

Cambridge



Crystal Ball

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Published monthly by the NATIONAL CAMBRIDGE COLLECTORS, Inc.
To encourage and to report the discovery of the elegant and boundless product
of the Cambridge Glass Company, Cambridge, Ohio



AUCTION REPORT from Lynn Welker, Auction Chairman

This year the Auction Catalog comes to you early so you will be able to mail bid if you wish. Full instructions are included on the front of the Auction Catalog. If you've never done this before, try it this year. The mail bidders in the past have been very successful and pleased with the pieces that they have bought through this system.

The Auction contains many nice pieces this year. Among some of the rarer items to be sold are a Heatherbloom Nude Claret, Carmen Pressed Rosepoint Goblet, Green Carnival Inverted Feather Punch Bowl, Jade Ram's Head Bowl and Candlesticks, Light Emerald Sponged Acid Lemonade Set, and a Moonlight Blue Buffalo Hunt Bowl. Two very rare items to be sold are a Light Emerald Mandolin Lady Flower Figure (this one is in a bent over position somewhat like the Bashful Charlotte) and a beautiful Crown Tuscan Cornucopia with Rockwell Sterling decoration. There are also many other interesting pieces, so be sure to attend. The Quarterly meeting on Friday night will afford you additional time to examine and preview pieces to be sold at the auction.

A NOTE FROM CONVENTION CHAIRMAN

Jo Barstow

As I am writing this the holidays are still ahead of me, but I at last have them organized and taken care of. So I turn my thoughts to my next big project which will be Convention. I have sent out letters for volunteers and speakers and haven't heard from them yet, but am confident everything will turn out well. I am really excited with the plans I am trying to put together. Until they are a little more organized there will be no word on them for now.

I would like at this time to urge you to make your room reservations with the Shenandoah Inn as we are expecting many more people to attend this year and do not want anyone disappointed. Start saving your pennies as I am sure the show dealers will dazzle us as usual with all their finds for the year. The telephone number is 614-489-5511. See you in June!



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1-82

This is your **LAST ISSUE** of the **CRYSTAL BALL**.

Please renew **NOW!**

EDITOR'S NOTE: In order to control postage costs while mailing the extra pages required for your 1982 Auction Catalog, the 1956-58 Catalog Pages have been omitted from this issue. They will be resumed with the February issue.

CAMBRIDGE CRYSTAL BALL

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Membership is available for individual members at \$10 per year and additional members (12 years of age and residing in the same household) at \$3 each. All members have voting rights, but only one *Crystal Ball* will be mailed per household.

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STUDY Club News

STUDY GROUP #8 - SOUTHERN MICHIGAN "THE MICHIGAN CAPRICES"

The November meeting of the Michigan Caprices was held at the home of Clara and Ray Brown. Their newest purchase of a Draped Lady nite light was glowing on their piano. We viewed the club's slides on Cambridge's beautiful colors. Clara and Ray had many of the Cambridge colors displayed in their collection of Georgian tumblers and the beautiful opaque colors in candlesticks. A Tahoe blue Georgian tumbler, mocha covered marmalade, and a dated round crystal flower frog were brought to the meeting for show and tell.

The Cambridge color slides are arranged according to years they went into production. However, we were wondering if at some later date, the club might consider rearranging these by colors. This would allow members to study differences of similar colors. Four colors we were confused somewhat over were emerald green, forest green and mulberry and amethyst. The Browns also included their color slides they have taken of the Display Room during the last three Conventions. What beautiful glass!

Luncheon was served on the Browns' beautiful moonlight blue Caprice dishes. Betty and Bob Dasen are in California enjoying being with their first grandchild and her parents. I know they join us in hoping all the members have a Very Happy Hunting Cambridge New Year.

submitted by Phyllis Hayes

STUDY GROUP #5 - SOUTHERN CALIFORNIA "CALIFORNIA CAMBRIDGE COLLECTORS"

Our November meeting was held at Ron Rockafellow's home. We enjoyed looking at Ron's wonderful collection of Rosepoint and other beautiful pieces of Cambridge. We made plans for our Christmas dinner which will be held at a local restaurant in lieu of a formal meeting. We also started planning our meeting dates for 1982.

Several lovely pieces were displayed for Show and Tell. They were a crown tuscan Shell bowl, a moonlight blue 3500 ashtray-glass holder, pink Alpine console bowl, and a blue Alpine salad bowl shared by Beverly Hanson. Bill and Betty Losch brought along a lovely cobalt Doulton pitcher and 6 barrel tumblers, moonlight blue cornucopia, Caprice candleholders, Rosepoint relish or corn dish, crystal bitters bottle, a crystal syrup with Wedgewood etching, crystal Mt. Vernon large relish dish and Martha candlesticks. Joan McDowell shared a Mt. Vernon mandarin gold 3 section relish and a Martha Washington carmen bowl.

Ron then served a lovely buffet.

submitted by Joan McDowell, Secretary

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JOE ANDREJCAK, NCC PUBLICITY CHAIRMAN,

SHARES HIS COVERAGE OF THE

NOVEMBER QUARTERLY MEETING

The Quarterly Dinner Meeting held on November 7th at the Shenandoah Inn, Old Washington, Ohio was attended by 65 NCC members and 330 pieces of either Cambridge cordials or miniatures.

The program given by Frank Wollenhaupt and Lynn Welker was presented in a way that even I understood what they were saying. We saw beautiful examples of Cambridge colors, etchings, stems and shapes. Everything was arranged by stems as in the cordials or by groups as the bridge hounds or nut cups. There were many fine examples of Mt. Vernon salts, Little Joes, 3400 Line salt and peppers, children's sets in crystal Fernland, Buzzsaw, and royal blue Colonial, decorated and plain shot glasses, and miniature moonlight blue and amber pieces that are rarely seen except in collections.

The cordials represented were 2 types of Cambridge Square, Cambridge Round, Sweetheart, Regency and 3130; most of the Rock Crystal, etched Rosepoint, Diane, Wildflower — and the list goes on and on. Plus, there was a good opportunity to see what the Cambridge Glass animals really looked like and compare them with those on the market today.

Of course, we had a Mini-Auction overseen by our able president, Willard Kolb — the man who will do almost anything to squeeze out an extra five cents for the MUSEUM Fund. Willard first auctioned from his personal collection a Marjorie Near Cut cruet with original stopper for \$25. A Marjorie whiskey went for \$23, a Jefferson cordial for \$35, a Farberware royal blue tumbler for \$15.50, a crystal Mt. Vernon ashtray for \$7 and finally a Yardley Jar with lid for \$6.25. My personal observation and clock watching showed that it took our president longer to auction these items than it took to present the whole 330 piece miniature and cordial program. Wherein lies a moral someplace!

During the business meeting, the various committees reported the following highlights: The 1982 All Cambridge Auction acceptance of 300 pieces of glass was almost filled. The Fairgrounds have been reserved for the Second Annual Flea Market to be held during the 1982 Convention. Forthcoming soon will be a new Price Guide and Index for the 1930-34 Catalog Reprint. Membership in NCC has climbed over the 1100 mark with a justifiable plea for everyone to work harder this year to sign up additional members. The Membership Contest is on again for this year. The Board of Directors have approved a change in the fee for the CRYSTAL LADY film. It now will be the same price as the excellent slide presentations.

