



Cambridge Crystal Ball

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

Issue No. 243

July 1993

MUSEUM MOMENTS

by J. D. Hanes

By the time most of you read this, the 1993 Convention will be over. Next month's article will be devoted to donations received at the Convention. I will also recognize those who aided the Museum by buying or donating items to the mini-auction Friday night of Convention weekend.

May was a busy month at the Museum. This is surprising, with the bridge over the interstate still closed, as I write this, which is early June. Of course, it does not seem like June, with last night's low in the 40s.

One visitor in May, was a tour planner for a tour company in Georgia. He is thinking of doing a motorcoach tour to this area for the glass history, as well as all of the antique shops and malls. He told me that the earliest they would have a tour like that would be late summer of 1994. He was very pleased with our museum and with the hospitality of the people in Guernsey County. If his plans work out, this would be a great addition to our business.

The committee and I have been very busy putting the final touches on the displays before Convention. If you were unable to attend the Convention, please make a visit to the museum one of your summer travel destinations. Along with our museum, our area has a lot to offer people of all ages. I think that you will be pleasantly impressed.

Much work also went on in May in the storage building and in the Archives Room. I know that Judy will have an article in this issue discussing the efforts that have been expended. Of course, I know that the one thing that they need is volunteers. You

might want to drop them a note to check on what you can do.

I have had some members ask if there is anything that the museum needs, besides glass and artifacts from the factory, which they could donate. The answer is yes! We can always use cloth rags, some of the best are "worn out" bath towels, since they usually do not have much lint in them. We can also use paper towels, ammonia and buckets. We are also looking for shelving that can be attached to the walls to provide additional storage space in the office area. If any of you would like to donate anything on this list, please drop me a note to the club post office box.

Until next month, keep looking for that special piece of Cambridge!

COLLECTORS

by Paul White

One thing never changes
Except the actual date,
When collectors get together
Telling what you found can't wait.
Something you've always wanted.
A space on the shelf that's filled.
You paid too much at the auction?
Now, tell what Aunt Jane willed.
Always the breathless story,
High spots in collector's chase,
The one that didn't get away
And that glow on your lucky face.

Cambridge Crystal Ball

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 P.O. Box 416, Cambridge, Ohio 43725-0416
President -- Joy R. McFadden 614/885-2726
Secretary -- Joe Andrejcek 216/226-3417
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CAMBRIDGE GLASS BOOKS FOR SALE

By National Cambridge Collectors, Inc.

- **Colors in Cambridge Glass ***
 128 pages, 60 color plates, fully indexed
 Hardbound with price guide. \$19.95
- **1930-34 Cambridge Glass Company Catalog Reprint ***
 250-page reprint of original catalog
 Paperback with price guide. \$14.95
- **1949-53 Cambridge Glass Company Catalog Reprint ***
 300-page reprint of original catalog
 Paperback with price guide. \$14.95
- **1956-58 Cambridge Glass Company Catalog Reprint ***
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 Paperback. \$6.95

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By Bill and Phyllis Smith

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 66-page reprint of original catalog
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- **Nearcut**
 108-page reprint of 1910 Cambridge catalog
 Paperback with price guide. \$9.95
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 Updated price guide for Nearcut Catalog reprint (including postage). \$3.00

By Mark A. Nye

- **Cambridge Rose Point**
 94 pages, fully indexed
 Paperback with value guide. \$12.95
- **Value Guide**
 Updated value guide for Rose Point book (including postage). \$5.00

By Mary, Lyle and Lynn Welker

- **Cambridge Glass Company**
 120 pages of reprints from eight old catalogs
 Paperback. \$10.00
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 Spiralbound. \$5.95

By Harold and Judy Bennett

- **1903 Cambridge Glass Company Catalog Reprint**
 106-page reprint of an original catalog
 Paperback. \$7.50

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Books
 National Cambridge Collectors, Inc.
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Please add postage and handling to your order (first book, \$2.00; each additional book, 50 cents). Ohio residents add 6¼ percent state sales tax.

Dealer discounts available - please write!

