



Cambridge Crystal Ball

Published monthly by National Cambridge Collectors, Inc.
to encourage and report the discovery of the elegant and boundless product of the
Cambridge Glass Company of Cambridge, Ohio

Issue No. 274

February 1996

1996 BENEFIT AUCTION HIGHLIGHTS

by Lynn Welker, Auction Chairman

This year's auction has a wide variety of colors, decorations, and shapes. Plan to attend now. The Quarterly Meeting is Friday, March 1, at 7:30 p.m. and the auction is Saturday, March 2, at 10:00 a.m. Consult the January newsletter for complete details in the auction catalog. If you can't attend, try mail bidding. Lots of absentee bidders are successful each year.

This year, most Cambridge colors are represented. Here are some of the lesser seen colors: #5, Topaz Satin Wetherford berry set; #56, Bluebell Georgian tumbler; #91, Mulberry candy jar; #93, Heatherbloom old-fashioneds. Rubina is well represented by #108, Block Optic vase; #133, tall comport; and #134, wide optic bowl. The other unusual colored pieces are: #141, Sunset tumblers; #149, Windsor Blue Shell comport; #168, Smoke Corinth mayonnaise set; #193, Bluebell cordial; #227, Mulberry overnight pitcher; #228, Topaz three-footed candy box; #231, Blue II mayo set; and #239, Avocado center-handled tray.

An exceptional group of figurals highlights this year's auction. These are some of the better flower figures: #2, Bluejay; #41 and #159, Mandarin Gold 8 1/2" Draped Ladies; #167, Peachblo Satin Draped Lady;

and #213, Moonlight Blue Bashful Charlotte. A number of hard to find swans includes: #53, Milkglass 4 1/2" size; #79, Light Emerald 10 1/2"; #135, Crystal 10 1/2"; #206, Crown Tuscan 8 1/2" (gold trim); #207, Crown Tuscan 3" (gold trim); #208, Light Emerald 8 1/2"; and #147, a very rare Charleton decorated 8 1/2" Crown Tuscan.

Many very nice Nude stems are well represented by #30 and #105, candlesticks; #130, Forest Green

(Continued on page 12)

Inside This Issue:

Why Does Winter Slow
Things Down?

Gloria

NCC Publicity Update

Hidden Treasures

Convention 1996 - The '40s

Development of Etched
Glass in the United States



Cambridge CRYSTAL BALL

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Membership is available for individual members at \$17.00 per year and an additional \$3.00 for associate members (12 years of age and older, residing in the same household). Of the master member dues, \$12.00 is credited to a one-year subscription to the CRYSTAL BALL. All members have voting rights, but only one CRYSTAL BALL per household. **Effective 1/1/96, multi-year memberships are available: 2 years for \$33.00, 3 years for \$49.00.** Back issues of the CRYSTAL BALL are available for \$1.00 each or 12 issues for \$10.00. Complete sets for \$79.00.

1995-1996

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National Cambridge Collectors Inc. owns and operates the **Museum of Cambridge Glass** at 9931 E. Pike Road, Cambridge, Ohio. Open April through October 9AM-4PM Wednesday through Saturday and Noon-4PM on Sunday. March open Friday-Sunday. Closed November-February, Easter, July 4th.

ADVERTISING RATES

Display Rates (camera ready ads preferred)

<u>Unit</u>	<u>Members</u>	<u>Non-Members</u>
Full Page	\$45.00	\$60.00
3/4 Page	\$35.00	\$50.00
1/2 Page	\$25.00	\$35.00
1/4 Page	\$15.00	\$25.00
1/8 Page	\$10.00	\$15.00

Classified Rates

10 cents a word \$2.00 minimum

Abbreviations and initials count as words. Type sizes cannot be mixed in classified ads. **Payment in full must accompany all ad copy.** Contact Editor for copy assistance.

Dealer Directory

Six Line Maximum \$24.00 for 12 month contract

Cambridge CRYSTAL BALL assumes no responsibility for items advertised and will not be responsible for errors in price, description, or other information.

Advertising copy, letters, articles, must be received by the 5th of preceding month to be considered for publication in the next issue.

Please address all correspondence (include SASE) to:

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Cambridge, OH 43725-0416

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Please notify us immediately of any address change.

Opinions or information stated in any signed article or letter printed in the CRYSTAL BALL are those of the author and may not agree with National Cambridge Collectors, Inc. The Editor reserves the right to refuse and to edit any material submitted for publication to conform to the editorial style of the CRYSTAL BALL. Members are encouraged to write to NCC and the CRYSTAL BALL sharing their knowledge and questions!

President's Message

Why Does Winter Slow Things Down?

As I write this, our area just 25 miles north of New York City is still recovering from the biggest snowstorm in our history. Not just this year, this decade, or this century ... the biggest of all time; 26 wretched inches. Unlike others of you may be, we're not equipped for this.

I normally take a train to New York to get to work. They were running at 30% of capacity and it was taking people four hours to get to work. No way! Thank God for two-line telephones and our home fax. I was able to stay in business without leaving home.

So much for the good news. Winter seems to slow most everything down. On a personal note, it's kept us from antiquing in weeks. Our collecting seems to slow down this time of year. The good glass shows in our area don't start for several weeks and the Cambridge Auction is still more than a month away.

All of the above is a rather poor segue into the real prime topic of this month's column - *delays*. We have heard from some of you that you experienced delays in receiving orders from the club: books, prism signs, donation confirmations, and the like. What I and other board members have heard is "my check has been cashed but I didn't receive my materials yet."

In behalf of all of us, I'd like to apologize for these delays. However, I want to provide some answers and ask your indulgence and your help in creating solutions.

The end of the year is hectic for most all of us. We have the holidays coming up, relatives may be visiting or we're traveling somewhere, we're scrambling to get work done and leave on vacation, we're doing year-end prep for the taxman. Sound familiar?

In addition to events like the above, your club had a number of events crashing onto each other. The Museum is on a reduced schedule, we had the release of the prism sign project, we had to inventory and organize the items for the March auction so a catalog could be in the January Crystal Ball, we had one major book (Rose Point) fall into back order and we had to deal with problems with the printer for both that book and the recent 1940 catalog. All this in

addition to the normal operational items to run the Museum and the club as a whole.

This club is made up almost entirely of volunteers, real people, many with jobs, and all with requisite family obligations. We have one part-time employee who has a second job to make ends meet and get health benefit coverage. The volume this year-end was a lot to handle!

To be specific about the prism sign, we had to pack up and address over 100 orders. Boyd's was still doing finishing work on the signs late into December. This was much longer than we anticipated. The signs are all out now and I'm hearing very nice feedback. Please remember, this is a fundraising project to help keep our museum alive. We are not a glass production club; we are a preservation club. Your contributions and your patience is very, very appreciated.

For the Auction, Lynn Welker does a heroic job. He must inventory, check condition, catalog, and sequence 375 lots of this auction. That doesn't include items he can't accommodate or must reject for various reasons. It's a Herculean task. It was nice of Charles Upton to lend a hand to Lynn but we need more to lessen the burden and protect our Mr. Welker's sanity.

