

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. 355

November, 2002

Museum Brochure

A handsome, full-color brochure has been designed for the NCC Museum, and will be distributed in the coming months. The Museum Committee, led by Cindy Arent, began the brochure design process nearly a year ago.

The brochure is likely to find its way to a number of tourist destinations in the area around Cambridge. The local tourism council will assist with distribution.

Since the NCC Museum is now closed for the winter, the brochure will not see wide distribution for a few months, but it will surely increase interest and attendance next spring when the Museum re-opens.

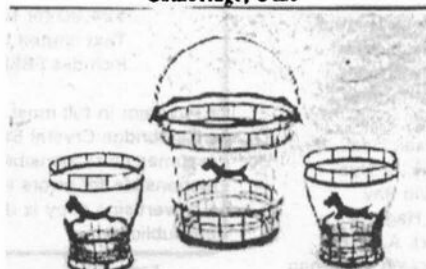
This reproduction does not do justice to the brochure, since it is only black and white. The photos are of a Sway-back Scotty Bar Set enameled in red and blue, a Forest Green 3400 ball jug, with an unusual gold-encrusted Portia decoration, an Azurite vase with dragon, a Carmen swan and an assortment of gold-encrusted and Charlton-decorated Crown Tuscan.

The back of the brochure lists museum hours and other features. Copies of the brochure will be available for NCC members at the March auction.

If you have any ideas about how and where to get this brochure out to the public, please contact The Crystal Ball or Museum Chair Cindy Arent.

National Museum of Cambridge Glass

136 South 9th Street
Cambridge, Ohio



Beautiful, hand-made,
American glassware
on display at
The National Museum of
Cambridge Glass.



The National Museum of Cambridge Glass opened in the spring of 2002. As it continues to develop and expand, this beautiful museum houses one of the world's most extensive collections of Cambridge Glass: the tools, molds and striking photos used to make of color the glass; exhibits on the history of glassmaking and a comprehensive historical research library.

New Faces

As President Rick Jones reported in his column last month, several NCC members have assumed new positions and committee chairmanships in recent weeks. Here's a recap of the new faces:

Membership: the new chairman is Larry Everett

Publicity: now headed by Lorriane Weinman

Budget & Finance: Board member Mike Strebler will chair, with assistance from Treasurer Dennis Snyder and "NCC Office Staffer" Lisa Nielson.

Convention: Georgia Otten and Shelley Citron will be co-chairs.

Non-Glass: Mark Nye will be supervising our museum-owned paper.

Events: Ken Filippini will supervise various NCC events and act as a Board Liaison.

In this issue:

- 1906 Catalog Reprint
- Cambridge Worker Interview
- NCC in San Antonio
- Insuring Your Glass
- The new Crystal Ball Editor

Cambridge Crystal Ball

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Membership is available for individuals at \$20.00 per year, and an additional \$3.00 for associate members (12 years of age and older, residing in the same household). Of the \$20.00 dues, \$14.00 is considered the cost of a one-year subscription to The Cambridge Crystal Ball. All members have voting rights, but only one issue of The Cambridge Crystal Ball will be mailed to each member household.

Multi-year memberships are available:
2 years for \$38.00; 3 years for \$56.00.

2002-2003 OFFICERS AND COMMITTEE CHAIRS

President	Richard D. Jones
Vice-President	Tarzan Deel, Jr.
Secretary	Ken Filippini
Treasurer	Dennis Snyder
Sergeant-at-Arms	Charles Upton
Corresponding Secretary	Charles Upton

Acquisitions	Lynn Welker
Budget & Finance	Mike Strebler
By-Laws	Bud Walker
Crystal Ball	Alex P. Citron
Endowment	George Stamper
Facilities	Carl Beynon
	Joe Miller
Grants & Fundraising	Sharon Miller
Long-Range Planning	Mike Strebler
Member Services	George Stamper
Membership	Larry Everett
Mentoring Program	Judy Rhodes
	Ken Rhodes
Museum	Cindy Arent
Nominating	Tarzan Deel, Jr.
Non-Glass Items	Mark A. Nye
Program	David Ray
Projects	Bill Hagerty
Publications	Mark A. Nye
Publicity	Lorraine Weinman
Study Group Advisor	Ken Filippini
Technology	Linda Roberts
Webmaster	Linda Roberts
2003 Convention	Shelley Citron
	Georgia Otten
	Dorothy Rieker
2003 Auction	Squeek Rieker
	Lynn Welker
2003 Glass Show & Sale	Mary Beth Hackett
	Joy McFadden
2003 Glass Dash	Larry Everett
	Susan Everett

NATIONAL MUSEUM OF CAMBRIDGE GLASS

139 South Ninth Street Cambridge, Ohio

Open April thru October;

Wednesday - Saturday 9:00 am - 4:00 pm

Sunday Noon - 4:00 pm

(Closed Easter & July 4th)

Adults \$2.00; NCC Members and children under 12 are FREE

handicapped accessible • plenty of free parking

PHONE (740) 432-4245

National Cambridge Collectors, Inc.

PO Box 416

Cambridge, OH 43725-0416

Please notify us immediately of any address change.

Contacts:

President Rick Jones (914) 631-1656
Secretary Ken Filippini (201) 670-0990
Membership Chair Larry Everett (937) 675-6491
Crystal Ball Editor Alex Citron (434) 296-2531

NCC Museum (phone) (740) 432-4245
(fax) (740) 439-9223

Cambridge Crystal Ball Advertising Rates

Display Advertising (camera-ready):

Full Page	\$50.00
3/4 Page	\$40.00
1/2 Page	\$30.00
1/4 Page	\$20.00
1/8 Page	\$15.00

(Add \$5.00 for each photograph)

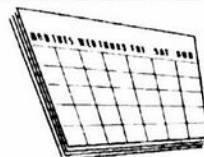
Classified Advertising:

10 cents per word; \$2.00 minimum
(Abbreviations and initials count as words)

Dealer Directory:

\$24.00 for twelve-month contract
Text limited by standard box size (see page 19)
Includes FREE listing on NCC website

- Payment in full must be received before advertising will be run.
- Cambridge Crystal Ball and National Cambridge Collectors, Inc., assumes no responsibility for items advertised and will not be responsible for errors in price, description or other information.
- Advertising copy is due no later than the 5th of preceding month for publication.



NCC Calendar
Upcoming Events...

February 28 & March 1, 2003

Cambridge Auction and Quarterly Meeting

Pritchard-Laughlin Civic Center - Cambridge

Quarterly Meeting: Friday, 2/28 at 7:00 p.m.

Auction Preview: Saturday, 3/1 at 9:00 a.m.

Auction Starts: Saturday, 3/1 at 10:00 a.m.

Submissions to
The Crystal Ball

By mail: P.O. Box 416 Cambridge, OH 43725
E-mail: NCCcrystalball@aol.com

Deadline: 5th of preceding month

President's Message

...and Bumps in the Road

Last month I titled my column "Smooth Transitions" to talk about the ease in shifting many key positions in the club. This month, I need to do the counterpart – bumps in the road. Try as we might, things don't always go smoothly – particularly in a volunteer organization where "distance" is a factor.

Since I wrote this last article, we have had three Presidents and three Treasurers. Whoa, how did that happen? Well, in the most simplistic ... first, Dennis resigned, then, I resigned, we were replaced, and then, reinstated at a special Board meeting. Interesting month, huh?

At our August Board meeting, a decision was reached to liquidate our club's investment portfolio and turn the asset into "cash" – safer choices in a downturn market and economy. On the surface, this sounds very straightforward. Yet, there were only eight Board members present at this meeting, four could not attend. The vote on the motion to liquidate was 6-0 with one "abstain." As President, I do not vote unless needed to break a tie.

One of the people missing from the meeting was Dennis Snyder, our Treasurer. He had business obligations in his home state of Florida and could not make this trip. This Board motion was not an "agenda item" (we try to circulate an agenda of key items to discuss in advance) and Dennis was not set-up to phone in when we got to this item.

Dennis felt strongly that all the factual information needed to make a decision of this magnitude was not presented at the meeting and that independent professional assessment of our situation was needed so that decisions would not be governed by emotion. As such, he was uncomfortable with the Board decision and did not feel he could implement it. He then submitted his resignation.