How Green It Was

Part II
by Mark A. Nye

The first trade journal reference to Forest Green that I found is in the August 1931 issue of "CROCKERY AND GLASS JOURNAL." In his column "Chicago & the Mid-West," John M. Smythe included the following paragraphs:

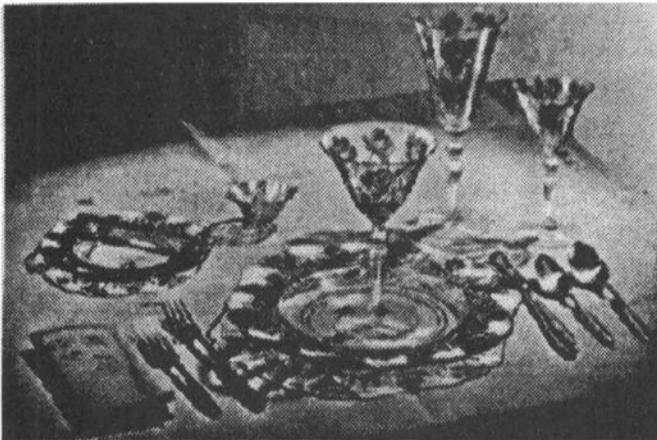
"Cambridge Line Presents Many New Fall Items

"Cambridge Glass Co. is showing a number of very attractive new offerings for fall in its permanent showroom, Room 1347, Merchandise Mart, Chicago. Among the most unusual of these items is a new color by Cambridge called Forest Green. This color is available in a wide variety of pieces.

"A new stemware line is most unique. The stem consists of a beautifully executed crystal figure and the bowls may be had in a choice of colors, amethyst, royal blue, gold krystol and Forest Green."

There were several additional paragraphs dealing with the Fall offerings by Cambridge; none contained further references to Forest Green.

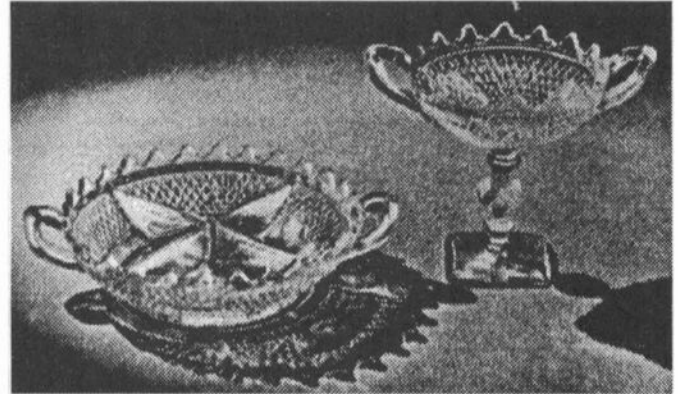
The caption to a photograph published in the September 1931 issue of "CHINA, GLASS AND LAMPS" contains the first reference to Forest Green found in that journal.



"Above is some Cambridge glass dinnerware, their No. 3400 line, combined with which is the No. 3035 stemware shape. Both feature the Gloria pattern. While crystal is shown in the illustration, this may be had in the full range of Cambridge colors, outstanding among which is their brand new Forest Green. This is being shown at their display room, 184 Fifth avenue." [New York City, NY]

Gloria on Forest Green blanks is seldom seen today and assembling any type of set of either stemware or flatware would be quite a challenge.

That Forest Green was introduced during 1931 is further confirmed by the fact that it was not listed in the 1931 "Glass Factory Directory" Cambridge advertisement. It was in the 1932 edition.