Tarzan Deel submitted a great idea. He'd like to propose that we convene a meeting during our Annual Convention this June on volunteerism. Anyone who wants to help the club in *any* way is invited to come and right there, on the spot, we'll figure out a plan for how to put it in motion.

Additionally, I'd like to ask anyone who is within two hours or so of the Museum to put your name on what I'm calling, for lack of a better phrase, the "Emergency Committee." This means you are willing to be called to help when we have a real dire need like we did for the prism signs or Auction prep. We convene a quick task force and get things done. It's only with your help that we can combat old man winter's attempts to slow things down.



GLORIA

by Mark A. Nye

One of the first, if not the first, references to Gloria in the trade publications occurred in September 1930 when the following appeared in CHINA, GLASS & LAMPS. It is a short description of a new Cambridge display room, probably the Pittsburgh Sample Room, that opened in the Smithfield Building during the summer of 1930. The Cambridge representative, Mr. Roy Murray, also represented the Hocking Glass Co. and its display area was adjacent to the Cambridge one.

"The Cambridge Glass Co.'s large display is more formal. Display cases and tables in Italian oak finish give an attractive background for the varied Cambridge wares. In this display, the various lines are shown in separate alcoves. For instance, there is an extensive showing of vases in many shapes, sizes and treatments and colors. The vases are shown together. One section of the large room is given over to crystal, both plain and decorated, pressed and blown. The Cambridge Glass Co. is featuring the No. 3400 dinner ware shape in the new "Gloria" and "Apple Blossom" patterns. The former is especially outstanding on the Gold Krystal, or light gold color. Like the other companies, this factory endeavors to make a complete showing of its most active lines."

The following month, CGL again contained a reference to Gloria, this time complete with an illustration showing a square 3400 plate along with the 3400-line cream and sugar. The currently available copy of this reference is out of context, that is the actual source within the trade publication is not known. It does appear to be from an article written by an industry observer/commentator and not of Cambridge origin.

"Gloria is the name which the Cambridge Glass Co. has given to its newest decoration and is to be seen

at the showroom, 184 Fifth Avenue <New York City, NY>. As the illustration shows, the Gloria is a floral pattern of a most distinctive character. One unusual feature is the fact that the design begins at the bottom of the piece and extends upward, instead of starting at the top and working downward, as is more customary.

"A full line of dinnerware, flatware and stemware may be had in this decoration, and it has been developed in amber, green, pink, gold krystal, willow blue, and crystal. In the illustration, the pattern is shown on Cambridge's new patented 3400 square plate, a shape which is proving most attractive to all buyers who have seen it.

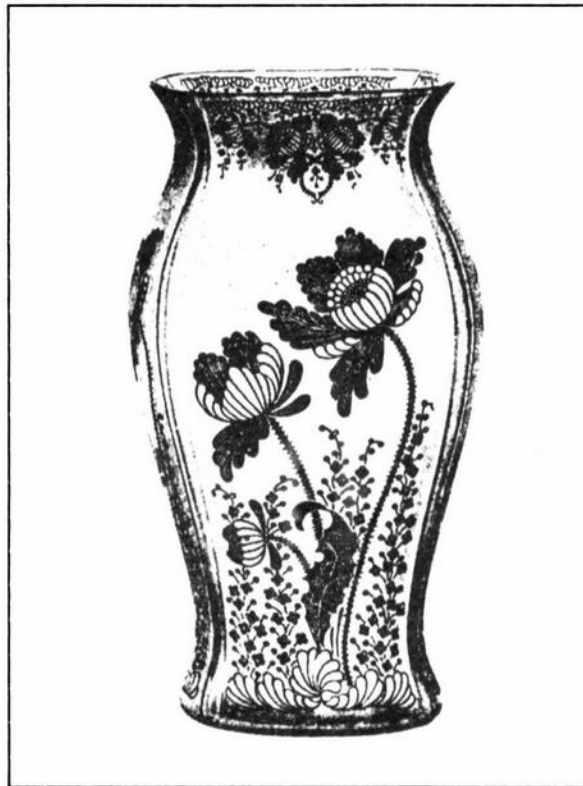
"Many flat pieces decorated with the Gloria pattern filled in with gold or carrying a gold rim are on display in the Cambridge showrooms and there are also a number of similar pieces carrying the apple blossom decoration which has been liked so much....."

Gloria was the featured pattern in a full page advertisement appearing in the February 1931 CGL.

Pictured were the 3400/63 dinner plate, 3400/54 cup and saucer, and two pieces of No. 3025 stemware: the low sherbet and the 10 oz. footed tumbler. The text of the advertisement read:

"Gloria the popular Cambridge etching for 1931, like Apple Blossom, goes further toward the fulfillment of a complete glass dinnerware service than any other pattern available on the market. Here you have dinnerware, stemware, flatware and novelty pieces all harmonious and of identical loveliness. The recently added stemware line of which two pieces are illustrated has a foot of same contour as the associated pieces."

By the latter is meant the foot used for the No. 3025 line has the same basic shape as the 3400



dinnerware line.

A CGL reporter/columnist visited the New York showrooms during March 1931 and had this to say in the April issue.

"...Their latest production is silver on ebony which is shown in a range of fancy pieces, such as various sizes and shapes in vases, cocktail shakers, console sets, relishes, etc. Four types of decorative treatments are offered in this assortment. Their well-known Gloria, Apple Blossom, and Windsor patterns have been used as well as silver band decorations. The first three patterns mentioned are inlaid in silver, which, in combination with the ebony glass is very effective. The vase illustrated, their No. 779, will at once suggest how charming this line is. It stands 13 inches in height and is decorated in the Gloria pattern. It really is a beautiful piece."

Illustrated in a full-page advertisement appearing in the June 1931 issue of CGL was the No. 3400/27 iced lipped jug and matching tumblers, etched Gloria, Apple Blossom and Lorna.

"Three Sale Winners for Warm Weather. Refreshing in very appearance are these new sets for serving those favorite iced beverages. Etched patterns in exquisite taste are offered by Gloria, Apple Blossom and Lorna. Made in brilliant CAMBRIDGE Peach-Blo, Emerald, Amber, Crystal and Gold Krystal in etched patterns and also in plain undecorated glass."

Accompanying a photograph of a place setting featuring 3400-line dinnerware and 3035 stemware published in the CGL issue of September 1931 was this notation:

"Above is some Cambridge glass dinnerware, their No. 3400 line, combined with which is the No. 3035 stemware shape. Both feature the Gloria pattern. While crystal is shown in the illustration, this may be had in the full range of Cambridge colors, outstanding among which is their brand new Forest Green...."