As word of this spread, a whole new level of dialogue began occurring in phone calls and emails among the membership. There were factions being formed, some talk of "civil war," and

misperceptions and inaccuracies abounding. Importantly though, I heard from Board members who were not pleased with this decision including one who had voted for it but changed opinions when presented with more data and information.

I was staring at a situation where there were now only five committed votes for a motion of large magnitude (from those present) out of twelve Board members. Although there were Board members who were not present who DID support the action, we hadn't had a chance to fully air out this issue, with all members present and a complete opportunity for presentation of all the facts and hopefully with outside counsel.

My opinion was that this motion should not be implemented until a new Board meeting could be called. But, it was my charge to implement the Board's action and I was in violation of my elected duties – thus, I too had to resign.

Tarzan Deel, our VP, assumed the position. He checked Roberts Rules of Order, our Constitution and By-Laws, and agonized over a decision. He chose to implement the Board decision and THEN call a special meeting which was held on October 5th.

At that meeting, all Board members were represented. Nine were "on site" at the museum with three on conference calls (Dennis from Florida and Ken Filippini and myself from New York). This meeting had all the potential to be a powder keg. But to this Board's credit – just the opposite happened.

Rational heads prevailed. An honest discussion not only of the decision reached, but the process followed, ensued. Events like this have torn apart clubs like ours before. But not here. I am very proud with the way the reasonable men and women you elected to the Board took a very thoughtful look at how we discharge our responsibilities.

One vital conclusion was we were too in the dark about how our money is spent, in order to feel confident in how we manage our portfolio. Our need for better budgeting has intensified with the

opening of the Museum. Our Budget Committee is to provide their recommendations in November.

We also needed to air feelings about "How Big Decisions Get Reached." They need to have full study and not be spur of the moment. Also, for decisions like this, I wanted to see a clearer consensus of the Board before implementing something of this magnitude. To that end, the Board asked Bud Walker, our By-Laws chairperson, to review the whole process. Among things discussed was no longer allowing simple majority votes on certain decisions of large importance. Maybe two-thirds votes (and not "of those present") should be required.

Oh, and yes, they reinstated the Board as it was configured in August. So, Dennis and I are back in our positions as is Tarzan. We learned valuable lessons that will make us stronger as a Board and stronger as a club. Everybody has bumps in the road and this was one of ours. I was committed to not having a Civil War. I've seen that happen in other organizations, it is not pretty - and not necessary. NCC is in great shape, with great people, celebrating great glass, with a club with a great future. I'm proud of how we rallied around our little "bump in the road."

In Next Month's Crystal Ball

- **Helmets' Color Formulas**
(first article in a new series)

- **NCC By-Laws**

- **November Quarterly Meeting**

- **Replacement Ltd.'s Museum**

- **Nude Stem Color Chart**
Up-to-date information

1906 Catalog Reprints

by Mark Nye

During the years it was in operation, the Cambridge Glass Company issued a number of catalogs, both general and specialty. Copies of some have survived, and are now available to researchers and collectors. Others, sadly, did not survive; or at least copies have not yet been found. In a number of instances, Cambridge did not date their catalogs. While the 1940 Catalog is dated on every page, the 1906 "Catalog of Table Glassware, Lamps, Barware and Novelty," is dated only on the cover. Knowing the issue date of a catalog certainly helps establish when lines were introduced and/or discontinued.

The 1906 Catalog is the earliest one we have that offers lines known to be original to Cambridge (Fernland, Radium and 2700). This catalog, however, was published before Cambridge began the use of the "Nearcut" trademark; nowhere in the 1906 Catalog does that trademark appear.

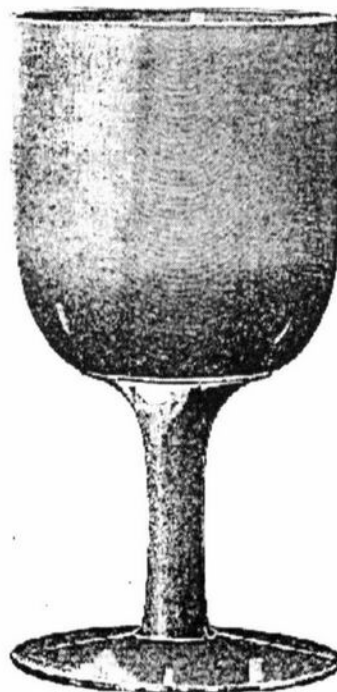
Almost 200 pages in length, this catalog devotes many pages to tumblers and plain stemware, as well as other items including lamps (probably not of Cambridge origin). The catalog is a snapshot of what Cambridge was producing in its earliest days and therein lies its great significance to researchers and collectors.

In the early 1990's, reprinting of this catalog began in *The Crystal Ball*; pages being reprinted as space permitted. Unfortunately, the project came to a halt in 1994 prior to its completion. Twenty-four pages were never reprinted.

In the coming months, we will be reprinting the remaining pages from the 1906 catalog. At the conclusion of the reprinting project, we will publish a list of the back issues which contain the other 1906 reprinted pages.

NOTE: Some of the images reprinted in this series have been reduced from their original size.

Weiss Beers, Cup Foot.



#1059
20 1/2 oz
Weiss Beer

Weiss Beers, Cup Foot.



#1061
28 oz
Weiss Beer

Weiss Beers, Cup Foot.



#1061.5
25 oz
Weiss Beer

Pressed Plain Ales, Cup Foot.



#967
10 oz Ale

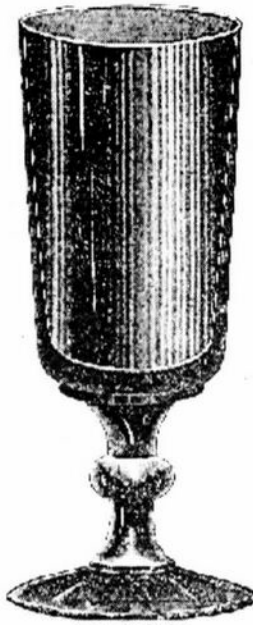


#966
8 oz Ale



#965
6 oz Ale

Pressed Plain Ales, Cup Foot.



L: #969
14 oz Ale

R: #968
12 oz Ale



L: #970
5 oz Ale

R: #971
8 oz Ale



**MORE REPRINTS ON
PAGES 10, 11 & 12**

The Wonderful Sanlando Show

Reported by Fleur de Lys Healy

The Sanlando Glass Show and Sale was held the weekend of September 20 thru 22 in Sanford, Florida. According to NCC members who attended the show, there was an extraordinary volume and variety of Cambridge glass there this year.

Collectors saw Nude Stems, Crown Tuscan, all sizes and colors of Swans, Rosepoint of nearly every shape, lots of Chantilly and Diane, and an enormous amount of Everglade (well, this was in Florida).

As always, many NCC members attended the Sanlando show. A number of members brought photos of their collections to share with other

local Cambridge collectors. Several NCC members who don't usually get to convention announced plans to visit the new Museum in the coming weeks.

The new Jadeite tumblers were well received at the NCC table; several people expressed interest in the Jadeite Candlesticks as well. One glass club from South Florida sent 13 members to the Sanlando Show, with word that they hope to be forming an NCC Study Group very soon.

The Sanlando Show was another great opportunity for NCC outreach as our regional focus continues to grow.

NCC at Washburn's San Antonio American Glassware Show

Reported by Freeman Moore

Anytime is a good time to visit San Antonio, Texas, however Sept 20-21 was a particularly good time since the visit included a glass show. In June 2002, Kent Washburn graciously offered NCC a table at his September show. Freeman Moore accepted the offer to staff the booth on behalf of the North Texas Study Group.

We arrived early Saturday morning to setup the NCC table with books and information. Most important, we had a generous supply of chocolate in a crystal 3400/4 14" footed bowl. We stayed busy most of the time Saturday and Sunday. Ruth Leonhart and Nedra Tinney helped out with the table and answered questions. We were kept busy throughout the two days with people stopping to look, talk, and even buy some NCC books. Bob and Sue Camernon, Caprice collectors, stopped by and had their picture taken at the NCC booth.