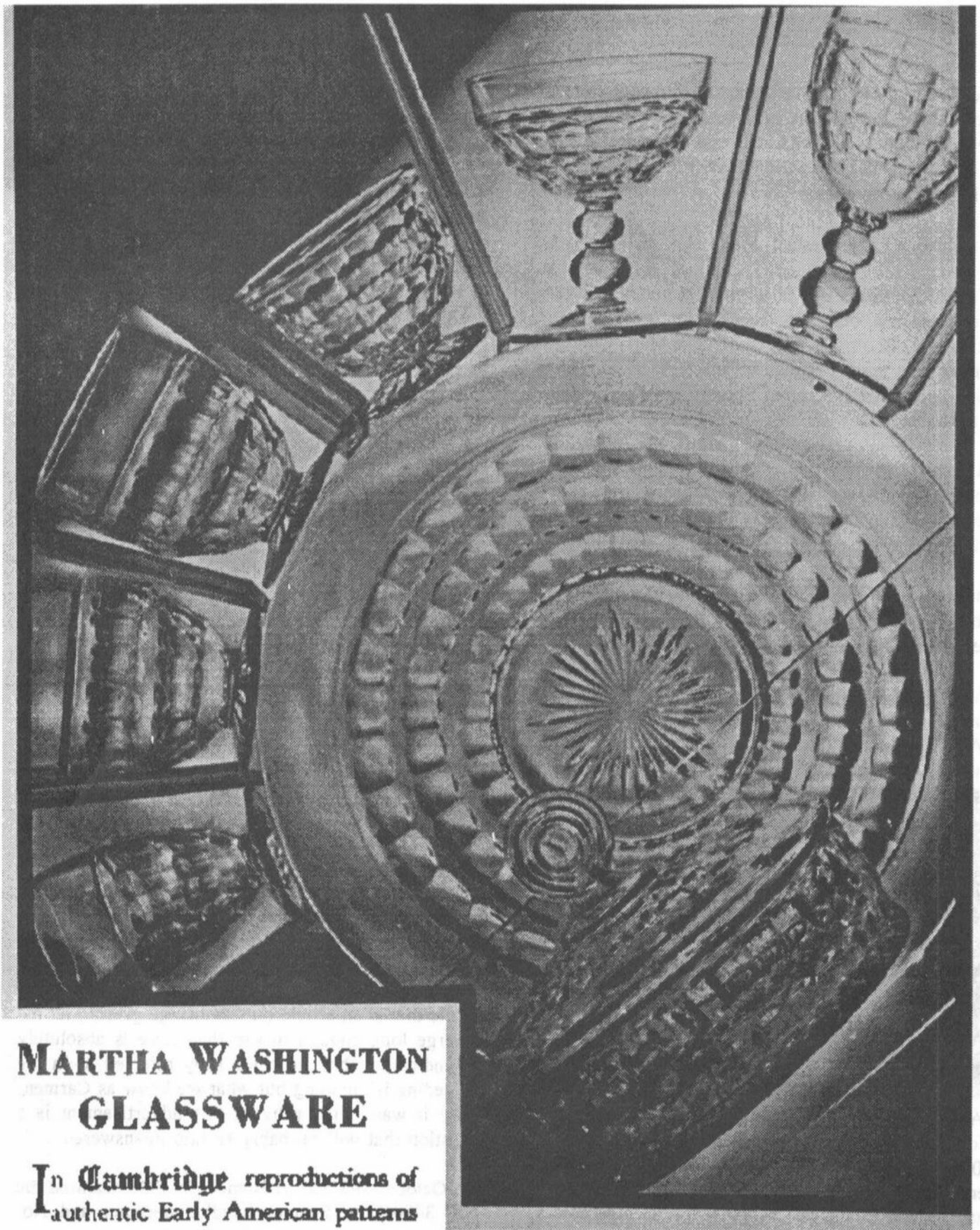
"The Mount Vernon pattern...by the Cambridge Glass Co.,...is a brilliant crystal. It naturally lends itself to the early American dining room ensemble. The Mount Vernon is made in the finest Cambridge antique colors of amber, royal blue, forest green, carmen and crystal." CGL February 1932

"MARTHA WASHINGTON GLASSWARE In Cambridge reproductions of authentic Early American patterns. A full and complete line obtainable in sparkling crystal, the antique colors of amber, royal blue, forest green and ruby and in the modern colorings, Heatherbloom and Gold Krystol." Cambridge advertisement - June 1932 issue CGL. [See Page 4 for a reprint of the picture accompanying this reference.]

While this is an article on Cambridge greens, let me diverge long enough to say that there is absolutely no indication that the color ruby referred to in the preceding is anything but what we know as Carmen. Why it was called ruby in this advertisement is a question that will probably remain unanswered.

An October 1932 advertisement in CGL featured the No. 3400/113 35-ounce handled decanter and No. 1341 1-ounce cordial and the text read:

(text continued on page 5)



**MARTHA WASHINGTON
GLASSWARE**

In Cambridge reproductions of
authentic Early American patterns

"...a new handled decanter set from the Cambridge Glass Co. It is one of their new smart Fall items and is shown in amber, forest green, carmine, amethyst, royal blue as well as crystal. In addition to these plain colors it is also to be had in etchings."

A year later, and again in CGL, this caption was used along with a picture of Cambridge glass.

"One of the new lines to be brought out this Fall by the Cambridge Glass Co. is their Everglades. The few pieces of this which we illustrate will give an idea of its attractiveness. In addition to the items pictured this line also consists of three or four types of candlesticks, high, low and double candelabra, various bowls of different types and shapes and four different types of vases. It is to be had in colors of crystal, Eleanor blue, Forest green, and amber with a few pieces made in Carmen (ruby)."

