



# Cambridge Crystal Ball

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

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## Museum Receives Prestigious Award

This year The National Museum of Cambridge Glass was nominated for the Eastern Ohio Development Alliance “Excellence in Tourism” award by Debbie Robinson, Director of the Cambridge/Guernsey County Visitor’s and Convention Bureau. The Eastern Ohio Development Alliance is an organization of sixteen counties in Eastern Ohio that works to promote the economic growth of the region.

In early April, we were notified that we had been chosen and were invited to attend the EODA annual meeting and luncheon at the Carlisle Village Inn in Walnut Creek, OH.

On April 18<sup>th</sup>, over 260 community and business leaders from the region gathered in Walnut Creek. Sean Logan, Director of the Ohio Department of Natural Resources, was the featured speaker. U.S. Congressman Zack Space was honored with the Development District Association of Appalachia - Outstanding Congressman of the Year Award.

In her introduction for the Excellence Award, Debbie Robinson stated, “The museum is much more than a building filled with beautiful glass. The organization consists of a group of dedicated people who, even after their original museum was destroyed by the 1998 flood, persevered, raised funds to purchase a building in Historic Downtown Cambridge and opened an even bigger and better museum. These volunteers have raised the bar for other regional glass museums, for not only do they freely give their time and talent to the museum, but also spend countless hours working with other community projects.”

Museum Chair, Cindy Arent, then spoke to the audience about The Cambridge Glass Company and its strong history of community involvement many years ago. “In an effort to carry on this tradition, our volunteers are heavily involved in providing support to several community projects, in addition to our work at the museum. On behalf of our organization, I would like to thank the Eastern Ohio Development Alliance for choosing the museum for this distinguished recognition. Being nominated and receiving this award is an honor and means so much to us.” The award was then presented by Congressman Zack Space.

The plaque is now on display at the museum as a testament to the hard work and dedication of the membership of the National Cambridge Collectors, Inc.



Attending the EODA awards presentation were:  
L-R: Carl Beynon; Debbie Robinson, Director of the Cambridge/Guernsey County Visitor's & Convention Bureau; Cambridge Mayor Tom Orr; Cindy Arent and Sharon Miller





# President's Message

## Every Month a Full Page

This month's President's Message is about, well ... the President's Message.

This month marks, by my count, the 117<sup>th</sup> President's Message I have written in the Crystal Ball. The first eight years we had 12 issues a year. The last two years we have had 11 issues a year and once I offered up my space to an ex-President for commentary.

Over the years, I have taken great pride in what we call "The PM" and I'm grateful for the very nice feedback and compliments I've received from many of you through the years. I thought in this issue I would talk a little bit about the behind-the-scene insights that go into crafting the typical PM and keeping it fresh.

If everything works out right, this should be my last PM. I "retired" as Prez four years ago, but agreed to come back when Ken Filippini took ill a couple of years ago. Fortunately, Ken is back in good health and it is time for him or someone else to assume the presidency.

When I first became President in June of 1995, I had a guiding principal – "Every Month a Full Page." I wanted to have enough meaningful content to fill a full page with something engaging and informative.

Initially, this wasn't so easy to do. As the years went on, this became easier and easier. The more active and united we became as a club, the more we accomplished, thus there was more to talk about.

Generally speaking, the 117 pages or so (some ran over!), fell into certain categories:

- Club Information
- Club Promotion
- People Profiles
- Glass Industry Observations

This column is a form of pulpit and it has been interesting through the years to discuss areas such as the future of collecting, the potential impact of eBay, and the role of glass shows. I've written about the emotional role collecting plays in our lives and how it helps define us.

From this "pulpit", I've espoused my old frat brother (separated by 54 years) Norman Vincent Peale and talked about the role positivism plays in the success of our mission accomplishment. And fortunately, I've been in this seat long enough to see it succeed tremendously for our organization.

Perhaps my favorite column in early years when I was looking to fill space was on our vacation travelogue for two weeks every June. Those days are long gone I'm afraid, but we loved hitting the Granville Show, the Heisey Show, Springfield Antique Market, the Flea Markets and then multiple antique shops in Indiana and Ohio and onto the Cambridge Convention.

It was great to later read of our dear Oregon members who took a good part of this journey and had a blast. That was really cool.

My college degree was in Journalism at Ohio Wesleyan, but I chose to go into the business side of media, not the writing side. That decision has served me well as I am in my 34<sup>th</sup> year of making a living in the marketing of media vehicles. But the PM has helped give me my creative outlet.

It has been a joy (and sometimes a torture) to come up with a theme for every message and then try to write interesting and relevant content around the themes.

No topic ever gave me more joy than to discuss the accomplishments of our members around the country and to constantly remind everyone that we are a NATIONAL organization. It is because of the amazing membership of NCC that I believe we are the premiere glass preservation organization.

Outreach is critical, be it Fleur in Florida, Freeman and Jeannie all over, and David and Linda Adams out West. Spreading the joy of collecting Cambridge helps us build more Friends of Cambridge.

The key for me in the PM is to always have something meaningful to say, to be topical, relevant and interesting to read. Some are more puff pieces than others, and that's OK too. It can't all be just serious club info pieces.

But clearly being a provocateur has been good ... encouraging people to think of the issues that influence our success as a club and as people and it has helped us reshape our vision to a preservation organization and not a "club" with factions.

My thanks to all for the positive comments through the years – they've been real motivators. One never knows what twists life or the club may throw, so I can't say completely that #117 is the last, but I hope so.

*Rick*

# Between Friends.....

In just a few seconds lives are changed forever. I am referring to the unbelievable destruction of entire communities caused by recent tornadoes. Some have passed close to where we live in South Carolina and we were all very aware that they were around from the constant information on the TV. As Steve and I listened to all the warnings, we had a conversation about the beautiful Cambridge glass that resides in our home. We pondered the question: "What piece(s) would we try to save if we were given five minutes to make our way to a safe section of our home." We went over some of the pieces that had significance to each of us, but in the end it was very difficult to decide which item was more important than its neighbor. In the end we probably would have left the fate of the glass to Mother Nature, grabbed our two dogs, Ruby and Johnnie, and our cat, Crissy, and headed for cover.

Over the past few years, it would seem that this country has been faced with a procession of disasters that have taken a huge toll on the flora and fauna of the areas involved. We all witnessed Hurricane Katrina with its total devastation around New Orleans as well as several other hurricanes which came ashore in Florida. In addition there have been numerous floods and the huge firestorm in California.

With each disaster, not only is there the terrible loss of human life and the devastation to all the animals, but I cannot help but think about the huge loss to our history. In the destruction were people's homes which housed their "stuff" including wonderful antiques – gone forever.

To be more specific, I thought about all the beautiful Cambridge glass that may have been housed in collections which was reduced to rubble in just a short time. With each disaster, the quantity of Cambridge glass dwindles and our own collections become more personal and precious. I know how upset we become when we break one piece and so often it cannot be replaced – I cannot imagine having an entire collection destroyed without a chance of recovery.