Kent's show is billed as a "show and sale." There were over 30 dealers and 14 displays of glass. Last spring, there was an impressive display of Cambridge ball jugs. This time, there was a display of Cambridge Nautilus items. Burt Kennedy was kidded for doing a Texas style roundup of every swan in Texas for his massive display featuring Duncan-Miller and Cambridge swans. A Cambridge Swan punch bowl was the centerpiece of the display, but swans of all colors, sizes and shapes seemed to take over the place. The lobby display had over 150 center handled serving trays. Rumor has it there will be another great display of Cambridge glass at the February 2003 show.

We left San Antonio Sunday evening with our sights on Waxahachie TX Oct 12-13. We will have a booth there and we're sure to see some great Cambridge glass on display at the "Age of Elegance" show sponsored by the Fostoria Society of North Texas.



The Moores & the Camerons at the N.C.C. Booth in San Antonio

Do you set your holiday table with Cambridge Glass?

Send us a photo of your table setting and we may print it in
The Crystal Ball in February or March, 2003

E-mail color or b&w photos (jpeg preferred)
or mail us a print

(see address inside front cover)

The Etching Process of Cambridge Glass (based on an interview with Virgil Saltz)

Some time ago, former Cambridge Glass employee Virgil Saltz was interviewed as part of the compilation of an oral history of the company.

Mr. Saltz was born in Cambridge in 1903. When he was quite young, his family moved to Illinois, but at the age of 17 Mr. Saltz returned to Cambridge. He took a job as a coal miner, working in the Little Kate and Harriett mines near Byesville.

In 1925 Mr. Saltz was offered a job with the Cambridge Glass Company. He accepted the offer and began working in the decorating department for 50 cents an hour, which was the going rate for day laborers at that time.

Mr. Saltz worked in the decorating department for some eighteen years, during which time his pay rose to 75 cents an hour.

He left the Cambridge Glass Company in 1943, taking a job with the Reynolds Spring Division of Continental Can, which was located in Cambridge.

The following is Mr. Saltz' account of the method used to create etched glassware in the Cambridge factory.

•••

"The etching process started with two basic ingredients: an engraved plate and a solution called etching ground.

"The plate was made of metal and had the background area etched away so that the main design area appeared in raised relief. Several different sized plates were required in each pattern to accommodate the variety of sizes and shapes of the many blanks.

"The etching ground solution was prepared there in the factory. It was mainly beeswax, lamp-black, rosin and turpentine. These ingredients were mixed together and cooked at least overnight before they were used.

"The etching ground was applied to the engraved plate with a special steel knife which would deposit the wax into the low areas of a plate and would keep the higher pattern area scraped clean.

"A special type of transfer paper, imported from England, was then cut to proper size and applied to the wax-covered plate. A piece of felt would be used to rub the paper and cause it to adhere

to the wax. Keeping the plates slightly warm permitted the wax to be lifted from the plate along with the transfer paper.

"The transfer was now ready to be applied to the blank that was to be decorated. It was covered with wax in all the areas of background, and the lines that make up the design of the pattern were without the wax cover. It was applied in the proper position to the blank and again rubbed gently with felt which caused it to adhere to the glass.

"This process was repeated as often as required for the blank that was being prepared.

"The blank with the transfers applied was then immersed in a solution of alcohol and water. This wetting would permit the removal of the paper from the wax, and thus completed the actual pattern transfer operation.

"The blank was then sent to a 'paint girl' who would cover all of the remaining exposed areas of the glass. Using a small paint brush and working from a heated pot of etching ground, she would complete the operation entirely by hand.

"As many as two dozen articles, depending upon their size, would then be stuck to a wax-covered board approximately 18 by 24 inches. This board was then inverted and immersed in a tank of acid. Hydrofluoric acid was used, and kept at a constant temperature.

"The etching process required from three to eight minutes, depending upon the strength of the acid and the desired depth of the pattern being etched.

"When removed from the acid, the article would be placed in the 'scalders.' This machine used a combination of hot water and steam to remove the etching ground from the article. During this process, the wax would be carried by the water into a tank at the base of the machine. Here the wax would float, enabling the workers to skim it off for reuse.

"The final part of the process occurred on the sawdust table. Here the article was dried, cleaned and polished by a brisk rub-down of sawdust. If the article was to be further decorated, it would be wrapped in tissue and placed in a storage bin. It would later be sent to the packing room, where it would be carefully packed for shipment to retailers."

NCC Will Be Represented At Sanlando Show

NCC will once again have a table at the Sanlando Glass Show and Sale in Sanford, Florida. The show's dates and times are Friday, January 24 from 6 to 9; Saturday, January 25 from 9 to 5; and Sunday, January 26 from 10 to 4.

Show organizers Millie and Bill Downey have provided space for an NCC table at the Sanlando show ever since the flood year of 1998.

NCC member Fleur de Lys Healy and others will man the table, which will sell books, NCC glass projects and memberships.

Now you know how this was done...



#278 vase, etched Roosepoint

Insuring Your Glass

by Alex Citron

You have been collecting Cambridge Glass for over twenty years. You have acquired over eighteen-hundred pieces. You have taken out a second mortgage so you can build cabinets along every wall in your home. Your family and friends think you're a little bit crazy with all that glass. Sound familiar?

Let's state the obvious, a lot of us have put a lot of money into our collections. Even those lucky ones who bought their glass years ago when it wasn't so dear now have something of considerable material value. It would not be surprising to find that quite a few of us have collections valued in excess of \$100,000. And many more have collections worth ten, twenty, or fifty-thousand dollars.

The conventional wisdom used to be that one's homeowners policy was enough protection for a glass collection. As long as your contents coverage kept up with your glass, you were O.K. And that's largely true if you are concerned only with catastrophic loss: a fire, a tornado, a major theft. In most cases, a glass collection will be covered just like any other possession in your home. After a deductible, you are covered for your losses.

During the last two decades, however, the idea of specialized insurance for antiques and collectibles has become mainstream. Many, if not most, serious collectors now carry some type of special insurance on their glass.

The types of insurance available for your antique glass collection fall into three main types. The first is called scheduled



personal property. This is ordinarily treated as an addendum to one's homeowner's policy. You provide your carrier with a complete listing, piece by piece, of your collection; your premium is based on the total value you declare, and will increase a bit with every new piece you acquire.

In most cases, scheduled personal property will cover everything on the list, with no deductible, regardless of the reason for the loss. In other words, if you drop one stem, worth only \$15, you can get a check for \$15 from your insurer. If your entire collection is destroyed in an earthquake, you'll get a check for the total declared value. The therapy you would need is at your own expense.

Scheduled Personal Property is available with or without inflation coverage. If you get it, you spend a bit more in premiums, but you don't need to keep updating declared costs as your collection goes up in value. You get paid the value of a piece at the time of loss, not at the time of purchase. This is often a big difference!

The second type of insurance is a Property Rider (called different things by different companies), which is essentially an increase in the amount of coverage for personal property and household contents on your homeowners policy. It will insure your belongings (including your glass) against losses which exceed the current limits of your homeowners policy. This is the least expensive option, but it usually carries a sizeable deductible (it is intended for catastrophic loss, not for the loss of one or two pieces of glass). Covered this way, your collection can be insured up to any amount you specify, so there's no need for a lot of record-keeping, lists, and updates. It's a way

to get coverage with little or no effort, and low premiums, but it's not very useful if you have a relatively small loss. Often, it will not cover a loss which is your fault.

The third type of coverage is a specialized policy for Antiques and Collectibles. The Chubb Group, which sponsors "Antique Roadshow" on PBS, is the leading provider of this type of insurance. Of course that's why they've chosen to associate themselves with that program.

This type of insurance is specially tailored to collections. It has built-in value protection; you are always covered for replacement cost. Even if you found a Japonica Urn at a yard sale for \$10, you'll get full replacement value when your nephew breaks it. The down side of this is that the claims department may require you to do a bit of research to back up your idea of replacement value.

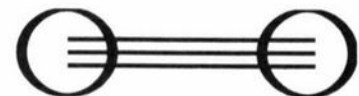
Collectibles policies also often come with claim minimums. If you have a loss under the minimum, they just won't pay a penny. This insurance works best for collections made up of individually valuable pieces. A collection of many pieces of limited individual value is better covered under scheduled personal property.