One of the last trade journal advertisements featuring Gloria appeared in November 1931 when it was shown, along with Diane and Lorna, on items from the No. 3400 Ball Shape Line. The text read:

"The No. 3400 Ball Shape Line offers most unique items for gifts at every season. New pieces are being added regularly to the line. They sell on sight. Shown are Jug and Tumbler, Decanter and Tumbler, Ivy Ball, Puff Box, Oil Set and Perfumes. Other pieces are Sugar and Cream and Oil Bottle. All in

the saucy ball shape. A variety of colors and a choice of etchings give wide selection for your particular clientele. Etchings shown include the new Diane, the Gloria and the Lorna...."

From a column also appearing in the November 1931 CGL issue comes the following.

"Speaking of heatherbloom, the factory has a short line of dinnerware, stemware and a few odd pieces in this new color, which is so exactly the shade of the heatherbell. And it may be had either plain or decorated with the Apple Blossom or the Gloria etchings."

After this no further mention of Gloria is found in the trade journals. However, in all probability Gloria remained in the Cambridge line for several more years.

The 1930 Cambridge catalog, as originally issued, did not include Gloria. An eleven-page supplement issued later that year, perhaps in late summer or early fall, contained ten pages devoted to Gloria and one to Etching No. 742. The 1931 supplement had an additional three complete pages of Gloria plus assorted pieces on other pages. The latter included pages showing silver-encrusted Gloria on Ebony blanks as described in CGL. Any serious collector of Gloria should have a copy of the reprinted 1930-34 Cambridge catalog as this is the only place this etching appears.

Nine different stemware lines were etched Gloria during the years the etching was in production. These are: 1066, 3011, 3025, 3035, 3120, 3124, 3130, 3135 and 3400. Some are more common than others, while at least two are seldom seen today, these being 3124 and the 3011 or Nudes. In the latter case, four pieces are illustrated in the 1931 Cambridge catalog supplement and it is not known if these were the only Nudes etched Gloria or if there are others. Likewise, were the bowls of the etched pieces crystal or one of the pastels in use at the time.

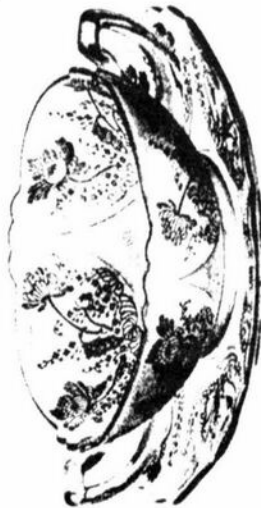
Whether or not all of the pieces of the other eight lines were etched Gloria has not been determined but most likely they were. Price lists from the early to mid-1930s remain unknown and hence specifics as to pieces and colors remain undocumented. Pieces of Gloria stemware are known in all of the light 1930s colors as well as in Forest Green.

A detailed listing of the Gloria etched pieces illustrated in the reprint of the 1930-34 catalog will not

(Continued on page 16)



3400/53-6" Cereal



3400/55 Cream Soup and Saucer



3400/68 Sugar



3400/68 Cream



3400/69 After Dinner Cup and Saucer



3400/54 Cup and Saucer



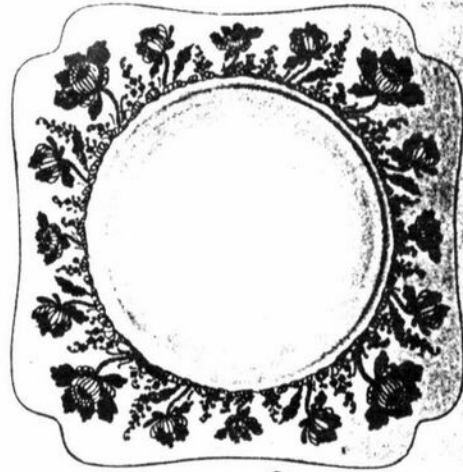
3400/18 Salt and Pepper



3400/67-12" Celery and Relish Service



3400/62-8 1/2" Salad Plate



3400/1174 Bread and Butter Plate

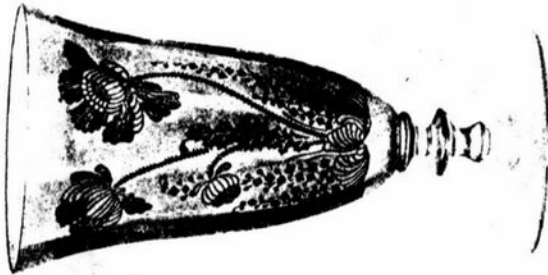
3400/1176 Salad Plate

3400/1177 Dinner Plate

3400/1178 Service Plate

3400/51-10" Baker

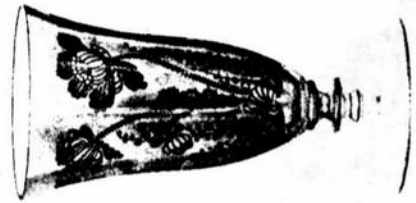




12 oz. Footed Tumbler



1 oz. Cordial



10 oz. Footed Tumbler

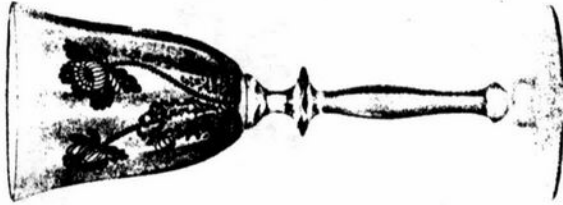
5 oz. Footed Tumbler



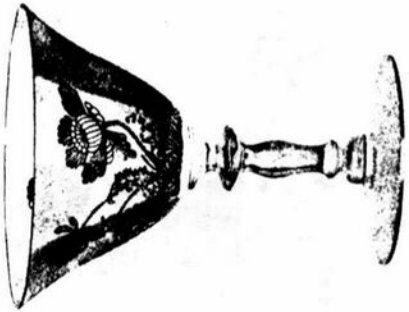
Finger Bowl and Plate



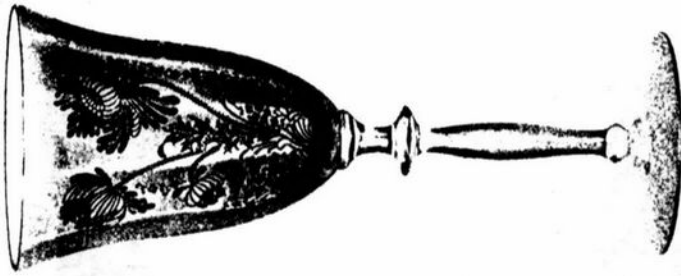
1205-64 oz. Jug and Cover



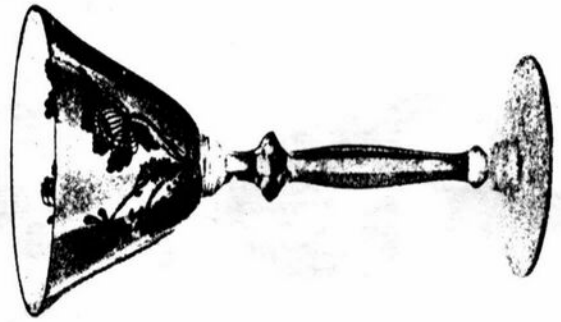
4 1/2 oz. Claret



6 oz. Low Sherbet



9 oz. Goblet



6 oz. Tall Sherbet



The Cambridge Glass Co.

