



Cambridge Crystal Ball

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

Issue No. 526

ISSN 2474-5987

March 2019

Apple Blossom

*Excerpted from "Apple Blossom" by Mark A. Nye
Issue No. 124 - August 1983*

Unlike the natural flower of the apple tree, Cambridge Apple-Blossom or Plate Etching No. 749 comes in a wide range of colors and some special treatments. Colors known to this writer are Crystal, Gold Krystal, Willow-Blue, Amber, Emerald (light or Apple Green), Heatherbloom, Peach-Blo, Forest Green, Amethyst, Ebony and Royal Blue. The latter three colors, at least, were used in conjunction with silver encrustation of the etching. It is possible metallic encrustation was done on other colors as well.

Silver encrusted Apple-Blossom was referred to as D/970-S and is shown on Ebony ware on several pages of the 1930-34 Cambridge catalog as reprinted by the NCC, Inc. Pictured are such items as the #3400/68 sugar and creamer, #1020 cocktail shaker, #1070 36 oz. pinch bottle, #1228 9" oval vase and several bowls.

Page 31-13 of the 1930-34 catalog reprint is entitled "Silver Decorated Ware." There is no mention of color but since there is duplication of items found in the Ebony/silver encrusted section of preceding pages, these were probably being offered in at least Amethyst and perhaps other colors. An advertisement in the August 1931 issue of Crockery and Glass Journal promotes silver encrusted Apple-Blossom as "offered in a wide selection of table pieces." ■



No. 3400 Dinnerware With Apple Blossom Etching
"APPLE BLOSSOM is setting THE VOGUE."

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**Look for Convention details
in the April issue**

National Cambridge Collectors, Inc.

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Heritage Society

Ensuring the preservation mission of the NCC through planned giving and estate bequests.

Members of The Heritage Society are those who have included the NCC in their wills or estate plans, thus providing the organization with a secure future.

The mission of The Heritage Society is to foster smart estate planning and to assure that NCC is not forgotten as an important beneficiary. Any pledge is meaningful and appreciated.

All Cambridge collectors - both current and future - will benefit from, and be grateful for your support.

Let us know how we can help with your future plans.

NCC Website: www.CambridgeGlass.org

Miami Valley Study Group Website: www.mvsg.org



PRESIDENT’S MESSAGE

My Story

If you were in attendance at the Fall Educational program, you noticed the program format was different from previous years. Instead of a program presented by one person, members were asked to bring one special piece and talk about its importance. Some touching stories were presented.

Thanks to Tim Crose for writing up his story which was included in the November 2018 Crystal Ball. You can also view the video of the program online and listen to some personal collecting stories.

Allow me to share my story.

My mother, Helen Loach, was born and raised in Cambridge Ohio along with her two sisters. After high school, she moved to Washington DC to work. That’s where she met my father, Russell Moore. After they married, they lived to Cambridge for only a few years before moving to Michigan to raise a family of five boys.

Five boys and a china cabinet that was “hands off”. Mom only had one shelf of Cambridge glass items. Nothing fancy; some Rose Point stems. including a broken one, a cracked Blossomtime relish and a chipped Chantilly covered candy. She also had a chipped Moonlight Caprice #208 cigarette box. My grandmother, Laura Loach, worked in the etching department, doing Rose Point and Chantilly. Perhaps the chipped items were “lunch box” specials that made their way home?

After my parents passed away, my brothers decided that I should be the keeper of the glass rather than split up the items. It was then that I noticed something inside the Caprice cigarette box. It was engraved “Helen Loach 1943”. I’m guessing it was a gift before she moved to Washington DC. A chipped item, yes, but something special to me



Each person was allowed to talk about one item. Jeannie

allowed me to talk about her item (okay, it was really our item.)

We moved to Texas in August of 1984. We were thinking ahead to Christmas. What do you get your parents for Christmas? They have everything they need, so what would they like, what would they use?

On a trip to Galveston Island, we stopped at a shop and saw some #3500 Rose Point salad plates. I pointed them out to Jeannie and suggested getting two plates as a Christmas gift. We did, and gave them to my parents with strict orders that they were to be used – and not to be put in the china cabinet. We continued to look for Rose Point items, and one year, presented Mom with a copy of the 1930-34 catalog reprint. She was thrilled. She had no idea of the variety of Cambridge glass.

Of course, as we found things for my parents, we found things for ourselves.

That initial purchase of 2 Rose Point plates (and I still have the receipt), grew upon us. We have, um, slightly more than 2 plates in our house. It started with Rose Point, and then grew into several side collections, such as Jeannie’s infamous collection of 150+ ball jugs.

Thanks for listening.

What’s coming? The Annual Benefit Auction is Saturday March 23. Have you made plans to attend, or at least sent in your absentee bids?

In early April, you will be receiving the Annual Fund materials along with election ballots. Thank you in advance for your support.

The April issue of the Crystal Ball will have details and registration for this year’s convention. Just a reminder that convention is the fourth full weekend in June, which makes it June 26-29 this year.

Thank you for being a Friend of Cambridge.