The insurance industry is well aware of the popularity of collecting, and they know as well as anyone how dramatically some things can increase in value over time. Many carriers now offer several options for collectible insurance. Your current homeowners carrier can probably take care of your needs. Speak to your agent about it. Just remember to ask about four things:

- What is the deductible?
- Am I covered for any kind of loss, regardless of fault?
- Am I covered for increased value and/or replacement cost?
- Is there a minimum coverage value for each individual piece in my collection?

It is also important to be sure that a new piece is covered as soon as you acquire it, even before you have reported it to your carrier.

The best policy on Antiques & Collectibles Insurance is the same as for any type of insurance. Compare coverage, premiums, restrictions, etc. and be sure you go with a carrier you trust.



MEMBERS ONLY

Visit the "Members Only" section of the NCC's website at

cambridgeglass.org/NCCmembers

Features available only to NCC Members include:

Reprints of Research Articles
Minutes of Board Meetings

User name: NCC
Password: TriangleC

A GOOD IDEA
Give a friend a membership
in NCC as a Christmas Gift

WANTS

As a service to the membership, The Crystal Ball will publish collector "wants" in each issue, beginning in January, 2003.

If there's a particular piece or line you're looking for, submit it by e-mail (or regular mail). We will publish up to ten "wants" in each issue, free of charge. First come, first served.

Each "wants" listing is limited to 40 words. Only one per member per issue, please. We will run your listing one time, so if you want it repeated you'll need to re-submit it each month.

South Florida Depression Glass Club 29th Annual Show & Sale

February 1 & 2, 2003

War Memorial Auditorium
800 N.E. 8th Street
Ft. Lauderdale, FL

Early Buyers Preview Sat. 9 -10 AM
Saturday 10 AM -5 PM
Sunday 10 AM -4 PM

Regular Admission: \$5.00
Preview Admission: \$10.00
(50¢ off with this card)

Directions:
Rt. 95 to Sunrise Blvd. East,
turn South on US 1 for 2 blocks

Information:
954-985-1120
trainmon@bellsouth.net

Snack Bar - Door Prizes

oops...

Submitted by Shelley Citron

In my article on the NDGA Show in last month's Crystal Ball, I neglected to mention by name the NCC members who helped out at the club's book table.

Many thanks to:

Jim Finley
Carter Glass
Doug Ingram
Freeman Moore
Jeannie Moore

LETTERS

*This letter was received by our
Museum Chair, Cindy Arent.*

Dear Cindy,

It is definitely not that we forgot our manners or that we were ungrateful for the time you took this summer to give us (and our poodle Georgia) the grand tour of the museum, as well as providing us with an oasis to cool off from that ever oppressive heat.

It's just simply called going from super busy to super dizzy upon returning home and trying to get back into the swing of things... when your heart is still in Ohio.

So we just wanted to send you a thank you and let you know we were very appreciative.

The museum was definitely one of our star attractions on our list to see. It was definitely a huge disappointment for us after travelling three days and some 500 miles only to find it closed.

I understand volunteers staff the museum and there are only so many bodies to go around. Yet it occurred to us that just for the sheer public relations exposure and benefit, the Board should consider using a part-time employee to supplement the staffing of the volunteers.

We also wanted to let everyone know what a great job they all did and how beautiful the glass looked and how well it was displayed. A monumental task, and an accomplishment to be oh so proud of! The next time, we will plan to stay for days rather than hours.

Thanks a whole bunch and keep up the fine work.

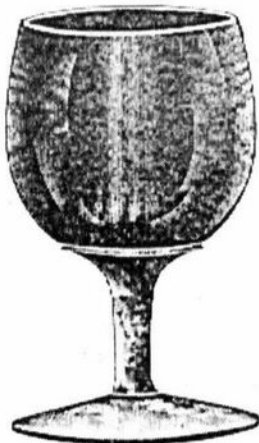
Sincerely,
Maxine & Jim Schmidt
West Collingswood, NJ

More Reprints from the 1906 Catalog

(continued from page 5)

No. 677 Line Stemware, Cup Foot. 147

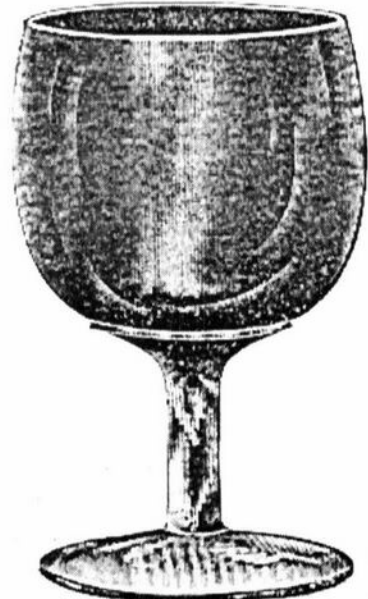
SCALE, FULL SIZE.



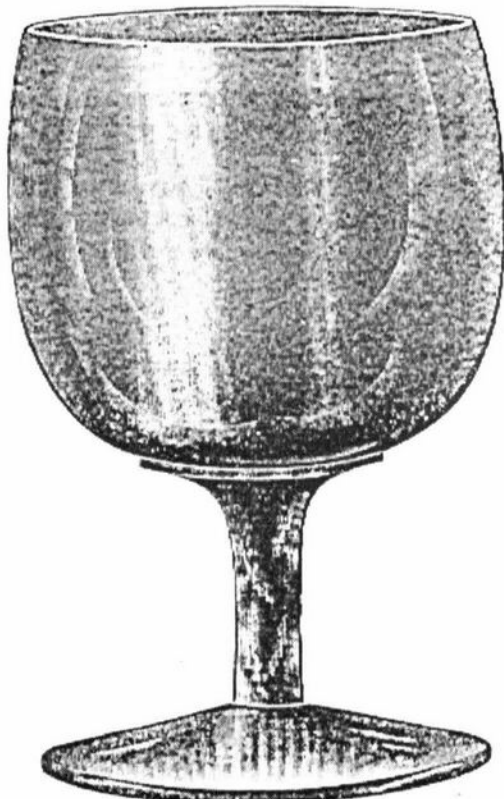
2 1/2 ounce Wine.
Packed 15 dozen in a barrel.



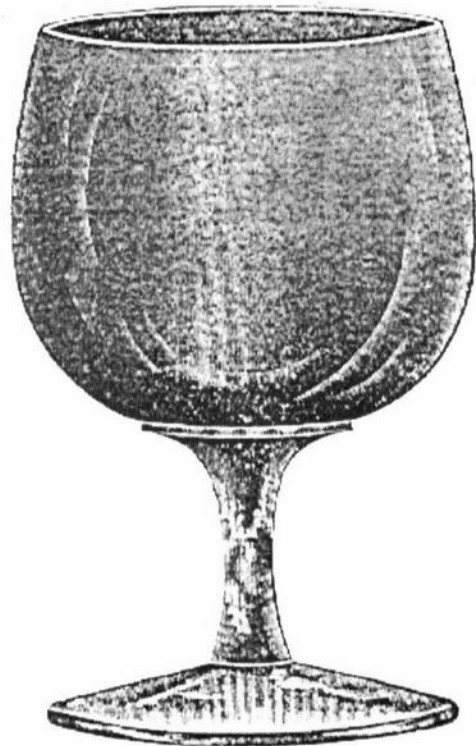
4 ounce Claret.
Packed 30 dozen in a barrel.



6 ounce Goblet.
Packed 15 dozen in a barrel.



17 ounce Goblet.
Packed 5 dozen in a barrel.

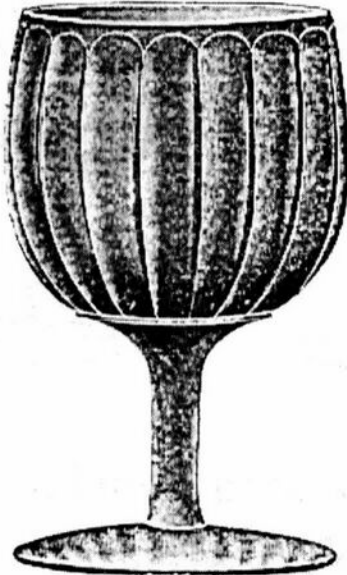


13 ounce Goblet.
Packed 7 dozen in a barrel.