Plate Etched 746 "Gloria"



3400/79 Tall Oil G. S.



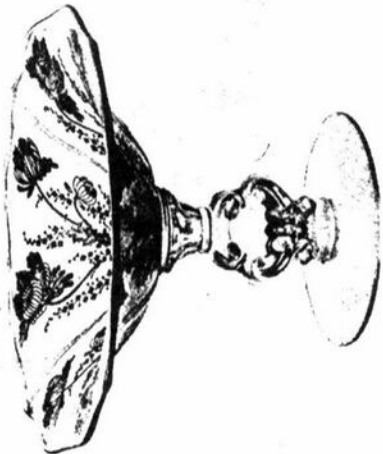
3400/50 Square 4-Toed Cup and Saucer



3025 Fingerbowl



3400/88-83 1/2 * 2-Hdl. 2-Compt. Relish



3400/28-7 * Low Compot



3400/29-7 * Tall Compot



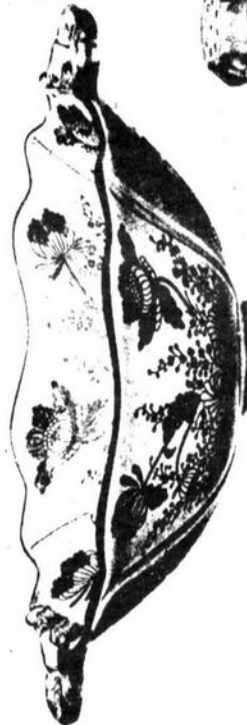
3400/40 Sugar Shaker with Glass Top



3400/34-9 1/2 * 2-Hdl. Bowl



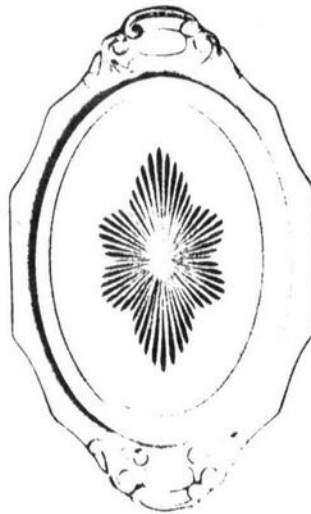
3100/35-11 * 2-Hdl. Plate



3400/30-9 1/4 * 2-Hdl. Footed Bowl



3400/39 Tall Cream or Syrup



1071-9 * 2-Hdl. Tray



3400/86-83 1/4 * 2-Hdl. Pickle



NCC PUBLICITY UPDATE

by Cindy Arent, Publicity Chairman

Although January is usually an uneventful month, it has been extremely busy on the NCC publicity front.

I was contacted by a freelance writer about the possibility of doing a story about Cambridge glass and the convention/antique show and sale in June. I began to accumulate as much historical information as possible about Cambridge glass, the NCC, the glass show and sale, and our museum.

The writer was also interested in actual glass-making photos that had been taken at the Cambridge glass factory. I would like to thank club member Mike Neilson for donating his photographic talent, time, and film to reproduce these old photos. He also made some extra copies which I am using to develop publicity packets that can be sent out quickly when requested by magazines and newspapers. Thanks again, Mike!

In January, I was also contacted by the local visitors and convention bureau about preparing a display to send to the Ohio Travel Association Show to be held February 15 - 18 in Columbus, Ohio. As I write, I am in the process of going through my collection looking for chipped or slightly damaged pieces of Cambridge glass that I can pack to send to the show.

I would like to develop a permanent display of glass, photos, etc. that can be boxed and ready to send to any such events. If you have a piece that is damaged (but still looks good), and would like to donate it to be part of this "ready to go" display, please bring it to the auction or convention. I would be glad to include it in the box. This type of publicity is great for NCC and is usually free!

Again this year, NCC will have a listing in "OHIOPASS 96." In 1996, over 500,000 copies will be distributed by the Ohio Division of Travel and Tourism through the 1-800-BUCKEYE number. If you are planning a trip to Ohio, please call the toll-free number and request a copy. OHIOPASS is a very informative publication.

Each month NCC will receive a mailing list of names, from the division, that requested information about our museum. These will be answered with a NCC

Museum brochure. Hopefully many of these people will visit the museum, become interested in Cambridge glass, and join the National Cambridge Collectors!

Our organization was also included in the "Pride 96" edition that was published by the local newspaper, "The Daily Jeffersonian." It never hurts for local companies to read about a nonprofit organization, such as NCC, in which donations can be made.

I am very excited about these publicity opportunities and looking forward to many more. If you know of any publications (other than The Daze, AntiqueWeek, etc.) that do free calendar of events listings, please drop a note with the name and address. Thank you for your help and cooperation. I am anticipating a wonderful 1996 for NCC.

IN MEMORIAM

We extend our sympathy to the families of two NCC members this month:

To Willard Kolb and his family. Willard's sister passed away on December 21.

To Joy McFadden and her family. Joy's mother passed away on December 22.

We express our deepest sympathy. May it comfort you to know that others do care and share in your loss.

Hidden Treasures A Dream Come True

by Rich Bennett

In last month's article I referred to "a dream come true." This pertains to an area where I found an Amber prism sign - partially broken. It was the one that I found late in the afternoon. I had to wait a week before having the time to dig again.

This was the dig that was meant to be! After only a few minutes of digging, a Moonlight Blue prism sign surfaced. It was intact! I continued digging. Not only was there Moonlight Blue, but also Light Emerald, Peachblo and Crystal. A total of seven prism signs were found, including some with gold letters. Two of them were perfect (although scratched).

The dig not only produced prism signs, but also sterling overlay and enameled pieces. Unfortunately, these were broken pieces of tableware. But for me, a very good sign for what might lie ahead. The sterling overlay piece appeared to be a plate in Bluebell with a cut-out 1 1/4" sterling band with an unknown etching in the open areas throughout the band.

The enameled pieces consisted of an Ebony humidior with a red enameled art deco design, a Light Emerald bowl with black and orange rings, a Primrose vase with a black enamel band, and a light blue plate etched #73 with a dark blue enamel in the etching. There also was a round Crystal divided relish with the flower decalware pattern.

The day continued producing many different items, but enough was enough - there'd be another day. Within 24 hours I was back at the dump. Amazing as it sounds, the day started out like the one before. Another six prism signs were found, including two in Amber, near perfect, with gold letters. The colors that I found seem to be from the 1920s and before.

After countless hours in the hot sun looking for glass in the dirt, a guy needs a great weekend like this one. It's what keeps me going back for more. And there IS more to come...A Second Dump Found!

CAMBRIDGE GLASS BOOKS FOR SALE

By National Cambridge Collectors, Inc.