Freeman Moore
president@cambridgeglass.org

Good Things Are Happening It's Almost Time to Launch the 2019 Season

By Cindy Arent

It's time to celebrate because again this year we made it through the entire cleaning of the collection without a single break, ding or chip. We always breathe a sigh of relief as the last piece is placed back into the case. There was a showcase door that got stuck in the track, but a call was made to Smith Glass and they arrived at the museum within minutes, what good neighbors!

During the glass cleaning process this winter, I posted several photos on the museum Facebook page as we finished each case. The photo that received the most "Likes" was the Crown Tuscan Flying Lady Bowl with Rockwell sterling, followed by Statuesque/Carmen and Amethyst. It has been such fun reading the comments posted by people about how much they love Cambridge Glass and look forward to visiting the museum.



The year is certainly off to a good start and we aren't even open for the season yet. Again this year Debbie Robinson, Executive Director of the Cambridge/Guernsey County Visitors & Convention Bureau, invited us to participate in the AAA Great Vacations Expo in Columbus, Ohio February 8 - 10. In addition to the National Museum of Cambridge Glass, other area tourism partners participating were The Wilds, The Living Word Outdoor Drama, Cambridge Main Street, Dickens Victorian Village, Guernsey County History Museum, Salt Fork Arts & Crafts Festival and the

Guernsey County Genealogical Society. Each attraction worked four hour shifts in the Cambridge/Guernsey County booth at the Expo throughout the weekend.

Lindy Thaxton and I worked the Saturday afternoon shift and had a wonderful time engaging people as they passed by the booth. Cambridge etching plates were on display and children were drawn to the table to do a pencil rubbing. Every hour during the three day travel show, a drawing was held and show attendees had to return to the booth in order to win. NCC provided free admission tickets to the museum. Last year we had several of the winners visit and even buy Cambridge Glass from the gift shop. Special thanks to the VCB for offering this opportunity to promote the museum and Cambridge/Guernsey County!



These children had fun doing a pencil rubbing from the etching plates at the AAA Great Vacations Expo. We learned that they were from Cambridge and their older sister knew all about the museum because she had visited with her third grade class a few years ago.

The 2019 Museum Tour Schedule is filling up even though it is still winter. If a motorcoach company or private group would like to schedule a tour date, they either call the museum directly or they book through Bev Kerr, Group Tours/Dickens Victorian Village or Dixie Lacy/Cambridge Guernsey County VCB. So far this year, groups have been scheduled from Canada, Ohio, Indiana, Pennsylvania and Illinois.

In February we were contacted through the museum website by the E.W. Scripps School of Journalism at Ohio University. They inquired about the possibility of writing a travel story about the museum in their magazine. *Southeast Ohio* is the first student produced regional magazine in the country and published in print twice a year. The magazine has won several Mark of Excellence Awards from the Society of Professional Journalists. Liz Harper, a senior journalism student, scheduled a time to visit the museum to gather facts for her story. The travel piece will appear in the spring issue of *Southeast Ohio* magazine.

The recipients of the Visitor's Bureau 2019 GAP Grant will be announced in late February. We are anxiously awaiting the announcement with fingers crossed!

We look forward to seeing everyone at the Annual Auction in March. There are so many wonderful pieces up for bid.

See you at the museum! ■



Students from the Journalism School at Ohio University enjoyed their fact gathering tour at the museum. (L – R) Cindy Arent and OU students Liz Harper and Erin Franczak.



What goes up, must come down. Lindy Thaxton and Jack Thompson are working on cleaning the “big pieces” on top of the cases.



Sometimes we just have to make a mess!

(L – R): Lindy Thaxton, Cindy Arent and Karen Treier are on the museum auditorium stage with the contents of the gift shop. The area by the front windows where the gift shop is located needed to be cleared for the installation of the new blinds.



(L – R) Chuck Tandy and David Ray had the honor of cleaning the candelabra case this year. There are so many moving parts in this display!

In order to clean the glass safely, the doors for each case must be removed. Joe Miller is shown putting the doors back in the early etchings showcase.



The 2018 Annual Fund and Listing of Benefactors

by Sandra Bridwell-Walker

NCC, like most other non-profit organizations, rely on the generosity of its membership. Each of us makes choices when we prioritize our charitable giving whether it is your church, alma mater, or other organization you feel passionate about. NCC is very fortunate to have been included in charitable giving plans during the past year. NCC is an IRS recognized 501(c)(3) non-profit organization and your donations may be tax deductible.

Since NCC exists through member giving, we use an Annual Fund system to raise funds and keep track of the gifts we receive. All unrestricted gifts to NCC are included in the Annual Fund using calendar year cash counting. If there is more than one gift in a year, the gifts are aggregated when recognizing the member. The Annual Fund is also a nice way to remember former Friends by making tribute gifts in their honor. NCC also receives gifts for specific purposes that can only be used for the purpose indicated. These restricted gifts are recognized separately and not included in the Annual Fund.