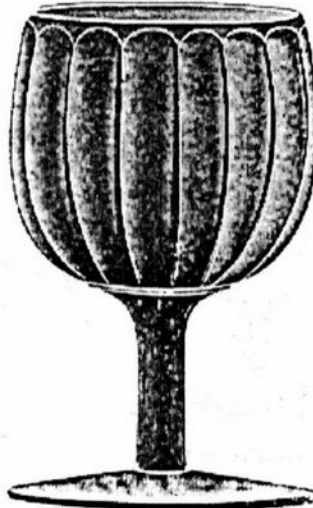
No. 677 Optic Line, Cup Foot.

149

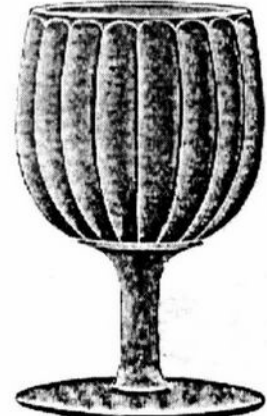
SCALE, FULL SIZE



6 ounce Goblet.
Packed 14 dozen in a barrel.

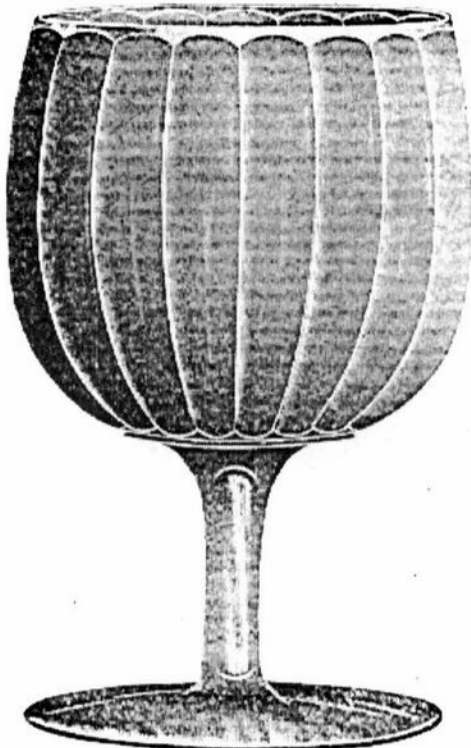


4 ounce Claret.
Packed 25 dozen in a barrel.

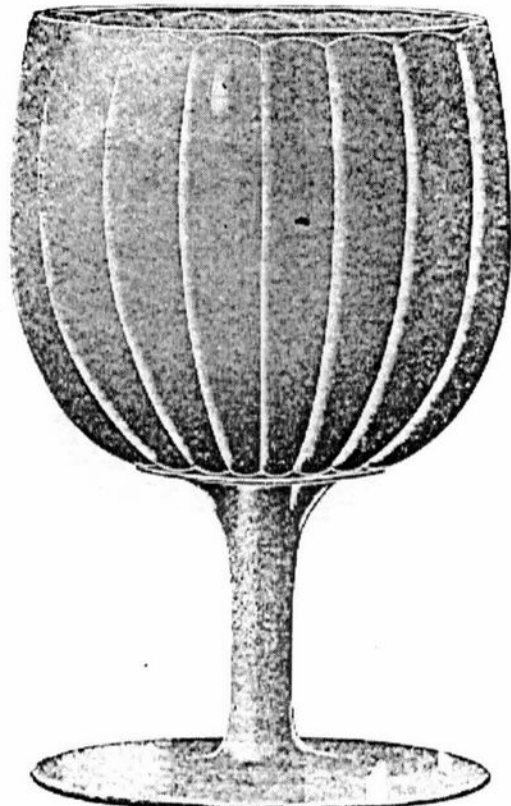


2 1/2 ounce Wine.
Packed 40 dozen in a barrel.

Handwritten note:
677 cordial
1900



13 ounce Goblet.
Packed 8 dozen in a barrel.



17 ounce Goblet.
Packed 6 dozen in a barrel.

Pressed Derby Ales, Cup Foot.

SCALE, FULL SIZE

#972
9 oz Ale



As per No. 10 of Book
Packed 4 each in a barrel

#973
11 oz Ale

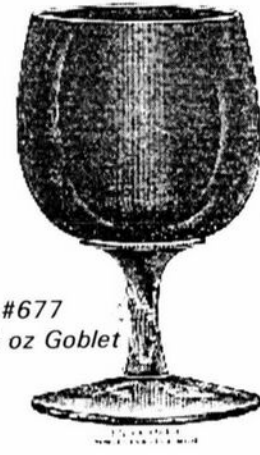


As per No. 11 of Book
Packed 4 each in a barrel



#677
8 oz Goblet

As per No. 7
Packed 4 each in a barrel



#677
10.5 oz Goblet

As per No. 8
Packed 4 each in a barrel

More 1906 Reprints
Next Month

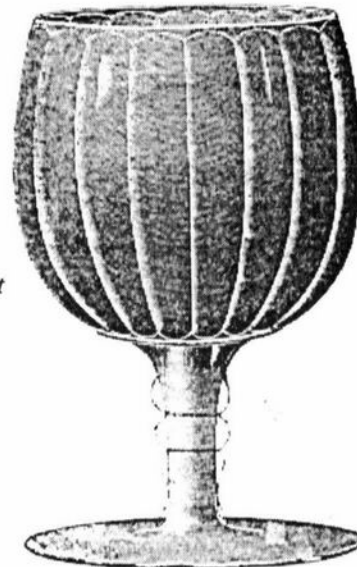
148 No. 677 Line Stemware, Cup Foot.

SCALE, FULL SIZE



L: 10.5 oz Goblet
R: 9 oz Goblet

10 1/2 ounce goblet, Optic.
Packed 4 each in a barrel.



9 ounce goblet, Optic.
Packed 5 each in a barrel.

2003 Convention Planning Under Way

New Convention Committee chairs Georgia Otten and Shelley Citron admit they're a little wet behind the ears. They are enthusiastic, but still a bit intimidated. After all, they're following in the footsteps of Mark Nye, who has planned Conventions with such apparent ease.

Last year's convention, the best attended in NCC history, featured some new ideas: the mentoring program, a change in show hours, moving the Annual Meeting, replacing the mini-auction with the silent auction and more. As usual, some of these changes were more successful than others; some were better accepted than others.

New chairs Otten and Citron are committed to considering even more fresh ideas. There are always ways to inject new spirit and enthusiasm into an event; and stagnation would be a mistake. With that in mind, Georgia and Shelley are hoping for lots of member input as they begin planning for next June.

Members with ideas about food service, entertainment, parties, programs, decor, fund-raising, favors, education, or anything else are encouraged to contact the committee. You can e-mail Georgia at motten@graphtronics.net or Shelley at slunicorn@aol.com, or just drop a note to the NCC Post Office Box, and we'll be sure to forward it to the committee. Thanks!

Red Scotty Dogs

are still available

...but not for long!



Be sure to get yours now!

No more will be made.

*\$100 per pair
plus \$10 shipping*

*See ordering instructions
on page 18.*

Study Groups

The NCC has several study groups; these are the groups currently active and holding regular meetings. Listed below is contact information for these study groups.

If there is no study group in your area and you are interested in starting or joining a new study group, please contact the Crystal Ball or call NCC Study Group Advisor Ken Filippini at (201) 670-0990.

#13 - Miami Valley Study Club
Miami Valley area, Ohio
Larry Everett
db0098@dragonbbs.com
(937) 675-6491

#14 - The Cambridge Cordials
Cambridge, Ohio
Lorraine Weinman
blweinman@hotmail.com
(330) 966-9376

#15 - North Texas Cambridge Study Group
Dallas area, Texas
Scott Pierce
scottpierce1@msn.com
(817) 427-9510

#16 - Elegant Glass Collectors
PA & NJ
Bill Dufft
billnvon@aol.com

#17 - The Columbus Wildflowers
Columbus, Ohio
Barbara Wyrick
bwyr@ee.net
(614) 291-0361

#18 - The Cambridge Triangles
VA, MD, DC
Alex Citron
apcpenguin@aol.com
(434) 296-2531

There are people in these areas wanting to start Study Groups:

Canton/Northeast Ohio
South Florida
Michigan

If you're in these areas, and interested, please contact Ken Filippini at (201) 670-0990.