- **Colors in Cambridge Glass ***
128 pages, 60 color plates, fully indexed
Hardbound with price guide. \$19.95
 - **1930-34 Cambridge Glass Company
Catalog Reprint ***
250-page reprint of original catalog
Paperback with price guide. \$14.95
 - **1949-53 Cambridge Glass Company
Catalog Reprint ***
300-page reprint of original catalog
Paperback with price guide. \$14.95
 - **1956-58 Cambridge Glass Company
Catalog Reprint ***
164-page reprint of original catalog
Paperback. \$6.95
- * For NCC members only, the above publications are available at a 10 percent discount.

By Bill and Phyllis Smith

- **Cambridge Glass 1927-1929**
66-page reprint of original catalog
Paperback w/identification guide. \$7.95

By Cambridge Buffs Study Group

- **Nearcut**
108-page reprint of 1910 Cambridge catalog
Paperback with price guide. \$9.95
- **Price Guide**
Updated price guide for Nearcut Catalog
reprint (including postage). \$3.00

By Mark A. Nye

- **Cambridge Rose Point**
94 pages, fully indexed
Paperback with updated value guide. \$12.95
- **Value Guide**
Updated value guide for Rose Point book
(including postage). \$5.00

By Mary, Lyle and Lynn Welker

- **Cambridge Glass Company**
120 pages of reprints from eight old catalogs
Paperback. \$10.00
- **Cambridge, Ohio Glass in Color II**
Spiralbound. \$5.95

By Harold and Judy Bennett

- **1903 Cambridge Glass Company
Catalog Reprint**
106-page reprint of an original catalog
Paperback. \$7.50

Address your orders to:

Books
National Cambridge Collectors, Inc.
P.O. Box 416
Cambridge, OH 43725-0416

Please add postage and handling to your order (first book, \$2.00; each additional book, 50 cents). Ohio residents add 6½ percent state sales tax.

Dealer discounts available - please write!

CONVENTION 1996

CAMBRIDGE IN THE 1940s

by Mark Nye, Convention Chairman

Now is the time to complete your plans to attend the **1996 NCC, Inc. Convention**. The dates are June 20 - 23 and most events will be held, as in previous years, at the Pritchard Laughlin Civic Center. The theme for the 1996 convention is **Cambridge in the 1940s**. A special emphasis this year will be placed on making first time attendees feel welcome. Among the activities tentatively scheduled are:

- Tour of Fenton Art Glass, Williamstown, WV
- Coffee with Cambridge
- Picnic
- Seminar - Cambridge in the 1940s
- Seminar - topic and speaker to be announced
- Glass Identification
- Bring & Brag
- Mini-Auction
- Flea Market
- Friday Night Supper
- Banquet
- Sunday Morning Breakfast
- Annual Meeting
- Cambridge Glass Co. Employee Reunion

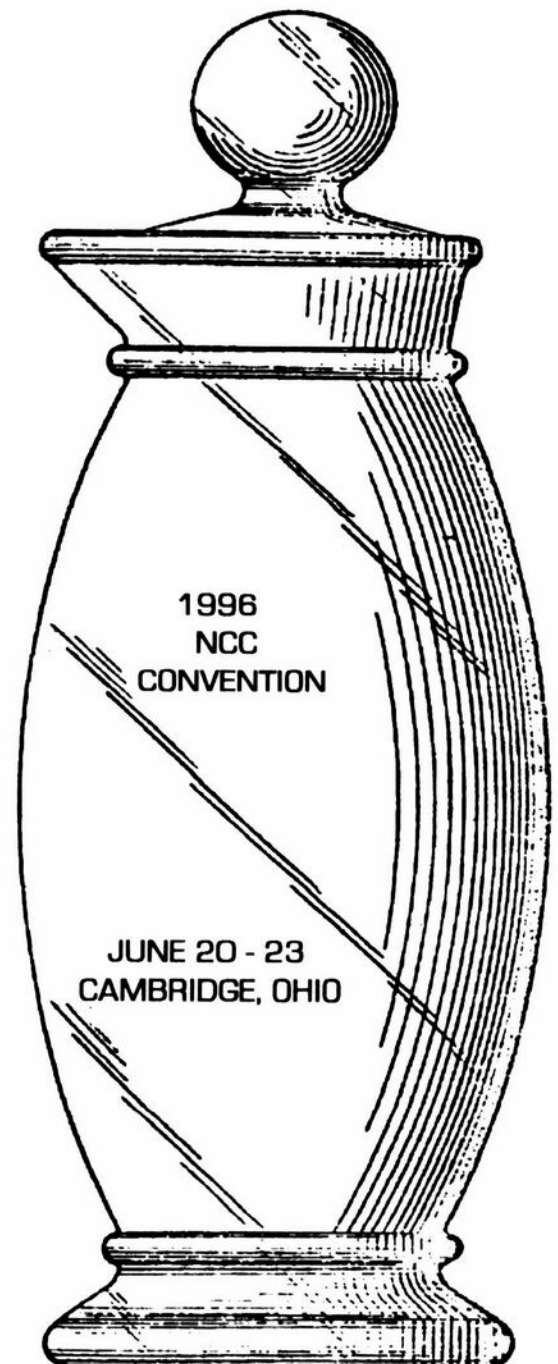
It is with pleasure I announce that the 1996 banquet speaker will be our own Willard Kolb. His topic will be the Rodefors Glass Company of Bellaire, Ohio. More on Willard and his topic in an upcoming issue.

As we did the past two years, there will be a convention souvenir instead of a banquet favor. This means everyone registering for the convention will receive a souvenir. Once again there will be convention souvenir booklet and similar to the past two, it will contain convention information together with articles and other information dealing with Cambridge and the 1940s that will not appear elsewhere this year. This booklet will be a part of the registration packet.

The convention chairman would like to hear from a study group, member or a group of members, willing to donate \$100 to help defray the cost of printing the booklet. Credit will be given in the booklet and the donor, if not attending the convention, will receive

a convention souvenir free of charge. Your gift will be tax deductible to the extent allowed by law.

Details regarding Convention events, Cambridge motels, and a tentative schedule will appear in the March issue. Registration forms will be in the May issue.



(Continued from page 1)

claret; #151, Crown Tuscan ivy ball; #156, Carmen ivy ball; #157, Amber ivy ball; #214, Forest Green comport; and #215, Gold Krystol brandy. A very nice group of colored Nude cocktails can be bid on in lots #216-223 and a rare Vichy etched Nude wine, Lot #82. Rounding out the better figurals are: #144, Eagle relish with Cranberry flashing; #158, Gold Krystol Turkey; and #198-199, Butterflies.

Several rare shapes can be found this year: #35, Cascade punch set; #99, Carmen jigger stopper; #106, Peachblo Ram's Head basket; #107, Primrose perfume lamp in original box; #112, Marjorie Nearcut punch bowl in an unusual shape. Other hard to find shapes are: #143, Amethyst jug with acorn finial; #202, Primrose covered soap dish; #205, Primrose atomizer; #273-276, pressed Rosepoint goblets with satin stem and foot. Two unusual Caprice shapes are #308, cake salver, and #310, mustard. Two unusual etched shapes are #337, Chantilly narrow crimp bowl, and #347, Firenze three-part bowl. Two of the rarest Cambridge shapes are another highlight of the auction: #279, Owl lamp, and #280, Monkeys lamp.