Editor's Note: A Cambridge Glass color list and guide to the special exhibit of Cambridge Glass on display at the Degenhart Museum during the past two months was compiled by Lynn Walker. At my request, he has given us permission to print it in the *Crystal Ball*. It lists the colors known to be made by the Cambridge Glass Company and the years they were introduced.

CAMBRIDGE GLASS

COMPANY COLORS

by Lynn Welker

<u>COLOR</u>	<u>YEAR</u>
Crystal	1902
Opal (early milk glass)	1903
Turquoise (early blue milk glass)	1903
Old Cobalt (Nearcut pieces)	1915
Old Emerald (Nearcut pieces)	1915
Ebony	1922
Azurite	1922
Primrose	1923
Heliotrope	1923
Carrara	1923
Jade	1924
Ivory	1924
Pomona Green (avocado)	1924
Pearl Green	1924
Cobalt	1924
Light Emerald	1924
Dianthus Pink	1924
Topaz	1924
Mulberry	1924
Amber	1924
Blue I	1924
Rubina	1925
Peachblo	1926
Bluebell	1926
Blue II	1927
Willow Blue	1928
Gold Krystal	1929
Carmen	1931
Royal Blue	1931
Forest Green	1931
Amethyst	1931
Heatherbloom	1932
Moonlight Blue	1936
Windsor Blue	1937
LaRosa Pink	1939
Pistachio	1940
Mocha	1940
Tahoe Blue	1940
Milk Glass	1948
Cambridge Pink	1949
Emerald (dark)	1949
Mandarin Gold	1949
Violet	?
Sunset	?
Smoke	1957
Mardi Gras	1957

This was provided by Doris Isaacs.

CORRECT
TABLE
SETTING



Cambridge Glass Company Celebrates Golden Jubilee Industrial Operations Anni- versary

"MIGHTY OAKS FROM SMALL
ACORNS GROW"

HALF a century ago a small acorn was figuratively planted in the form of the Cambridge Glass Co. and it has grown into a mighty part of the industrial fabric of Cambridge.

In the past 50 years Cambridge Glass Co. has contributed immeasurably to the growth and prosperity of the community, is one of the foremost industrial operations in Guernsey County and today occupies a distinctive position, being one of the largest makers of hand-made glassware in the world. Its position is also distinctive in that it is universally recognized as an outstanding leader in craftsmanship, patterns artistry, originality and products of the highest quality.

That the Cambridge Glass Co. was humble in its origin is unquestioned, but through sheer courage, wisdom, ceaseless diligence, an inexhaustive spirit of progressiveness and fortitude of purpose, it was built, developed and has been operated on sound business principles. An industry with less wisdom, courage and ingenuity would not have survived.

The guiding genius in the building and progress of this great Cambridge institution was the late Arthur J. Bennett, deceased. His hand still remains at the controls in the person of the management, and his dreams and ideals are being fulfilled to the utmost.

It is entirely fitting, therefore, that the Cambridge Glass Co., celebrate its golden jubilee anniversary, which it is doing this year, and look to the future with the same courageous spirit with which the company was founded.

On October 17, 1901, the industry was borne as The National Glass Company in a period when there was over-growth in the glass ware industry. The incorporators were Myron L. Case, Addison Thompson, Andrew W. Herron, Carey Norris and Fred L. Ray-

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Editor's Note: We here reproduce an article tracing the history of the Cambridge Glass Company published August 9, 1951, in *The Daily Jeffersonian*, Cambridge, Ohio. This outstanding company employs members of the American Flint Glass Workers' Union of North America, Local Union No. 74, composed of Pressware, Cutting, Punch Tumbler and Stemware, Iron Mould and Stopper Grinders; Local Union No. 89, Mould Makers and Machinists; Local Union No. 504 made up of members in the Miscellaneous Division.

★ ————— ★

mond, but back of it was the National Glass Co., whose plans were to form a combine of all glassware factories in the country. Cambridge was chosen as the location for one of the plants because it was reported that this section possessed a large supply of natural gas.

Another inducement was the deep-rooted desire of a group of public spirited citizens to enhance Cambridge's manufacturing potentialities, and they contributed ten acres of land and \$30,000 in money toward establishment of the industry. Their contract, entered into on October 8, 1900, reads as follows:

"We, the undersigned, each in consideration of the promise of the others, and for other considerations, hereby agree and guarantee to furnish to The National Glass Company or its successors a site of ten acres of land and a cash donation of thirty-thousand dollars upon condition that said company or its successors erect and permanently operate on such site a modern glass works, the initial investment wherein by said company shall be not less than three hundred thousand dollars, and the

number of persons employed therein to be not less than five-hundred in number, performance by us to be made upon said company or its successors, within thirty days from this date, entering into a contract binding it in the premises satisfactory to a committee to be appointed by us for that purpose."

The contract was signed by 29 Cambridge residents, as donors, as follows: R. V. Orme, J. W. Campbell, T. W. Scott, William Hoyle, W. E. Boden, T. M. McFarland, Fred L. Rosemond, W. S. McCartney, S. A. Craig, H. P. Woodworth, Charles L. Campbell, S. W. Nicholson, M. R. Potter, John C. Beckett, C. F. Craig, P. C. Patterson, M. L. Hartley, W. B. Breen, E. R. McCollum, S. W. Price, Roger Kirkpatrick, Charles W. Forney, R. D. Hood, George A. Beckett, Robert T. Scott, D. M. Hawthorne, J. M. McKittrick, David Okey and C. C. Cosgrove.

There are two of the original donors to the industrial project who are still alive, M. R. Potter and R. D. Hood. And oddly enough, descendants of two of the contributors occupy positions of importance in the company today, Wilbur L. Orme, president, and W. C. McCartney, secretary and sales manager. The former is a son of R. V. Orme and the latter a son of W. S. McCartney.

Arthur J. Bennett, of New York City, was induced to come to Cambridge to take charge of the large industrial project, and it was a fortunate day for this city and what later became the Cambridge Glass Co., that he did. He was then engaged in importing china and glassware for a large eastern firm. He was born and educated in London, came to Boston, Mass., as a young man and continued an apprenticeship in the glass and pottery trade that began in his native city. After serving four or five years as a buyer for a Boston firm, he became an importer in New York.

It was under the direction of Mr. Bennett that the first piece of glassware, a pitcher designed by

him, in May, 1902, was produced. This product, pressed ware, is still a cherished possession of the company. It was the forerunner of a great production which was to follow.

The Cambridge plan was designed to have three melting furnaces of 14 pots each, but only one was completed when the first piece of ware was made.

Adversities began to beset the company early in its history. There was insufficient gas from the shallow wells to supply furnaces, lehrs and equipment, a real problem for a man who but a few months before had been an importer. Determined not to be overwhelmed, Mr. Bennett succeeded in securing a supply of gas from a commercial company and men were rushed here to make the necessary line connections.

Competition was exceedingly keen in the industry and profit margins were small; however, progress was made until 1907 when the panic dealt the National Glass Company a death blow, forcing it into bankruptcy. For three years the position and future of the Cambridge factory was most uncertain.

A man of vision and courage, Mr. Bennett continued operations of the plant as head of an operating company. Conditions continued adverse, the financial troubles of the National Glass Company became scrambled and the factory's future was anything but bright.

Mr. Bennett went to Byesville and, with the assistance of the townspeople, got control of a small plant there. It was much smaller than the Cambridge factory, but it was a plant where Mr. Bennett was safe from the closing days of the financial collapse of the National Glass Company.