Study Group #14 The Cambridge Cordials

The Cambridge Cordials met for their organizational meeting of the year at The National Museum of Cambridge Glass on September 21 with 12 members present. Plans for the upcoming year were discussed and meeting dates set. It was decided to meet at the museum again in October to proceed with some work projects. Members will bring a covered dish. Plans were made to do a fundraiser at the November quarterly meeting of the NCC. Plans for the Christmas meeting were also discussed, and it was decided to continue with last year's format for a gift exchange. Dues are to be paid to the treasurer at the October meeting.

Rich Bennett reported that the local Home School Geography Club recently visited the Museum and held a glass scavenger hunt there. Rich and his daughter, Brook, created a list of questions involving Cambridge Glass for the activity. The purpose was to provide a fun way to familiarize the students with the glass and its history.

Lynn Welker reported that this fall two groups will be coming to tour the museum and Cordials have been invited to join them if we can. Beginning October 25 the West Virginia Museum of American Glass will spend two days in Cambridge and will tour the museum on Friday evening. On the third weekend of March, the Pittsburgh Chapter of the American Historical Glass Society will also be in town. Lynn will lead the tour of the Museum for both of these groups.

Guests in attendance were Ruth and Russell Booth and their son Rob. The Booths made a donation of a television set to the NCC which was delivered and set up at the meeting. Cordials members and guests then enjoyed a viewing of the *Crystal Lady* video.

Lynn Welker led the Show and Tell portion of the meeting. Members had been asked to bring their favorite piece of glass. The following list represents the glass that members brought: a Rosepoint keyhole hurricane lamp; a Helio cheese and cracker, with the small plate with star cut bottom; a 1309 Crown Tuscan 5-inch vase with hand-painted pansies on it; a Nude claret with gold encrusted Rosepoint; a Forest

continued on p. 14

Study Group #14, continued

Green cabinet flask with Appleblossom etch, with gold filigree over top; an unusual high stem with a Cambridge special etch (found in the etching book) on it made just for the Congress Hotel and Annex; an Azurite trumpet vase with gold encrusted Laurel Wreath etch; a 3104 Hock glass in Light Emerald, with a cut stem; a sherry decanter with the "Here's Looking at You" dogs on it, with black and white enamel; a Helio paste mould vase with a sterling overlay and enamel butterflies.

The meeting was adjourned to The Forum for a light supper and good conversation. The next meeting will be at the NCC Museum on October 19 for a planned work session.

—submitted by Judy Momirov

Study Group #15 North Texas Study Group

Freeman and Jeannie Moore provided the house and snacks for our first meeting of the fall. Our main topic was finishing preparations for our Key-Hole display at the "Fostoria Age of Elegance" show on October 12-13. Everyone brought a contribution for the display. We identified our "wow" items and decided upon a tentative arrangement. People volunteered to help with the setup, teardown and the staffing of the NCC table. We critiqued a hand-out which will be part of the display. Pictures of this Key Hole display will be ready for next month's Crystal Ball. We have a plan and we're ready!

After we completed preparations for the display, pictures were circulated from the NCC convention and museum opening. Everyone agreed the museum is outstanding. Jeannie Moore reported on the status of the NCC table at the recent Kent Washburn show. Thanks again to Ruth Leonhart and Nedra for helping at the NCC table.

Our next meeting will be October 27 at the Kennedy's with a topic of "the color amber and yellow". We decided upon a significant change to our holiday meeting. Instead of having it on Sunday afternoon, we will meet Saturday evening at the Pierce's for food and exchange. We're planning ahead to January with the meeting at Bryant's on "stoppers."

It seems everyone had fun this summer and found lots of beautiful glass for "Show and Tell." Items included: 3500 tall goblet with Rock Crystal label, moonlight blue moderne cream and sugar, 3400/38 80 oz ball jug with swan decoration, 3400/38 80 oz amber ball jug with gold encrusted Diane etching, an amber round plate etched E502 with the triangle C at the very edge of the plate. Also on display was a 183 moonlight blue 80 oz Caprice ball jug, crown tuscan gold encrusted vase with crown tuscan sign, sweetheart shape etch vase, two urns: 1) crown tuscan with crimped top and 2) moonlight blue. Also seen was a 3400/37 royal blue key hole perfume with intact dobber, 1312 cigarette box and top with paper label, decagon small crystal cream and sugar with 479 cutting and double thunderbolt handles, crystal cream and sugar with Lynbrook cutting, Caprice royal blue vase, amethyst 3400/13 sugar cube basket with chrome handle and tong. We even had one Morgantown filament unfinished stem on the Show and Tell table.

Jeannie provided snacks served on an assortment of Cambridge salad plates, giving everyone the opportunity look at the Show and Tell table, the Key Hole display items, as well as all the Cambridge glass in the Moore house.

-- submitted by Freeman Moore

Study Group #16 Elegant Glass Collectors

The Elegant Glass Collectors study group met on Sunday August 18, 2002 at the home of Gail and Paul DuChamp. Members attending were Ken and Jane Filippini, Charles and Loretta Weeks, Bill and Yvonne Dufft, Alex Wolk. The group welcomed new members Diana and Charlie Rizzo, Joanne Berringer, Myrle Scott, Craig and Lori Kratchovil, Tom Mintz and Cathy Comora.

Ken Filippini asked for help in gathering information about each study group's history, founding members, programs done, projects etc. He also advised the group that he is working on a packet on "How to start a study group" and asked each member to think of suggestions on this subject and also what a study group can do to help NCC and come up with ideas for future Study Group programs

We also had a discussion on the upcoming Harrisburg Pennsylvania show. Bill Dufft will contact the show coordinator to determine if the case we use for display will be without charge. The theme for the case was decided to be Cambridge vases. If the display is a "go" then members should bring vases to Loretta and Charlie's house at the next Study Group Meeting.

There was an election of officers - elected President was Jane Filippini, Secretary Pam Earussi, and Treasurer Bill Dufft.

Show and Tell included a Carmen Mt Vernon pedestal candy box, Carmen 6" vase from the 1950 period, Carmen Tally Ho candlesticks, unusual Cambridge Square shrimp icers where the bottom is gold and the cup is edged in gold, 1324 black and white enamel decorated decanter with golf ball stopper, green 3400 cabinet flask with Nautilus stopper, Farber cheese & cracker set with Roxbury cutting, pink Rosalie 3" vase with pink flower frog insert.

The DuChamps served a wonderful luncheon surrounded by their flower frog collection.

Our next meeting will be October 19th at the home of Charles and Loretta Weeks and there will be a program on Crown Tuscan moderated by Charlie Weeks.

—Submitted by Jane Filippini

Study Group #18 The Cambridge Triangles

The Study Group of Virginia, Maryland and DC met on Saturday, October 12th at the Richard Byrd Library in Springfield, Virginia. Ten members of the group were in attendance; we welcomed 1 new member, Bruce Doyle.

During the business meeting, the group agreed to man the NCC Table at the Annandale Glass Show in November. We will display place settings in Rosepoint, Blue Caprice and Mount Vernon. The Study Group also voted unanimously to change its name to The Cambridge Triangles, reflecting both the Cambridge trademark and the group's membership from three areas: Virginia, Maryland, and DC.

Officers were elected for the year 2003. They are: Alex Citron, President; Lisa

Helm, Secretary; Marcia Feldman, Treasurer; Barbara Burke, Program Chair.

The next meeting was set for Saturday, February 1, 2003. President Alex Citron will notify members of the location at a later date. Since we had nobody available to host a Christmas party this year, we will not meet in a member's home during the holiday season. Instead, we will have dinner at a local restaurant during the Annandale Show.