We found recently that being without our collection for just a short time was rather difficult. We decided to replace the carpet in our family room, which meant unloading all the cabinets and moving the entire collection onto several tables and the floor in the dining room. The whole process of unloading, moving, new carpet installation, cleaning cabinets and displaying the glass, took about one week. I referred to the whole process as "The decision from hell". But...to get back to my point – we still had our collection, it was only gone temporarily.

So, as you visit shows and, hopefully the NCC Convention in June, remember the quantity of Cambridge glass is very fragile. Really appreciate the wonderful Museum located in Cambridge and all the volunteer hours that go into making it a reality.

If you would like to share a personal story about your collection, please send it to me at [ncccrystalball@charter.net](mailto:ncccrystalball@charter.net). See you in Cambridge!

Helen Klemko, Executive Editor  
[ncccrystalball@charter.net](mailto:ncccrystalball@charter.net)

Helen K.



## The Mini Auction

• An NCC Tradition •  
Friday Night, June 27th

**Bring glass to donate to the Mini Auction**

*A great way to support the mission of the NCC • All proceeds go to the NCC*

**We want good-quality Cambridge Glass, with a market value of \$25 or more.  
Any donations valued under \$25 may be donated for sale in the museum gift shop**

**Bring your glass to the Registration Table at Convention  
no later than 1:00 pm on Friday**

**The Registration Form for the 35th Annual Convention is located at [www.cambridgeglass.org](http://www.cambridgeglass.org) - Annual Convention**

# **“The Elegance of Cambridge Glass”**

## **35<sup>th</sup> Annual Convention**

### **SCHEDULE OF EVENTS**

#### ***Wednesday, June 25, 2008***

2:00 p.m.	Registration Opens	National Museum of Cambridge Glass
6:30 p.m.	Picnic & Wine Tasting	Georgetown Vineyards, Cambridge

#### ***Thursday, June 26***

9:30 a.m.	Program “All About Molds” <b><i>Presented by Frank Wollenhaupt, Ron Hufford &amp; Larry Everett</i></b>	NCC Storage Building
11:00 a.m.	Field Trip to Mosser Glass	Meet at NCC Storage Building
2:00 p.m.	Registration Opens	National Museum of Cambridge Glass
3:00 p.m.	First Timers Orientation Meeting	National Museum of Cambridge Glass
7:00 p.m.	Program “Cambridge Swans – Which Type are You?” <b><i>Presented by Les Hansen</i></b>	Pritchard Laughlin Conference Room

***Immediately following the Swan Program, Convention attendees are invited to Mike & Cindy Arent’s Open House. Directions at the Museum.***

#### ***Friday, June 27***

8:00 a.m.	Registration Opens	Pritchard Laughlin Galleria
9:30 a.m.	Joint Study Group Meeting	Pritchard Laughlin Conference Room
11:00 a.m.	“A Step Back in Time...The Cambridge Glass Company” <b><i>Presented by Museum Staff</i></b>	Pritchard Laughlin Conference Room
1:45 p.m.	Registration Closes	
2:00 p.m.	Glass Show Opens	Pritchard Laughlin Exhibit Hall
6:00 p.m.	Glass Show Closes	
6:00 p.m.	Banquet and Mini Auction	Pritchard Laughlin Galleria
8:00 p.m.	Annual Meeting	Pritchard Laughlin Conference Room

#### ***Saturday, June 28***

7:00 a.m.	Glass Dash, Early Bird Admission	Beech Grove Family Center
8:30 a.m.	Glass Dash, General Admission	Beech Grove Family Center
11:00 a.m.	Glass Dash Closes	
11:00 a.m.	Glass Show Opens	Pritchard Laughlin Exhibit Hall
11:30 a.m.	Student Art Show Awards	Pritchard Laughlin Galleria
12:30 p.m.	Continuous showing of the Cambridge Cordials Oral History Project DVD “Many Factory Faces”	Pritchard Laughlin Galleria
2:30 p.m.	Glass ID & Bring and Brag	Pritchard Laughlin Conference Room
5:00 p.m.	Glass Show Closes	
6:30 p.m.	Cocktails & Italian Buffet	Pritchard Laughlin Galleria
8:00 p.m.	Closing Program – “The State of the Glass Industry in America: 2008” <b><i>Presented by Dean Six</i></b>	Pritchard Laughlin Conference Room

#### ***Sunday, June 29***

8:00 a.m.	Board Meeting	National Museum of Cambridge Glass
1:00 p.m.	Former Cambridge Glass Company Worker Reunion	National Museum of Cambridge Glass

# Looking forward to the Convention?

## Some Reminders

The convention registrations are rolling in, so a few last minute reminders for convention attendees are in order. It's not too late to sign up to create an elegant table centerpiece for the banquet and be a table host/hostess. If you are interested in doing so please email me at [s.miller@cebridge.net](mailto:s.miller@cebridge.net).

I am happy to announce that the game "Are You Mr. or Mrs. Cambridge Glass?" will continue this year thanks to last year's winners from Iowa, Martha Swearingen and Stephanie Fecik. I understand there will be nice prizes for the lucky winners. Details will be included in the convention packet.

Remember to search your glass cupboards for a piece of Cambridge worth at least \$25 to donate to the mini-auction that will be held Friday evening following the banquet. This is a great way to support our museum and have some fun as well - see page 4 for details.

"The Elegance of Cambridge Glass" theme for this year's convention is a reminder to all banquet attendees to bring or purchase an elegant beverage glass/goblet to use at the Friday evening banquet. It will be a wonderful way to celebrate the elegance that is Cambridge Glass.

This year, registration packets will be available at the museum on Wednesday, June 25<sup>th</sup> at 2:00 p.m. This should be especially helpful to those convention attendees who arrive early and need directions to the Wednesday evening picnic and wine tasting at the Georgetown Vineyards or to the Thursday morning activities.

The protocol for the Glass Show Line Up will be the same as in previous years. Starting at 8:00 a.m. on Friday, June 27, numbered cards will be given out to those people in the line outside the Pritchard Laughlin Civic Center. The first person in line gets Number 1, the second person Number 2 and so on. After the initial group has received numbers, those arriving at the PLCC may obtain numbers at the registration desk. After receiving your number, you may do whatever you wish until 1:30 p.m. when you will need to return to the PLCC and find your place in line.

Finally, there are lots of activities packed into our convention - see the Schedule of Events on page 5. I hope you will choose to take advantage of the educational programs that our own members of NCC have prepared. They have a wealth of knowledge to share.

We are looking forward to seeing everyone in June. If you have questions or other information, please email me at the above address.

## Cabins and Camping Information

If you are interested in mixing your Cambridge adventure with staying at a campground in the area, the one that is closest to the hotel area is:

Spring Valley Campground  
8000 Dozer Rd.  
Cambridge OH 43725  
740-439-9291

For more information about cabins and camping in Guernsey County log on to:

[www.visitguernseycounty.com](http://www.visitguernseycounty.com)

Click Outdoor Recreation, then click on Cabins & Camping. There you will find info on everything available in the area.

