumstances like this, you need to find good footing, get re-grounded. I am a lifelong Cambridge collector. My acquisition patterns have changed over the last 12 months, but my love for NCC has not.

That is why I keep coming home. Many of you will have received, or are about to receive, a letter from me asking you to renew your membership as a Friend of Cambridge. We know times are tough, but as an organization, we are only as strong as the sum of our parts. I am proud to remain a Friend of NCC as it has given me so much more than I have ever given it.

I look forward to a productive year where we make smart choices to live within our means, while never losing focus for what our long term objectives are. It is why I am always happy to keep “coming home.”

Rick

Rick Jones
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WHAT ABOUT ELAINE?

By Jack & Elaine Thompson

In the September, 2008, *Crystal Ball*, Larry Everett wrote an entertaining article titled, "Which Etching Would You Pick?" As we read, he kept eliminating etches until he was down to two: Portia and Elaine. When your name is Elaine, the choice is easy. Our collecting started rather innocently. There were pieces of Cambridge glass around Elaine's house, but they were just that: pieces of glass around the house. She grew up in Cambridge and her father, Blair Stewart, worked a number of years in the cutting department. (See October '07 *Crystal Ball*). When Elaine's parents downsized into an apartment, she received several pieces of Cambridge from them. A bit of research on the internet ensued, and the discovery of the Elaine pattern was made. The rest is history, as they say.

We happen to think Elaine is one of the more beautiful etches, regardless of the "name thing." It's not quite as bold or busy as some of the others, and it's very elegant. That's one of the great things, though, about Cambridge glass. There is at least one etch to suit everyone's taste, because so many different and beautiful etches exist. We're not sure when our collecting philosophy originated or how it evolved. At some point we decided we wanted to collect as many different pieces of Elaine as we could. After all, we had just bought a new display case, so we had plenty of room, right? Oops! We either chose the wrong philosophy for the etch or the wrong etch for the philosophy. Larry, did you mention something about a house addition? To be queen of the understatement, they made a lot of different Elaine pieces. We're not sure what the exact comparison is to some of the other popular etches, such as Rose Point, for example. Larry noted in his article that Elaine is found on 12 different stemware lines, the most of any etch. That topic alone could lead to another article down the road, so we will bypass that for now. The more we learn, the more we discover how many different blanks were etched Elaine. Lynn Welker has said it's possible that just about anything in the second half of the '30-34 catalog alone could be etched Elaine. It's always exciting for us to find a piece that we didn't know existed in Elaine. Elaine's father asks his friends jokingly if they need any furniture. He is certain we must be selling some to make room for more glass.

One of the things we noticed early on about the etch itself is how many different size variations and different arrangements there are, even within the same blank. For grins, we measured the length of the scroll and found 13 different sizes. The etchings book lists 61 different prints found. For example, we have the 993 - 12" bowl in crystal with a smaller 3" scroll pattern. We also have the same bowl in pink with the larger 5" scroll pattern. This same concept is evidenced in a set of four 3500/124 - 3 1/4" ashtrays we purchased. Three of the four have the etching just around the perimeter. The fourth has the flower portion extending into the center. We've heard many theories on why these things occurred, including the



WHAT ABOUT ELAINE? - continued



Monday morning hangover or the normal etching guy's day off. Who's to know? We just find it interesting, and it causes us to inspect every piece that much more carefully.

Unfortunately, Cambridge did not produce much Elaine in color. Some of the more "common" colors we own are Amber and Pink. We also have

some of what Lynn Welker calls the "wild" colors, such as Amethyst and Forest Green. One of our favorites is Willow Blue. Has anyone seen Elaine etched on Carmen or Royal Blue? How about Crown Tuscan? A display case with all crystal can sometimes appear bland to the eye, no matter how it's arranged. However, when you add a piece of color Elaine, that piece really catches the eye. One of the downsides, though, particularly on the darker colors, is that the etch seems to get lost in the color. We really appreciate the gold encrusted pieces, because they show off the etch so well. And when you combine the two, color and gold encrusting, well it just doesn't get much better than that.

Of all the beautiful pieces belonging to Elaine, one remains a standout: the vase. The alternating vertical scroll and flowers lend themselves well to the likewise vertical nature of vases; and the taller the vase the better. Where's that 1336 - 18" palace vase with the Elaine etch on it? If you see one, let us know. The etch would really show up well on that one. While we're dreaming, how about making it Carmen, gold encrusted ... Wow!

Another treatment we like on Elaine pieces, although uncommon, is with sterling silver rims. All the pieces we have run across were completed by the Weidlich Sterling Spoon Company of Bridgeport, Connecticut. They were in business about the same time as Cambridge, from 1915 to 1952. The few pieces we have seen so far are all from Cambridge's Round Line. Other treatments we find interesting include platinum trim (very difficult to photograph) and the different brass filigree holders.

There are some common questions we receive from collectors and non-collectors alike. "What was your first Elaine piece?" and "What is your favorite Elaine piece?" The answer to the first question is easy, the 3500/61 - 6 1/2", 1 handle, 3 compartment relish. The second question is extremely difficult, if not impossible. Yet there are some that stand out for us: the #119 basket; the Pristine #225 - 9 1/2" 2-part bowl, blown; the 1402/94 - 12" celery; the 3500/57 - 8" 3 compartment candy box & cover in Forest Green; and the 3400/14 - 7" tall comport in Willow Blue.



WHAT ABOUT ELAINE? - continued

Collecting Elaine has become a passion, but we do hold to a philosophy: we want to display everything we own. We love looking at our glass, and we miss pieces that are temporarily packed away. We also love showing it to people. And as you all know, there is a difference between showing the glass to Cambridge collectors and to non-glass collectors. Non glass collectors will meander past the cases and look and comment how pretty it is. Even though they are sincere and do enjoy it, it's not quite the same as engaging in conversation with a fellow Cambridge collector. There is meaning in the words, "You don't see that piece very often" or "I didn't know they made that in Elaine" or "I have that piece in Wildflower or Rose Point." When showing our collection to a non-glass collector, we will point out how Cambridge took a piece out of the mold and made three, four, or sometimes six different shapes from it. Take the 3500/25, 26 and 27 ram's head bowls for example. It is not hard for someone to imagine how a worker would take a tool and turn the 25 blank into the 26 or 27. Suddenly, the glass comes to life for them.