Following the business meeting, Shelley Citron (with some assistance from her husband Alex) presented a spectacular program on the Statuesque (or Nude Stem) Line. Shelley covered the history of all 28 pieces in the line, plus the variety of colors, decorations and treatments which were done on Nudes. A display of some of the Citrons' collection included all the colors and shapes of Nude Stems, plus several unusual decorated pieces. Some of the Nudes displayed were:

Claret, Crystal with GE Rosepoint Covered Sweatmeat, Carmen Roemer, Crystal with Vichy etch Claret, Carmen with Portia etch Table goblet with Rockwell Silver Table Goblet, Pistachio Crackle Cigarette Box (tall), Gold Krystal Cig. Holder, Royal Blue, frosted stem Cocktail, Pistachio on tall stem Blown Comport, Royal Blue

After her presentation, Shelley passed out an excellent research guide which she had prepared. Everyone agreed it would make a splendid book for publication.

The meeting was adjourned at 4:00 pm.

-- Submitted by Alex Citron

Study Group #17 The Columbus Wildflowers

On Thursday, September 26, 2002, the Wildflowers met at the home of Barbara Wyrick at 7:30 pm. We welcomed special guests Sharon Wolodkin and Randi Herb. Light refreshments of a relish tray and peppermint brownies were served. Since the Wildflowers had not met during the summer, we enjoyed a time of sharing what we had done over the past couple months, and looking at the new collector's book which just came out "The Charleton Line: AWCO's Decorations on Fenton, Cambridge and

Others" by Michael and Lori Palmer, which includes a few pieces from Barbara's collection.

The business portion of our meeting was called to order by President Linda Roberts, and we discussed changing the day and/or time of our meetings to accommodate more new members. We decided to try the first Thursday of every month, rather than our normal third Thursday, and to change our starting time to a little earlier at 7:00 pm.

We planned our fall meeting schedule for the next few months:

- There will be no October meeting.
- November 7th – at the home of Ken & Jackie Nichol – Theme is Crown Tuscan.
- December 5th – at the home of Rose MacConkey – Our annual Christmas Potluck and Gift Exchange.
- January 9th - at the home of Linda and Bryan Roberts – Theme - Opaques.
- February 6th – at the home of David Ray – Theme - Candleabra and their parts.
- March 6th – at the home of Linda Speakman – Theme - Unusual Etchings.

Linda Roberts brought to our attention that our name "Cambridge Wildflowers" is misleading, and many people think we are located in Cambridge, Ohio. We discussed changing our name to the "Columbus Wildflowers." A motion was made by Barbara Wyrick and seconded by Linda Speakman to officially change our Study Group's name, and it was passed unanimously.

The remainder of our business meeting was spent in brainstorming about ways to best accomplish our study group's new project of putting on a fun and successful mini-auction during the next convention.

For our Program this time, we enjoyed a wonderful Show and Tell of studying and discussing glass items that we each had found over the summer. Items included: Crystal Mandolin Lady flower frog; Ebony 10" Vase with D/185 "Dancing Girl" etch in silver or platinum; Caprice #241 Vase in Milk; two satin Nude stem Table Goblets with unusual Rockwell silver overlay decorations, one in a floral and one in a fruit motif on the bowl and foot; unusual Ivory Tall Perfume with vivid blue enamel decoration; Smoke Crackle Nude Cocktail; tall Crystal One Bun Geisha flower frog on very early base; #3400 Light Emerald footed Bonbon; a pair of Crystal 4 1/2" Swans with the Candleholders inside the bowls; Crystal Heron flower frog; Bluebell Bridge

Hound with sample room label; and a Viking Teal Blue Epic footed compote.

Our meeting adjourned at 10:30 PM.

New members in the Columbus, Ohio area are always welcome and can contact either Linda Roberts at lrobert2@columbus.rr.com or Barbara Wyrick at bwyr@ee.net.

—respectfully submitted by
Barbara Wyrick, Secretary

Study Group #13 Miami Valley Study Group

George and Bev Stamper were hosts for the annual pig roast for the Miami Valley Cambridge Club on Saturday, September 7, 2002 at Swigert Park in Laura, Ohio. There were 25 members present to dine on delicious fresh roasted pig and the specially prepared delights of all of the members. It was also a wonderful time to sit around the campfire and reminisce about all of the summer activities and show off all of the summer finds in Cambridge glass. The theme was "Red, White, and Blue". All members came dressed in patriotic colors, and we played some "red, white, and blue" trivia.

There was a short business meeting announcing the new co-chairs for the convention and the new editor for the Crystal Ball.

SHOW AND TELL:

#3075 22 oz jug and cover in light emerald; #2351 nearcut jug; #383 8 1/2" soup plate in avocado; #302 6" special article vase w/lotus decorate in azurite; #925 after dinner cup and saucer in carmen w/gold inside; #121 7 1/2" salad plate w/ Firenze etch; #462 11" lobster plate; #979 decagon sugar in topaz; #510 ginger jar w/cover in light emerald; #14 10" cupped shallow bowl in bluebell w/#704 etch; #798 9" madeira tumbler shape vase w/Martha etch; #39 11 1/2" flat rim 16-panel bowl in cobalt blue #1 with #704 etch; #1704 5" gold krystal hat; 3" cobalt blue 12-panel ball vase; #1253 12" Springtime vase in jade w/tulips; #1009 6" Everglade Springtime ebony trillium vase; #933 cup and saucer in peach blo w/#704 etch; #3120 10 oz footed tumbler in light emerald w/#732 etch; #3120 12 oz footed tumbler in gold krystal with #733 etch; #1630 12oz tumbler in amber w/tulip etch; #3102 6 oz tall sherbet w/Marlene etch; #3103 1 oz cordial in carmen; #880 bridge set tray in ebony w/colored enameled suits and gold

continued on p. 16



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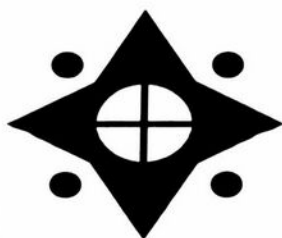
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**JOIN THE
CENTURY CLUB
TODAY...
SUPPORT THE NCC**

Study Group #13, continued

handle; #41 Everglade 7" comport in moonlight blue; 3" ebony swan, Style 2; 8 1/2" crown tuscan swan, style 3 w/ gold trim; #1108 Mandolin Lady 9" crystal flower frog; #593 8 oz mug in forest green; #595 12 oz mug in forest green; 10" low, footed bowl w/rolled edge in primrose; Bridge Hound in blue bell that is chipped and glued; #3900/115 76 oz jug w/Rosepoint etch; #3400/14 7"comport in ritz blue w/#732 etch; #1147 ice tub in amber w/Rose chintz etch; #814 tall ewer creamer and under plate; 5" star candlestick in amber; #66 dolphin stem seashell candlesticks in crown tuscan; #88 candy jar in ritz blue w/#703 gold encrusted Florentine etch; #1571 cheese preserver small square jar; and reprints of parts of old company catalogues.

-- respectfully submitted by
Diane H. Gary



16

Upcoming Glass Shows & Other Events

November 22-24:

Eastern National Antiques Show & Sale Harrisburg, PA
Call (610) 437-5534
E-mail JCMAENA@aol.com

November 29-30:

Lehigh Valley D.E. Glass and Pottery Show & Sale Allentown, PA
Call (610) 767-1405
E-mail ivdess@yahoo.com

February 1-2, 2003:

South Florida D.G. Show & Sale Ft. Lauderdale, FL
Call (954) 985-1120
E-mail trainmon@bellsouth.net

February 8-9, 2003:

Washburn's San Antonio Show Live Oak Civic Center Live Oak, TX
Call (210) 599-0635
E-mail WashburnK@aol.com

February 22-23, 2003:

Arkansas Glasshoppers 17th Annual Glass Show & Sale Little Rock, Arkansas
Call (501) 375-0435
E-mail esthermitchell@msn.com

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*Payment should accompany your text.
Abbreviations, initials and numbers
count as words.*

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NCC Members receive a 10% discount on these books