The Annual Fund uses a common “renewal” date. NCC sends out Annual Fund materials to everyone once a year. There are no monthly reminders or renewal dates. The mailing takes place in early April and includes the balloting process for board elections. In 2018, we also did follow-up mailings in July, September and October. There are new Friends each year, and we don’t hear from some, but the majority of the supporters of the Annual Fund are there year-in and year-out. Our renewal rate from 2017 to 2018 was 92%. This is a fabulous participation rate for an organization like ours. The Friends of Cambridge are a loyal group.

The Annual Fund enables us to operate the museum, publish the Crystal Ball, and carry out our mission activities of education and preservation. Most other activities are self-supporting such as convention, auction, and quarterly meetings.

The Annual Fund recognizes member philanthropy using gift recognition levels. The majority of households (274) participated at the Patron level (\$35). The Benefactor levels (197) are amazingly consistent with almost all of last year’s benefactor contributors renewing this year. Every year’s Annual Fund has been a great tribute to the Friends of Cambridge in their support of Cambridge Glass and its history. A tabulation of all results for the year is included below:

	Households	Amount
President’s Circle \$1,000	8	\$8,000.00
Japonica \$500	16	8,250.00
Mardi Gras \$200	51	10,650.00
Century \$100	122	12,305.00
Benefactors	80.2% 197	39,205.00
Patrons	19.8% 274	9,680.00
	471	48,885.00
Special tributes	5	597.00
	476	\$49,482.00

NCC is a collective of glass friends who enjoy and appreciate the artistry of glass produced by the Cambridge Glass Company. We, collectively, are the only group of individuals dedicated to Cambridge Glass. As such, we are proud to recognize all Friends of Cambridge who contributed at the Benefactor level as of December 31, 2018.

The 2018 Annual Fund Listing of Benefactors

Doris Durham	Century	Alabama	Tim & Nancy Crose	Century	Illinois
			James & Margaret Davis	Century	Illinois
Ruth & Pearley Cunningham	Century	Arizona	Wayne Gerlock	Century	Illinois
Grant & Pat Hafley	Japonica	Arizona	Nancy & Herb Kaiser	Century	Illinois
Janice Kastner	Century	Arizona	Halla Kotlarz	Century	Illinois
			Shirley Launer	Century	Illinois
Clyde Coleman	Century	Arkansas	Toby Mack & Marti DeGraaf	Mardi Gras	Illinois
JoAnn Coleman & Brian Reddick	Mardi Gras	Arkansas	Jeffrey & Janice Larson	Mardi Gras	Illinois
Norma Oliver	Century	Arkansas			
			Marjorie & Nathan Farlow	President's Circle	Indiana
Gail & David Abbate	Century	California	Sherry & Wayne Hobson	Century	Indiana
Dan & Leta Heincy	Mardi Gras	California	Janet Wasson	Century	Indiana
Ann Mang	Mardi Gras	California			
John Maves	Century	California	Mrs. Keith Ham	Century	Iowa
Janice & Jim Miller	Mardi Gras	California			
Dale & Barbara Moody	Century	California	Marcy Allenbaugh	Century	Kansas
Scott & Lynne Ellen Sanders	Century	California			
Wendy Steelhammer	Century	California	Ralph & Linda Warne	Century	Louisiana
Judy Veteran	Century	California			
Betty Wanser	Century	California	Janet & Stephen Bemiss	Century	Maryland
John Wolf	Century	California	David & Lisa Helm	Mardi Gras	Maryland
			Nancy & Thomas White	Century	Maryland
Allan Sears	Century	Canada			
			Annemarie & Edward Dubois	Mardi Gras	Massachusetts
Thomas Cotter & Tina Broderson	Century	Colorado	Hank & Janet Moran	Century	Massachusetts
Millie & Roger Loucks	Japonica	Colorado			
Tom McClean & Don Spencer	Century	Colorado	Bill & Cynthia Alexander	Mardi Gras	Michigan
John & Kay Shunk	Century	Colorado	Brent & Hedi Berry	Mardi Gras	Michigan
Bill & Karen Stranathan	Century	Colorado	Artie Charlton	Century	Michigan
			Bryant DeBolt & Juyette Jacobs	Century	Michigan
Kathy & Shelby Nussbaum	Mardi Gras	Connecticut	Daniel Kuczewski	Century	Michigan
Pam Wasyluk	Century	Connecticut	Gerald & Cheryl Kuczewski	Century	Michigan
Lester Yarnell	Century	Connecticut	Paula MacKenzie & Rodney Allen	Mardi Gras	Michigan
			Deborah Mohatarem	Mardi Gras	Michigan
David Beck	Century	Florida	Donald Russell	Mardi Gras	Michigan
Jim Braue	Century	Florida	David Slade	Century	Michigan
Lynn Cartee & Virginia Raskin	Mardi Gras	Florida			
Betty & William Glass	Mardi Gras	Florida	Les Hansen	Century	Minnesota
Dr. Carter Glass	Japonica	Florida	Doug Ingraham & Randy Johnson	President's Circle	Minnesota
David & Kathy Lake	Mardi Gras	Florida			
Lynda & William Randolph	Century	Florida	Elaine Storck	Century	Minnesota
Luene Torner	Mardi Gras	Florida	Richard & Joyce Storck	Century	Minnesota
Michael & Sandra Van Gorder	Century	Georgia	Brad Allen & Gene Cooper	Century	Missouri
			Nancy & Jim Finley	President's Circle	Missouri
Don & Lauri Carpenter	Japonica	Illinois			