## HELP WANTED INSURANCE MANAGER

World-class organization needs manager for insurance program. Current coverage includes commercial property, commercial general liability, and D&O. Responsibilities include review of existing policies, recommendations for coverage, and working with insurance providers. Properties include fabulous museum and supporting storage facility on separate properties. Also, collections of Cambridge Glass both loaned and owned, original molds, factory equipment, and research materials. Total assets are approximately \$2.5 million with premiums of approximately \$5,000+ per year. Absolutely no compensation other than the satisfaction of helping preserve the heritage of one of the truly great American handmade glass houses. All requirements can be performed remotely. Will work closely with the Treasurer. Inquiries to Mike at [mstrebler@roadrunner.com](mailto:mstrebler@roadrunner.com).

# Some scoop on our Convention speakers

## **SPEAKER BIO – LES HANSEN**

### **“CAMBRIDGE SWANS – WHICH TYPE ARE YOU?”**

Swans have been emphasized by Les Hansen for his Cambridge glass collection since he began collecting. In fact, a Cambridge swan that he received as a gift was what initially sparked his interest in Cambridge glass. Les is a Professor of Dairy Cattle Genetics at the University of Minnesota, so teaching and researching are the focus of his work life.

He likes to apply his experience in teaching and research to Cambridge glass, too. Cambridge swans are routinely categorized by size, color, type, and decoration. These four categories of Cambridge swans are easily blurred, and Les will focus on the types (1, 2, and 3) of Cambridge swans for his convention presentation. He will also review the reissues of swans from Cambridge molds, which can be especially troublesome for collectors.

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## **SPEAKER BIO - DEAN SIX**

### **“THE STATE OF THE GLASS INDUSTRY IN AMERICA: 2008”**

Dean has been an antiques dealer specializing in glass since 1971, and is presently the Publications & Special Projects Coordinator at Replacements, LTD. Dean has contributed to numerous periodicals including *The Daze*, *Glass Collectors Digest*, *All About Glass* and *Goldenseal Magazine*. He currently serves as the Managing Editor for *All About Glass*, the only national glass magazine for collectors, and as Editor-in-Chief for *Silver Magazine*, an international publication.

Dean was the curator of an exhibit on glass for children which traveled several regional museums in 1998-99. He worked with the development of the glass exhibit at the Heinz History center in Pittsburgh PA and has curated nearly a dozen exhibits for the West Virginia Museum of American Glass.

Dean has appeared in over seven documentaries made for television and for commercial sales distribution and was producer for an award winning documentary on handmade glass marbles. He is often called upon by the print, radio, and electronic media for interviews due to his glass expertise.

He served as President of the Pittsburgh Chapter of the National American Glass Club and as a National Vice President for the organization. Dean belongs to a large number of local and national glass clubs and organizations. He has been a keynote speaker at National Glass conventions including Cambridge, Fenton, Fry, Phoenix & Consolidated, Morgantown, Akro Agate, Art Glass Salt Shakers, Tiffin, Stretch and Early American Pattern Glass.

## **PREVIEW OF THE PROGRAM**

### **“ ALL ABOUT MOLDS”**

**Presented by Frank Wollenhaupt, Ron Hufford & Larry Everett**

Have you wondered about those mold lines on your piece of glass? Do you understand how a piece of glass is removed from a mold? Do you understand how molten glass is placed into a mold? Do you know what a mold looks like? Do you understand how many parts make up a mold? This program will address many of your questions and give you a hands on look at the molds and tools used to make your prized glass. Who knows, I might even be able to answer your questions.

Ron Hufford, Larry Everett and I will make sure you leave with a better understanding of how your glass was made. This is your chance to touch and actually open a mold. This is something that would never be permitted in a working glass factory. All will be revealed at the Program on Thursday, June 26 at 9:30 a.m. at the NCC Storage Building.

After attending this program, you could attend the Mosser glass factory tour and see how similar molds and tools are used in a working glass factory.

Please wear casual clothes because the molds are not clean and you might get dirty but, for some of us, that might be fun!

# ENTER NATIONAL ADVERTISING

Cambridge Glass Co. Swells Roster of Domestic Factories Using National Programs.

Contributed by Mark Nye


So read the headlines of an article in the March 1937 issue of "CROCKERY AND GLASS JOURNAL." Other domestic glass companies, including Fostoria, had already adopted a policy of advertising at the consumer level but until then, Cambridge's national advertising had been limited to trade journals. This was to be their entry into the world of direct consumer advertising.

Cambridge placed trade advertisements in both "CROCKERY AND GLASS JOURNAL" and "China, Glass and Lamps" to announce to the trade they were beginning national advertising. Unfortunately the available copies of these advertisements are not suitable for reproduction here. The text of the initial advertisement in CGJ read: "Now with the added Power of National Advertising. Cambridge is Stirring the Hearts of Women to Fulfill Their Desire for Finer Glassware. Beginning March first and carrying on thru the best selling months of the year, Cambridge national advertising will appear in three of America's most influential magazines. Thus the attention of many millions of women will be focused on the beauty of Cambridge Glassware and on the guarantee of quality for which the Cambridge trademark stands. And thus the merchandising opportunity for Cambridge retailers takes on greater significance. The Cambridge Glass Company, Cambridge, Ohio. The text of another trade advertisement, published in the March 1937 of CGJ, read: "Cambridge Prestige Coupled with Nation Advertising. By centering the attention of millions of women on glassware that has long been known for its leadership in styling and fine craftsmanship, Cambridge National Advertising creates wider interest that you can quickly translate into sales. Three leading national magazines are being used, featuring the beauty of Cambridge patented designs and emphasizing the quality that is symbolized by the Cambridge name and label. To all Cambridge Retailers this National Advertising brings greater opportunity for profitable volume in the field of fine hand-made glassware. The Cambridge Glass Co., Cambridge, O." Illustrating both advertisements was a picture containing issues of "Ladies Home Journal," "The American Home," and "House & Garden." The Cambridge consumer level advertising program continued until June 1954, ending with the closure and subsequent sale of the company.

SEEN IN LEADING STORES

*Caprice* CREATED BY  
**Cambridge**

Stores whose advice you value are recommending *Caprice*—because it is exquisitely lovely in itself, because it harmonizes so well with any setting, because you may add to it from an endlessly interesting variety of 150 different pieces—all in this same design and in your choice of either crystal or delicate, pure "Moonlight" blue. Glowing with the matchless and permanent brilliance of true Cambridge crystal, *Caprice* offers you the opportunity to acquire an original hand-made Cambridge design, which is patented and exclusive, at a price most astonishingly modest. Other Cambridge creations offer these same advantages. THE CAMBRIDGE GLASS COMPANY, Cambridge, Ohio.




*Fine Etchings in Crystal... CREATED BY Cambridge*

Etchings in Cambridge Hand-Made Crystal are the highest expression of glassware loveliness. Patented, exclusive designs of perfect taste and impressive beauty are meticulously etched into flawless crystal, noted for its permanent brilliance and clarity.

The goblets illustrated represent only four of the many designs etched by Cambridge and offered in an exceptionally wide range of pieces to meet every table requisite. Look for the Cambridge label. It identifies the finest hand-made glassware.

Ask your dealer, also, to show you Cambridge Cut Rock Crystal—finest product of skilled artists.

THE CAMBRIDGE GLASS COMPANY  
CAMBRIDGE, OHIO



The balance of this article consists of the text of the previously cited article from CGJ announcing the advertising program. Four of the initial advertisements that appeared in consumer magazines are shown with this article.

