



Cambridge Crystal Ball

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

Issue No. 195

July 1989

Cambridge Glassware Accents Great Emeralds



Containing what is said to be the largest collection of emeralds in the world, the "Crown of the Andes" is now on exhibit at the Great Lakes Exposition in Cleveland. The gems are valued at \$4,500,000 and are under constant armed guard.

Preliminary to the placing of the emerald dotted crown on exhibition, a dinner was given at the Recess Club on the exposition grounds to Warren J. Piper, of Chicago, by Dudley S. Blossom, general chairman of the exposition. Mr. Piper heads the syndicate owning the "Crown of the Andes."

At the dinner, the crown with its flashing emeralds formed the table centerpiece. The illustration above shows the setting of the table. The stemware used was from the Cambridge Glass Co. A design was selected to provide a contrast to the color of the gems. The stemware was crystal in the No. 3500 line. It was decorated in the "Rose Point" etching with gold encrustation. Officials of the Cambridge Glass Co. are taking an understandable and proper pride in the fact that stemware from their factory was selected for this unusual occasion.

FROM THE PRESIDENT'S DESK

It is hard to believe this is my twelfth presidential message. Time does have a way of passing rather quickly. This past month has been a prime example, and by the time most of you are reading this, another month will have passed and Convention 1989 will be history. (This message is being written Sunday, June 4th.)

During May, I spent some nine days in Ohio, five in Cambridge, and four in Springfield visiting Phyllis and Bill Smith. The first few days in Cambridge were rather cool and wet, so there was little chance to work outside or in the storage building. As always, it was a pleasure to visit with Phyllis and Bill. Just by coincidence (and if you believe that, I have some land to sell you), the weekend I was in Springfield, was the weekend of the Springfield Flea Market Extravaganza. Many, many dealers, but little Cambridge to look at and less to buy.

Somehow, during the month, I did manage to put together three programs to be presented at this year's Convention. These are on: Cambridge in the 1940s; Rock Crystal Engravings; and Rose Point. All three utilize overhead transparencies, rather than slides, and will have (I hope) taped narratives. These will also be available to members on a rental basis. In the very near future, a full listing, of all, of the available programs will be published.

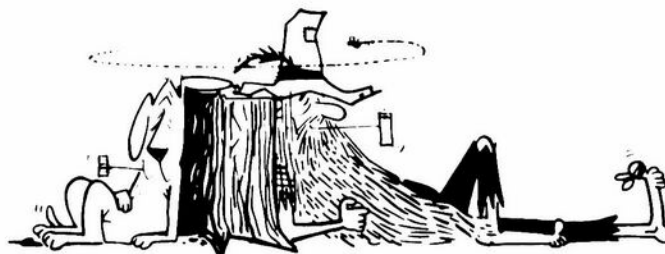
The kitchen is almost done, with only a few small items remaining to be finished. The biggest job now, is to find where I stored everything, and rearrange all the cabinets. Right now, I cannot find anything, as nothing is where it used to be, and is stored in no real semblance of order. Such is progress.

None of us, singularly, or collectively as a governing body, are perfect; we all make mistakes and often do not have the time to do everything that should be done. Criticism is welcomed, but, do be prepared to offer suggestions, solutions to problems, or perform tasks that have not been done! In other words, constructive criticism is a positive means of improvement, be it in your private life or N.C.C. related; while any other type is negative and does nothing to improve a situation, and often creates ill will. If you don't like what we, your Board and Officers are doing, or not doing, please speak up. Let us know what you are dissatisfied with and at the same time tell us what you think should be done and how we should go about doing it.

Contributions to the fund raising drive are coming in, and in the near future, we hope to be able to say something about the souvenir that will be given to all those contributing the full amount. Oh yes, if one saves a dollar a week for two years and donates it to N.C.C., the amount will be \$104, not \$102, as stated in my May article. So, what we are asking for is \$104 over the two year period, not \$102. Those "typos" and other mistakes do creep in from time to time.

Until next time, Collect Cambridge! And, to those of you who are receiving this issue at Convention 1989

Enjoy the Convention!