1910 Near Cut	19.95	Rosepoint	19.95
108-page reprint of 1910 catalog Paperback with Price Guide		by Mark Nye; comprehensive guide to Rosepoint showing blanks plus history of the line. 94 pages; Paperback with Price Guide	
1930-34 Catalog Reprint	14.95	Rosepoint Price Guide	5.00
250 pages; Paperback with Price Guide		(Included with Rosepoint book listed above. This price is for the Price Guide if purchased seperately)	
1930-34 Index (for above)	2.00	Video: "The Crystal Lady"	15.00
		Copy of original Cambridge Glass Co. promotional film showing manufacture of a goblet in the Cambridge factory. Appx. 25 minutes; B&W.	
1949-53 Catalog Reprint	14.95	Cambridge Factory Post Card	.50
300 pages; Paperback with Price Guide		B&W reproduction of Cambridge Glass Co. promotional post card	
1956-58 Catalog Reprint	12.95		
160 pages; Paperback (no Price Guide)			
Caprice	19.95		
200 pages; lists colors, decorations, repros, etc. Paperback with Price Guide			
Colors in Cambridge Glass	19.95		
128 pages; 60 color plates; fully indexed Hard-Cover with Price Guide			
Etchings, Volume 1	14.95		
by Miami Valley Study Group 84 pages; Paperback (no Price Guide)			
Etchings, Non-Catalogued	12.95		
70 pages; Paperback (no Price Guide)			
Etchings: Blossom Time	7.95		
26 pages; Paperback			
Etchings: Candlelight	7.95		
30 pages; Paperback			
Etchings: Chantilly	7.95		
44 pages; Paperback			
Etchings: Diane	7.95		
53 pages; Paperback			
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Etchings: Portia	7.95		
57 pages; Paperback			
Etchings: Wildflower	7.95		
42 pages; Paperback			
Rock Crystal Engravings	14.95		
94 pages; Paperback (no Price Guide)			
		The following books do not offer discounts	
		1903 Catalog Reprint	5.00
		by Bill & Phyllis Smith 106 pages; Paperback (no Price Guide)	
		1927-29 Catalog Reprint	7.95
		by Bill & Phyllis Smith 66 pages; Paperback with Price Guide	
		1940 Catalog Reprint	25.00
		250 pages; loose pages are 3-hole punched to be placed in your binder. No Price Guide	
		1940 Catalog Binder	5.00
		with Cambridge logo printed on front	
		Stemware	19.95
		by Mark Nye; shows all Cambridge stemware lines known at time of publication 167 pages; Paperback (no Price Guide)	
		Welker - Volume I	10.00
		by Lynn & Mary Welker; reprints from a number of Cambridge Catalogs 120 pages; Paperback (no Price Guide)	
		Welker - Volume II [color]	5.95
		by Lynn & Mary welker; 15 color plates showing choice pieces from their vast collection Spiral-bound (no Price Guide)	
		Reflections	5.00
		by The Degenhart Paperweight & Glass Museum A history of Guernsey County glass production. 45 pages; Paperback	

The Marketplace

See Ad rates on Page 2

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 1998 Yellow Irridized Cascade Goblet 5.00
 2000 Carnival Mt. Vernon Juice 5.00
 2001 Carnival Mt. vernon Juice 5.00
 Cambridge Prism Sign, Mint Julep 15.00

Books by Gene Florence:
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 Very Rare Glassware (5th Series) 24.95
 Very Rare Glassware (6th Series) 24.95
 Elegant Glassware (8th edition) 19.95
 Glassware of the 40s-50s-60s (4th edition) 19.95
 Stemware (Cordials) 1920s-1960s 24.95
 Glass Candlesticks 24.95

Universal Dinnerware 29.95
 by Timothy J. Smith; covers Cambridge Art Pottery, Guernsey Earthenware, Oxford Pottery and Atlas Globe China. 176 pages; Paperback with color plates.

NCC Convention Booklets 5.00 per year
 > available for all NCC Conventions 1994 thru 2001
 > Set of all 8 years (save \$15) 25.00

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 by the late Paul White; 38 pages Paperback
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Most items clean in 7-8 weeks. All glass is handled and cleaned at your risk. Some very cloudy items may take several additional weeks.

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Cologne Bottle	\$30	Salt Shaker (pr)	\$45
Cruet	\$30	Vase (under 10")	\$30 - \$35
Decanter	\$35 - \$45	Vinegar & Oil	\$30
Lavender Jar	\$25 - \$35	Water Bottle	\$35 - \$40

Ship to: **Kim Carlisle & Associates**
 28220 Lamong Road, Dept. C
 Sheridan, IN 46069
 (317) 758-5767

kcarlisl@indy.net

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Additional Dealer Directory spaces are also available

*Contact The Crystal Ball for information
 (see inside front cover)*

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When writing to these dealers, please enclose SASE

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Jerry and Shirley

Antiques and Collectibles • Mostly Glass
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Shows & Mail Orders (402) 423-7426 evenings
2515 Cheshire North Lincoln NE 68512

Milbra's Crystal Buy & Sell
Replacement and Matching *Specializing in Cambridge, Fostoria, Heisey and others*

Milbra Long (817) 645-6066
Emily Seate (817) 294-9837
PO Box 784 Cleburne TX 76033

E-mail: longseat@flash.net

THE GLASS URN
456 West Main Street, suite G
Mesa, AZ 85201 480-833-2702
480-838-5936

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CAMBRIDGE, FOSTORIA, HEISEY, etc.

THE DEGENHART PAPERWEIGHT AND GLASS MUSEUM, INC.

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Cambridge, OH 43725-0186

Intersection of US 22 & I-77
Phone 740-432-2626

THE GLASS CUPBOARD

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Specializing in Elegant Glass & Collectibles
www.crystalladyantiques.com

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 P.O. Box 50261 Phone: 949-551-5529
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Specializing in Cambridge Glass,
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Judy Bennett
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Cambridge, Ohio 43725

Business (740) 432-5855
Residence (740) 432-3045

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Hours: Mon-Fri 10-12 AM, 1-5 PM
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P.O. Box 70 Dexter City, Ohio 45727
(740) 783-5921

Located on Ohio Route 821
between exits 16 & 25 of I-77
Just 30 minutes south of Cambridge, OH



The New Editor, Alex Citron

This issue marks the beginning of service of The Crystal Ball's new editorial and production team. To put first things first, I need to take a moment to thank former Editor Lorraine Weinman for seven years of outstanding work on The Crystal Ball. She has done a remarkable job with a project that has always been too much to ask of one person. Lorraine rose to the challenge exceptionally well, and has provided our members with a first-rate newsletter month after month.

Having realized that this newsletter is a large and complex undertaking, the NCC Board of Directors has decided to implement a team approach to publishing The Crystal Ball. Starting with the next issue (December, 2002), you will see your new team going to work.

I will be Executive Editor. That means I will decide which stories go in which issues, edit your submissions, create the layout and design of the publication, and supervise all aspect of the newsletter from advertising to printing to mailing to handling complaints and implementing new ideas.

Working with me will be Les Hansen, who will solicit submissions from NCC members. Les will be looking to you to create new research and informational articles. When Les calls on you for help, please do your best. This publication depends on you - the members of the NCC - for the vast majority of its content.

We are also going to be bringing on three other staff members. In next month's issue, we will be introducing our new Verification and Events Editors and our new Advertising Manager. The Verifiication Editor will begin a project long overdue; the updating and correcting of research articles from past issues of The Crystal Ball. New information about Cambridge Glass is always coming to light; unknown pieces and treatments are always being discovered. In many cases, our research articles from years past have become inaccurate. We will be looking to re-publish many of these valuable articles updated to reflect what we know today.

In the coming months, we are planning to introduce color to The Crystal Ball. Obviously, this will allow our publication to show off the beauty of Cambridge Glass infinitely better than black & white pictures ever could.

We are also beginning work on the creation of The Crystal Ball Online. We hope to launch our electronic version by mid-2003. With prospects for more color, interactivity, member postings, Q&A, and more, this is an exciting prospect. More to come!

Membership Renewal Notice:

If the date above your name is 11-02, this is your LAST ISSUE, and your NCC Membership has expired. Please renew today. Thanks!

**NATIONAL CAMBRIDGE COLLECTORS, INC.
P.O. BOX 416
CAMBRIDGE OH 43725-0416**

<http://www.cambridgeglass.org>
E-mail: NCCcrystalball@aol.com

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