October 1934 saw a full page Cambridge advertisement published in CGL. Shown in the advertisement were the narcissus bulb vase, a floating rose bowl, and the Nautilus handled decanter and wine glass. The text for the Nautilus illustration read:

"The Nautilus design is an outstanding creation. Wine sets are especially attractive because of the striking decanter and the handsome glasses. Done in Crystal, Amber, Royal Blue, Forest Green, Amethyst and Carmen and combinations of crystal and color. Protected by Design Patents 84482 and 89828."

The Sea Shell line was being promoted as new during early 1935. The following is from the February 1935 issue of CGL.

"'Sea-Shell' is a new Cambridge Glass Co. creation....marine motifs with the shell predominating....produced in new, translucent coral color and also in carmen, amber, royal blue, forest green, and amethyst."

After 1935, Forest Green was seldom mentioned in the trade journals. While color remained very much a part of the Cambridge line, the popularity of colored dinnerware, stemware and accessory items was beginning to decline. Forest Green was a production color when the 1940 Cambridge catalog was issued January 1, 1940. It was the fall of 1943 when war-time shortages caused Cambridge to discontinue production of many colors, including Forest Green.

With the arrival of the 1940s, Mount Vernon, Martha Washington and Everglades lines were no longer

available in Forest Green. Portions of the Tally Ho, 3400 and Gadroon lines continued to be offered in Forest Green and other colors as well. Stemware lines available with Forest Green bowls included numbers 1066, 3035, 3011, 3077, 3126 and 3103.

What is Forest Green? Describing a color is difficult at best. In the book "COLORS IN Cambridge GLASS" Forest Green is described in this manner:

"It [Forest Green] is a soft, cool, dark shade of transparent green that tends toward yellow."

As with most colors, when used for thin blown items, the color appears to be lighter. Conversely, pressed items in Forest Green appear to be darker than blown items. For an illustration of Forest Green, as well as all the other Cambridge colors, the reader is referred to "COLORS IN Cambridge GLASS."

Forest Green can be confused with the green Cambridge brought out in 1949. Known then simply as Emerald, today it is commonly called late Emerald or late dark Emerald to avoid confusion with earlier colors that used the same name. However, in most, if not all instances, if there is a question, the piece will identify the color. This is because there appear to be no items that were made in both colors. This will be further discussed in a future article covering late Emerald.

The Cambridge green color known as Pistachio was introduced in the Spring of 1938. It will not be confused with any other Cambridge green except perhaps for the reopened period color also known as Pistachio. Once a collector has seen both colors, however, there will be little or no problem distinguishing between the two. In addition, very little of the reopened period Pistachio is found and the pieces themselves will identify the color as the late Pistachio. Late Pistachio will be covered in the concluding article to this series.

The original Pistachio was used for items from the Caprice and Gyro Optic lines. It was also used for a few small items from the Martha line, primarily the individual cream and sugar. In addition, you will find several miscellaneous items in this color. These include the Regency cocktail and cordial, the Bridge hound and the No. 1506 novelty baskets.

Pistachio remained in the Cambridge line until 1943 but was seldom mentioned in trade journals or Cambridge advertising.

To be continued.

MAH-JONGG TILES

by Dave Rankin

Many years ago while doing research on Cambridge Glass in the trade journals, our group of researchers came cross an article in the November 17, 1924 issue of CHINA, GLASS AND LAMPS which made reference to Mah-Jongg tiles and the Mah-Jongg tile etching by Cambridge. When this article was read, the immediate question was: "What are Mah-Jongg tiles?" Occasionally, the reference would be encountered again while researching other subjects with the same question coming to mind. In Mark Nye's article last month, he made reference to this topic once again. This time, however, I went to our old, but trusty, 1968 edition of the ENCYCLOPEADIA BRITTANNICA and found the following interesting explanation. I believe this provides some clue about what inspired Cambridge to produce this etching.