(Mark says he plans to take a little rest after Convention! Editor)

Transparent Colors

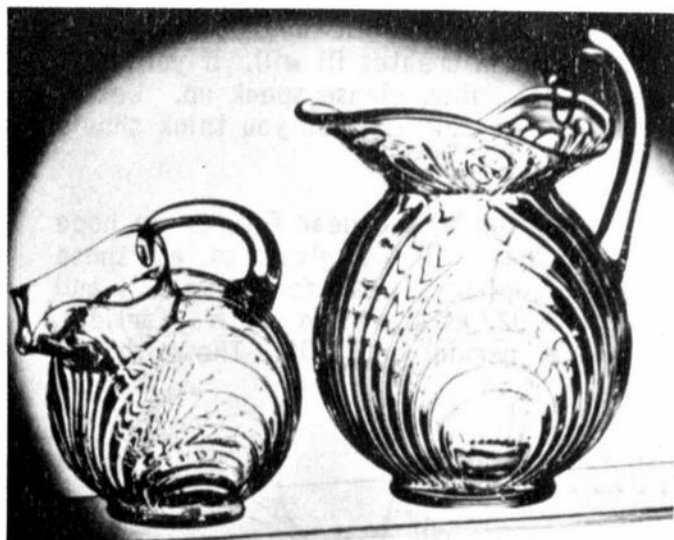
PART VIII

by MARK A. NYE

Sometime during the first half of 1936, Cambridge brought out a new light blue color and named it Moonlight. Quoting from the N.C.C. book Colors in Cambridge Glass:

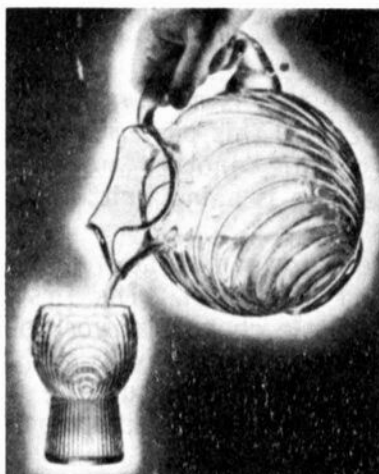
"Moonlight is a light transparent blue that is slightly deeper in color than Willow (Eleanor) Blue. Moonlight tends to collect in the heavier portions of the glass and, in patterns such as Caprice, this will cause the color to appear darker or lighter depending upon the thickness of the pattern area being viewed."

Moonlight was used primarily in the production of the Caprice and Gyro Optic lines. The first known trade journal mention of this color is in an advertisement, for the Caprice line, where it was listed as "Moonlight (light blue)."



Taken from China, Glass & Lamps
August 1936

"The two glass jugs illustrated show two items featured by the Cambridge Glass Co. from their Caprice line. The larger jug which is of a Doulton type, is most attractive, while the small one, 32 oz. in size, is suitable for tomato,



BALL JUG SETS in "Caprice..."

Cambridge Ball Jug Sets — most unique and popular beverage ensemble ever designed — are particularly attractive in this lovely "Caprice" pattern. The practical features of ease in carrying and pouring, coupled with the gracious curves distinctive of "Caprice," bring a mellow note to buffet or luncheon table. This set is one of more than 150 items available in Caprice... in choice of Crystal or pure Moonlight blue... all patented, exclusive, yet most modestly priced.

Ask also to see Cambridge Etched or Cut Rock Crystal... preeminent for brilliance and fine hand craftsmanship.

The Cambridge Glass Company
CAMBRIDGE, OHIO

Cambridge
HAND MADE GLASS

orange or grape juice, etc. These are to be had in an etched crystal decoration or in Moonlight (light blue)."

The advertisement for Crystal Ball Jug Sets (shown here) was published in the October 1937 issue of The American Home. Note where it reads in part:

"This set is one of the more than 150 items available in Caprice...in choice of Crystal or pure...Moonlight blue...all patented, exclusive, yet most modestly priced."

The March 1938 issue of House & Garden carried an advertisement for Caprice, describing it as "Most popular of American inspirations" and stating "more than 150 items, each available in Moonlight blue or La Rosa pink, as well as crystal." Again, quoting from Colors in Cambridge Glass:

"LaRosa is a medium to light pink that shows gathering tendencies. In thick areas of the item the color is very strong, while in the thin areas it is very weak and transparent. There is a suggestion of orange tone when viewing into the edge of the blank."