We have occasionally wondered if there hadn't been an Elaine pattern would we have gotten into Cambridge glass at all. Would we have captured the Cambridge "bug", with which we are so seriously afflicted? Who's to know? Having the same name as the pattern you collect does have its benefits. People tend to think of you when they see Elaine pieces, and that has meant a great deal to us. Many times people have taken the time and trouble to call us to inquire if we have a particular piece they have come across. We've met so many wonderful people and developed so many friendships in NCC. Life is enriched by the relationships we have because of the passion we all share. We're glad things turned out the way they did.



WHAT ABOUT ELAINE? - continued



Annual Reunion Brings Together Former Workers of The Cambridge Glass Co.

Former workers of the Cambridge Glass Company met on Sunday, June 28, at The National Museum of Cambridge Glass for their annual reunion sponsored by the Cambridge Cordials Study Group. Many friends, family and guests were present for this fun gathering. Interesting and amusing stories were shared by the workers, as well as educational information about the glass making process and the way the factory operated. Pictured are: (front row, left to right) Marjorie Headley Gardner, Ed Lehotay, Minnie Johns, Margaret Sowinski, Mary Holliday; (second row, left to right) Clara Valentine, Mary Klass Johnson, Shirley Barnett, Effie Tom, Jeannie Selock, Raymond Slifko; (back row, left to right) Jake McCall, Robert Wendell, Dave Dugan, Bernard Black, Bob Selock, and Bill Boyd. For further information, visit www.cambridgeglass.org or call the museum at 740 432-4245.



National Cambridge Collectors' Student Art Show



The fourth annual Student Art Show of the National Cambridge Collectors presented awards to fourth- and fifth-grade students from Brook Elementary School on Saturday at Pritchard Laughlin Civic Center.

Entries submitted by the students depicted various pieces of Cambridge Glass.

The members attending the convention voted for the Collectors Choice Award which was presented to Logan Larrick.

Student art winners are pictured, l to r, front row, Breanna Woods, Taylor DeLong, Sophie Blattner, Erica Pierce, Lakyn Ogle, Kaala Cox, and DeLaney Steele; back row, Logan Larrick, Alex West, Amy Poland, Lexie Hupp, Katie Phillips, Aryanna Hines, Trate DeVold, and Zoe Zuress.

First-Timers at Convention 2009 Jeannie and Freeman Moore

Imagine that you've read about the National Cambridge Collectors annual convention in the Crystal Ball, but have never attended before. Further imagine that you've done your vacation planning and made the decision to attend your first convention in June 2009. But what else is there? You've read the schedule, but still have questions if there are other things to do, are there other places to visit, what is a "glass dash", etc. How do you learn about these and other items?

The First-Timers Orientation Meeting was held on Thursday as one of the early convention activities. The goal of the orientation meeting was to welcome those people attending the convention for the first time, and help them instantly "fit in." We had nearly a dozen people volunteer to be Mentors to help orient the first-timers to convention activities. While the number of first-timers attending the meeting was lower this year, they were quickly included in the family of Cambridge collectors. The interaction was great and everyone quickly became friends. We had several Mentors in attendance to share ideas and explain what happens during the convention. Everybody was willing to let the first-timers know they were welcome and to make them comfortable about the ins and

outs of Cambridge and convention, and thus, make their experience positive. The first-timers we talked with are looking forward to attending June 2010.

Being a Mentor is something everyone can do without making a big time and energy commitment and can really contribute to the overall atmosphere of the convention and positive impression to first-timers.

If you have not attended an annual convention, we hope to see you at the First-Timers Orientation Meeting next year.

A very special "Thank You" to the following Friends of Cambridge who contributed photos for the "Crown Tuscan" article included in this issue.

**Glenn & Kathy Corbett
Joseph Bourque
Bob & Margaret Downing
Helen & Steve Klemko**

**Laura & Oscar Kniceley
David Ray
Anna Walker**

Crown Tuscan

By Mark Nye

Henry Hellmers, a graduate of the University of Michigan, arrived at the Cambridge Glass Co. in 1930 and worked there until 1932 when he joined the staff at Akro Agate. One of the fruits of his labors at Cambridge was Crown Tuscan, introduced during the summer of 1932. "The Chicago showrooms of Cambridge Glass Co. are displaying the 'Crown Tuscan' line which has been received with much interest since its recent announcement. This opaque glass with its rich cream-like color is offered in a wide choice of fancy and table pieces including vases, bowls, side dishes, ball jugs, etc. This Cambridge line carries a hall-mark on the bottom of each after the manner of dinnerware. This hall-mark consists of a crown with the name 'Tuscan'." The preceding came from the September 1932 issue of *China, Glass and Lamps* and was probably the first report of the new Cambridge color to appear in the trade journals.

Crown Tuscan is a "pinkish" color, sometimes described as being near "flesh color," that ranges from opaque to near translucent in density, the former being the most prevalent. It is found in a wide range of shades, from dark tan through shades of pink to almost white. One writer, soon after the color's debut, described it as a "whitish pink opaque glass." There were two formulas used for making Crown Tuscan, one for blown ware and the other for pressed ware. Ideally two such formulas are put together to produce the same color but often there is a slight variation in the color between the two types of glass. That the color was hard to control and keep constant is demonstrated by a recently discovered Cambridge "Circular Letter" dated March 28th, 1934 and sent to all agents.

"We are afraid that you have some Crown Tuscan samples in your sample room or in your road samples that are not just exactly right, as we find that during December and the first part of the year the Crown Tuscan we made was entirely too light and did not have the pinkish cast that we had in the Crown Tuscan made all of last year. Too much of the Crown Tuscan that has been made this year is very white and washy. We wish you would go through your samples and pick out the incorrect colored ones and return them to us, sending us a list of samples for replacement. Please do this immediately, as the Crown Tuscan is one of our leading lines, and we wish to have the samples displayed correctly."

This certainly explains the presence of the "white" Crown Tuscan seen by collectors today. The question is why this variation was not questioned earlier and how much was actually shipped to wholesale customers and then sold to retail customers.