"In February Cambridge Glass Company, of Cambridge, Ohio, inaugurated an extensive consumer advertising campaign which will bring a carefully planned and elaborate series of advertisements in America's leading magazines for home, and which will be augmented and backed by pamphlets, brochures and other dealer helps. This marks a distinctive step forward at the Cambridge factory, and marks, also, another milestone in the advances made by both the domestic glass and pottery industries for the last few years toward bringing their brand names emphatically and indelibly before the eventual women purchaser of their products.

The Cambridge Glass Company's entrance into a national advertising program will concentrate itself chiefly on recognized home and garden magazines with circulations to the type of people who have taste for the quality of glass Cambridge makes.

Considerable advertising in journals and also by direct mail to the trade will back up this campaign and show the dealer how best to capitalize on the advertising Cambridge is doing for him.

Cambridge Glass Company was founded in 1901 and now, in its thirty-sixth year, employs 700 workers, the greatest proportion of which is skilled labor. They are one of two factories in the country which produce and cut glass in the same plant. In other words, one of the points which Cambridge is merchandising in its advertising is that any piece bearing the Cambridge label is completely and thoroughly a Cambridge creation, finished, cut, decorated entirely in the same Cambridge plant. There are no blanks sold to cutters.

Another Cambridge justifiable boast, which will be brought out in its advertising, and which can be merchandised by dealers, is that all of the pieces are hand made, no automatic devices ever having been used. Each piece bears the Cambridge label, and the national advertising is merchandising the brand name and the tradition


HOUSE & GARDEN 91



More than lovely

Stores whose advice you value will tell you that no crystal is so satisfactory to possess as a design by Cambridge. Suppose, for example, you buy these few lovely pieces of *Caprice*. Not only will you find that they harmonize with any setting, but, as you add new pieces, you may choose from no less than 150 different creations in this one pattern—in either clearest crystal or the delicate, pure blue of "Moonlight"—every piece hand-made, of flawless beauty and astonishingly modest price. Moreover, Cambridge crystal retains its matchless brilliance, and no piece will be reproduced by others, as our designs are patented. Thus you will discover the lasting pleasure in fine crystal-ware and the reason why Cambridge enjoys preference among those who choose glassware wisely. THE CAMBRIDGE GLASS COMPANY, Cambridge, Ohio.

*Caprice* - CREATED BY  
**Cambridge**



Designs of rich beauty

ETCHED IN FINE CRYSTAL BY Cambridge

The etching of richly beautiful designs into clear, sparkling crystal is a traditional art with Cambridge. Exclusive, patented designs of exquisite taste and beauty are meticulously etched into the famous Cambridge crystal, which permanently retains its brilliance and clarity.

The goblets illustrated represent only four of the many beautiful designs etched by Cambridge and offered in an exceptionally wide range of pieces to meet every table requisite. Look for the Cambridge label. It identifies the finest hand-made glassware. Ask your dealer, also, to show you Cambridge Cut Rock Crystal—finest product of skilled artists. THE CAMBRIDGE GLASS COMPANY, Cambridge, Ohio.



## ENTER NATIONAL ADVERTISING

of quality for which it stands. Similarly dealers will be able to merchandise through the label and institutional copy the "hand-made" idea in displaying and selling Cambridge glass.

Cambridge Glass Company's step into national advertising swells the ranks of America's leading high quality glass factories who are capitalizing on the improved economic condition of the day to bring their names before a buying public which is eager

for finer wares for their tables. Cambridge is merchandising to the dealers the thought that Cambridge styling and design and quality of ware have always been the points on which buyers had built their sales and promotions; and now they add to that direct advertising to the consumer as the most concrete and effective method of helping the retailer."

## THE NATIONAL MUSEUM OF CAMBRIDGE GLASS TO TAKE PART IN NATIONAL PROJECT

by Sharon Miller

The National Museum of Cambridge Glass will be one of only 48 sites in the United States scheduled to begin piloting a new national program. The program is called Standards for History Museums and History Organizations. It is being developed by the American Association for State and Local History, a national association headquartered in Nashville, Tennessee. AASLH provides leadership and support for over 6,000 members who preserve and interpret state and local history.

Cherie Cook, Standards Program Director said: "Our association recognizes the wonderful work being done by the thousands of state and local history organizations across the country".

The National Museum of Cambridge Glass has chosen

to work on Standards # 2, Audience, which is one of five choices available. Just this past week the committee received an email from the North Canton Heritage Society and they have chosen to work

on the same Standard. By working together with another preservation entity, it will be an opportunity to network as well as put together a comprehensive marketing plan that could be a model for other non-profits when the Standards program is launched nationwide in 2009. Over the next few months, Cindy Arent, Sharon Miller and Lorraine Weinman will be working toward this goal in cooperation with North Canton and graduate marketing students from Walsh College. We are excited to be a one of the 48 sites chosen.



Attending the Region 10 Meeting of the Ohio Historical Society were:  
L-R: Sharon Miller, J.D. Britton of the Ohio Historical Society,  
and Cindy Arent.

The photo was taken at the Farmers' Castle Museum/Education Center  
in Belpre, Ohio

### Questions from our Members

*Dear NCC:*

The attached photo is possibly a rare find in Rose Point. It is a comport which is 3 inches tall and 5 3/4" wide at the top. I believe what makes it rare is that the footing is also etched with the Rose Point pattern. --Tom Darden

*NCC responds:*

The comport in the picture is to the Pristine 1496 Cheese & Cracker Set. It appears in the 1949-53 Cambridge catalog reprint as a part of the Pristine Line. In the 1940 catalog, this same set is shown under the Round Line with the same item number. The Pristine 1496 Cheese and Cracker is listed in Rose Point, Second Edition. It is unusual to find a comport with an etched foot.



## Barbara and Linda Go to California a.k.a. Thelma & Louise's Road Trip

Contributed by Linda Roberts & Barbara Wyrick

Our adventure started innocently enough with a color brochure of the Corbett auction left at the March NCC auction. Everyone who saw it lusted after at least one piece of glass photographed and many expressed regrets that the auction was "all the way in California".

Not to be deterred, Louise (Linda Roberts) called Thelma (Barb Wyrick) to tempt her with a road trip. Why NOT go to the auction? By being there we could see everything first hand and we'd save commission off of the eBay live rate, right? It didn't take Thelma long to agree. Plans were made and we made a pact to "tell no one" as this was going to be a stealth mission to scoop some Cambridge glass.

The trip was quite pleasant as Louise cashed in frequent flyer miles for first class upgrades. A hot breakfast instead of a tough bagel definitely made that 6:00 A.M. flight tolerable! Upon arrival in San Francisco we picked up our rental car and proceeded directly to the auction preview. Only we went to the wrong place. A phone



call or two later we were finally in the right town of LeGrand, not Chowchilla. Even in LeGrand, which is all of two streets, we picked the wrong yellow building at first. Who knew that even and odd numbers were on the same side of the street!

Finally we arrived and who should be the first person we meet at the preview but our very own Mike Strebler. After a warm but shocked greeting he proceeded to show us the highlights of the auction. No doubt we were the last people he expected to see there.