"LaRosa is a medium to light pink that shows gathering tendencies. In thick areas of the item the color is very strong, while in the thin areas it is very weak and transparent. There is a suggestion of orange tone when viewing into the edge of the blank."

After the initial advertisement, the name of this new pink was spelled as one word, not two.

Two other new colors were also brought out in the early months of 1938, Mocha and Pistachio. As described in Colors in Cambridge Glass. Mocha "is a soft shade of amber
continued on next page

COLORS continued

that is lighter than the Amber of the late 1920s. Due to bunching or gathering effect, thicker areas of the blanks will appear to be much deeper in color. This color is easily confused with Maderia."

From the same source comes this description of Pistachio.

"It (Pistachio) is the lightest shade of all the Cambridge greens. Although lighter in tone than light Emerald, it has more of a gathering property. It will appear to have more color in the thick areas of the blank than in thin areas. It is a color with much sparkle and shows to advantage in a pattern such as Caprice."

Similar to Moonlight, LaRosa, Mocha and Pistachio were used primarily in conjunction with the Caprice and Gyro Optic patterns. Other uses included the production of Vari-tone and Harlequin sets. The somewhat restricted use of these colors is an aid to their identification; as the similar colors, Maderia, Emerald (light), Dianthus and Willow or Eleanor Blue, were not used for these items.

The following text is from a letter dated January 6, 1937, and sent to all Cambridge sales agents. It is presented here, since it contains a reference to Moonlight.

"We have sent you sample in Moonlight of our #1492 8½" Swan, with cover. It has been suggested that the Swan with cover would make an excellent Candy Box or Bon Pon, so we have changed the design of the Swan and have made a cover for it. This will be made in Crystal and Moonlight and the price is \$30.00 per dozen list, subject to regular discounts."

In another such letter, this one dated June 1939, The Cambridge Glass Company, through its Sales Manager, W.C. McCartney, informed its agents of a somewhat unique item being offered as a result of customer demand.

We are having calls again from a great many of our customers and representatives for the #3011/9 Cocktail made with Crown Tuscan Stem and Foot and a colored Bowl. The colored bowl that seems to be in demand is the Gold Krystal. We have made up a few orders of these for several of our customers

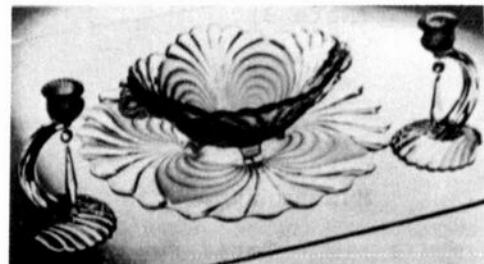
and think it advisable to send you a sample of the item, which is going forward to you with other samples. We are only going to make it one way, Crown Tuscan Stem and Foot with Gold Krystal Bowl and the list price of it will be \$15.00 per dozen. If you specialize on this item for Holiday trade, we believe you will be able to send us some nice orders."

Although color remained very much a part of the Cambridge line during the second half of the 1930s, very little mention of it is found in advertising dating to those years. Caprice advertisements continued to refer to Moonlight and LaRose, but the other remaining Cambridge colors are seldom mentioned. As the 1930s drew to a close, price lists dating to the last months of 1939 indicated transparent colors in the Cambridge line consisted of Amber, Emerald (light), Dianthus Pink, Moonlight, Forest Green, Royal Blue, Amethyst, Carmen and to a very limited extent, Gold Krystal.

Use of these colors continued until the fall of 1943 when a letter from Mr. McCartney, dated October 16, went out to all Cambridge customers. In part this letter read:

"Much to our regret, due to the labor and material situation, over which we have no control, it has become necessary for us to discontinue the manufacture of many of our colors. From this date on we will be unable to produce any further supply of the Harlequin or Rainbow sets, for which no doubt you have orders with us. We are cancelling all of the orders for delivery either this year or next, as of this date. We will still continue to make the Crown Tuscan, Moonlight, Amethyst and the Amber colors. So items that you have had in the past in these colors you can still continue to order in 1944.

to be continued



Taken from China, Glass & Lamps
June 1936

NATIONAL CAMBRIDGE COLLECTORS, INC.