The 2018 Annual Fund Listing of Benefactors

Ralph & Kathy Litten	Mardi Gras	Missouri	Sandra & Jim Buffenbarger	Mardi Gras	Ohio
John & Peggy Scott	Century	Missouri	William & Janet Carlson	Century	Ohio
Ruth A. Smith	Mardi Gras	Missouri	Dave, Aloma & Brigitte Chorey	Century	Ohio
Lyndon & Susie Tummons	Mardi Gras	Missouri	Cathy & Ed Conaway	Century	Ohio
			Julie & Tom Davey	Century	Ohio
Richard & Helen Rietz	Mardi Gras	Montana	Lawrence & Susan Everett	Japonica	Ohio
			Carole & David Francis	Century	Ohio
Linda Christensen	Century	Nebraska	Diane Gary	Japonica	Ohio
Nyla & Bruce Stanton	Century	Nebraska	James & Patricia Gates	Japonica	Ohio
			Regina, Mark & Geoff Gerko	Mardi Gras	Ohio
Linda & David Adams	Mardi Gras	Nevada	Larry Hughes	Century	Ohio
Penny & Elliot Drucker	Century	Nevada	Patty & Dan Igoe	Japonica	Ohio
RaNae & Dennis Travers	Century	Nevada	Bernice & Jill Jefferis	Century	Ohio
			Louise & Dennis Jones	Century	Ohio
Ken & Jane Filippini	President's Circle	New Jersey	Jerry & Ann Jones	Century	Ohio
			Dorothy Kell	Century	Ohio
Sharon & Ronald Hermone	Mardi Gras	New Jersey	Karla Kiikka	Century	Ohio
Walter & June Lee	Century	New Jersey	James & Janice Laver	Century	Ohio
David & Wendy Loss	Mardi Gras	New Jersey	Jeff & Debbie Leonard	Mardi Gras	Ohio
			Connie Lodge	Mardi Gras	Ohio
Allan & Sally Cohen	Century	New York	Sharon & Joe Miller	Japonica	Ohio
Michael, Barbara & Mary Colella	Century	New York	Nancy Misel	Mardi Gras	Ohio
Mary & Jeff Czech	Century	New York	Janet Mitchell	Mardi Gras	Ohio
Donna Kleintjes	Mardi Gras	New York	Jane & Paul Morton	Mardi Gras	Ohio
Gloria & Michael Morris	Century	New York	Hilda & Ronald Pfouts	Century	Ohio
Barbara Ritchin	Century	New York	David Ray	President's Circle	Ohio
Melissa, Karen & Max Treier	Japonica	New York			
			Ken & Judy Rhoads	Mardi Gras	Ohio
Dean Gattone	Century	North Carolina	Dorothy & Squeek Rieker	Century	Ohio
Linda Gilbert	Century	North Carolina	Sandy Rohrbough	Century	Ohio
Rick & Cindy Jones	Mardi Gras	North Carolina	Jeff, Jill, Randall & Patrick Ross	Century	Ohio
Jennifer, David, Sarah & Leath Orme-Zavaleta	Century	North Carolina	Carol Simons	Century	Ohio
Beth & David Porritt	Century	North Carolina	Sally Slattery	Century	Ohio
			Marlene & Harold Snyder	Century	Ohio
			Lyle & Linda Stemen	Japonica	Ohio
Beverly & Will Acord	Century	Ohio	Mike, Lisa & Sarah Strebler	Japonica	Ohio
D. Scott & Kathryn L. Adams	Century	Ohio	Lindy Thaxton	Mardi Gras	Ohio
Cindy & Mike Arent	Japonica	Ohio	Elaine & Jack Thompson	Mardi Gras	Ohio
Nelda & Carl Baker	Century	Ohio	Charles & Mary Alice Upton (Lifetime)	Mardi Gras	Ohio
Rich Bennett & Bobbie Henderson	Century	Ohio	Julia Wall	Century	Ohio
Shirley and Carl Beynon (Lifetime)	Mardi Gras	Ohio	Lynn Welker (Lifetime)	President's Circle	Ohio
Vernon, Brenda & Troy Beynon	Century	Ohio			
Sandy & William Bridwell-Walker	Century	Ohio	Carl & Helen Westerh	Mardi Gras	Ohio
James Brown	Century	Ohio	Thomas & Carolyn White	Century	Ohio
Scott & Joan Brown	Century	Ohio	Jennie Wilson	Century	Ohio
Phyllis Bryan	Mardi Gras	Ohio			
Julie Buffenbarger	Mardi Gras	Ohio			