The quote from CGL in the opening paragraph describes quite well the range of items produced in Crown Tuscan during the early years. Two pages of the 1933 Cambridge catalog supplement were devoted to Crown Tuscan and one of these illustrates nothing but vases, 12 to be exact. These were decorated with gold D/1007 or a gold encrusted etching Diane, Portia or Chintz No. 2. Other items in Crown Tuscan shown on the 1933 catalog pages included the #1040 3½ inch swan, the 1043 8½ inch swan and four items from the Statuesque or "Nude" line, the candlestick, ashtray, cigarette box and comport, all decorated with D/1007-8.

The 1934 catalog supplement contained four pages of ware available in Crown Tuscan with a number of the pieces shown with gold encrusted etchings, including Portia, Diane, Minerva and Valencia. These same pieces were, of course, also available plain. Among the blanks illustrated, not decorated, was the 3400/152 76 oz. Doulton style jug. The fourth page was entirely devoted to showing footed items with the foot in Ebony. This grouping included three pieces from the Statuesque (3011) Line, the Ash Tray, 7 in. comport and the cigarette box with cover.

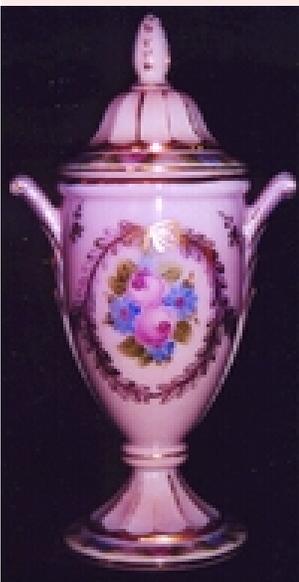
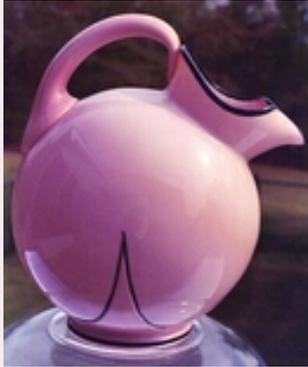


In addition to lines previously mentioned, the 1930s saw blanks from the Nautilus and Everglades line made in Crown Tuscan, as well as the Mannequin Head. It is from this period that we have the Statuesque or Nude cocktails with stem and foot in Crown Tuscan and bowls in colors of Amber, Amethyst, Carmen, Forest Green, Gold Krystal and Royal Blue. These had been discontinued by the end of the 1930s.

The Crown Tuscan trademark was used only during the early years of the line's production, perhaps only for the first two or three years, and not every piece was signed as stated in the trade journal report. The mark was used on blanks decorated with gold encrusted etchings; gold decorates such as D/1007, and enamel. It was not placed on non-decorated blanks. At least one non-decorated piece has been seen with the mark and this was on a piece known to have been intended for decoration.

With the 1935 introduction of the Sea Shell line came a new color name, Coral. Because of Cambridge advertising and trade descriptions of the new line and color, there has been much debate whether or not Coral was a distinct color, separate from Crown Tuscan. No substantial evidence has been found that there was a separate formula for Coral. The name Coral was used only in conjunction with the Sea Shell line; no other lines were ever listed as being available in Coral. In the introduction to the January 1, 1940 Cambridge price list, Crown Tuscan and Coral are both described as "Opaque Shell Pink." However, once again Coral was used only

Crown Tuscan-continued



Crown Tuscan-continued

in conjunction with the Sea Shell line. By 1945 the name Coral had disappeared from Cambridge price lists and what remained of the Sea Shell line was available in Crystal and Crown Tuscan. Currently, the generally accepted theory is that Coral was a color name created by the Cambridge Sales Department, not a formulated color, and is Crown Tuscan with a different name.

In addition to gold encrusted etchings, enamel decorations were also used on Crown Tuscan pieces and these date to before 1940 and probably to the first years of the color's production.

From the 1940 Cambridge price list it can be learned that the Crown Tuscan line for 1940 consisted of 23 items not decorated and 22 pieces available with any of four gold encrusted etchings: Portia, Diane, Rose Point and Candlelight. The non-decorated ware included the No. 647 candleholder and two items from the Nude line, the 9 inch candlestick and candelabrum. Fifteen of the Crown Tuscan items offered in the 1940 catalog were vases. The only difference between the listings for decorated and non-decorated items was the absence of the No. 1040 3 inch swan from the decorated listing.

The effects of World War II were felt at the Cambridge factory and the entire line decreased dramatically as raw materials and labor just were not available. Post war, the Crown Tuscan line had been reduced to eighteen pieces not decorated and sixteen decorated with gold encrusted Diane, Portia, Rose Point and Candlelight. One piece, the Pristine 384 11 in. oval bowl was offered plain or with D/450 and not with any of the etchings.

As the company, and the nation as a whole, recovered from the war, Cambridge prepared and issued, in 1949, a new catalog, the first since January 1940. The price list that accompanied the catalog offered 9 items from the Sea Shell line and 16 from other lines in Crown Tuscan. Still being made were the "Flying Lady" bowl and the 9 inch nude candlestick. There were three vases that were not offered in 1940, the nos. 1236, 1237 and 1238.

For reasons we will never know, a supplemental catalog page probably issued during 1951 used the color name Coral in connection with four pieces, the MV 102 Miniature Urn, the Pristine 578 Miniature Cornucopia, the 702 Miniature Cornucopia and the 1040 3 inch swan. Corresponding price lists did not use the Coral name, all the pieces continued to be listed as Crown Tuscan. This use does not change the belief that Coral was not a formulated color, but rather simply a marketing name.

The last mention of Crown Tuscan is in the March 1952 price

list with both plain and decorated items offered. Twelve pieces were available etched with one of four gold encrusted etchings, Portia, Diane, Rose Point and Candlelight. Among these was the 3011 9 inch candlestick. An additional twenty-two pieces were available with D/1018, gold stippled edge. This latter group also included the 3011 candlestick as well as the two sizes of swans, 3 inch and 8½ inch.

A new price list was issued October 5, 1953 and, as it turned out, was the final general price for the original Cambridge Glass Co. Color production had been scaled back and Crown Tuscan was no longer offered. Thus, after twenty-one years, Crown Tuscan ceased to be a part of the Cambridge line.