No auction would be complete without unusual decorations: #6 and #34, Sterling overlay pitchers; #48, Sterling overlay salad dressing set; and #315, Sterling overlay salad dressing set in Caprice. Two unusual gold star decorated pieces are #65, candy, and #66, candlesticks. Other hard to find gold decorations are #102, Ebony bud vase; #244, Diane large covered urn; and #360, Rosepoint lazy Susan set. Unusual satin finishes are #171, Decalware candlesticks, and Pearl Mist Seashell pieces, #152-154. An unusual Vanadium Corporation etched bowl is #176, and Hunt Scene etching is available on #180, large Light Emerald compote; #194, Light Emerald wine; and the rare #278, Ebony humidor. The rare decoration list is rounded out by a very rare Cambridge advertising goblet, #277.

Plan to attend. Bring a friend. If not, mail bid and support the Museum Fund. See you there.



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Cambridge, Ohio

Preview: 9:00 a.m.
Auction: 10:00 a.m.

Development of Etched Glass in the United States

M.W. Gleason of the Gleason-Tiebout Co. presented this paper titled "Etching of Glass and Its Development in the United States." While not directly related to operations at the Cambridge Glass Co., it does give insight into the history of etching and the processes used by most, if not all, glass companies during the last years of the 19th century and the beginning of the 20th century. As space permits, this paper will be reprinted in its entirety. The first portion appeared in the December 1995 CRYSTAL BALL. As you read this second portion, do not forget this was written ninety years ago.

- Mark Nye

(continued from December 1995 issue)

Etching of Glass and Its Development in the United States

The pattern represented a wicker basket filled with flowers, and on account of the fine lines which constituted the reeds the lower part of the globe permitted a larger amount of light to pass through than was the case with any etched globe previously on the market. The wavy lines had an effect very much like the prismatic globe, in lengthening or spreading the gas flame - at least it had that appearance.

Hydrofluoric acid was at that time very expensive, costing 35 cents a pound and to immerse the globes required considerable quantity. To economize in acid these articles were put on spindles with rubber washers between them to keep the acid from the inside, and the spindles made to revolve in shallow troughs, the depth being just enough to clear the globes. The squat blanks cost \$2.65 per dozen and the crown blanks \$3.50 per dozen. When etched, they sold for \$10 and \$12 respectively. As a comparison between the prices at the time and present <1905> I will add that the squat globe etched is now sold as low as \$2.20 per dozen and the crown globe etched at \$2.75. So much for competition, molds and improved methods.

In 1878 the firm of McFaddin & Hatton, of New York, started etching in a small way. The E.P. Gleason Mfg. Co. brought suit for infringement of its patent, but before the case could be tried the defendants discontinued that branch of their business. At about the same time the Boston and Sandwich Glass Co., of Sandwich, Mass., started in the etching line, catering principally to the Boston trade. In 1880

Tietz & Stenger took up etching in Philadelphia, continuing until 1883 when they were succeeded by W.H. Buckner & Co. In 1884 H. J. Merchant, of the same city, attempted some etching, but did not remain long in the business. These concerns confined their line principally to squats, crowns and cylinders, in deep or bright etchings but many of the Baccarat patterns so line in use had been superseded by original designs produced by American talent.

Meanwhile the business of the E. P. Gleason Mfg. Co. had grown to such an extent that it became necessary to look for enlarged quarters. The variety of new shapes had become so numerous that the company experienced great inconvenience in obtaining a supply of blanks, and the advisability of manufacturing its own glass was considered. In January 1883, the business of the J. B. Siebel Co., which had operated the old Dorflinger plant at Greenpoint, Brooklyn, was purchased, and in July of the same year the etching department was transferred to that place. Here the concern was enabled to expand. A cutting shop was at once established, and many new effects in lighting goods were produced. It put on the market a line combining etching and rich cutting which readily sold at prices ranging from \$12 to \$30 per dozen, and having no competition in find goods was enabled to employ a considerable force on this class of work. A line having fancy crimped tops was manufactured, also globes in spot, twist ribbed and diamond, etched in floral and other artistic designs. Later it brought out the "pearl etched," so called. This style of etching was first produced in England in fancy colored globes, but on account of the high cost found a limited sales here. The work is done by first etching the pattern in outline, afterwards painting or protecting the figure with a resistant, and immersing in acid a second time. This gives the body a satin finish effect, the figure standing out in relief. The "jeweled" etched it brought out later. This is similar to the pearl etched, but differs in that portions of the flowers or leaves show in the clear.

Gillinder & Sons used white acid for roughing as early as 1873, and at the Centennial Exhibition in 1876 exhibited paper weights and other articles

(Continued on page 14)

(Continued from page 13)

finished in this manner. In 1880, they took up the etching of globes and shades, and in later years have been larger producers of these goods. They early brought out a large variety of etched patterns in combination with figured pressed, in imitation of the etched and rich cut, and so near to the real article as to make it difficult for the ordinary purchaser to note the difference. They have also produced a fine line of domes and electroliers in etched and rich cut, and their line of etched gas and electric globes, like all the goods made by this house, is of the highest order.

In 1887 Rohrbacher & Hormann, of Philadelphia, who had a large business in sand blast goods, took up etching. As many of their sand blast patterns were printed from plates, it was quite natural for them to take up this work. The successors of this firm, E. Hormann & Co., continued to manufacture etched goods up to 1900, when they went out of the glass business.

Gill & Company, of Philadelphia, also started in the etching branch in 1887, taking over the plant of W. H. Buckner & Co. Up to this time the white acid or light etched globes had been marketed only in a limited way, but Gill & Co. made these goods a feature of their business. Practically all globes and shades were than made by the off-hand process. The Eastern factories, which controlled the business, were employing from twenty to thirty shops each in making off-hand globes. Gill & Co. and Gillinder & Sons at about the same time produced the pressed plain blanks, in bowl, bell, cone and tulip shapes, which revolutionized the business in cheap globes; the low cost of the pressed white acid practically driving out of the market the cheap engraved "mud box" work, so called, and sand blast globes. Gill & Co. have continued in the regular line of etched globes, and are now making a great variety of shapes and patterns, also many fine designs in combination with figured pressed.

In 1888, J. J. Murary added an etching department to his plant. Like other houses, hand-made globes were used, but later more attention was paid to what is known as the molded "new process," the globes being blown in molds, top ends fire-finished, and most of his blanks for etching were made by that method. Many attractive patterns were produced by him which were sold principally to the jobbing and department store trade. The J. J. Murary Co., which now operates the plant is also manufacturing a fine line of etched ware.