The 2018 Annual Fund Listing of Benefactors

Frank & Vicki Wollenhaupt (Life-time)	Mardi Gras	Ohio	Glen & Louise Everett	Century	Washington
Barbara Wyrick	Japonica	Ohio	Charles & Mary McKinney	Century	Washington
Sara Stewart	Mardi Gras	Oklahoma	Jim & Sherri Mears	Century	West Virginia
Mark Thompson	Mardi Gras	Oklahoma	Sue Mitchell	Century	West Virginia
Sarah & David Van Dalsem	Mardi Gras	Oklahoma	Gary Brammer	Century	Wisconsin
Robert & Karen Arnold	Mardi Gras	Pennsylvania	Michael Lee	Century	Wisconsin
Brad & Denise Bernstein	Mardi Gras	Pennsylvania	Pamela & Chyan Wu	Japonica	Wisconsin
Karen Friedly	Century	Pennsylvania			
Patricia & Robert Harrison	Century	Pennsylvania			
Melinda Orme	Century	Pennsylvania			
Helen & Steve Klemko	Mardi Gras	South Carolina			
Arthur Bennett Orme, Jr.	Century	South Carolina			
Glen & Carolyn Robinson	Century	South Carolina			
Stuart Sandler	Century	South Carolina			
Dan & Sharon Tyner	Century	South Carolina			
Suzanne Wagar	Mardi Gras	Tennessee			
Jon Bartell	Century	Texas			
Sue & Bob Cameron	Century	Texas			
Louise & Don Carson	Century	Texas			
Phillip & Rosalba Cook	Century	Texas			
Ronald Engler	Century	Texas			
Mary & Earl Forbes	Century	Texas			
John & Lisa Lacy	Japonica	Texas			
Max Miller	Century	Texas			
Freeman & Jeannie Moore	President's Circle	Texas			
Gwenell & Scott Pierce	Century	Texas			
Arthur & Vicki Simon	Century	Texas			
Amy & Kay Waldorf	Century	Texas			
Susan Warner	Century	Texas			
Jeremy Zetak	Century	Texas			
Cricket Bauer	Century	Virginia			
Roberta Bennett	Century	Virginia			
Tarzan Deel Jr.	Century	Virginia			
John & Patricia Lanning	Mardi Gras	Virginia			
Greg Vass	President's Circle	Virginia			
Ann Wharton	Century	Virginia			
Paul DeVenzio	Century	Washington			

Thank you 

Please check over the Benefactor List carefully. If we have made any error – name, spelling, gift level, something else – please let us know at this email: Membership@cambridgeglass.org. We regret any errors that might have been made and look to make it right for you.



Mold Variations Within the Caprice Line

by David Ray

Collecting Cambridge Caprice was my introduction to collecting elegant glassware. Although I have collected Caprice for nearly 30 years, I am fascinated by the mold modifications that occurred through the production years. Shortly after I began collecting, NCC published a comprehensive collector's guide on Caprice (Cambridge Caprice, Mark Nye, ed., NCC 1994) that includes individual photographs of each known production item. Caprice was introduced in 1936 and every item produced prior to the early 1953 was available in crystal and Moonlight. I find it surprising that Cambridge introduced a massive new line of glassware consisting of nearly 200 individual items without printing a full catalog showing the items available for purchase. In 1937 a few catalog pages were printed showing a limited number of examples from the Caprice line. In 1938, two years after the Caprice line was introduced, Cambridge finally printed a comprehensive set of catalog pages showing every item available in the Caprice line.

This article focuses the four variations of the #69 Caprice candlestick and the #71 Caprice candelabrum. A candelabrum refers to a candlestick possessing a bobèche(s). When viewing the photographs, you will see the mold for the #71 candelabrum was created from the #69 candlestick mold by adding a bobèche collar. The price list for the 1940 catalog shows the wholesale price for the #69 candlestick sold for \$26.25 per dozen in both crystal and Moonlight, while the #71 candelabrum with included two #23 bobèches sold for \$82.50 per dozen. Thus, the wholesale price for a pair of the #69 candlesticks was \$4.38 and the #71 candelabrum was a very expensive \$13.75.



#69 Candlestick – No Bobèche Collar



#71 Candelabrum – With Bobèche Collar

The Cambridge Glass Company modified molds all the time. A few years ago, Jack Thompson published a comprehensive article (“The #1338 Candlestick”, Jack Thompson, Crystal Ball, September 2014) on the evolution of the #1338 three-light candlestick. Molds were usually modified because the original mold was too difficult to operate resulting in poor production quality. Over a span of 5 years (1936-1941), the original molds for the #69 candlestick and #71 candelabrum were modified three times. This article will detail the changes after each mold modification.

Because the mold was modified multiple times over a short period, some of the variations are not recorded on Cambridge catalog pages. The only catalog photograph of the original #69 candlestick with shell candle cups is shown in the 1937 supplemental catalog. No catalog references exist for version 2 & 4 the #69 candlestick or version 1 & 2 of the #71 candelabrum. Version 3 of the #69 candlestick and #71 candelabrum are first pictured in the 1938-1939 supplemental catalog. They are also pictured in the 1940 catalog. Version 4 of the #71 candelabrum

is only pictured in the 1940 catalog on a page dated June 1, 1941. Although version 4 of the #69 candlestick is not pictured, the mold modification most likely occurred at the same time.