Not only was Crown Tuscan an important product line for Cambridge, it was also the same for at least one other company, a decorating company that purchased large quantities of Crown Tuscan blanks and then decorated them. The company was Abels, Wasserberg & Company located at 23rd East 26th Street, New York City and with a decorating studio at 63 Greene Street. During the early years of the company, they relied heavily, if not exclusively, on imports, but then World War II brought an end to European and Asian imports and they turned to domestic producers for their blanks. Crown Tuscan pieces were purchased from Cambridge and then decorated with enamels, primarily with floral designs, roses being a popular subject. This line of decorated blanks was called the "Charleton Line" by Abels, Wasserberg & Co. and it proved to be popular then and the pieces today are sought after, not only by Cambridge collectors but by others as well.

Another decorating company that also purchased Crown Tuscan blanks was Rockwell Silver Company and their sterling silver decorated Crown Tuscan blanks are highly prized by collectors. Among the better known designs is the Sea Horse.



Some years after leaving Cambridge, Henry Hellmers, then working for the Alladin Lamp Company, developed another pink opaque color that Alladin named Alacite. It is similar to, but different from, Crown Tuscan; the formulas were different and Crown Tuscan was a pot glass while Alacite was a tank glass. (One distinctive feature of the two types is the volume of glass in a pot was sufficient only for a single day's operation while tank glass was made in a much larger volume and used continuously for a period of many days.) According to Mr. Hellmers, as related to Bill Courter, the reports that Cambridge

made lamps for Alladin are untrue.

As far as it is known, neither Imperial Glass Co. nor Summit Art Glass ever produced glass in Cambridge molds using a color similar to Crown Tuscan.

Crown Tuscan-continued



Crown Tuscan-continued



ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt

Another successful convention is now behind us. Many thanks to Sharon and her crew for a job well done. It sure is fun to renew friendships and to see what has been found in the past year.

One thing that came out of the “Bring & Brag” session on Friday night was a new breed of rabbit. I love it when you go out on a limb and try to explain how things probably happen and then all of a sudden, something is found to change that around.

If you remember a couple of months ago, I talked about the bunny box and how there were two different styles. One rabbit with fur detail and a cut out mouth, and the other one without the fur and a redesigned mouth. I assumed that they reworked the mold to fix the mouth area and also took the fur off at the same time. Well, we now know that was wrong. Two small bunny boxes in crystal have been found. Each one has the old style mouth but has the fur removed. So what this is telling us is the redesign was done at two different times. The first time they removed the fur and the second redesign, they did the mouth area. At this time, only the small box in crystal has been found. Would everyone that has a bunny box please take a look and see if they might have one of the odd rabbits. I would like to know if anyone has one in color and if anyone has a large box without fur but with the old style mouth. If you have one in your collection, please take a photo of it and send it to me.

At the convention this year we also had a chance to talk with several members about a new project that the MVSG (Miami Valley Study Group) is working on. We are attempting to scan every known image of Cambridge glass and place it on the web. We are also attempting to add a real photo of the item. If you have some time and are interested please go to www.mvsg.org. Take a look around and if you have some spare time to give us, we could use the help.

How many of you are trying to put together a set of something and having a hard time doing it? I’m not talking about putting together a set of Rosepoint, Chantilly or one of the main patterns. What I am talking about is trying to put together a bridge set (you have two tumblers and are looking for two more) or a set of sugar and creamer’s (you have a sugar and are looking for a creamer). I know I have many sets I am trying to assemble.

If anyone is interested in trying to match things up, send me an email and I will list the items. If someone has what you are looking for, they would email me also. I would then forward the email address to the person looking for the missing part.

For instance, we have been trying to put together a community bathroom set in primrose. We have been able to find a sponge bowl & drainer, soap dish and cover, shaving brush vase, pomade box and cover, puff box and cover and several sets of candlesticks. I am looking for the ewer (they made two styles) and basin, brush and comb tray and pin tray. If you are having a problem remembering what 2800 community pattern looks like, go to: <http://www.mvsg.org/cm/thumbnails.php?album=29&page=14>

So if you are looking for something to complete a set or if you have something someone is looking for, please email me at fewvic303@sbcglobal.net.





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! Please forward interesting news to me at: heartlamps@sbcglobal.net.

Rose Point

It was great seeing everyone at convention! Leading off this month is a rarely seen P.464 three part blown 9 1/2" crescent relish. This beauty brought \$305 on July 6th. On June 29th the ever popular 3500/139 covered honey dish sold at a quite reasonable price of \$203.50.

Nudes

On May 17th a crystal 3011 claret, etched Vichy climbed to \$600. With a heavy silver floral overlay a 3011 crystal cocktail was hammered down at \$500 on May 16th. On June 24th a 7 5/8" tall comport etched Apple Blossom ended at \$455. In the "picture is worth a thousand words" department; a Forest Green Brandy and Sauterne sold as a pair for only \$334.99 on June 3rd. They were listed as a wine and cordial set.

Other Etchings

Leading off in this category is a stunning vase that sold "Buy It Now". On June 23rd a 10 1/2" #1242 Ebony vase with GE Gloria was sold to a very lucky buyer for \$450. On July 6th a stunning 3900/116, 80 oz. Amber ball jug with GE Portia soared to \$569.99. A 13" crystal decanter etched Gloria with chrome fittings brought \$205.49 on July 6th. On May 16th a 6004, 8 1/2" vase etched Daffodil climbed to \$128.49. A lovely 1613/1615 18" Hurricane lamp with GE Wildflower etching on the shade sold for \$199.00 on June 23rd.

Miscellaneous

On May 16th a Near cut #2780 (Strawberry) puff box and cover with Marigold carnival treatment sold for \$160.39. A pair of two light keyhole candlesticks in Windsor Blue ended at \$305.51 on June 7th. An unusual and rarely seen Elks Tooth Candy Container brought \$175.00 also on June 7th. An Everglade Tulip 10 1/2" vase in Milk ended at \$199.00 on Jun 1st. If I'm missing items you want to see, let me know.

Happy hunting!



Cambridge Friends are the Best Friends...and Neighbors!

By Jennifer Ganem, Dearborn, Michigan

A few summers ago our neighbor was cleaning out her mother's home in preparation for a yard sale. I told her if she set aside all of the glass items, I would stop over and help her price them. In the garage there were several pieces of depression-era glassware, mostly kitchen items, and the process of pricing went rather quickly.