Buster the Auctioneer

There were many beautiful pieces of Cambridge glass not pictured in that original color brochure. There was something for everyone displayed in lighted cases and on rows of tables which we examined and admired. Every color Cambridge made and many interesting decorations and etches were for sale.

Also at the Friday preview were Nancy Finley and her sister, David and Linda Adams, the Everetts, the Druckers, and a few others that we didn't know. After a fun dinner at "Bubba's" with Mike and Lisa Strebler and their son Sam, Thelma and I retired to the Hampton Inn to get some rest after a long day of traveling.



The first day saw the arrival of Jeannie and Freeman Moore and there were probably about 35-50 people present at the auction. We had a great opportunity to take a photo of all the club members with the prize of the auction, the salesman's kit (see page 11). Luckily, there was only one other bidder for the kit, another glass museum, so Mike Strebler acquired it on behalf of the NCC Museum.

We were truly amazed at the pace of the auction. Buster and his fellow auctioneer hammered those lots down at about 90 per hour even with simultaneous eBay bidding. At the end of the auction it was apparent that about 30% of the lots went to internet bidders. Not bad at all.

Our first day was quite successful. We took our haul back to the hotel room and started packing. You see, we came prepared and had shipped packing material ahead. Thelma also had an entire suitcase full of boxes and other packing essentials such as tape and scissors. Five big boxes later we had our first load ready for FedEx pickup. Yes, I said five boxes. Needless to say there were a few impulse purchases sitting in those boxes!

Day two started early with great promise. We both won a few of our "A" list items, and were hopeful that the second set we had our hearts set on (the ivory bowl and candlesticks with the mums decoration) would go reasonably. Alas, it was not to be and we had to pay dearly for our prize. Another internet bidder also wanted those low ivory candlesticks. However, we kept our paddle up and finally prevailed.

By the end of the day we had seven more boxes ready to be shipped back to Ohio. Then it was back in the car for our two and half hour drive back to the San Francisco airport.

This was a great road trip and auction. Everyone we knew seemed to win their most coveted items for their collection. We got to know each other better and had lots of laughs along the way. Next on our list of adventures is the Cambridge convention. Hope to see everyone there!

## ***NCC GOES ON THE ROAD FOR MUSEUM ACQUISITION***

**Contributed by Mike Strebler**

In a rare road game for NCC, a large delegation of Friends of Cambridge traveled to California to attend possibly the largest auction of Cambridge Glass of all time. The auction sold some 2,000 pieces in 1,300 lots over two days. The item of interest to NCC was described as a Cambridge Glass Co. salesman's kit for teaching in schools and fairs.

The set contained several "mason jar" looking glass containers of chemicals and minerals for making various glass colors. The set also had examples of tools used in the processing of glass. The examples were an iron mold, gathering rod (shortened), blow pipe (shortened), and an acid etching plate. Also in the set is a miniature kiln which looks to be made of some kind of molded plaster. The set has a custom made carrying case that was part of the acquisition. The items in the kit were in really good condition and each piece, except for the case, had a Cambridge showroom label identifying what it was.

I was the "buy manager" for the set. The responsibilities for this volunteer position include providing the working capital, executing the buy transaction, and arranging the transportation to get it to Cambridge. NCC was fortunate to have David and Linda Adams in attendance at the auction. David and Linda are Friends of Cambridge and David also volunteers as our Webmaster. They took the set in their vehicle and drove it from the California auction house to their home in Las Vegas. It will arrive in Cambridge with them for the NCC convention festivities.

As previously stated, the set was described as a Cambridge Glass Co. salesman's kit for teaching in schools and fairs - I wonder who really used it? Was it a salesman for the Cambridge Glass Company or was there a specially trained person who put on presentations, or was it unmanned and just available to others for educational or exhibition purposes? To add to the mystery, this is the only set like this that anyone recalls seeing. If the company routinely permitted its use, there should be more sightings. Our

NCC archivist found no mention in any reference materials about this kit. When we get the set to Cambridge he will look at the etching plate to attempt to establish some date based on the etch. One other clue is that the piece of example glass for the mold is Amethyst. Possibly that would indicate it was built during the production of that particular color.

The set is a great addition to our museum and our efforts to preserve the history of the Cambridge Glass Company. We hope to have it on display during the convention.



Pictured with the salesman's kit acquired for the NCC Museum are Friends of Cambridge who attended the auction.



# ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt

Now isn't this fun? You get your Crystal Ball, settle back in a comfy chair and get ready to put that gray matter to use. Yes folks, it's time to think again. Instead of having a passive newsletter, we are asking you to put the thinking caps on and THINK.

The Milk glass story got three of you to write, the Nude stem debate got another three, who knows, by the end of this issue, we might get four or five moving to the computer to voice a comment or fill in one of the blanks.....I love it, keep up the good work because we have lots of questions and not many answers.

**A bit of house cleaning before we get into the questions/answers of the month. If you send along a photo of a piece of glass for a question or to answer a question or as part of an article, please take a little time and make sure the photo is sharp, isn't taken on a busy table cloth and shows what you are trying to show. We want to have everyone look at your pretty glass, not your crazy quilt tablecloth or your brick wall. Take the photo of just the piece of glass without a lot of other items in the photo.**

I received several replies to the Milk Glass article. A friend from Milwaukee writes; "I have the W126 – 5" vase in my collection and have seen the W129 – 12" vase numerous times. I tend to think the W117 cake salver is probably out there in limited numbers although I have no firm knowledge of this." So again I ask, does anyone have the W117 cake salver in Milk?

The Cooks also have the W126 and the W129 vases in their collection. It appears they have it in many colors in addition to the Milk glass ones. They also mentioned that they have the W98 swan candlestick. Now that is one you don't see in every collection.

A member from Washington, DC writes: "I have just thought, seeing the catalog pages with those items, that the items shown were all produced in roughly equal numbers to other items shown on that and other catalog pages. Your insights help to fill in between the lines of the catalog pages with some of the more vital information collectors need to know. Now I know that the Caprice reflector candle, Scotty dogs and Mt. Vernon items were not all made in equal numbers, if produced significantly at all.....and that Cindy needs to give guided Dickens-themed basement tours."

Is everyone starting to see the power of the club? A question is asked and put forward, and you, the members fill in the answers. This is great. All we need to do now is get the rest of you up off your "duffs" and send me some questions/answers.

Our members Jack and Elaine (yes, they do collect Elaine) have a question about a bowl they recently acquired. It's the 1402/131 (Tally-Ho) 8 ½" – 3 compartment bowl, etched Elaine. The outer rim of the bowl isn't smooth; it has a saw tooth edge. They have done a bit of research and have found out that this bowl comes this way in two sizes the 8 ½" size and the 10 ½" size. They have also seen or heard of three different etchings on the bowl (Elaine, Yukon and Ye Olde Ivy). It would be hard to come up with the reason Cambridge did two different rim treatments on this bowl but what would be interesting, are there any other 1402 (Tally-Ho) items with this rim treatment? Send me your list of items with the saw tooth edge and I will list them.

The final question of the month brings us to Rosepoint. A Rosepoint collector wants to know if anyone has a piece of pristine stemware etched Rosepoint? We know several of the pristine blanks have the Rosepoint etch on them but what about a water goblet or cordial? If you have a piece of this in your collection, send us a photo so we can put it in a future article.