After a long period of uncertainty, dickering and court proceedings involving the receivers and bondholders of the National Glass Company, Mr. Bennett purchased the factory here with all the machinery and personal property. The Cambridge Glass Company was born.

It was a tremendous burden for one individual to assume, the total amount represented being well over \$400,000. A total of \$50,000 was paid in cash and the balance was carried about 50 per cent in notes and mortgage bonds, maturing over a period of 10 to 15 years. It was an individual transaction on the part of Mr. Bennett and was accepted by the bankers who had utmost confidence in him without any outside endorsements.

Mr. Bennett had a well defined idea of how the business should be

conducted. These policies and principles might not meet with approval of outside stockholders and capitalists, so he preferred to take the risk personally. His judgment was sound and all obligations were paid off ahead of the time limit.

With these burdens removed, then came the opportunity for a complete rearrangement of the capital structure and the putting into effect the plans for perpetuation of the business.

Each one of the men represented on the executive board were made stockholders. They were not allowed to buy stock, but were allotted stock, and have received the dividends from their holdings for years. Also, this gave the opportunity to arrange salaries in accordance with the value of the individual. Had there been outside stockholders, this could not have been accomplished without friction.

In addition, in the early twenties, the company took out a group insurance coverage on each of its employees, one of the first industries in the country to introduce such a policy of employee protection.

With World War I raging, the supply of coal for the factory was threatened. Then, the glass manufacturer turned coal miner and bought a mine. From 1918 to November, 1926, the Cambridge Glass Company obtained its fuel from its own mine.

A few years later the company turned to gas production again, drilling in its own wells during the Niagara Sand gas boom here. Its first well drilled in produced 25,000,000 cubic feet of gas per day.

The second furnace at the factory was put into operation early in 1903, and the following year the third furnace was added. On January 8, 1949, a fourth furnace was completed.

Changes have been made in physical equipment from time to time, always with the idea of providing an improved product.

Perhaps the most far-reaching decision made by Mr. Bennett was at the close of World War I. After years of adversity and many vicissitudes had been conquered, came the time to decide on the course for the future.

Automatic production of the cheaper grades of glassware was becoming a major factor in the trade and factories were deciding what policies to pursue. It was suggested that it would be possible to build another factory to be used for the manufacture of the better grade wares while the original plant be turned into one using continuous tanks for melting and

automatic machinery for fabricating. Plans for the second factory were drawn (by this time the factory at Byesville had been closed and the workers moved to Cambridge) and the blueprints gone over with thorough consideration.

There was courage and conviction in the decision of Mr. Bennett, which came without hesitancy. He called in his "boys," those who had been closely associated with him through the years' trial and tribulation, pointed to the waste basket where the torn blueprints had been thrown and told them there would not be a new factory and the Cambridge Glass Company was going to improve and continue to improve its product.

This was the hour in which it was decided it was better to lose \$400,000 worth of business in cheaper products and turn altogether to quality ware. It became the task of the Cambridge workers to produce not volume but quality. The whole working philosophy of the Cambridge Glass Co. might well be summed up in this quotation from a letter which Mr. Bennett wrote to the trade in 1930:

"If there is one thing we prize more highly than all others, it is the confidence our patrons have in Cambridge quality. Cheap goods mean not only goods of inferior quality and worth, but low wages of a cheap and inferior standard of living for the people who make the goods. It cannot be otherwise. We feel that we would not be keeping faith with our friends and patrons if we lowered our standard in the slightest degree."

Again the die had been cast, and Mr. Bennett had made a momentous decision dealing with the life and value of the company to the community.

The ensuing years have been spent in keeping up this quality and in anticipating and putting into manufacture "glass of tomorrow." The line has grown until today it is believed to be the largest glassware line in the world, consisting of a complete line of handmade blown and pressed glassware and including stemware, table ware, vases, dinner ware, novelties and specialties; candelabra and epergnes. Colored and crystal, cut, etched, gold encrusted and engraved as well as private mould work.

The Cambridge Glass Co. feels that of all the arts of man, there is none so fascinating to watch and wonder at as that of making fine glassware. Picture, if you can, a man dipping the end of a long, hollow rod into a seething pot of taffy-like substance and, with a few puffs of his breath, a few deft turns of the hand, shaping it into

a scintillating piece of glassware, or a cutter, with only his hands and a cutting wheel, creating a beautiful design that catches every gleam of sunlight or candlelight.

What inspiration was it that led man to perform this first "miracle" of fusing sand and alkali, with intense heat, to produce glass? When and how did he learn that, by adding certain chemicals, seemingly illogical in their choice, he could create artificially the rich, luscious red of the ruby, the warm brown of the topaz, the flaming blue of the sapphire, the deep green of the emerald?

It was during the middle ages that Venice became one of the art centers of the world and held a virtual monopoly on the making of glass that glass workers became the aristocrats of artisans. They banded together in a powerful guild and received privileges granted few other craftsmen. So zealously were the secrets of glass-making guarded that it was a long, long time before other parts of the world succeeded in gaining them and the manufacture of glassware spread.

To those in the industry today, all of this seems strange. Long association with the trade has dulled to them the "miracle" of glass. Yet, almost a "miracle" it remains, that silica acid, in the form of silica sand, when combined, under the influence of tremendous heat, with an alkali such as lime, potash, soda ash or lead oxide, should cool to the crystal-clear substance, glass.

So far does it go back into antiquity, no one knows when the first glass was made. Tombs of the Egyptian kings of the fourth and fifth dynasties (4000 B.C.) show pictures of glassblowers at work. In these same tombs were found the oldest known objects of glass, small glass beads.

Historically, the first glass may have been made by the Egyptians. Knowing how to glaze pottery, they may have applied this knowledge to the making of glass, as the two processes are quite similar. Excavations of the tombs of their kings have uncovered small vases, bracelets, imitation precious stones, and even little bottles. However, their glass was not the smooth and transparent glass that is known today.

The whole mixture of silica sand, cullet, potash, lead or lime, etc., ready for charging into the pot or tank, is called the "batch". Diligent care is given in its preparation and in the making of Cambridge glass, this exactness begins with the setting up of the original specifications for a given kind of glass. It continues in the chemical laboratories where all in-

coming materials are tested and analyzed. It follows through to the mixing room where giant weighing machines measure out the heavy materials and sensitive balances parcel out the finer ones, often in quantities as small as a single ounce for a batch weighing 2,000 pounds. The result is that a given grade of Cambridge glass is always the same—today, tomorrow, five years hence.

These materials, having been most carefully proportioned, are placed in a steel car which remains in the mixing room until ready to be charged into the pot, when it is wheeled over to the furnace.

If this exactness is necessary in mixing the basic materials, it is even more necessary when measuring the mineral salts and oxides which give color to Cambridge colored crystal. Just a pinch of some salts and oxides, for instance, will color an entire batch.

The chemistry of color is one of the most fascinating aspects of the making of glassware. The choice of coloring materials is seemingly so illogical, so contrary to what you would expect in the results each achieves.

For instance, cadmium sulphide, a silvery white, metallic element, produces yellow or canary glass. Selenium, a lead gray crystal which is an element of copper ore, produces a beautiful amber or a brilliant red, depending upon the quantity used. Black oxide or copper, black as its name implies, imparts a rich blue-green. And so it goes, practically every mineral salt or oxide used in coloring glass products a color totally different from its own.