(to be continued)

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NATIONAL STUDY GROUP REPORTS

Study Group #11 The Cambridge Nudes

The evening of December 16, 1995, nine Nudes and one guest gathered at the home of Mary Sue Lyon in Chicago. This was the annual Christmas party and it was represented with the appropriate decorations, fluids, edibles and good cheer.

No formal program was presented on this gala evening. However, glass was discussed frequently during the course of the evening.

Gifts of glass were exchanged by the attendees and one book related to Art Nouveau. Following the gift exchange the following items were presented for Bring and Brag, Show and Tell or whatever: Fostoria stem, gold encrusted Garland; New Martinsville crystal decanter; Cambridge emerald dog bottle; New Martinsville blue cat tumbleup; a ruby stained stem with enameled "The Cambridge Glass Company, founded in 1901"; Cambridge Ritz No. 2 1/2 candy; Cambridge pair Willow Blue candlesticks etched Adams; Cambridge pair crystal Everglades candlesticks; Cambridge Statuesque Royal Blue/Crystal comport; Cambridge pretzel bowl and flower block with silver overlay; Cambridge Azurite bowl with green enamel trim, Diane etch in center with Cambridge export stamp on base; Cambridge Springtime vase with silver overlay; Cambridge #3400 Amber Appleblossom oil with ball stopper; Cambridge Helio vase, gold encrusted Classic etching; Cambridge Azurite Dancing Lady vase with green enamel; Fostoria 13" burgundy vase with crystal foot; Cambridge #1402 Forest Green Nautilus 10 oz. glass; Cambridge Amber footed whiskey with Golf etching on single handled tray; several crystal and cobalt decanters of unknown origin.

Thank you Sharon for taking the notes on this meeting.

-B.J. Kersey

Study Group #14 The Cambridge Cordials

On December 16, the Cambridge Cordials got together for their Christmas meeting/party at the home of Carl and Shirley Beynon. There were 11 members and four guests present. The annual gift exchange included: a Heatherbloom Georgian tumbler, green Majestic candy, Amber Decagon bowl, Crown Tuscan Charleton small shell, cut Crystal Manor three-part dish, Cleo Peachblo basket, Mocha shell, Crown Tuscan shells, Crystal stars.

Shirley and Carl provided an impressive spread of tasty food that insured no one left hungry. Mary Welker helped sweeten this feast with several desserts. It was debated as to who went back for more the most times...a debate which was unsettled.

In the business part of the evening, four new members were added to the Cambridge Cordials. The January meeting is to be in the home of Mike and Lisa Neilson.

Among the Show & Tell items on display and discussed were: Blue Caprice pressed tumbler, signed Carmen Japonica keyhole vase, Cambridge Square vase in Ebon stars, #3400 ball jug with satin finish poppies and silver overlay, Nearcut Buzz Saw tankard pitcher in purple, #3400 Crown Tuscan relish with gold Candlelight, Carmen urn with gold silkscreen, Amber cosmetic jars, #3400 cranberry dish, Ebony 6" ashtray with silver motorboat, #3077 gold Hunt Scene narrow optic goblet, Crown Tuscan paste mold vase, Willow Blue prism sign.

1996 Calendar Planning

The following are tentative dates for major club activities during 1996:

March 1	Quarterly Meeting/Auction Preview
March 2	All Cambridge Glass Auction
May	Board of Directors Elections
June 20-23	1996 Convention
August 3	Quarterly Meeting/Picnic
November 2	Quarterly Meeting/Program

(Continued from page 5)

be provided here. The Gloria collector can compile their own basic listing of the pattern from those illustrations. A complete dinnerware set, including a complete set of both round and square plates was produced as was a wide range of serving, accessory and decorative items. The pieces shown in the reprint should not be interpreted as the definite listing of Gloria. Other items could have been and probably were etched Gloria. Gloria etched dinnerware is to be found in the full range of 1930s pastel colors but putting together a set in a specific color will be a challenge.

In addition to silver-encrusted Gloria on Ebony blanks, gold-encrusted Gloria on Amethyst blanks is also known. On display in the NCC Museum is a Tally-Ho 1402/49 jug bearing two etchings: Gloria and Hunt Scene. It is the only known piece with this combination of etchings and its origins are unknown.