Balance Sheets

December 31, 1988 and 1987

Assets

	<u>1988</u>	<u>1987</u>
Current assets:		
Cash	\$ 18,919	14,145
Accounts receivable	286	484
Inventories	6,997	7,927
Prepaid expenses	<u>1,210</u>	<u>1,125</u>
Total current assets	<u>27,412</u>	<u>23,681</u>
Property and equipment:		
Land	24,500	24,500
Buildings	51,214	51,214
Building improvements	39,912	38,912
Furniture and equipment	10,775	10,459
Display fixtures	10,285	9,185
Museum contents (Note 2)	<u>35,568</u>	<u>34,377</u>
	172,254	168,647
Less accumulated depreciation	<u>42,237</u>	<u>33,408</u>
	<u>130,017</u>	<u>135,239</u>
Other assets:		
Deposits	<u>44</u>	<u>44</u>
	<u>\$ 157,473</u>	<u>158,964</u>

Liabilities and Fund Balances

	<u>1988</u>	<u>1987</u>
Current liabilities:		
Mortgage payable - current portion (Note 3)	\$ -	1,652
Accounts payable	-	15
Deferred membership dues	7,179	6,809
Accrued and withheld taxes	<u>1,341</u>	<u>1,378</u>
Total current liabilities	<u>8,520</u>	<u>9,854</u>
Long-term debt - less current portion (Note 3)	<u>-</u>	<u>-</u>
Fund balances:		
Operating fund	22,809	23,115
Museum fund	<u>126,144</u>	<u>125,995</u>
Total fund balances	<u>148,953</u>	<u>149,110</u>
Total liabilities and fund balances	<u>\$ 157,473</u>	<u>158,964</u>

NATIONAL CAMBRIDGE COLLECTORS, INC.

Statements of Activity and Changes in Fund Balances

Years Ended December 31, 1988 and 1987

	Operating Fund	Museum Fund	Total	
			1988	1987
Support and revenue:				
Admissions	\$ -	643	643	584
Memberships	12,620 -	-	12,620	12,335
Donations	173 -	3,817	3,990	4,449
Auxiliary activities and sales	7,395	18,935	26,330	23,681
Interest	186 -	805	991	986
Other	30 -	110	140	156
Total	20,404	24,310	44,714	42,191
Expenses:				
Supporting services	15,323	16,835	32,158	29,243
Cost of auxiliary activities and sales	5,387	7,326	12,713	12,116
Total	20,710	24,161	44,871	41,359
Excess (deficiency) of support and revenue over expenses	(306)	149	(157)	832
Fund balances - beginning	23,115	125,995	149,110	148,278
Fund balances - ending	\$ 22,809	126,144	148,953	149,110

Clark, Schaefer, Hackett & Co.
CERTIFIED PUBLIC ACCOUNTANTS

Board of Directors
National Cambridge Collectors, Inc.
Cambridge, Ohio

We have reviewed the accompanying balance sheets of National Cambridge Collectors, Inc. as of December 31, 1988 and 1987, and the related statements of activity and changes in fund balances and statements of cash flows for the years then ended in accordance with standards established by the American Institute of Certified Public Accountants. All information included in these financial statements is the representation of the management of National Cambridge Collectors, Inc.

A review consists principally of inquiries of company personnel and analytical procedures applied to financial data. It is substantially less in scope than an examination in accordance with generally accepted auditing standards, the objective of which is the expression of an opinion regarding the financial statements taken as a whole. Accordingly, we do not express such an opinion.

Based on our review, we are not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in conformity with generally accepted accounting principles.

Clark, Schaefer, Hackett & Co.

Springfield, Ohio
May 12, 1989

In Memoriam

Death is just a natural thing,
Like the closing of a door.
As we start upon a journey
To a new and distant shore . .
So let your grief be softened
And Yield not to despair --
You have only placed your loved one
In the loving Father's care.
HELEN STEINER RICE

MARGARET N. THAXTON
1923 - 1989

N.C.C. member, Margaret Thaxton of Cambridge, Ohio, passed away May 27th. Her death was very sudden and unexpected. She was owner and manager of Victory Market in Cambridge, for more than 30 years.

She is survived by two daughters, Cindy Arent (N.C.C. vice-president) and Melinda Thaxton; and two sisters, Mary Martha Mitchell and Gwendolyn Cortese. All are N.C.C. members. She was preceded in death by her husband, Stanford Earl Thaxton, in 1958. Our deepest sympathy is hereby expressed to her entire family, and many friends. She will be greatly missed by all who knew and loved her.