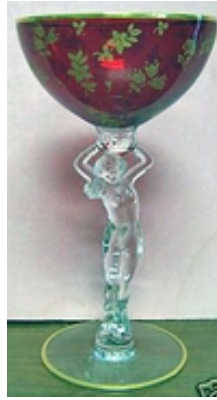


Well, I think I have taken enough of your time for the month. Be sure to look me up at the convention and say HI. If you are in town early (Thursday) and want to see how molds work and have me give you some answers for a change, stop up by the storage building for the mold talk. See you there.

(You can email Frank at [fewvic303@sbcglobal.net](mailto:fewvic303@sbcglobal.net))

**Nudes**

A most magnificent and supreme nude-stemmed saucer champagne glass with a ruby-red Carmen bowl and gold-encrusted Chintz #1 etching with gold trim, that's right, sold for \$2,003 on 4/26. You never know what's out there, that's for sure. On 4/30, a wonderful nude-stemmed candle holder with a ruby-red Carmen candle cup that did have a collar for a bobèche, sold for \$955. Truly a wonderful piece and difficult to find in color with a collar for a bobèche, that's for sure. A nude-stemmed claret with an amethyst bowl sold 4/26 on a buy-it-now format for \$110. A most beautiful piece of glass.



**Caprice**

A gorgeous and seldom-seen #66A crystal Caprice banana bowl sold on 4/29 for \$159. Now someone please, find me one of these in Moonlight Blue! A sublime and beautiful individual sized #40 creamer and sugar in Caprice sold on 5/4 for \$56. The color was Pistachio and really, just too vividly breathtaking to behold. Another of my favorite Caprice pieces (I *do* have so many) sold on 4/28. It was the #250 Moonlight Blue favor vase. A miniature marvel. It sold for \$69. Just a gorgeous piece of glass.

**Flower Frogs**

A large, 13" frosted light emerald Draped Lady flower frog sold on 4/30 for \$162. Gorgeous, just gorgeous. And, on 4/29 a Peach-blo 13" Draped Lady flower frog sold for \$131. Very gorgeous and some mold/seam roughness as stated. A beautiful light emerald Rose Lady flower frog sold on 4/20 for \$138. It is one of my very favorite flower frogs. Simply stunning.

**Swans**

On 4/8, a beautiful 8" style 3 crystal swan with gorgeous gold trim and Charleton Roses enameled decoration sold for \$197. Truly a magnificent example of this decorated swan. A milk glass swan punch set which included the bowl and 6 cups sold on 5/3 for \$2,100 on a live-auction format. There was a nick on the foot and chip on the wing and minor roughness all to the bowl, but still managed to fly to a good price. An extremely beautiful Crown Tuscan 8½" swan with Charleton Blue Mist decoration sold on 4/12 for \$385. Unfortunately, it had most all of the gold trim worn off including half of the beak! Still quite gorgeous and nothing like laying your eyes on that ever-gorgeous Blue Mist decoration by Charleton.

**RosePoint**

A gorgeous #3105 pressed and etched RosePoint cordial did NOT meet the reserve when the auction ended on 4/13 with a final hammer price of \$1,136. Truly much, much more difficult to find than the other sizes of stems in this line etched with RosePoint. An extremely rare creamer and sugar set etched RosePoint sold on 4/28 for \$380. They were the seldom seen individual sized #966 creamer and sugar. So extremely hard to find this individual set in this line. Gorgeous. A #300 ebony black candy and cover with gold-encrusted RosePoint sold on 4/29 for \$595. The gold was nearly mint and the piece was just visually arresting. So absolutely gorgeous.



**Other Etches**

A gorgeous syrup and lid etched Marjorie sold on 4/29 for \$285. It was missing the domed underplate that it regally sets up on, but still a most fabulous piece. A most unusual #1069 water goblet in pink with Apple Blossom etching sold on 4/13 for \$53. The #1069 is so rarely seen and many people think it is the #1066 stem. But the knob in the center of the stem is actually more like a Mount Vernon pattern as it is saw-toothed all around the ball. Very unusual and very beautiful. A pair of crimped Cornucopia vases etched Chantilly and with weighted sterling silver bases, sold on 4/25 for \$281. Just hoping to someday find these etched with RosePoint and in sterling silver weighted bases.



**Miscellaneous**

A most magnificent #1321 decanter in Carmen with a crystal foot and stopper and a richly decorated Art Deco stylized silver overlay decoration, sold on 4/24 for \$513. So absolutely stunning. A beautiful pair of Crown Tuscan dolphin based candelabra with crystal pineapple cross-bar arms and 4, yes 4, of the Crown Tuscan drop vases sold for \$1,078 on 4/29. The dolphin bases were the square ones and they had bobèche collars. Just gorgeous. A fabulous decorated Owl Lamp sold on 5/7 for \$1,176. It had some minor chipping around the feet area and one stated small chip under one eye. Still, a most gorgeous, gorgeous lamp. Oooooowl-la-la.



# Study Group Reports

## The Columbus Wildflowers Study Group #17 - May 1, 2008

The Wildflowers met at the home of Kevin Coughlin and Heidi Wilson on Thursday, May 1st at 7:00 pm. Our topic tonight was "All Things Nautical" and in keeping with the topic, crab cakes and shrimp cocktail were part of the refreshments.

The Wildflowers welcomed new members Marianna and Lance Doyle of Pataskala to the group.

We began with a short business meeting, and the Wildflowers do not meet over the summer, so our next scheduled meeting will be our after summer Picnic / Potluck at the home of JoAnne and Bill Lyle, so bring all of our summer finds!

Kevin presented a fascinating program on "All Things Nautical" beginning with the Cambridge Seashell line which was introduced in 1935 and included a large number of shapes and colors. There were about 46 different items at the height of its popularity, and in the early 1940's, it was produced in Crystal and called "Krystolshell." The line was also available in Moonstone (frosted on one side), and colors such as Crown Tuscan, Milkglass, Windsor Blue, Carmen, Royal Blue, Amber, Forest Green and Amethyst. We looked at examples of an 8" footed Milkglass oval Shell with Charleton Roses; a Crown Tuscan Shell foot Vase with Rockwell Silver Seahorse; an #SS16 footed Shell Comport with Silver Seahorse; a 4" Shell Ashtray with handpainted Japanese Mums; both the large 7" (#SS11) and small 5" (#SS10) Crown Tuscan Nude stem Comports with Shell tops; an Amber Individual Nut Dish with an unusual deeper body and two rows of shells along the top edge; a Pearl Mist (or Moonstone) footed Shell; a Crystal #SS42 Shell Vase; a large Forest Green Snail Vase; a Royal Blue Vase with Seashell foot; and both a large and a small Snail Vase in Carmen.

We continued on to Cambridge Dolphins. Dolphin candlesticks were introduced in 1925 as #9 with the Mount Vernon or Stratford base, and in the 1930's as #50 with a flat base. We looked at an Ivory #9 Dolphin Candlestick, and a Carmen #50 stick. We also saw the Caprice Cigarette Box with Cover and Dolphin feet in Windsor Blue. Dolphins were also used on two lite Candlesticks and Seafood Cocktails.