779-14" Vase
D/971-S

3011 Stemware Plate Etched "746" Gloria



11 oz. Table Goblet



7 oz. Tall Sherbet

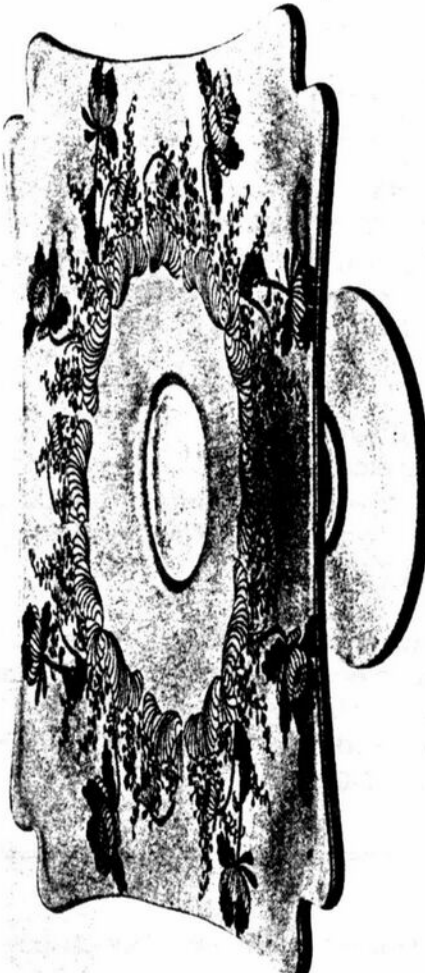


3½ oz. Cocktail



7" Compote, flared

3400 Dinnerware Plate Etched "Gloria"

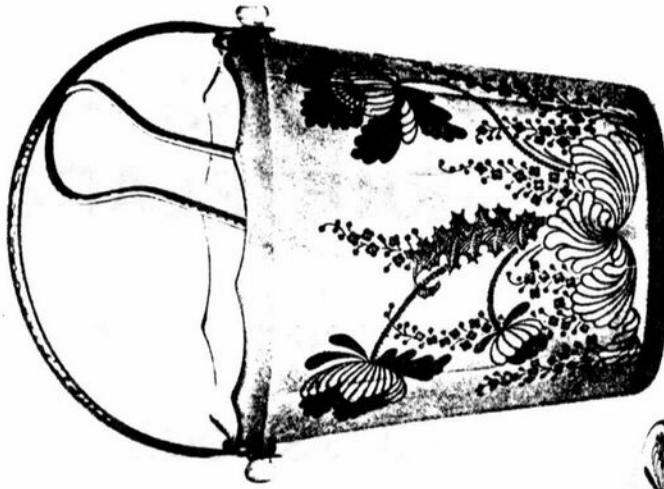


3400/707-11" Footed Cake Plate

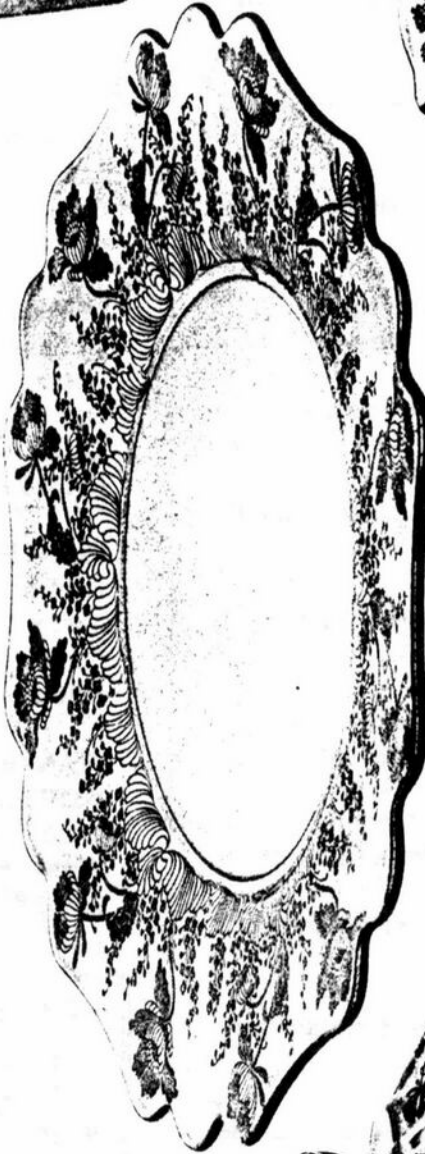


3400/15-4" Compot

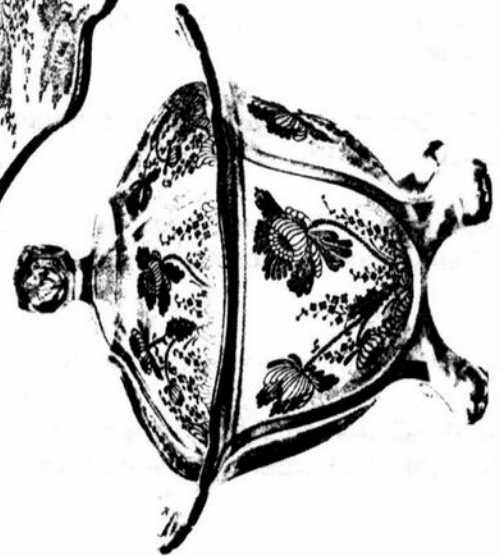
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3400/851 Ice Pail
Metal Handle and Tongs.



3400/65-14" Chop or Salad Plate



3400/9-7" Candy Box and Cover



3400/11 3 Pc. Mayonnaise Set



RECENT FINDS



RECENT FINDS AND CHRISTMAS GIFTS

- #849 8 1/2" Light Emerald Draped Lady flower figure no. 4 base (oval)
- #3400/11 three piece crystal mayonnaise set, Rock Crystal engraving Lucia, signed
- Pair of #67 Cascade 5" Crystal single-light candlesticks
- Pair of #3400/647 5" Crystal two-light candelabrum, Rock Crystal engraving Lucia
- #3500/55 Crystal 6" two-handled square basket gold encrusted Rose Point
- #1226 Gold Krystol Decagon 10" two-handled plate etched Lorna, signed
- #2906 Peach Blo 13" no. 1 base Draped Lady flower figure
- #3500/161 Crystal 8" two-handled low footed plate, Rock Crystal engraving Maryland
- #7606 Goblet, Crystal etched Marjorie, formerly owned by Marjorie Orme Bennett
- #7606 low footed comport, Crystal etched Marjorie
- #3106 Goblet, Royal Blue bowl, Crystal stem and foot
- #1402 Tally-Ho handled mug, Crystal with the "3 Canny Scots" decor in red and black enamel
- Owl Lamp, brown enamel over Ivory
- #3400 ball-shaped salt and pepper in Amethyst with Farber chrome holders

~ GLASS ~ MARKETPLACE

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WANTED: #1327 Favor Vase in Carmen, Gold Krystol, Crystal (no etch). REALLY NEED #1711 2 1/4" x 3 1/2" rectangular Ebony ashtray. **Call Dawn Castle after 6:00 PM Eastern, Monday through Friday at (810) 294-7190.**

WANTED: Hard to find Rose Point, Rose Point #3106 stems, Nude stems, and novelty items. Write price and description. **Nancy and Jim Finley, 711 West Broadway, Sedalia, MO 65301. Phone (816) 826-5023 or 827-0101.**

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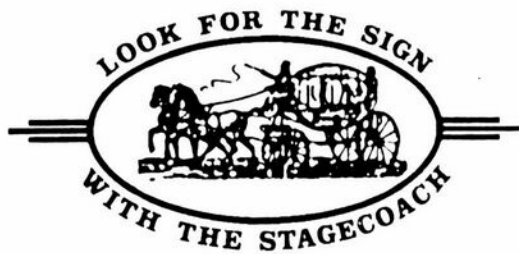


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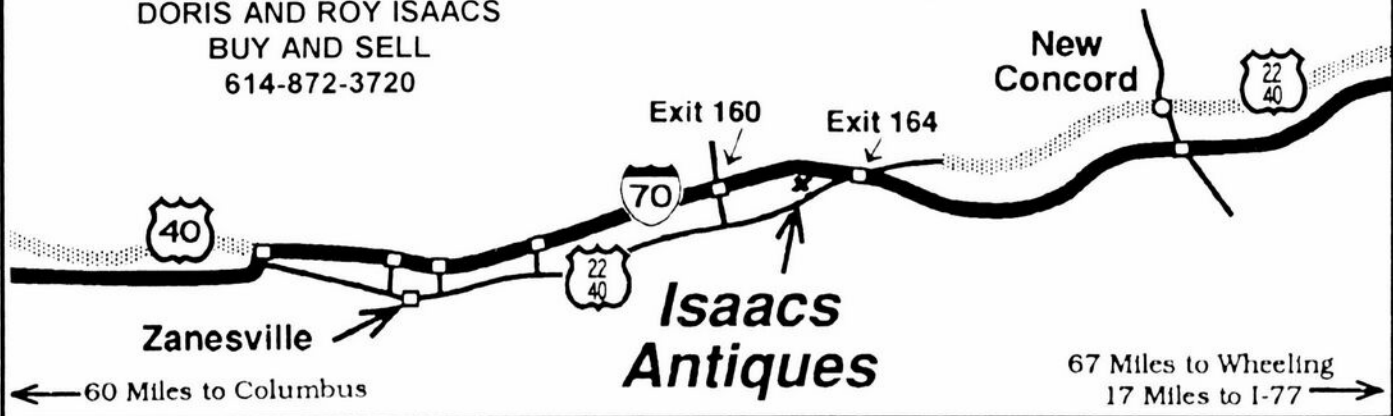
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