NORA KOCH
1935 - 1989

Our dear friend Nora Koch passed away May 28th, at St. Joseph Hospital, Flint, Michigan, after a long bout with cancer. A private burial was planned, reportedly with no services, in accordance with her wishes.

Nora, a longtime friend and supporter of N.C.C., Inc., was undoubtedly one of the most widely known, and beloved, personalities in the glass collecting world! She was publisher and until very recently, Editor, of the monthly newspaper, "Depression Glass DAZE." Her first issue, was March 1971 with 400 copies printed. Circulation now totals 20,000.

She leaves her husband Ken, son Allen, daughter Teri, son-in-law Don, three grandchildren, her mother, many other close family members, and a multitude of friends! Our heartfelt sympathy is extended to all. She will be greatly missed!

In lieu of flowers, her family has requested that donations be made, in her name, to the national glass organization of your choice. All donations may be mailed to: National Glass Clubs, P.O. Box 416, Cambridge, OH 43725.

AUSTIN HARTSOCK
Died June 7, 1989

Word has just been received, that well known glass dealer, Austin Hartsock, passed away quite unexpectedly, in Maryland. He is survived by his wife Shirley and several adult children. The Hartsocks have been members of N.C.C. since 1977, and have been dealers in our Antique Show for many years. They are very well known in the glass collecting world. Our deepest sympathy is extended to Shirley, their family, and friends. We do apologize for the lack of further details.

THE DAILY JEFFERSONIAN

Cambridge History From News Articles

by CHARLES A. UPTON

CAMBRIDGE GOLDEN JUBILEE

(From the August 9, 1951 issue of the Daily Jeffersonian)

NOTE: This article is being continued from the March and May, 1989 issues of the Cambridge CRYSTAL BALL.

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 incoming materials are tested and analyzed. It follows through to the mixing room where giant weighing machines measure out 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 result 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 of 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 produces 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

continued on next page

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

continued on next page

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 employes. 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 fires 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 oldest son, Arthur Bennett Orme, became associated with the company and in 1948 another son, Wilbur 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 optimum 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 manhunt 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 employes 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.

NOTE: The following three pages are taken from the 1906 Cambridge Glass Co. catalog.

Candy Jars and Trays.

SCALE, HALF SIZE.



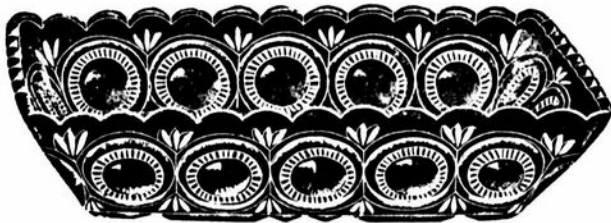
8 ounce Paris Jar.
Packed 15 dozen in a barrel.



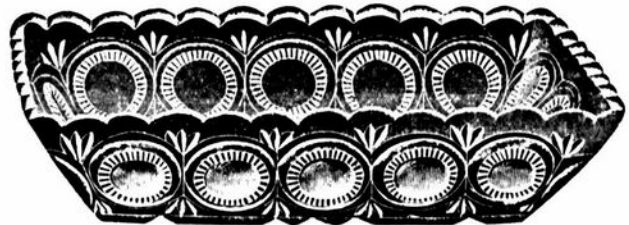
No. 1 2 Pound Squat Jar.
Packed 2 1/4 dozen in a barrel.
No. 8 2 Pound Squat Jar.
Same style, except 1/4 inch Taller.



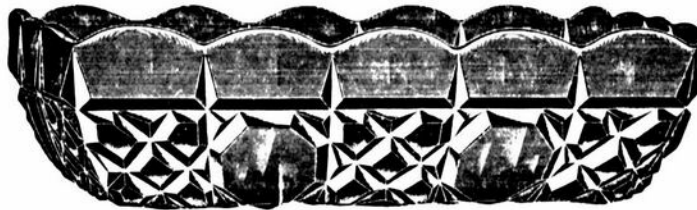
12 ounce Paris Jar.
Packed 12 dozen in a barrel.