Although the candlestick and candelabrum were available in crystal and Moonlight, I have only seen all four variations of both the #69 candlestick and #71 candelabrum in crystal. Throughout all my years of collecting, I have never seen version 4 of the #69 candlestick or versions 1, 3 & 4 of the #71 candelabrum in Moonlight. Moonlight Caprice was produced from 1936 through 1953, so all of these items were available in Moonlight. If anyone has seen or own one of these “never seen before” items in Moonlight, I would appreciate being able to confirm their existence.

Version 1 (Original)



#69 Candlestick V1



#71 Candelabrum V1

The original #69 candlestick (V1) and #71 candelabrum (V1) were introduced in 1936 and discontinued prior to the printing of the 1938 catalog. Given the limited time of production, many crystal #69 candlesticks (V1) have been seen along with a handful in crystal alpine. A fewer number of Moonlight #69 candlesticks (V1) have been seen with a very limited number in Moonlight alpine. I have only seen one pair of the #71 candelabrum (V1) in crystal and none in Moonlight. Because no catalog photograph exists, I am not certain which bobèche or prism is appropriate for this candlestick. Later versions of the #71 candelabrum are shown with the #23 bobèche and #5 prisms. The candelabrum shown in this photograph was purchased with the #23 bobèches, but no prisms were included.



#23 Bobèche

Version 2



#69 Candlestick V2



#71 Candelabrum V2

The second version (V2) of the #69 candlestick and #71 candelabrum (V2) was introduced after 1936 and discontinued prior to the printing of the 1938 catalog. The mold modifications made to produce the second version of the #69 candlestick and #71 candelabrum were significant. The cupped shell bases were replaced with a flat, solid base possessing the Caprice design. The opening where the shells connected was removed. On the #69 candlestick, the shell candle cups were removed. Neither of these pieces are pictured in any Cambridge catalog. A limited number of pairs of the version 2 candlestick and candelabrum have been seen in both crystal and Moonlight. To my knowledge, neither have been seen with the alpine treatment.

Version 3



#69 Candlestick V3



#71 Candelabrum V3

The third version of the #69 candlestick and #71 candelabrum was introduced between 1936 and 1938 discontinued prior to June 1, 1941. Both the candlestick and candelabrum first appear in the 1938-1939 catalog. The mold modifications made to make third version of the #69 candlestick and #71 candelabrum are significant, but they are not as dramatic as the previous change. With the third mold modification, the most significant change is to the central portion of the candlestick where a large sphere of glass was added. In addition, the base was modified to more greatly reflect the Caprice design. Several of the #69 candlestick V3 have been seen in crystal, but much fewer have been seen in Moonlight. I am aware of only one #71 candelabrum V3 in crystal and none in Moonlight. To my knowledge, neither have been seen with the alpine treatment.

Version 4



#69 Candlestick V4



#71 Candlestick V4

The fourth version of the #69 candlestick and #71 candelabrum was introduced between January 1, 1940 and June 1, 1941. Records indicate both items were discontinued by 1945. The final mold modification resulted in

removing glass around the central portion of the candlestick resulting in less decorative candlestick. In addition, a small portion of the Caprice design was removed from the base of the candlestick. A limited number of the #69 candlesticks have been seen in crystal, but to my knowledge, none have been seen in Moonlight. A very limited number of the #71 candelabrum have been seen, but to my knowledge, none have been seen in Moonlight or with the alpine treatment. To my surprise, while inventorying the Cambridge molds purchased from the Summit Art Glass Company, the #69 candlestick V4 mold survived until the closing of the company. It was not scrapped during World War II.

Even the most common versions of the #69 candlestick and #71 candelabrum are difficult to find. Caprice collectors will likely search several years to find more than one or two variations. Whether you are a Caprice collector or a candlestick collector, keep in mind that multiple versions of the candlestick and candelabrum do exist.

To my knowledge, the following photographs are the only variations of either the #69 candlestick and #71 candelabrum that have been found in Moonlight. If you have seen another variation in Moonlight, please pass that knowledge along to your fellow Cambridge collectors. Happy collecting! ■

Known variations in Moonlight



#69 Candlestick (V1) – Alpine



#69 Candlestick (V2)



#69 Candlestick (V3)



#71 Candelabrum (V2)

Welcome to the eBay Report. This column features Cambridge glass items that sold on eBay circa mid-January to mid-February, 2019. Selling prices have been rounded to the nearest dollar. If no color is mentioned, assume that the piece or part of it being discussed is crystal. Reader comments about prior reports have been edited for clarity. Here we go:

Statuesque (Nude Stem) Line

A cocktail with Tahoe Blue bowl sailed away for \$135. A pair of ivy vases with Carmen tops sold for a surprisingly reasonable \$240. But then, one in Amethyst brought \$120, so maybe 120 is just market price for these nowadays.



A 7-1/2 inch tall covered cigarette box with Carmen top sold for \$275.

A cupped comport with Amethyst bowl brought \$295, yet another brought only \$68. The latter seemed to have a paler color, but perhaps it was just the seller's photographs.



An ashtray with Forest Green top sold for \$325.



A large comport in solid Mandarin Gold with Seashell top sold for \$400. The seller noted some light wear scratching and imperfections.