Human ingenuity has developed machines for many purposes, but it has yet to design one that will make satisfactorily the delicate blown glass that so many people want on their dining room table. That still is the work of the skilled hands of the artisan.

Take, for instance, the goblet. By the time the last of the batch has been tossed into the pot, the mixture is beginning to melt, taking on the consistency of putty. The heat rises, higher and higher, until it finally reaches as much as 2700 degrees Fahrenheit. The batch is boiling. It flows like thick molasses. Huge glass bubbles are rising rapidly. As time goes on, they dwindle in size until, about 24 hours later, tests show that the glass is ready. After cooling for a couple of hours to bring it to proper consistency, it is ready for the blowers.

The operation of blowing glass begins with the "gatherer" who dips a long, hollow rod into the

pot. Because this tube is cool, a small quantity of glass clings to it. His next step is to shape this blob of glass by rolling it on a steel table, called a marver, and to start a bubble.

Quickly it is passed to the blower who works on a raised platform for greater convenience in handling the four-foot rod. He blows the bubble a little larger and then drops it into the optic mold which puts the little ribs or creases in the hot glass.

The whole bubble is then put into a paste mold which forms the shape of the goblet, and the blower exerts as much pressure with his breath as is possible.

While he blows, he rotates the glass in the mold. This causes the optic lines, which are at first on the outside of the glass to be virtually rubbed right through the glass so that when this bubble or bottle is taken out of the mold, these lines will be on the inside. The workman is very careful to rotate the bottle as much in one direction as in the other so that the optic lines are kept straight up and down and so that a seam will not show in the article where the mold joins. Turning the glass all in one direction produces a swirl optic.

The hot, bottle-shaped bubble is then passed over to the operator of a machine that puts on the stem, which has been pressed into shape while the bowl was being blown.

The goblet must then be reheated in a small blast furnace which quickly brings it up to a white hot temperature just short of the melting point.

Meanwhile another operator has been gathering a small lump of molten glass from the pot. By the time the footless goblet has been sufficiently reheated he is ready. He drops this small blob of hot glass onto the bottom of the stem and the finisher completes the shaping of the goblet, one of the most interesting steps in the entire process of making a goblet.

He lays the long hollow tube to which the goblet is attached over the two extended arms of his bench and, with the palm of his hand and forearm, rapidly revolves it, while with his other hand and a cherry or apple wood finisher he forms the attached blob of glass into a foot.

The top of the goblet, still rounded like a bubble, remains sticking to the blowpipe, but a light touch of a cold iron removes it and the operator places it in a special fork with which it is carried to the annealing lehr where internal strains are removed.

A piece of Cambridge crystal

glass is a beautiful thing just as it comes from the lehr. However, there are many pieces which are made more beautiful through etching, cutting, or decorating with gold, silver or platinum.

Three types of etching are used, needle, pantograph and deep plate. All etched Cambridge glass is finished with the "deep plate," by far the most complicated and expensive method, resulting in exquisite designs and shading impossible by any other process. But the results justify the additional cost should you examine a piece of Cambridge Rose Point, Elaine, Candlelight or Wildflower.

The cutting and decorating of glassware enhance its beauty, applying colors or designs by means of precious metals, enamels and paints, and then making them permanent with the aid of heat.

All of these processes take the skill of men and women long trained in the art of making high quality glassware. It is an art of the human hands that cannot be duplicated by machine. And there is no mass production of the machine. Neither is there replacement of labor by machines. There is no substitute for quality.

These things were weighed in their entirety by Mr. Bennett in reaching his decision to maintain the high quality of Cambridge glassware. He was unswerving.

Today, there are more than 5000 separate items in the Cambridge line. Its quality is known from one end of the world to the other. And Europe, at one time the great exporter of glassware to the United States, now imports no small amount of Cambridge glass where quality is desired.

The etching department is one of the best equipped in the country. The large cutting department produces a product that well rivals that of the famed English glass cutters. Gold, silver and enamel decoration are handled in a special daylight department, especially designed for this purpose.

Mr. Bennett had, down through the years, many valiant helpers in building the business of the Cambridge Glass Co. He recognized their value and cherished their association.

A milestone in the history of the Cambridge Glass Co. was reached on May 27, 1939, when Mr. Bennett announced the sale of controlling interest in the company to W. L. Orme, vice president of the company and his son-in-law through marriage to Miss Marjorie Bennett. His statement follows:

"I have sold a controlling interest in the Cambridge Glass Company to my son-in-law, Mr. W. L. Orme. He now is and has been

general manager as well as vice president. I retain my general interest and will continue to act as president and general business advisor to the company, giving the benefit of my long experience to the management. My sole object in this sale is to perpetuate the business which has developed under my personal attention for 37 years. There will be no changes in the present officials, heads of departments or general employees. Our policies are well defined and come as a result of careful cooperation from all now connected with the business."

Mr. Orme became associated with the Cambridge Glass Co. in 1915 at the Byesville factory where he became manager before the plant was moved to Cambridge. When the two plants were consolidated, Mr. Orme was made vice president and held that title until Mr. Bennett's death on February 19, 1940, at which time he became president.

The death of Mr. Bennett removed from Cambridge's industrial structure a colorful figure, truly a man of courage and wisdom.

Under Mr. Orme's able leadership the fourth furnace was built, which adds 14 pots to the melting capacity of the factory. Also, six continuous lehrs completely automatic gas fire were installed, and in line with the company policy of looking toward the future, he installed in 1941 a diesel engine in the power house, something new in the glass business.

Another step forward taken by Mr. Orme was opening the plant to visitors. The company encourages people to visit the plant and actually see how quality glassware is made. Success of the step is

shown by the fact that about 10,000 persons annually inspect the plant and observe for themselves the products of Cambridge Glass Co. and how they are produced.

In 1940 Mr. Orme's eldest son, Arthur Bennett Orme, became associated with the company and in 1948 another son, Wilber L. Orme, Jr., returned to the plant from the service of his country. On January 1, 1949, Mr. Orme announced that his two sons had been elected to the company's Board of Directors and that Arthur B. Orme had been named vice president of the company. Another son, William C. Orme II, who is completing this year a five-year course in ceramic engineering, and he, too, will be associated with the company.

The Cambridge Glass Company is prepared to maintain high production of quality glassware in the face of stiff competition, expected recessions and the new buyer's market.

"There is nothing unusual about the optimism of the Cambridge Glass Co.," Mr. Orme said. "It stems from the plant's experience in facing other difficulties at times during the company's half century of operations and the conviction that the market for top quality product will continue to grow."

Cambridge Glass Company is celebrating its golden jubilee anniversary. It has behind it a half century of progress. It has about 700 employees and an annual payroll of over \$2,000,000, including sales staff.

Such a record of achievements deserves the plaudits of the community, which joins in wishing the company every success and prosperity that it is so richly entitled to.

AMERICAN HOME, DECEMBER, 1938



Because it achieves special distinction without extravagance, Cambridge Gold Encrusted Crystal is an ideal gift choice. The Cambridge process (developed in America) actually fuses pure gold deep into the crystal at great heat, creating a decoration of satin richness, as permanent as it is beautiful and surprisingly moderate in cost.

Visit your favorite store to see the many exclusive motifs available in hand made, design patented, Gold Encrusted Cambridge Crystal—also in Hand Etched and Cut Rock Crystal without gold decoration.