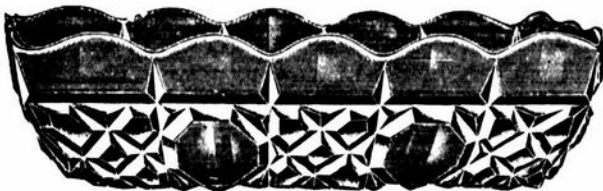
No. 2507 7 inch Oblong.
Packed 10 dozen in a barrel.



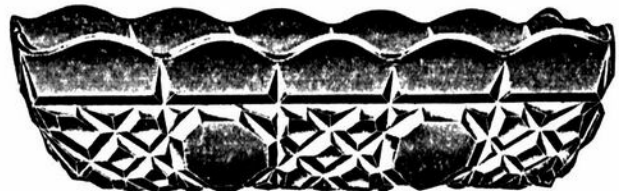
No. 2507 8 inch Oblong.
Packed 8 dozen in a barrel.



No. 120 9 inch Candy Tray.
Packed 4 dozen in a barrel.



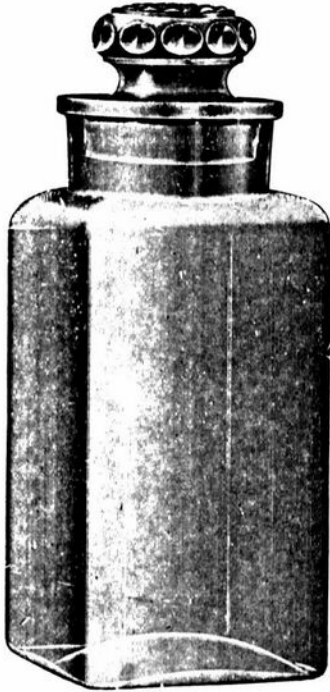
No. 120 7 inch Candy Tray.
Packed 7 dozen in a barrel.



No. 120 8 inch Candy Tray.
Packed 5 dozen in a barrel.

Candy Jars.

SCALE, HALF SIZE.



No. 1—Two Pound Paris Jar.
Packed 3 dozen in a barrel.



No. 3—4 and 5 Pound Round Jar.
4 Pound Jar packed 1½ dozen in a barrel.
5 Pound Jar packed 1¼ dozen in a barrel.



2 and 5 Pound Egyptian Candy Jar.
2 Pound packed 3 dozen in a barrel.
5 Pound packed 1 dozen in a barrel.

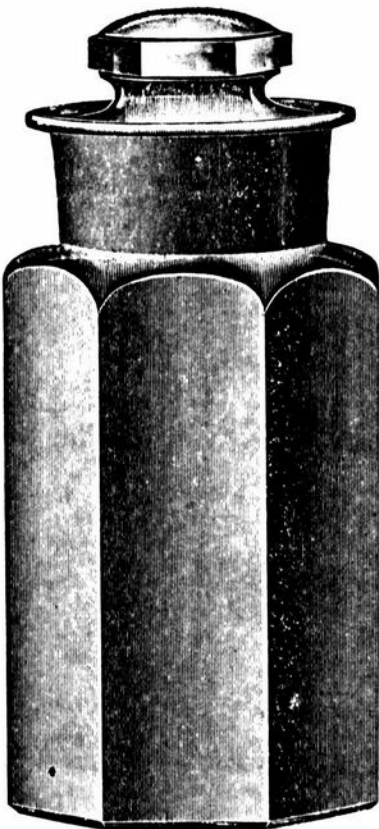


No. 1—4 Pound Paris, Square, Salt Mouth.
Packed 1½ dozen in a barrel.

Candy Jars.

59

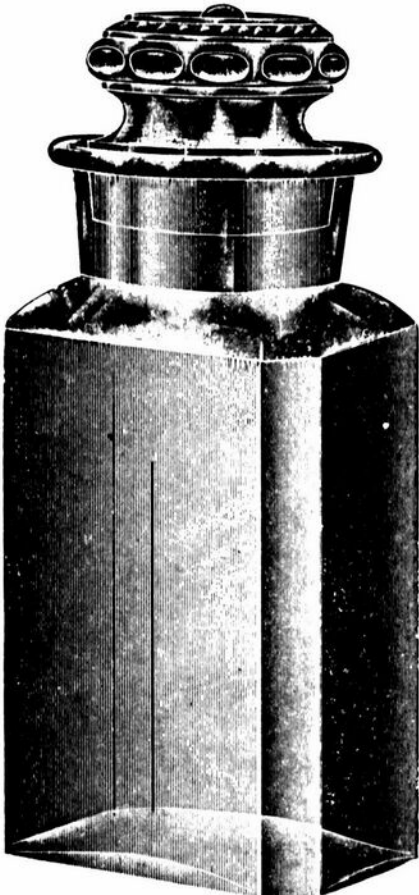
SCALE, HALF SIZE.