She then invited me inside to take a look at some other items removed from the attic. Like most any other Cambridge glass collector would have been, I practically needed an oxygen tank to prevent me from hyperventilating when I was led to a kitchen table covered in multiple boxes filled with Cambridge Rose Point. And not just any boxes; original Cambridge factory shipping boxes! Piece after piece was taken from those boxes as the table was over-filled, most items still in the original brown tissue wrapping paper. Keyhole vases. Stems. Bowls. **I was about ready to pass out.**

It turns out that a family relative lived in Cambridge, Ohio and would regularly ship Cambridge Glass as gifts. My friend knew her Mom had Cambridge Glass in the attic; she just had no idea what Cambridge Glass was. Neither did her husband, who was tossing lumber around in the same attic near those boxes just days before my arrival at the scene.

This holiday she gave me a call and invited me over for a Cambridge dinner. What a beautiful table she set with various Rose Point pieces. I couldn't resist and asked if I could bring the butter, in a covered Chantilly etched butter dish. So much fun, so close to home!

Well, the happy ending to the story is this. The beautiful Cambridge Rose Point is now a treasured family heirloom that resides in a place of honor in my neighbor's china cabinet (and is occasionally used). And, for my birthday that summer, I received a most amazing gift (you're all going to be envious)... one of the empty Cambridge shipping boxes. Such a treat!



Linda Stegner invites NCC member Jennifer Ganem and family for a holiday meal to use her more-recently "found" collection of Cambridge Rose Point.

URGENT - The time has arrived to review the Crystal Ball mailing list and, unfortunately, if we have not heard from you during our 2009 Annual Giving, this may be your last issue of the Crystal Ball until we hear from you again. Please don't let that happen. If you have misplaced your Renewal Form, a copy is below. Simply return the form with your Annual Giving and we will reinstate you on the mailing list. Come on back!

National Cambridge Collectors

P.O. Box 416
 Cambridge, OH 43725
www.cambridgeglass.org
nccglass@verizon.net



Membership

Number	Member Name	email
_____	_____	_____
_____	_____	_____
_____	_____	_____

_____ \$ 35 Patron

Benefactors:

_____ \$ 100 Century
 _____ \$ 200 Mardi Gras
 _____ \$ 500 Japonica

President's Circle

_____ \$ 1,000

*Amounts contributed to the National Cambridge Collectors are **tax-deductible**. Please make your check payable to the National Cambridge Collectors, and return, with this reply form.*

WHEN IS TOO YOUNG TO START COLLECTING GLASS?

By Gail Duchamp



When my now 5 year old grandson Christopher started touching all my glass with curiosity he did it with the gentlest caressing I have ever seen from a 3 year old. I was impressed and thought it both funny and wonderful to watch. He had a hand so gentle it made me wonder, "When is too young to start collecting glass?"

We have always had glass around the house and only removed a handful when Christopher was born. When his brother, Nicholas came along, now 3 years old and more of a bull in a china shop, I thought should I put some glass away? I decided to test it out and leave it as is. I am amazed at how he is surrounded by it and will on occasion touch it with even "his" gentlest hand.

Several times while doing our North Jersey Depression Glass Club show I brought one grandson as two boys might have brought disaster! I felt my oldest was more suited at the time. On one occasion I had him help me with some set up and then asked him to place some candies in several bowls. He asked, "Nana, which ones should I put them in?" I told

him it was his choice and I watched him place candy in several bowls of his choice that I had strategically placed around - again, taking very special care.

Christopher and Ken Filippini, who get along famously, got together once set up was finished. They sat and put together a super cool toy Dragon and Knight Chariot (I think Ken had more fun than Christopher) and then took a walk to look at some Cambridge pieces in Ken and Jane's booth. The Pinis to the boys. Once in their booth I will admit it brought beads of perspiration to my brow wondering what might happen. Ken handed Christopher a piece of Rose point and that was it from there. I remember Ken and Christopher both holding it and then at one point Ken handing it over to Christopher, while I was watching with anxiety. Christopher remarked, "I can hold it" almost like "I know I can, I know I can" like the little engine that could. He knew he was capable of handling it with care as he had proved before in our home. It was both a beautiful sight to see the trust and love between everyone and everything involved.

Just the other day when Christopher was visiting, he asked for some juice. He is not quite ready to attempt the task from beginning to end himself so I helped with both glass and contents. He then took it in the living room, drinking his juice while continuing to watch his television program. Once finished he then looked around to place it properly as well as gently in one of the many coasters I have scattered on tables. He chose the Moonlight blue Caprice coaster, of course, he has good taste! It was so cute and warming at the same time to see how he loves as well as wants to utilize the glass.

I would like my grandchildren not only to learn the history of all this beautiful, but sometimes forgotten, glass as well as the knowledge and love to someday have their own treasured pieces.

So I ask again, when is too young to start collecting glass? I believe we should all start with our children and/or our grandchildren now. Show and teach them and trust them to bask in the glory of this stunning glass or it will all too soon be forgotten.

They are the future generation to keep this beautiful and elegant glass alive! I believe that this can be accomplished with our help now.

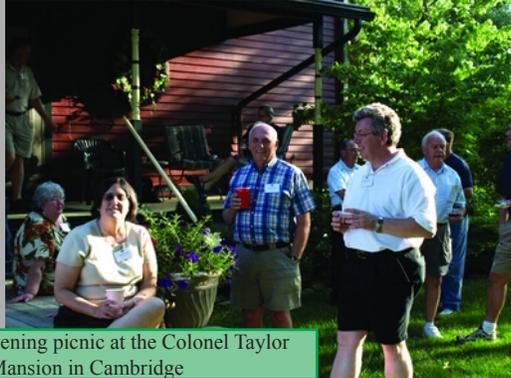
Ken and Christopher sharing a glass moment



2009 Convention Photos



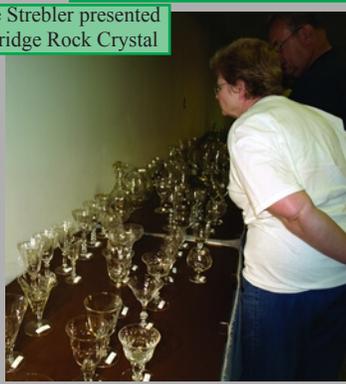
Wednesday evening picnic at the Colonel Taylor Mansion in Cambridge



Mini Auction action and entertainment



Mark Nye and Mike Strebler presented a program on Cambridge Rock Crystal



Fleur de Lys Healy at the Museum



Jack and Elaine Thompson "man" the Registration table



Hilda Pfouts, assisted by her daughter Ann, presented the program "A Flicker in Time".