The Cambridge Glass Company
Cambridge, Ohio



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WANTED: CAMBRIDGE ROYAL BLUE - Anything - but love
Nude Stem items. If you see Cobalt -- think COBALT CAROL
Markowski, 3141 West Platte Ave., Colorado Springs, CO 80904.

BUYING: CAMBRIDGE ROSEPOINT; Depression Glass; Heisey
Rose and Orchid; and Fostoria etched dinnerware. Also glass
figures and unusual pieces. Nadine Pankow, 207 S. Oakwood,
Willow Springs, IL 60480. Phone: 312/839-5231.

WANTED TO BUY: Cambridge and other companies' glass
Sugar Shakers and Tall Candlesticks in color. Loy E. Carney,
8508 Kenosha Dr., Lubbock, Texas 79423, (806) 796-0291.

COPIES OF NCC BY-LAWS AVAILABLE

If you would like a copy of the NCC By-Laws, you may make
your request by writing to the NCC address and enclosing a
Large SASE (18¢).

STUDY Club News - continued from page 2

STUDY GROUP #3 - SOUTHERN FLORIDA "THE FLORIDA EVERGLADES"

The October meeting held on the 19th of the month and the
November meeting on the 14th were both devoted to the Caprice
pattern. The October meeting involved the study and
photography of some unusual or seldom seen Caprice items that
will be covered in an article prepared for the *Crystal Ball*.

The Study Group is in the process of preparing a slide program
on Caprice that will be available for rental with the proceeds go-
ing to the NCC Museum fund. Thus the November meeting was a
day long affair of sorting, identifying by catalog number, ar-
ranging and photographing Caprice. After the photography
was finished, study group members were served dinner, ap-
propriately enough, using Caprice serving pieces. Details on the
Caprice slide program will be forthcoming sometime after the
first of the year.

submitted by Mark Nye, Secretary

STUDY GROUP #7 - EASTERN OHIO "THE CAMBRIDGE BUFFS"

Cambridge Buffs Study Group met November 12th at the home
of Dale and Nellie Snode with 15 members and 1 guest present.
The NCC slide presentation on Cambridge Figurals provided the
program for the evening and was narrated by Charles Upton.

Some of the Cambridge Glass items presented during Show and
Share were: a pomona green creamer and sugar, a red Japonica
vase, a black bell vase with ring stem and Sterling overlay, a
Pristine creamer etched Firenze, a Caprice cornucopia in
moonlight blue and a crown tuscan nude candlestick with gold
decoration.

Next meeting will be a Christmas party and gift exchange of
Cambridge Glass.

submitted by Deanne Gray

FOR SALE

CAMBRIDGE ROSEPOINT No. 3121

- 4 Tall Stem Goblets - \$15 ea.
- 2 Tall Stem Sherbets - \$15 ea.
- 4 Sherbets (slight nicks in top edges) - \$10

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NOTE: When writing to the Dealers listed here, please enclose a SASE!

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<p>CHARLES A. SHAW Glenwood Gardens - R.V.W.1B Yonkers, NY 10701 AMERICAN GLASS — 914-476-5175 SHOWS & MAIL ORDER!</p>	<p>SHIRLEY S. LAOUCEUR Antiques and Collectibles Specializing in Cambridge Glass BY APPOINTMENT 7597 Daphne Drive 315-458-5297 No. Syracuse, NY 13212</p>	<p>GREEN ACRES FARM Antiques, Crystal Glass & Collectibles Sat. & Sun. 1-7 PM (614) 927-1882 2678 Hazelton Etna Road (State Route 310 North) Pataskala, Ohio 43062</p>



National Cambridge Collectors, Inc.

P. O. Box 416, Cambridge, Ohio 43725

A nonprofit organization dedicated to the preservation and study of Cambridge Glass

The National Cambridge Collectors, Inc. is proud to present an original film produced by the Cambridge Glass Co. in the 1950's. The film is entitled **THE CRYSTAL LADY**. It is a most interesting film and includes pictures of the factory and the workers making the fine Cambridge Glass. It is a 16mm sound movie that runs about 40 minutes.

The following 5 slide presentations are now available:

No. 1 is on the Display rooms and close-up shots of particular pieces of interest.

No. 2 is of different stems made by Cambridge Glass Co.

No. 3 covers Cambridge Glass candlesticks.

No. 4 is of Cambridge colors.

No. 5 presents Cambridge Glass figurals.

These 5 presentations are available in Kodak carousel slide trays and are supplied with narratives on each slide.

NOTE: NCC Study Clubs may use these presentations free of charge except for postage to and from destination.

TO RESERVE PLEASE CHECK THE ITEM (OR ITEMS) DESIRED.

MAKE CHECK PAYABLE TO: NATIONAL CAMBRIDGE COLLECTORS, INC.

THE CRYSTAL LADY and all 5 slide presentations have a deposit fee of \$25 and a rental fee of \$15 which will be deducted from the deposit fee.

THE CRYSTAL LADY

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____ No. 2 Stems

____ No. 3 Candlesticks

____ No. 4 Colors

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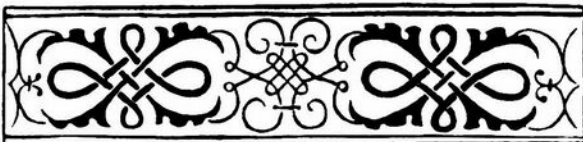
DATE NEEDED: _____

MARK YOUR CALENDAR

**Quarterly Meeting
Feb. 26, 1982
All Cambridge Auction
Feb. 27, 1982**

**1982 Convention & Antique Show & Sale
June 25, 26, 27, 1982**

**All the above events will be held at the
Shenandoah Inn, Old Washington, Ohio**



"Nothing relieves and ventilates the mind like a resolution." JOHN BURROUGHS

National Cambridge Collectors, Inc.
P. O. Box 416 Cambridge, Ohio 43725



FIRST CLASS MAIL

NATIONAL CAMBRIDGE COLLECTORS, Inc.
AUCTION INFORMATION

AUCTIONEER: CRAIG CONNELLY ADMISSION: \$1.00

LOCATION: Shenandoah Inn
 Intersection I70 & Route 285
 Old Washington, Ohio (6 miles east of Cambridge)

TIME: February 27, 1982 PREVIEW: 9:30 A.M. AUCTION: 11:00 A.M.

All glass guaranteed to be Cambridge. The auction committee has attempted to check all glass to be auctioned. All pieces should be examined immediately and returned before five pieces are sold if the article is not as represented. Any damage is indicated in this catalog.

TERMS: Cash or check with proper identification, day of sale. All sales are subject to Ohio Sales tax. 5½% sales tax will be charged. Dealers may sign an exemption form if the items purchased are for resale, in which case, no tax will be charged.

CATALOG INSTRUCTIONS: Number references may be found in the two National Cambridge Collectors' Catalog Reprints unless otherwise indicated. The number in parenthesis () at the end of each listing indicates the amount of items of that particular listing to be sold. Bidding will be by the piece if a number occurs at the end or as a lot if pair, set, or lot is indicated.

MAIL BIDS: All bids must be accompanied by a check for each item or lot. Bids will be executed secretly, and the bidder will pay only the final auction price. Please include a stamped, self-addressed envelope with bids. You will be notified if you were the successful bidder. If not, your check(s) will be returned and the final selling price will be noted. Ohio residents please include 5½% sales tax or your Vendor's #. If you wish to have the pieces shipped to you, please include a separate check for adequate postage. All pieces will be shipped via UPS the week immediately following the auction. All items are sold in perfect condition unless noted and you may expect to receive them that way if you mail bid. All items will be carefully checked again before they are shipped. For addition information: Phone (614) 826-4418.