The last Cambridge line we looked at was the Nautilus line, introduced in 1934 under the line number 3450, and discontinued sometime prior to 1940. We saw a Nautilus Ball Jug in a combination of Crystal and Satin with Silver Overlay Fruit and a Nautilus 1-ounce Cordial in Amethyst.

We also looked at a Cambridge Oyster Plate with condiment cup in Crystal, which showed up in the catalogues under "Misc Items."

From that point, Kevin gave us handouts and pictures of rare "Nautical" items from several of the other glass companies of the Cambridge period. We started with Paden City of Tyler County, W. Virginia which started in 1916. Kevin had pictures of the

original hand drawn design for their Starfish Bookends, and then the photo of the finished glass bookends, circa 1934. We also looked at the Fostoria 8" Seahorse Bookend, circa 1950-58 and the Imperial Seahorse Handled Candy Box and Cover from an original Heisey mold (circa 1960-70).

We turned to Duncan and Miller of Washington, Pa who did a line of Viking Boats, seen in Crystal and Pink Opalescent, as well as the extremely rare Sanibel #130 (or Nautical #114) line of Opalescent Covered Jars, including the Cigarette Jar, Candy Jar and Liquor Decanter in Opalescent Yellow, Blue or Pink and can sell for \$750 or higher for the Decanter, with Yellow being the best color. D & M also did the Pall Mall Sail Fish in Opalescent Blue, and the Nautical two handled Plate with Ship Wheel in the center.

We studied a Tubular Glass Pedestal Aquarium with a height of 30 inches made by the Lancaster Glass Co (which became a subsidiary of Hocking Glass), and the "Seaside" and "Twin Dolphin" heavy pressed Sandwich Plates as well as the "Ocean Wave" or "Ripple" line from Jenkins Glass of Indiana.

Some of the top rarities were from Phoenix Glass - a Ruba Rombic Fishbowl on a metal stand, and the "Diving Girl" Bowl; and from Consolidated Glass, the extremely rare "Santa Maria" line which includes Console Sets with Dolphin Candlesticks, Cigarette Boxes, Cigar Jars and Ashtrays, all with a design inspired by Columbus' ship.

Imperial also had a Dolphin Candlestick, and we saw New Martinsville's "Porpoises on Wave" Bookend and Co-operative Flint's "Whale with Cover." We finished the program with Heisey, one of Cambridge's biggest competitors. We looked at their Dolphin Comports, Seahorse Stem Cocktails, and Seahorse Handled Cigarette Jar, and had examples of a Heisey Ashtray with the same Rockwell Silver Seahorse design that we saw on Cambridge, and a Rose Bowl with the very detailed Heisey "Mermaid" etching.

It was an extremely interesting look at what Cambridge's competitors had done, and interesting to note that some of their most rare items had to do with Nautical lines.

We ended the evening with Show and Tell which included: a 9.5" Ebony Vase with Gold Encrusted Wildflower; a Nearcut Buzzsaw Nappy; a Crystal Cut Candlelight Ice Bucket; a very heavy Cut glass unusual Double Spouted Creamer; a small Nearcut Stem; a Mount Vernon Cordial; a two-lite Keyhole Candlestick with rare Rose Marie etch (a rose pattern with thorns); a Crown Tuscan Bud Vase with Charleton Roses; a Mount Vernon Covered Candy with silver overlay Grape design; a pair of late Pristine Crystal Candlesticks; a large #3900 Crystal Torte Plate etched Rosepoint; a Pink Bonbon with unusual wheel cutting; an Apple Blossom Condiment Holder in filigree holder; a Tiffin Flower Garden and Butterfly Perfume, Powder Jar and Tray set; and two Tiffin Perfumes in Blue Enamel and in a Sunset Burnt Orange to Yellow.

## Study Group Reports-continued

Our next meeting will not be until September, but new members in the Columbus area are always welcome and can contact Barb Wyrick at [bwyr@ee.net](mailto:bwyr@ee.net) or Linda Roberts at [lrobert2@columbus.rr.com](mailto:lrobert2@columbus.rr.com).

...respectively submitted by Barbara Wyrick, Secretary



*Glass display for the program "All Things Nautical"*



*Wildflowers Show and Tell*



*The Wildflowers welcomed newcomers Marianna and Lance Doyle of Pataskala*

## Dates to Remember

### NCC Events

*2008 Convention*

*June 25-29*

*August Quarterly Meeting*

*Saturday, August 23*

*If you know about any upcoming glass shows or other glass events, please pass the word on to us at least six to eight weeks before the show dates. These listings are free of charge.*

### Glass Shows

**July 12-13, 2008**

Fostoria Glass Show & Sale

Nashville, TN

Call: (615)223-0816

E-mail: ullerre@comcast.net

**July 19-20, 2008**

NDGA Annual Convention & Sale

St. Charles, MO

Call: (636)257-0567

More Info: [www.ndga.net](http://www.ndga.net)

Email: [Convention@NDGA.net](mailto:Convention@NDGA.net)



**July 26-27, 2008**

Peach State DG Show & Sale

Marietta, GA

Call: (770)582-0907

More Info: [www.psdgc.com](http://www.psdgc.com)



**August 2-3, 2008**

Chicagoland DG Show & Sale

Wheaton, Ill

Call: (618)259-5059 or (219)972-0520

E-mail: [tuckant@charter.net](mailto:tuckant@charter.net)

**August 22-24, 2008**

Milwaukee's DG Show & Sale

Greenfield, WI

Call: (262)376-9874

**August 23-24, 2008**

Metroplex DG Show & Sale

Grapevine, TX

Call: (817)875-6292

More Info: [www.dfwglass.com](http://www.dfwglass.com)

**September 19-21, 2008**

Sanlando DG Show & Sale

Sanford, FL

Call: (407)298-3355 or (407)855-5502

Email: [milliesglass@webtv.net](mailto:milliesglass@webtv.net)

**October 16-19, 2008**

Top of the Ozarks Antique Fair

Pulaski County, MO

Call: (573)736-2431 or (573)855-6930

Email: [emily@ozarksantiquefair.com](mailto:emily@ozarksantiquefair.com)

More Info: [www.ozarksantiquefair.com](http://www.ozarksantiquefair.com)

# *GREAT EXPECTATIONS*

## *Thoughts from a couple of “newbies”*

**By Lyle and Linda Stemen, members since June 2007**

We are not “joiners”, my lovely wife, Linda and I. Oh certainly, we have “joined” the Zoo and the Museum of Art. After all, you get a discount at the gift shops when you are a member! The bonus is that they are both worthy bastions of community benefit, so the effort produces a win-win. So what has prompted these non-joiners to join a collectors’ club?

It is well known among my family and circle of friends that I have the collector’s disease. (“Hello. My name is Lyle and I am a collector.” “Hello, Lyle.” they all intone.) My collections mostly have one common theme, pretty ladies. It comes as no surprise to anyone who knows me that the first piece of Cambridge glass I acquired was a nude stem. She was a 3011/9 Gold Krystal on Crown Tuscan Statuesque cocktail. I did not know any of that when I bought her.