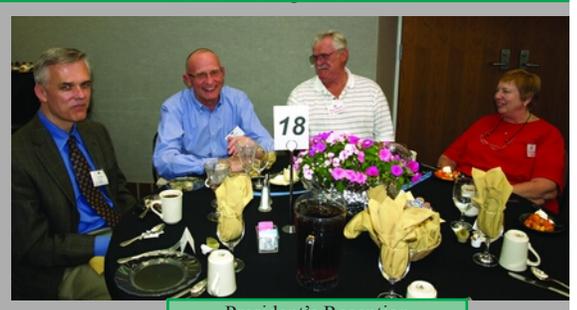
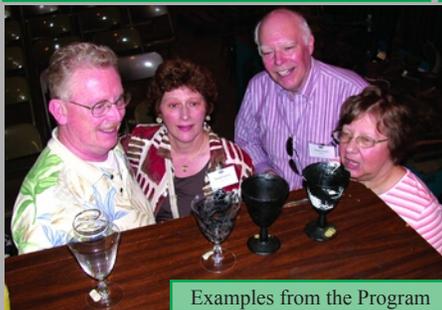
"The Moldy Brothers" - l-r Frank Wollenhaupt, Ron Hufford and Larry Everett



Frank Wollenhaupt presenting the program "Etching 101 - How Cambridge Did it"



Examples from the Program



President's Reception



2009 Convention Photos

And then there was the Glass Show



Bob & Margaret Downing waiting for the glass show to open



THE 2009 CONVENTION IN REVIEW (continued)

In addition, Mr. and Mrs. Cambridge were revealed, namely Ken Filippini and Nancy Misel. Thanks to the 2008 winners, Jeannie Moore and Roger Rhoads for providing the prizes this year. The evening was concluded with a very well attended Bring and Brag/Show and Tell.

Early Saturday, the Glass Dash opened at the St. Benedict's Activity Center in Cambridge with Larry Everett and the Miami Valley Study group in charge. A nice offering of glass was available for purchase with excellent attendance reported. The Glass Show at Pritchard-Laughlin opened again at 11:00 a.m. so convention goers could make those last minute purchases. The Student Art Show done by elementary art students from a local school made a comeback this year with 20 winning selections displayed. Student awards were made to the students by Cindy Arent. Members Sharon Bachna and Sarah Carpenter

helped Cindy create the display and hand out awards and pizza.

Following the closing of the Glass Show, 88 persons enjoyed a Pasta Buffet and Salad Bar. The evening concluded with the Annual meeting conducted by our able President, Ken Filippini. The election results were announced and the following members were re-elected to the board, Ken Filippini, Rick Jones and Freeman Moore.

During convention week, 160 Friends of Cambridge Glass attended all or part of the 2009 Convention activities. A big thank you to Jack and Elaine Thompson who provided invaluable help and support; Marybelle Teters who helped during the week with displays and registration and, finally, the display case sponsors, table hosts and you "The Friends of Cambridge" for making this a great convention.

NCC's Banquet Guest – Jonett Haberfield

NCC is a member of Cambridge Main Street and sponsors the Glass Blower scene for Dickens Victorian Village during the holidays. Through our involvement with these organizations, we have been able to partner with other non-profit attractions to promote the museum and have also gotten to know community leaders and the volunteers from other groups such as the Byesville Scenic Railroad, Cambridge Performing Arts, Eastern Ohio Art Guild, The Wilds and the John and Annie Glenn Historic Site.

Jonett Haberfield is one of the most dedicated volunteers we have had the privilege to meet as a result of our community involvement. Jonett was invited to be a guest of NCC for the Friday Banquet at Convention. She is the co-chair of Dickens Victorian Village in addition to serving on the boards of the Cambridge/Guernsey County Visitors & Convention Bureau and Cambridge Main Street. She works tirelessly to promote our area and is responsible for scheduling the tour bus companies that continuously arrive in Cambridge during the holiday season. Jonett has scheduled sixteen bus groups already for the museum that will be visiting during November and December. Jonett was presented with a token of our appreciation for all she does for the National Museum of Cambridge Glass.



Jonett Haberfield and Cindy Arent
at the NCC Banquet



l-r Julie Buffenbarger, Frank Wollenhaupt,
Lynn Welker, Rich Bennett, Barbara
Wyrick and Kevin Coughlin.

Never let it be said that Cambridge collectors are less than enthusiastic about their collecting

Barbara, Kevin and Rich camped out overnight at the Degenhart Paperweight and Glass Museum in Cambridge in order to be first in line for the opportunity to purchase Cambridge glass from the museum which is liquidating its collection. Julie, Frank and Lynn joined them early the next morning before the doors opened at 10:00 a.m..

2010 NCC Benefit Auction

ATTENTION

It's time to start thinking about your consignments for the 2010 NCC Benefit Auction. Look for complete information in the September issue of the Crystal Ball. If you have any questions, please contact chairpersons

Jack & Elaine Thompson at:

jack1746@roadrunner.com.

In Memoriam Janice Hughes

Longtime member of the NCC Board of Directors, Janice Hughes, passed away unexpectedly from a stroke on June 15th, 2009. Janice, a resident of Cambridge, was the retired managing cook at Cambridge City Schools. She recently began working as one of our Museum Docents at our National Museum of Cambridge Glass. Janice assisted on many days during our “off-season” getting the museum ready for its 2009 season and helping with tour groups.

For many years in the eighties and early nineties, Janice was the face of our first Museum where she served on the Museum Committee in many capacities, in addition to holding the office of NCC secretary. During the museum flood in 1998, again Janice was there helping in any way she could. In recent years, many of you might know Janice from assisting Lynn Welker in his booth at our annual Convention Glass Show.

She is survived by her husband of 53 years, Larry and their two children and six grandchildren. She is also survived by her mother Katherine Knight Matthews of North Salem. All of us who had the privilege of knowing Janice are shocked by her loss and wish Larry and the whole family our hearty condolences.