Bids must be received by February 26 to be eligible.

MOTELS RESERVATIONS: Phone (614) 489-5511. Mention N.C.C. for reasonable rates. Food is available on the premises.

QUARTERLY MEETINGS: Friday, February 26, 1982 at 8:00 P.M. An informative meeting will be presented as well as a preview of the auction glassware. Bring a friend and your Show and Tell glass.

Additional auction catalogs: \$1.00 postpaid or at the door.

Address mail bids to: Lynn Welker Payable to: National
 2 East Main Cambridge Collectors
 New Concord, Ohio 43762

Don't forget to bring this list with you to the auction!

1. 1st Issue Crystal Cambridge Collectors plate
2. 2nd Issue Blue Cambridge Collectors plate (2)
3. #3500/28 Crystal 10" bowl, gold stippled edge
4. #3400/119 Amber 12 oz. decanter, no stopper
5. #855 Decagon Peachblo 11" flip bowl, etched Cleo, signed
6. #1299 Crown Tuscan 11" vase
7. #38 Caprice LaRosa Pink sugar & creamer (pair)
8. #1506/4 Moonlight Blue 5" novelty basket(plate shape) signed
9. #W17 Martha Washington Milkglass 7½" fan vase, original label
10. #34 Seashell Mandarin Gold 3" ashtray
11. #2 Ebony 9¼" bowl & (2) #200/1-10" candlesticks, etched and gold encrusted border pattern (set)
12. #21 Martha Washington Royal Blue 8½" plate (2)
13. #701 Amber place card, Welker Color II, Plate 15.
14. #19 Martha Washington Heatherbloom sugar
15. #3797 Cambridge Square flat goblet (8)
16. Peachblo 6½" round 3 compartment candy box & cover with Light Emerald rose finial, silverplate filigree rim
17. #2759-5" 3 prong candlestick(miniature)Welker Cat II, p. 119
18. #2 Moonlight Blue 4" star candlesticks (pair)
19. #1040 Peachblo 3" swan, Style II, signed
20. #870 Decagon Light Emerald 11" center handled tray
21. #499 Pristine Mandarin Gold Calla Lily candlestick
22. #24 Everglades sherbet & #25-8" plate (set)
23. #1 Cascade goblet (5)
24. #968 Cocktail icers, cut Laurel Wreath, no liners (4)
25. Mulberry 10" bowl, unusual pressed rings pattern, signed
26. #3500/652 Light Emerald 11½" celery, signed
27. #15 Martha Washington 5½" comport
28. #48 Martha Washington Forest Green 8 oz. footed tumbler
29. #3130 Gold Krystol goblet, etched Appleblossom
30. #3400/16 Gold Krystol 6 oz. ftd. sugar, etch Appleblossom
31. #3400/8 Gold Krystol 11½" 2 hdd plate, etch Appleblossom, signed
32. #M-156 Martha oyster plate, N.C.C. 49-53, page 28
33. #33 Seashell Crown Tuscan 4" ashtray, Charleton enamel roses mint
34. #34 Seashell Crystal Alpine 3" ashtray (2)
35. #38 Caprice Pistachio creamer
36. #1042-6½" swan, Style III, signed
37. #27 Azurite 7¼" bowl
38. #3500 Carmen goblet, crystal stem & foot (2)
39. #1237 Royal Blue 10" vase, crystal ring stem & foot
40. #1371 Bridge Hound, Amber, original label
41. #1371 Bridge Hound, Milkglass, no hole, chip on ear
42. #207 Caprice cigarette box. 3½" X 2½"
43. #361 Pristine Ebony salt/pepper, crystal holder, tops bad(set)
44. #3400/92 Amethyst decanter, no stopper
45. #638 Decagon Light Emerald 3 lite candelsticks (pair)
46. #3500/57 Crown Tuscan 8" 3 part candy box & cover, gold encrusted Tosepoint, wear on edges
47. #596 Laurel Wreath Heliotrope 8¼" plate, mint gold trim
48. #3400/1 Forest Green 12" bowl, etched Portia, signed
49. #88 Blue II ½ pound covered candy, signed, minor chip under lid
50. #1203 Crystal 7 oz. shammed Old Fashioned
51. #1203 Carmen 7 oz. shammed Old Fashioned
52. #1203 Carmen 5 oz. shammed juice
53. Squirrel, Crystal
54. #1070 Royal Blue 36 oz. pinch decanter, original stopper
55. #7966 Royal Blue 3½ oz. tall cocktails (4)

- 56. #3011 Nude Crown Tuscan with Mandarin Gold bowl cocktail (2)
- 57. #3900/575 Mandarin Gold 10" cornucopia vase
- 58. #1042 Light Emerald 6½" swan, Style I, signed
- 59. #1236 Royal Blue 8½" footed ivy ball (2)
- 60. #31 Seashell Crown Tuscan 8" oval bowl, 4 toed
- 61. Krystolshell sugar and creamer (pair)
- 62. Krystolshell 5½" ruffled candy
- 63. #518 Dianthus Pink 8½" Draped Lady flower figure, satin finish
- 64. #3400 Heatherblom luncheon set, #400/54 cups(3) & saucers (4)
#3400/62-8½" plates(4), #3400/68 sugar & creamer, #3400/8
11½" handled plates(2) all 15 pieces signed (lot)
- 65. #3500/71 Crystal 3 compt. relish, Royal Blue center handle
- 66. #4 Azurite 7¾" bowl
- 67. #870 Decagon Peachblo center hdd tray, unknown etching & gold
- 68. #46 Everglades 10 oz. ftd. tumbler or low goblet
- 69. #W46 Seashell Milkglass 7½" flower center (Snail)
- 70. #2750 Colonial Ebony punch bowl base, enamel floral decoration
- 71. #1401 Jefferson Emerald 10 oz. ftd. tumbler
- 72. #1066 Mandarin Gold 7" ivy ball, stem & foot all gold, rare
- 73. #554 Blue Willow etched(blue enamel) 7" plates (4)
- 74. #556 Blue Willow etched(blue enamel) 8" plates, gold wear(4)
- 75. #494 Blue Willow etched(blue enamel) cups/saucers, " " (4 sets)
- 76. #647 Crown Tuscan 2 lite candlesticks (pair)
- 77. #1 Seashell Crown Tuscan 5" plate, Charleton enamel roses
- 78. #28 Everglades Moonlight Blue 16½" Buffalo Hunt bowl, cupped
- 79. #3400/144 Amber cigarette holder, crystal stem & ashtray foot
- 80. #1041 Crystal 4½" swan, Style III, signed
- 81. Jade comport 6" across X 4½" deep
- 82. Light Emerald wide optic water pitcher & (6) mugs, sponged
acid & gold encrusted(Bennett Pl. 24), handle crack (set)
- 83. #1070 Amethyst 2 oz. pinch whiskeys (4)
- 84. #3900/575 Crown Tuscan 11" cornucopia vase
- 85. #38 Caprice Mocha sugar
- 86. #A56 Today Rock crystal wines, original labels, 1 chip (4)
- 87. #468 Pristine 6½" tall comport, monogrammed MM
- 88. #7966 goblet, gold Talisman Rose D#1063
- 89. #556-8" plate, gold Talisman Rose D#1063
- 90. #W54 Milkglass 32 oz. water pitcher, rare
- 91. #1 Keg set, Topaz(Vaseline) complete with 4 Topaz barrels,
Ebony holder, cap & tray, N.C.C. 30-34, p. 45, rare (set)
- 92. Blue Cloud low ftd. goblet or iced tea, original label, rare
- 93. #1239 Royal Blue 13½" vase, crystal ring stem & foot
- 94. #1040 Emerald 3" swan, Style III (2)
- 95. #3900/575 Emerald 10" cornucopia vase
- 96. #1236 all Crystal 8½" ring stem ivy ball, no stain, minor chip
- 97. #1268 2 lite candelabrum, no bobeches or prisms (2)
- 98. #30 Seashell Crown Tuscan 9" 4 toed 3 compartment relish,
Charleton floral & gold decoration, signed
- 99. #2359 Ebony 10" bud vase, gold etched D485, original label
- 100. #1506/1 Pistachio 4" novelty basket, signed
- 101. #3400/4-12" bowl, 4 ftd, rock crystal cut Adonis
- 102. #3122 Heatherbloom 12 oz. ftd. tumbler, crystal stem & foot
- 103. #136-7" Rabbit box with cover, rare
- 104. #1066 Carmen 7" ivy ball, crystal stem & foot
- 105. Community Amethyst stemmed lamp, no fittings, rare
- 106. #1953 cocktail, rock crystal cut Olde English
- 107. #1953 claret, rock crystal cut Olde English
- 108. Pressed Rosepoint Carmen ftd goblet or iced tea, rare
- 109. #1612 dolphin candlestick, no bobèche, minor line in candlecup