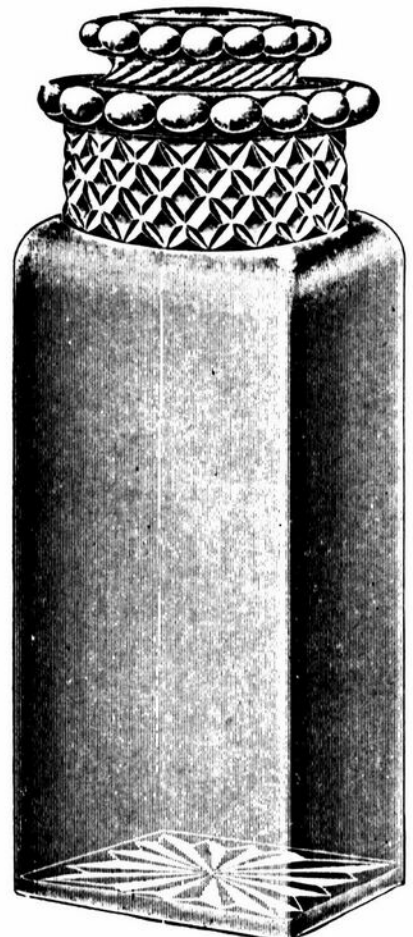
No. 9-4 Pound Sexagon Tablet Jar.
Packed 1½ dozen in a barrel.



No. 7-2 Pound Candy Jar.
Packed 3 dozen in a barrel.
No. 7-4 Pound Candy Jar.
Packed 2 dozen in a barrel.



No. 2-4 Pound and 9 Pound Paris Jar.
4 Pound packed 1½ dozen in a barrel.
9 Pound packed 1 dozen in a barrel.



No. 6 Show Jar.
Packed ½ dozen in a barrel.
Height, 10 inches. Width 6 inches.

Study Club News

**STUDY GROUP #7 - EASTERN OHIO
"THE CAMBRIDGE BUFFS"**
Phone: 614/432-5230

The Cambridge Buffs Study Group met April 7th, in the home of Tom and Deanne Gray. There were ten members present.

Deanne Gray read from several articles taken from 1977 issues of the CRYSTAL BALL. The topic was Cambridge Colors. There were 52 different colored pieces on display. Rich Bennett showed each piece and Charles Upton read a description of the color. A Cambridge Color crossword puzzle was worked by the group. Two nice cut pieces were purchased for donation to the N.C.C. Museum.

"Show & Tell" consisted of the following: Cascade cordial; crystal ivy ball; crystal after dinner cup w/grape etch; Cambridge Circle tumbler w/gold rim and bottom; jelly comport w/grape etch; #1066 carmen goblet w/silver Hunt Scene.

submitted by Deanne Gray

**STUDY GROUP #14 - CAMBRIDGE, OHIO
"THE CAMBRIDGE CORDIALS"**
Contact person - Judy Momirov
Phone: 614/432-2897

The April 15th meeting of the Cambridge Cordials Study Group was held in the home of Cindy and Mike Arent. There were 12 members and 6 guests present.

Our topic for the evening was the Etching Department of the Cambridge Glass Company. Three former Etching Department workers: Mike and Fern Lengen and Amelia Malinak, were guest speakers. (See related story in the June 1989 issue of the CRYSTAL BALL.) Items used for display consisted of etching plates, and miscellaneous tools, etc.