Etched Tableware and Stemware

A #340 8 inch 4-part 2-handled relish in Topaz (that's "vaseline" yellow) etched #732 sold for a mere \$13 in an incognito Buy It Now listing.



A seller identified the maker and pattern of a #93 3-pint jug etched Marjorie correctly, and placed the listing in the Cambridge category, but with a giveaway \$40 Buy It Now price. I think it could have garnered more, if that had been the opening bid. But at least a buyer was shrewd enough not to hesitate, at that price.



Well apparently pieces of Gold Krystol etched Apple Blossom and set in those gold-tone filigree holders have fallen out of favor, because they are just not bringing the prices they used to. A #3400/34 two handled



bowl, as described above, brought only \$41 after EIGHT bids. Jeez Louise! Take \$41 to the China & Crystal department of your local department store and see what you can buy for that. I. Shake. My. Head.

A #1380 decanter and stopper etched Rye with the original label sold for \$64. Some cloudiness was visible in the seller's photos. This past Christmas, I gave my nephew, who is a gin aficionado, one of these decanters, etched Gin, but it had the large spherical stopper that Cambridge placed in the 1380 decanters in the 1950s. He was *quite* happy with it. (He'll probably get a set of Cambridge old fashioned tumblers with muddlers for Christmas this year.) At our local glass club meetings, my mother is often asked where she got her latest "show and tell" item, and the answer is usually, "My son!" Yep, you've gotta do whatever you can to pass along the illness that is glass collecting, and you might as well start with family. And to answer your question, no, you can't just "join" the Krumme family to be eligible for glass gifts.



A #174 syrup etched Gloria sold for the opening bid of \$69. You just don't see these with etchings all that often, and Gloria is a fine one to turn up. The only way it could have been better was if it had been on color.



One seller offered a Pristine #130 14 inch blown torte plate etched Rose Point, touting its condition as having "no chips or cracks." Alas, the pictures betrayed his or her rosy outlook, as significant scratching was clearly visible. This explains why it scratched out only a \$70 bid.



An Ebony #300 3-toed covered candy etched and gold encrusted Blossom Time sold for \$169. The seller correctly identified it as Cambridge, but listed it as a piece of Wildflower.

An Ebony #688 flat covered candy etched #738 sold for \$175. The lid appears to be thin-blown; I'm not sure whether the base was pressed or blown.



A set of 8 6-1/4 inch #3120 clarets with Peach Blo bowls, etched Gloria, blossomed at \$250. One had a slight chip on the foot.



Gold, Silver, and Enamel Decorations

A #1300 or 1301 vase with no foot in Carmen, etched and gold encrusted Diane, mounted as a lamp, brought the opening bid of \$150. Heaven forbid the seller provide us with anything more than a SIX WORD description... much less measurements. Oh... and they have this thing called photo editing software to rotate images so that your pictures all display right side up. Just sayin'.



The first one, a #300 6 inch 3-toed number, had a Peach Blo body with green finial. The second one, the #88 5 inch flat one, was the reverse color combination: Light Emerald body, Peach Blo flower finial. I give the nod to this one as being the harder to find of the two. I think the shape is also a little more attractive. Each of these sold for the opening bid of \$130.



Miscellaneous



A #23 Everglades 5 inch vase in the rare late Violet color, sporting an original label, was picked very quickly for \$30 in a Buy It Now offering. Violet is reminiscent of the 1920s Helio color, yet different. The seller said that it had been a gift to her as a child, given by an aunt who worked at the factory. A small rim chip was noted.



A Nearcut #2653 Ribbon (aka Bridal Rosettes) pitcher and 4 tumblers with ruby stain and gold decoration sold for \$69. The seller noted some wear to the gold.

A Farber #5389 water set with 60 oz. ball jug matched with six tumblers, all set in Farber Brothers chrome holders, sold for \$90 in an incognito listing. The same set in Amethyst, correctly listed, brought \$99.



A one-bun Geisha figure with threads on the underside (that would fit into one of the early screw-on flower frogs as a base) brought \$100.

I love “completer” pieces, but here’s a surprise: the plain inverted short tumbler with wide base ring that rests upside down in the #103 night set brought \$100. WOW. Remember: these are generally (if not always) found plain, even when the pitcher portion is etched Rose Point, Wildflower, etc. Interestingly, another one sold back in December for \$70.



A prism style Cambridge display sign in Moonlight Blue brought \$121.



Okay, so you know how highly I think of the Cambridge candies that have the applied “rose knob” finial on them, right? Well one seller offered, and sold, two different versions.

It does my heart good when I see pieces of Cambridge glass set in Farber Brothers chrome holders bring good money. A pair of tall triple candleholders with Royal Blue inserts lit the way for \$130.



A #1312 covered cigarette box and cover with Heatherbloom top, etched Portia, wafted away for \$250.



A Royal Blue Tally Ho #1402/77 13 inch footed punch bowl with 12 #1402/78 6 ounce handled punch mugs sold for \$800. The company must have been proud of this set, because they devoted an entire catalog page to it. See 1930-1934 reprint, page 33-5.