In Memoriam Margaret Jean “Peg” Gotschall

Former Crystal Ball Editor Peg Gotschall (Member #1491) passed away June 24, 2009 at the age of 80 in Cambridge. She was a graduate of Muskingham College where she met her husband of 58 years, Dale. In 1961, the family located to Cambridge where Peg lived for the rest of her life.

She was a very dedicated member Moravian Church (in Dover) and active in researching its heritage, customs and music. She was an avid collector and researcher of antiques, glassware and historical items. In addition to her membership in NCC, she was a long time member of the Ohio Arts and Crafts Guild.

She was a long time member of the Guernsey Memorial Hospital/Southeastern Med Women’s Auxillary and a past Red Cross volunteer at the former Guernsey Memorial Hospital. We send our condolences to Dale and their family.

The Fifties **contributed by Robin Cook**

Although this could apply to many of us in respect to age, I am actually talking about the vases that were produced by Cambridge in the 1950’s era. There is one design labeled # 1528 in particular that came in several colors that I would like to feature. This elongated bud type vase is a classic hour glass shape with various simplistic designs applied to the glass. Instead of the busy patterns of the earlier years, what is notable about these vases is the limited application of design highlighting the beauty of the glass and colors. This particular vase is found in moonlight blue, pistachio green, yellow, pink, and smoke. I am missing a pink one if you have any inkling where one might be? The designs ranged from a cut pattern called wedding ring, an engraved design # 4007 (Geugold-engraver) and stars (found on smoke pattern which is gorgeous).



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 billnvon@aol.com.

TRADITIONS, OLD & NEW

By Elaine Thompson

The Friday evening banquet is always a favorite event for many of the convention attendees and the 2009 version was no exception. This year we continued the tradition of bringing our favorite Cambridge stems to use for the evening. Fifty-four stems were identified around the tables. Nineteen different stem lines were represented in eight colors with twenty-one different cuttings and fourteen different etchings. Next year, we hope the number of identified stems is higher, so do your homework before you come so your stem will be included.

300 Moonlight blue	3116 Goblet cut Candlelight	3500 cut Adonis
1066 Amethyst	3116 Goblet etched Candlelight	3500 Goblet cut Croesus
1402 etched Hunt scene	3121 Elaine gold encrusted	3500 etched Minerva
1953 cut Silver harvest	3121 Gold krystal etched Apple blossom	3500 Carmen bowl
3011 Carmen water goblet	3121 etched Adams	3625 etched Blossom Time
3011 Carmen banquet goblet	3121 etched Candlelight	3700 cut Bexley
3011 Crystal optic champagne	3126 Royal blue with crystal stem	3700 cut Hanover
3011 Royal blue water goblet	3130 cut Glendale	3725 Goblet cut Harvest
3035 etched Candlelight	3130 Gold krystal etched Gloria	3790 cut Lynbrook
3077 Amber Decagon footed tumbler	3130 etched Diane	7966 Goblet cut Lexington
3077 Blue etched Cleo	3130 Yellow etched Gloria	Pristine etched Firenze
3116 Goblet cut Lucia	3132 cut Neo Classic	

Other cuttings present were Ambassador, Broadmoore, Maryland, Minuet, Radiant Rose, Sonora, Star, Wheat and #603. Portia, Rosalie and Rose Point etchings as well as forest green and heatherbloom colors were also found on the tables. One stem missing was the 18 oz. Tally Ho goblet that has been seen at previous conventions. I guess that person was not as thirsty this year! Also, did anyone notice if Frank was using one of his rare left-handed beer mugs?

For the second year, members provided 18 different and beautiful centerpieces for the tables. Many oohs and ahhs were heard from members touring the room. It was interesting to peruse the tables and enjoy the many creative ways to decorate with Cambridge glass. Could this be a new tradition in the making?

Table 1 - Vase cut Broadmoor	Table 10 - Fernland Tankard
Table 2 - 1298 vase w silver overlay and unknown cutting	Table 11 - 3500-94 cut Cornucopia Rams Head candlesticks, 278 vase with silver decoration
Table 3 - Ice Bucket w Crystal Bashful Charlotte, Rose Lady, Green Mandolin Lady	Table 12 - 3400-4 bowl cut Achilles with 13 in. Draped Lady, 3400-647 candlesticks cut Achilles
Table 4 - 500-6, 12 in. Flower Holder cut Windsor	Table 13 - 1478 Lyre candlestick with epergne and vases
Table 5 - 12 in. Bowl cut Maryland with 12 in. heron, Cala Lily candlesticks cut Harvest	Table 14 - Decagon bowl cut, Bashful Charlotte flower frog
Table 6 - Mr. Vernon flip bowl, Mt Vernon 35, 8in. candlesticks	Table 15 - Large bowl with green Draped Lady
Table 7 - Light Emerald Decagon Console Set cut Achilles. 856 bowl, 627 candlesticks (3)	Table 16 - 1349 12" bowl cut 900
Table 8 - Decalware console set w 12 in. cinnamon Draped Lady	Table 17 - 1402 bowl with Heron 1402-80 candlesticks all with cutting

Not pictured

Table 9 - Buzz Saw-epergne/bowl	Table 18 - Swan punch bowl
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Many thanks to the Friends of Cambridge who provided the lovely centerpieces - Mike & Cindy Arent, Sandy & Julie Buffenbarger, Larry & Susan Evert, Lynne Franks, Roger & Millie Loucks, Joe & Sharon Miller, Freeman & Jeannie Moore, Mike & Nell Murrell, Mark Nye, Ron & Hilda Pfouts, Jeff & Jill Ross, Lynn & Martha Swearingen, Marybelle Teters, Lindy Thaxton, Jack & Elaine Thompson, Ralph & Linda Warne and Frank & Vicki Wollenhaupt.

TRADITIONS, OLD & NEW-table centerpieces



Table 1



Table 3



Table 8



Table 2



Table 5



Table 6



Table 11



Table 12



Table 7



Table 4



Table 16



Table 15



Table 13



Table 17



Table 10



Table 14

National Cambridge Collectors, Inc. June 2009 Quarterly Meeting

President, Ken Filippini, called the June 2009 Quarterly Meeting of the National Cambridge Collectors, Inc. to order on June 27, 2009 at 8:55 pm. The meeting was held at the Pritchard-Laughlin Civic Center in Cambridge, OH.