"Show & Tell" items included: a #3500 3-part relish in amber, etched with both Chintz and Diane; Cambridge Square ashtray etched Magnolia; hollow stem champagne etched Vichy; crown tuscan vase etched Gloria; Cambridge Square ebon bowl w/Apple Blossom enamel decoration; tombstone bookend w/etch of a Knight on a Horse; #3900 dinner plate

**NEW Price Guide to
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FOR SALE: Farber holders w/royal blue inserts: Ball shakers (5) \$12; mustard \$24. Decagon, light blue, #1095 center-handle tray \$22. Rose Point #625 single candlestick \$25; #3400/52 butter and cover \$150. Priced each and as stated. UPS Extra. **Robert Taylor**, 80 Middle St., Apt. 21, Gloucester, MA 01930. Phone: 508/281-4637.

FOR SALE: #3122 Diane etched: 7-1/4" goblets (11); 5" juices (12); sherbets (8); 6-1/4" underplates (5). Make offer. **Barbara Jennings**, 134 Garden Parkway, Henrietta, NY 14467.

WANTED: Crystal oval base flower holder. Crystal #1091 sauce boat liner. Cambridge Apple Blossom in crystal. **Dana Stephens**, 1446 78th St., University City, MO 63130.

STUDY CLUB REPORTS continued

etched Rosepoint; and a pitcher etched Betty.

Our next meeting will be held on May 20th, at the Museum storage building, with a former Mold Maker from the Cambridge Glass Co. Anyone in the Cambridge area is invited to attend. The meeting will start at 2 pm, and we will work on molds and have a cook-out following.

submitted by J.D. Hanes



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AMBER

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- #842 12½" bowl E/755..... 25
- #3500/57 3-part cov'd. candy..... 25
- #1917/384 5" cov'd syrup
w/underplate..... 45
- #3400/38 Gyro-Optic 80 oz. jug.... 40
- 10" Honeycomb bowl..... 20

LIGHT EMERALD

- #935 64 oz. jug.....\$ 45
- #1090 7" tall comport..... 25
- #1009 6" Springtime frosted vase.. 45

PINK

- #9 10" Heirloom comport.....\$ 25
- #789 9" Aero-Optic vase..... 28
- #3500/26 12" Fruit basket with
#3500/32 6½" Rams Head
candlesticks..... 250

CRYSTAL

- #862 4-part relish.....\$ 15
- #1307 3-lite candlestick..... 20
- P92 26 oz. decanter, no stopper,
w/#321 1½ oz. whiskeys (13)
E/Lattice..... 175
- SS38 cigarette box w/SS32 ashtray
w/card holders (4)..... 35
- Cambridge Square 3-part relish.... 16

CROWN TUSCAN

- SS16 7" comport.....\$ 20
- SS33 4" 3-ftd. ashtrays (4)..... 10
- #3500/42 electrified lamp, silk
screened Rose Point..... 600

MISCELLANEOUS

- Mocha, #1506/4 5" Novelty basket..\$ 25
- Ivory, #63 6" tall comport
w/gold trim..... 25
- Jade, 8" flared comport..... 20
- Ebony, #2862 7" candlesticks..... 35
- Ebony, #3400/28 keyhole comport... 50
- Carmen, #1066 ivy ball..... 40
- Carmen, Georgian sherbet..... 12
- Emerald, 6" swan..... 100
- Rubina, 10" Honeycomb bowl..... 50
- Windsor blue, SS16 7" comport..... 75
- Milk, #105 9" 3-toed bowl..... 75
- Gold Krystal, Georgian #1201,
2½ oz. tumblers (5)..... 15
- Gold Krystal, Georgian sherbet.... 12

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ANNOUNCEMENT ---

--- A NEW BOOK!

Rose Point



National Cambridge Collectors, Inc., takes great pleasure in announcing the publication of a new book, that will be on sale at this year's Convention.

"ROSE POINT" --- compiled and edited by Mark A. Nye

Ninety-six pages in length, this new book contains several informative articles, a listing of all items known (at this time) to have been etched Rose Point, and illustrations of most of the blanks used in the production of this etching. These illustrations are not photographs, rather they are reprints from original catalogs.

This new book is a must for all collectors and dealers of Rose Point, as well as for Cambridge researchers. This book contains the most extensive listing of Rose Point, ever to be assembled and published. Two years have gone into its preparation, and every possible source of information checked for items with the Rose Point etching. As a companion to the book, there is a Price Guide.

Combined price for "ROSE POINT" book and Price Guide is \$ 12.95

Add \$1.00 extra for shipping & handling.

Ohio residents add 77¢ sales tax.

Mail orders are being accepted and books will be shipped following the Convention.
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