- 110. #1136 Heron 9" flower figure
- 111. #163-8½" Asparagus plate
- 112. #3400/101/100 Forest Green water set, #101 jug & (6) tumbs. (set)
- 113. #2 Seashell Crown Tscan 7" plate, Charleton enamel roses & gold
- 114. #1043 Crystal 8½" swan, Style I
- 115. #W21 Seashell Milkglass 6" ftd. candy comport & cover
- 116. #3175 Georgian Amethyst sherbet, flared
- 117. #3175 Georgian Emerald sherbet, flared
- 118. #1202 Georgian Pink 12 oz. tumbler (3)
- 119. #319 Georgian Dark Amber 9 oz. tumbler (2)
- 120. #319 Georgian Royal Blue 9 oz. tumbler
- 121. #317 Georgian Carmen 5 oz. tumbler (2)
- 122. #317 Georgian Mandarin Gold 5 oz. tumbler
- 123. #317 Georgian Moonlight Blue 5 oz. tumbler
- 124. ##1201 Georgian Moonlight Blue 2½ oz. tumbler
- 125. #2635 Fernland Nearcut 8" pitcher
- 126. #2631 Marjorie Nearcut 10" tall covered cracker jar, signed
- 127. #2653 Ribbon Nearcut jelly comport, internal damage
- 128. Nearcut creamer, signed
- 129. Nearcut 11" oval orange bowl, beautiful star pattern, signed
- 130. #2651 Inverted Feather Green Carnival Nearcut 12½" punch bowl, 5" deep, large crack in bottom, signed, extremely rare
- 131. #1401 Jefferson 12 oz. ftd. iced tea (4)
- 132. #19-1 bobeches, suncolored or Heatherbloom (pair)
- 133. Cambridge factory paperweight, satin finish underneath
- 134. #1066 Smoky lavender 3½ oz. tall cocktails, orig. labels (2)
- 135. #925 Royal Blue A.D. cups/saucers, gold interior & trim, sgd (2)
- 136. #119 Peachblo basket, N.C.C. 30-34, p. 32-9, signed
- 137. #3400/71 Mandarin Gold 3" nutcups (4)
- 138. #274 Crown Tuscan 10" bud vase, Charleton enamel roses & gold
- 139. #1041 Peachblo 4½" swan, Style I
- 140. #1401 Jefferson 1 oz. cordial
- 141. Stradivarius (Regency) Moonlight Blue cordial, crystal stem/foot
- 142. #1953 rock crystal cordial
- 143. #87 Mt. Vernon 1 oz. cordial (2)
- 144. #8 Mt. Vernon sugar & creamer (pair)
- 145. #52 Mt. Vernon 40 oz. decanter, original stopper
- 146. #98 Mt. Vernon 11" celery & (8) #24 Mt. V. ind. salts (set)
- 147. #11 Mt. Vernon Royal Blue comport
- 148. #3 Mt. Vernon Carmen 10 oz. ftd. tumbler (2)
- 149. #22 Mt. Vernon Carmen 3 oz. ftd. tumbler
- 150. #5 Mt. Vernon 8½" plate
- 151. #3400/4 Amber 12" 4 ftd. bowl & (2) #3400/647 Amber 2 lite candlesticks, gold encrusted Wildflower (edge wear) (set)
- 152. #213 shell 2¾" 3 ftd. ashtray (4)
- 153. Amber cordial decanter, Farber Duchess Lace holder, no stopper
- 154. #3500/69 Amethyst 6½" 3 compt. relish, Farber base
- 155. Forest Green claret pitcher, 3 ringed tumblers, Farber (set)
- 156. Amethyst jug salt & pepper, 1 Farber holder is corroded (pair)
- 157. Amethyst small blown bowl in Farber holder
- 158. Amethyst blown insert in Farber Nude comport holder
- 159. Amber blown insert in Farber Nude comport holder
- 160. Amber 6" cupped cocktail in Farber stem
- 161. Forest Green 6" cupped cocktail in Farber stem
- 162. Amber blown mustard with Farber pedestal holder & cover
- 163. #3400 Milkglass low sugar & creamer, brass Farber tray & lid
- 164. Amber blown liner in 5½" tall Farber grapes filigree comport
- 165. Royal Blue 5¾" tall tulip cocktails in Farber stems (4)
- 166. #3400 Amber low sugar & creamer in Farber holders on tray