Follow Ups from Previous Reports

A member writes, “You did not catch the #1338 rarity etched Rose Point back in November. Jack Thompson wrote THE definitive article on the 1338 candlestick mold variations in the September 2014 issue of the Crystal Ball. Rose Point was etched on all four versions of the candlestick shown in the article. Early in 2018, we purchased the version with the oval middle section and without the Mt. Vernon [hobnail effect], but instead of the tail scroll being stabilized with glass, these were open like Version 1 in the article (no glass stabilization.) Jack & Elaine visited soon after our purchase, and Jack had never seen this variation. All five mold variations were displayed during Bring & Brag at last year’s convention. Of course, the mold numbering has now changed. Our pair were the only ones known until November, when the seller of eBay auction 273567208301 offered a single candlestick. It sold for only \$80.”

Thank you! I always appreciate the contributions of our readers who are advanced collectors. They, and my editor, make this column better and more educations for all.

That’s all for now. If you see any interesting Cambridge glass on eBay that you think I should be watching or reporting on, or if you have any other input, feel free to contact me at LAGlass@pacbell.net. Until next month, happy Cambridge hunting! ■

Recent Finds



Caprice #125 12" 3-part Celery & Relish,
Plain Bottom, Moonlight



39 - Forest Green Martha
Washington 10 in. Covered Urn

In Memoriam

NCC extends our thoughts and prayers to Lauri Carpenter on the passing of Don Carpenter, member #7233, who passed away in January. Don was born and raised in Cambridge until the age of 15 when his family moved to Indiana. He was an avid, life-long collector of Cambridge glass including Rose Point. Don had a high appreciation and a good eye for exquisite, hand-made glass. During his life he curated an extensive collection that he proudly displayed in his home. His passion for glass collecting was passed on to his kids.



In Memoriam

We are saddened to report that Linda Gilbert, member #6487, of North Carolina, previously Miami Florida, passed away in January. She was a very active member of the South Florida Depression Glass Club, and an avid Cambridge Glass collector and member. She retired from teaching in Kendall Florida and moved four years ago to Raleigh, NC. Her favorite was Cambridge Rose Point and her email was "rosepointbabe".



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**2019 NCC Auction
Saturday March 23, 2019**

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CLASSIFIEDS

FOR SALE: 12 place setting of #3400 10 ½ " plates, 8 ½" salads, cups and saucers, 10 oz. #3500 goblets, and 7 oz. sherberts. plus much more. email dccramer@comcast.net

FOR SALE: Cambridge crystal, Caprice pattern, service for 12, plus serving pieces. Contact: Diane 920-732-3919

WANTED: Cambridge Caprice cup, saucer, 8 ½ " salad, cream sugar in Amethyst & Mulberry. Contact: Tim & Nancy Crose tnauto@frontiernet.net

NCC welcomes the following new members

Judy Parker

AR

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Three Rivers Depression Era Glass Society
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Quality Inn
New Kensington, PA 15068
leasure@earthlink.net

Glass Shows

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20-30-40 Glass Society of Illinois
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The Concord Plaza Midwest Conference Center
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Northlake, IL 60164
<http://www.20-30-40glassociety.org>

March 15-16, 2019
Heart of America Glass Collectors
Vintage Glass Show and Sale
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201 N. Dodgion Ave
Independence, MO 64050
<http://hoagc.org>

March 16-17, 2019
Crescent City Depression Glass Society 43rd Annual Show
Ponchartrain Center
4545 Williams Blvd,
Kenner, LA 70065
<http://CrescentCityGlass.org>

March 23, 2019
Annual All-Cambridge Benefit Auction
Pritchard Laughlin Civic Center
7033 Glenn Highway
Cambridge, OH 43725
<http://www.cambridgeglass.org/auction/auctionhome.php>

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DuVal High School
9880 Good Luck Road at Greenbelt Road
Lanham, MD 20706
Greg.Vass76@icloud.com

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The Corning Museum of Glass
Corning, NY 14830
[https://www.facebook.com/ Twin-Tiers-Glass-Collectors/](https://www.facebook.com/Twin-Tiers-Glass-Collectors/)

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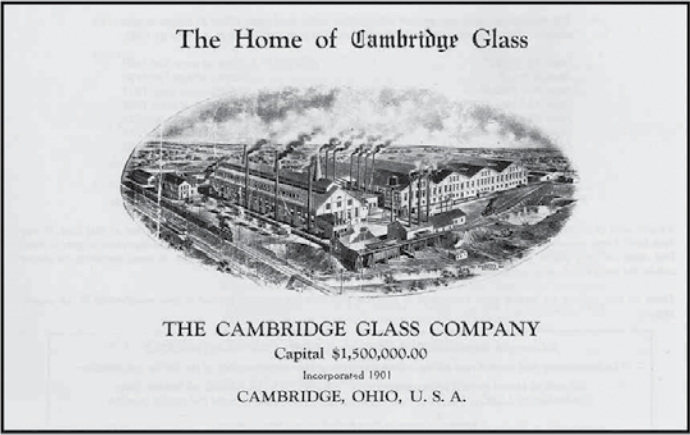
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