Steve Klemko moved (second Les Hansen) to accept the minutes of the March 2009 Quarterly Meeting as printed in the May issue of the Crystal Ball. Passed.

Tarzan Deel presented the results of the 2009 election to the Board of Directors. The election committee consisted of Tarzan Deel, Joe Andrejak, Shirley Beynon, and Jim Jones. The 2009 candidates included: Ken Filippini, Rick Jones, Freeman Moore, and Greg Vass. Tarzan noted 572 ballots were cast. Ken Filippini, Rick Jones, and Freeman Moore were elected.

Treasurer's Report through June 22, 2009 – Mike Strebler

Mike reported the financial statement for 2008, the budget for 2009, a 10-year financial forecast, and the IRS form 990 are available on the NCC website. The 2009 budget projected a cash increase of \$15,693. Due to lower than expected contributions to the Annual Fund, Mike has revised the cash increase to \$5,772. However, museum acquisitions are going to be \$6,700 less than budgeted, so the actual cash increase is predicted to be \$12,472. We have not heard from 40 members who participated in the 2008 Annual Fund at the benefactor level and 190 members who participated at the patron level. A second Annual Fund mailing will be directed to those 230 households. No date has been set for the second mailing. Extra cash received from the Annual Fund is designated for the Endowment Fund.

NCC received a \$750 cash donation from the Three Rivers Depression Glass Society and a \$1,400 donation from the Fostoria Society of southern California.

Cash and investments for NCC totals \$138,556. This includes Endowment (\$67,114), Temporarily Restricted (\$10,598), and Unrestricted (\$60,844).

Archives – Mark Nye

Mark reported that he continues to catalog the materials received from the Willard Kolb estate. Several original patents have been received and some are currently being displayed at the museum.

Auction – Jack & Elaine Thompson

There will be an article in the September issue of the Crystal Ball outlining the process for consigning glassware to the 2010 Benefit Auction.

Crystal Ball – Helen Klemko

Helen requests any articles or photographs suitable for the Crystal Ball. She desperately needs information for upcoming issues of the Crystal Ball.

Convention – Sharon Miller

Sharon thanked everyone who helped make the 2009 Convention a major success.

Glass Dash – Larry & Susan Everett

Larry thanked everyone who helped with the Glass Dash.

Museum – Cindy Arent

Cindy reported that the former workers reunion begins at 1:00 pm at the museum.

Membership – Tarzan Deel

Tarzan noted the membership of NCC consists of 8 Lifetime, 8 Honorary, 664 Households for a total of 981 total members. Twelve NCC members have passed away since the 2008 Annual Meeting. Those members include: Mary Welker, Robert Ralph, James Cusick, Harold Conrath, Jeanne Coleman, Janice Hughes, Theresa Cameron, Margaret Gotschall, Dale Offerman, Mary Ann Johnson, Ruthie Russell, and Don Frontz.

A moment of silence was observed to honor these members.

Study Group Advisors – Jeannie & Freeman Moore

Jeannine and Freeman will be advising new study groups. They are taking over for Ken and Judy Rhoads.

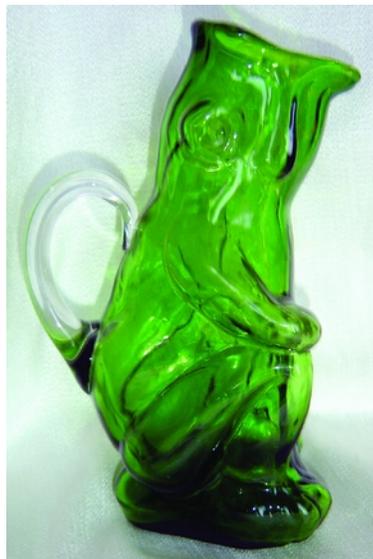
Steve Klemko moved (second Jeannie Moore) to adjourn the June 2009 Quarterly Meeting. Passed.

**Recent Finds from our Friends
of Cambridge...Enjoy**



DON'T FORGET

Send a photo to:
nccrystalball@charter.net
of your RECENT FINDS
and, if possible, a brief
explanation of where in
your travels the item(s)
was located, and I will
share with our Friends in
a future issue of the
Crystal Ball.



Inside Edge

NCC Events

August Quarterly Meeting
Saturday, August 22, 2009

November Quarterly Meeting &
Educational Program
November 7, 2009
Cambridge Country Club
Program Entitled "Smokers Items"

*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

August 14-16, 2009
Houston Festival of Glass
Rosenberg, TX
Call: (713)729-4267

August 22-23, 2009
Metroplex DG Show & Sale
Grapevine, TX
Call: (817)875-6292
More Info: www.dfwglass.com

September 18-20, 2009 (final September show)
Sanlando DG Show & Sale
Sanford, FL
Call: (407)298-3355 or (407)855-5502
Email: milliesglass@webtv.net

September 20-21, 2009
Rochester DG Show & Sale
Rochester, NY
Call: (585)288-4290

September 29-30, 2009
All American Glass & Pottery Show & Sale
Colorado Springs, CO
More Info: www.iwantglass.com/springs-show

October 2-3, 2009
Heart of America Dep. Era Glass & Pottery Show
Independence, MO
Call: (816)373-3907
Email: hoagc@juno.com
More Info: www.hoagc.org

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 Please include your name, complete mailing address
 and your phone number or e-mail address.
 Payments by check or Money Order only, payable to NCC.

2009 NCC August Quarterly Meeting National Cambridge Collectors, Inc. Saturday, August 22, 2009

NOON - Mr. Lee's Restaurant
 2000 East Wheeling Ave.
 Cambridge, OH 43725

Members will be ordering their own lunch from the menu
 Quarterly Meeting will follow lunch.

Classified Ads - Reach over 1,000 avid collectors of Cambridge Glass

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@charter.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.

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

DEALER DIRECTORY

Dee and Tony Mondloch
 Phone: 850-747-8290 glass01@knology.net
 1609 Clay Ave. Panama City, FL 32405

Precious & Few

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When writing to these dealers, please enclose SASE

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Jerry and Shirley
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Friends of Cambridge – Annual Fund

The Annual Fund is NCC's primary means of support. 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.

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National Museum of Cambridge Glass Open April thru October only

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