- _____ 167. Forest Green 5³/₄" tulip cocktails in Farber stems (6)
 and 11" Farber chrome cocktail shaker (set)
 _____ 168. #3500/70 Amber 7¹/₂" 4 compt relish in Farber base
 _____ 169. #3400 Amethyst ice tub, 6¹/₂" across, Farber holder w/handles
 _____ 170. #3500 Crystal 7¹/₂" 2 compt dish on Farber tray, no lid
 _____ 171. Tulip shape 4" cocktails in Farber stems (2) Amber,
 (2) Crystal, (1) Forest Green, (1) Blue (6-choice)
 _____ 172. Amber blown candy, edge chips, in Farber holder with lid
 _____ 173. #3500/139 Crystal honey dish, Farber hammered aluminum lid (2)
 _____ 174. #1108 Light Emerald Mandolin Lady flower figure, bent over
 style like Bashful Charlotte, extremely rare
 _____ 175. #3450 Nautilus Forest Green 28 oz. decanter
 _____ 176. #3400/92 Amethyst 2¹/₂ oz. bareels (3)
 _____ 177. Rubina Block Optic 9" compote, 5" high, beautiful color
 _____ 178. #3400/38 Royal Blue 80 oz. ball pitcher, light scratches
 _____ 179. #873 Decagon Willow Blue mayonnaise comport, Dark Blue
 enamel encrusted #731 etching, rare
 _____ 180. #1356 Caprice 2 lite candelabrum, bobeches & prisms (2 sets)
 _____ 181. #3700-6 oz. tall sherbet, rock crystal cut Cambridge Rose
 _____ 182. #3 Everglades 2 lite candlesticks, Pearl Mist satin finish (pair)
 _____ 183. #2 Heliotrope 9¹/₄" bowl
 _____ 184. #W50 Milkglass dolphin candlesticks (these have bobèche
 locks on candlecups) (pair)
 _____ 185. #384 Pristine Emerald 11" bowl
 _____ 186. #3011 Nude Heatherbloom 4¹/₂ oz. claret, rare
 _____ 187. #3400/144 Carmen cigarette holder, crystal stem & ashtray foot
 _____ 188. #1040 Crystal 3" swan, Style III (2)
 _____ 189. #518 Peachblo 8¹/₂" draped lady flower figure, #674 Peachblo 13"
 bowl, (2) #628 Peachblo 3¹/₂" candlesticks, etch #725 (set)
 _____ 190. #1070 Amethyst 36 oz. decanter & (6) 2 oz. glasses (set)
 _____ 191. #1040 Light Emerald 3" swan, Style II signed
 _____ 192. #1322 Amber 26 oz. flute decanter & (2) #1203 5 oz. glasses
 Amber, signed (set)
 _____ 193. #3126-6 oz. low sherbets, 1 staimed (6)
 _____ 194. #20 Azurite pedestal sugar & creamer, some gold trim (pair)
 _____ 195. Jade Ram's Head bowl & Doric Column candlesticks (set)
 _____ 196. #47 Seashell Crown Tuscan 9¹/₂" cornucopia vase, Rockwell
 sterling Seahorse decoration & sterling trim, extremely rare
 _____ 197. #3900/38 Amber 80 oz. ball jug, optic, light scratches
 _____ 198. #1042/33 Tally-Ho Forest Green sugar & creamer (pair)
 _____ 199. #627 Light Emerald 4" candlesticks (pair)
 _____ 200. #3126 Amber 13 oz. ftd. tumbler, crystal stem & foot
 _____ 201. #3126 Forest Green 13 oz. ftd. tumbler, crystal stem & foot
 _____ 202. #17 Seashell Amethyst 9" bowl, 3 toed, signed
 _____ 203. #701 Amber place card, gold trim, Welker Color II, Pl. 15
 _____ 204. #6 Primrose 6³/₄" bowl
 _____ 205. Original Cambridge factory postcard framed behind glass
 _____ 206. Amber bridge tumbler caddy & (4) narrow optic tumblers (set)
 _____ 207. #236 Caprice Moonlight Blue 8" rosebowl, 4 ftd, chip on foot
 _____ 208. #3121-3¹/₂ oz. wines, optic bowl (4)
 _____ 209. #3121-3 oz. cocktails, optic bowl (5)
 _____ 210. #3121-5 oz. ftd. tumbler, optic bowl (2)
 _____ 211. #1221 Swan punch bowl and ladle, crack in bowl
 _____ 212. #1221 oval punchbowl base only
 _____ 213. #1221 Swan 5 oz. punch cups (12)
 _____ 214. #321 whiskey, cut Fleur-de-lis (4)
 _____ 215. Appleblossom #3025 low sherbet with Ebony foot
 _____ 216. Blossomtime #327-7" 2 handled plate
 _____ 217. Candlelight #3111 goblet
 _____ 218. Chantilly #3779-6 oz. low sherbet, 1 original label (2)

- 219. Chantilly #250 individual creamer
- 220. Chantilly #138 creamer
- 221. Chantilly #101-32 oz. cocktail shaker, sterling knob, chip outside top, bruises inside stopper
- 222. Chantilly #3400 ball salt shaker, suncolor, sterling lid
- 223. Diane #3122 12 oz. ftd. iced tea, minor nick on top edge
- 224. Elaine candlestick
- 225. Elaine #3500/70-7½" 4 part relish
- 226. Elaine #3500/94 2 lite candlestick, 5 Ram's Heads
- 227. Gloria #3400/91-8" 3 compartment 3 hdd. relish
- 228. Portia #3121/2 5³/₈" low comport
- 229. Rosepoint #3400/68 sugar
- 230. Rosepoint #3500 tall sherbet, 3 original labels (4)
- 231. Rosepoint #3500/47-5" handled bonbon
- 232. #3400/92-32 oz. ball decanter, enamel figures decoration D#984, N.C.C. 30-34, p. 31-29, handle damage
- 233. #151 Virginian 6" 2 handled plate
- 234. #317 Virginian 5½" 2 handled basket
- 235. #207 Virginian 8½" 3 compartment celery and relish
- 236. #29 Heliotrope 12" shallow bowl
- 237. #W17 Seashell Milkglass 9½" bowl, 3 toed
- 238. #31 Seashell Mandarin Gold 8" oval bowl, 4 toed
- 239. #3400 Forest Green 5" squat juice pitcher
- 240. #47 Blue II 7" low ftd. comport, etched border
- 241. #3500/14 sugar, rock crystal cut Thistle
- 242. #3400/1 Willow Blue 13" bowl, etched Appleblossom, worn gold
- 243. #14 Azurite 10" bowl
- 244. #597 Decagon Willow Blue (pale) 8¼" plate, etch Cleo,sgd (2)
- 245. #1258 salt and pepper (pair)
- 246. #597 Decagon Peachblo 8¼" plate, signed (2)
- 247. #2900-5½" flower circles (½ circle flower frog) (2)
- 248. #1504 flower circle (2) & #1505-6" flower bar, orig.labels(set)
- 249. #1505-6" flower bar (2) & #1504 flower circle, orig.labels(set)
- 250. #2899 Peachblo 3½" flower block, patent dated
- 251. #2899-4" flower block, high domed, marked CAMBRIDGE
- 252. #20 Martha Washington Forest Green 6³/₈" plate (4)
- 253. #3500/144 bridge set, Crystal holder & (2) Royal Blue tums(set)
- 254. #138 Light Emerald sugar and creamer, signed (pair)
- 255. #554 Light Emerald 7" plate, etched #704, signed
- 256. Amber 8½" round plate, unknown etch, signed (8)
- 257. #3400/60 Forest Green 6" b. & b. plate, signed (5)
- 258. #3400/61 Forest Green 7½" salad plate, signed (7)
- 259. Laurel Wreath (pressed) Amber 6" plate, signed
- 260. #3500/15 individual sugar
- 261. #597 Decagon Blue II 8½" plate, signed (2)
- 262. #38 Caprice creamer
- 263. #3500/13 Royal Blue sugar basket, chrome handle missing
- 264. #3725-5 oz. ftd. tumbler, rock crystal cut Star
- 265. #3400/92 Light Amber 2½ oz. barrels (6)
- 266. #1070 Forest Green 2 oz. pinch whiskey
- 267. #4 Pristine 6 oz. tall sherbet, gold rim on foot
- 268. #1 cocktail muddlers (2)
- 269. #3400/1185 Gold Krystol 10" handled bowl, signed
- 270. #3400 Light Emerald 6½" handled plate (3)
- 271. #3450 Nautilus Amber sugar
- 272. #1402/33 Tally-Ho Amber creamer (2)
- 273. #3300 Moderne Peachblo 6 oz. sugar, signed
- 274. #3300 Moderne Willow Blue 6 oz. sugar, signed
- 275. #385 Pristine 13" oval bowl