The story is familiar to any truly afflicted collector. You always remember your first. There SHE was, on the top shelf of the dealer’s booth, next to a high-intensity lamp, glowing in a gilded sheen of iridescent radiance. My ears filled with the sound of an enormous angelic choir, my vision became a tunnel so that all I could see was HER. Well, anyway, you get the picture. The dealer did not have much in the way of information about her except for the phrase “crown tuscan” that was the color name for her stem glass. Several months later, I found her again. Joy of joys, I was on to a new collection. This time she was clear with a dark green bowl. A dark purple on a frosted stem followed and brought with it a very valuable tidbit of information...the word Cambridge. Maybe now I could find out how many colors of these little beauties were made. I had not yet discovered that there was anything other than “cocktails” either, as my first three were oddly enough just that. Collectors really like to know the size of the “set” they are gathering. It lets them know when they are done... and can start another collection!

Being from the Glass City of Toledo, I was familiar with the processes involved with making all types of glass products like sheet, fiber, tube, containers and tableware. These processes are all currently machine based. I could tell that these little ladies were probably not machine made, there were too many differences among the ones I had. That made them even more special. The state of Ohio has in its recent history literally scores of glass product companies. Some of these former and existing companies have enthusiast groups. A few of these are organized groups that have regular meetings and annual gatherings. Some fewer of these have been able to assemble a museum. None that I have seen compare with the National Cambridge Collectors.

This group conducts a multitude of activities, sponsors study groups, and maintains a world class museum and research facility all for the growth and sharing of knowledge and preservation of a grand legacy of beautiful glass. It was obvious that I had to find these people and pick some brains!

A decision was made very high up in our organization (by Linda) to crash the party during an annual gathering of the NCC as soon as all the stars and planets aligned properly. That time occurred in June, 2007. The plan was made simple because we knew where they would be. The pertinent data was openly displayed on their web page where anyone could see it. Did they not realize that this was an open invitation? With the element of surprise on our side, we would swoop (does anybody really swoop anymore?) into the encampment and barrage them with questions! They would be mere fodder to our questioning fusillade! (.....what?)

It is well known what happens to the plans of mice and men, and I am happy to report that this foray held no exceptions. What we found on that Saturday afternoon in June of 2007 was a most pleasant group of (dare I say it?) FUN people! Glass fanatics all, but warm welcoming and congenial glass fanatics. We felt as though we had stumbled (not good when surrounded by glass) into our own family reunion. In a way, that was exactly what did happen, kindred spirits and all that.

As I write this little diatribe, we are eagerly anticipating the end of June when my lovely wife, Linda, and I will attend our first annual NCC convention. We have decided upon a “full immersion” experience (you’re gonna see us everywhere)! We have already established standing reservations at the Colonel Taylor Inn up on the hill in downtown Cambridge for future “ends of June” to come. You see, we still are not “joiners”. We are members!



# NCC Books for Sale

**Published by NCC • Members receive a 10% discount**

TITLE		<u>REGULAR PRICE</u>	<u>MEMBER PRICE</u>
<b>1910 NearCut Catalog Reprint</b>	108 pages, paperback with 2004 price guide	\$14.95	<b>\$13.45</b>
<b>2007 NearCut Value Guide</b>	(when purchased separately)	\$3.00	<b>\$2.70</b>
<b>1930-34 Catalog Reprint</b>	250 pages, paperback with 1997 price guide	\$14.95	<b>\$13.45</b>
<b>1930-34 Catalog Index</b>	Index for above	\$2.00	<b>\$1.80</b>
<b>1949-53 Catalog Reprint</b>	300 pages, paperback, no price guide	\$19.95	<b>\$17.95</b>
<b>1956-58 Catalog Reprint</b>	160 pages, paperback, no price guide	\$12.95	<b>\$11.65</b>
<b>Cambridge Colors II (New)</b>	Hardcover with price guide	\$19.99	<b>\$17.99</b>
<b>Caprice</b>	200 pages, paperback with 2003 price guide	\$19.95	<b>\$17.95</b>
<b>Caprice Value Guide</b>	(when purchased separately)	\$5.00	<b>\$4.50</b>
<b>Decorates</b>	136 pages, paperback, no price guide	\$14.95	<b>\$13.45</b>
<b>Etchings (2nd Edition)</b>	102 pages, paperback, no price guide	\$17.95	<b>\$16.15</b>
<b>Etchings, Non-Catalogued</b>	70 pages, paperback, no price guide	\$12.95	<b>\$11.65</b>
<b>Etchings: Blossomtime</b>	26 pages, paperback, no price guide	\$7.95	<b>\$7.15</b>
<b>Etchings: Candlelight</b>	30 pages, paperback, no price guide	\$7.95	<b>\$7.15</b>
<b>Etchings: Chantilly</b>	44 pages, paperback, no price guide	\$7.95	<b>\$7.15</b>
<b>Etchings: Diane</b>	53 pages, paperback, no price guide	\$7.95	<b>\$7.15</b>
<b>Etchings: Elaine</b>	64 pages, paperback, no price guide	\$9.95	<b>\$8.95</b>
<b>Etchings: Portia</b>	57 pages, paperback, no price guide	\$7.95	<b>\$7.15</b>
<b>Etchings: Wildflower</b>	42 pages, paperback, no price guide	\$7.95	<b>\$7.15</b>
<b>Rock Crystal Engravings</b>	119 pages, paperback, no price guide	\$17.95	<b>\$16.15</b>
<b>Rock Crystal Engravings (Listings)</b>	Companion to above; lists all pieces in all patterns	\$9.95	<b>\$8.95</b>
<b>Rock Crystal 1940 Illustrated Catalog &amp; Price List</b>		\$14.95	<b>\$13.45</b>
<b>Rose Point - Second Edition</b>	146 pages, paperback with 2007 price guide	\$19.95	<b>\$17.95</b>
<b>Rose Point Value Guide</b>	(when purchased separately)	\$5.00	<b>\$4.50</b>

### How to Order by Mail or from the NCC Website

Send orders to:

NCC • PO Box 416 • Cambridge, OH 43725

OHIO RESIDENTS PLEASE ADD 7% SALES TAX

Please include your name, complete mailing address and your phone number or e-mail address.

Payments by check or Money Order only, payable to NCC.

Books may also be purchased on the NCC website, [www.cambridgeglass.org](http://www.cambridgeglass.org) in the Members-Only Section, User Name: NCC, Password: CarmeN (case sensitive). *Major Credit Cards are only accepted for web purchases.*

### SHIPPING/HANDLING:

All items (including books) **except** Scottys:

<b>Total order up to \$6</b>	<b>\$3.50</b>
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<b>\$50.01 to \$75.00</b>	<b>\$8.50</b>
<b>Over \$75.00</b>	<b>\$11.50</b>

## Museum Volunteers

### April 2008

Carl Beynon  
 Rich Bennett  
 Cindy Arent  
 Joe Miller  
 Lindy Thaxton  
 Sandi Rohrbough  
 Betty Sivard  
 Lynn Welker  
 Lorraine Weinman  
 Sharon Miller

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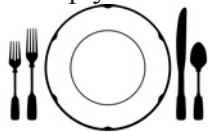
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 explanation of where in your travels the  
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