MAH-JONGG, a western version of a Chinese game, is played with 136 or 144 tiles or p'ais, similar to dominoes but engraved with Chinese symbols and characters and divided into suits and honours. A fad in England, the United States and Australia in the mid-1920s, the game was revived in the U.S. after 1935 but never regained its initial popularity. The game that came to be known as mah-jongg is probably of 19th-century origin. Before World War I, each Chinese province had its own style of play and dialect name for it. Signifying "sparrow" or hemplike bird, the name has been variously transliterated as ma tsiang, ma chiang, ma cheuk and ma ch'iau. The sparrow or a mythical "bird of 100 intelligences" appears on one of the tiles. The name mah-jongg was coined and copyrighted by Joseph P. Babcock, a U.S. resident of Shanghai who is credited with introducing mah-jongg to the west after World War I. He wrote a modified set of rules, gave English titles to the tiles and added index letters and numerals familiar to western card players.

Pieces.--Modern mah-jongg sets are usually made of plastics instead of bone or ivory. A full mah-jongg set contains 136 or 144 tiles depending on whether the flowers or seasons are used. Some sets include 20 flowers. The pieces are named and numbered as follows:

1. Bamboos, numbered 1 to 9, four of each number.....36 tiles
2. Circles, numbered 1 to 9, four of each number.....36 tiles
3. Characters, numbered 1 to 9, four of each number.....36 tiles
4. Honours, 4 red dragons, 4 green, 4 white dragons.....12 tiles

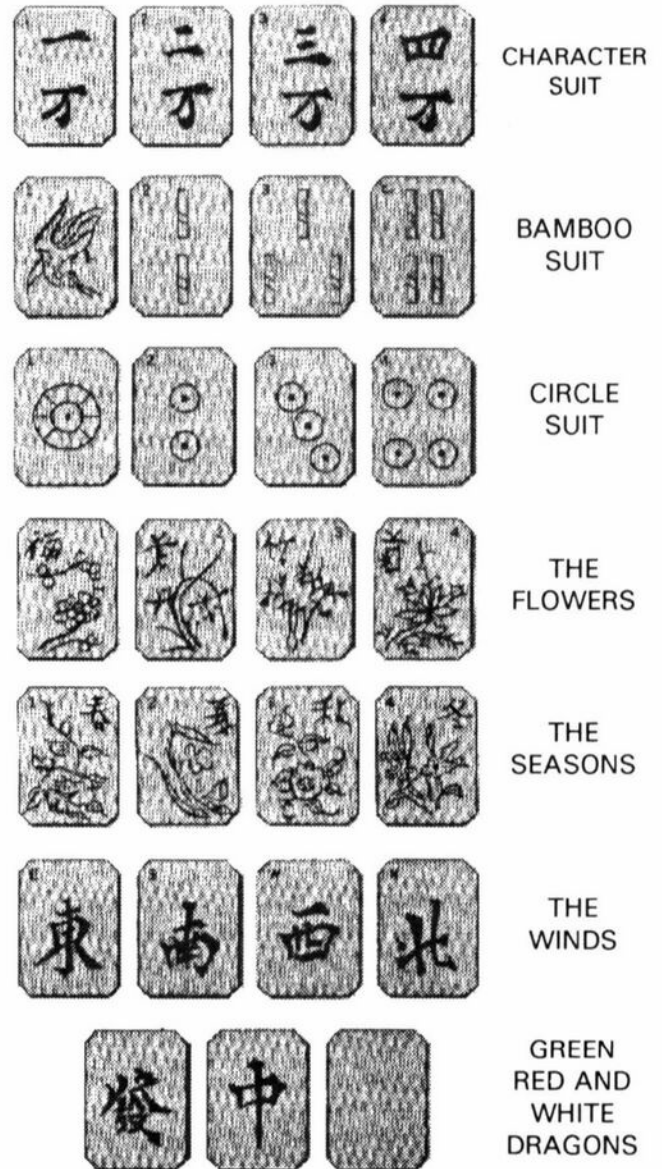
5. Winds, 4 east winds, 4 south winds, 4 west winds
4 north winds..... $\frac{16}{136}$ tiles

In addition:

6. Flowers and seasons, 4 of each or 8 of either..... $\frac{8}{144}$ tiles

The bamboos are often called sticks or bams, the circles dots, the characters cracks or craks. The set also included two dice, a quantity of tokens or plastic chips used for scorekeeping and a rack for each player whereon he can place 14 tiles with their faces visible only to himself.

THE GAME.--The usual game is for four, each playing for himself (there are no partners). The object of play, similar to that of the rummy card games, is to obtain sets of tiles. There are three kinds of sets: "chow," a run or sequence of three tiles of the same suit in numerical order; (2) "pung," a sequence of three like tiles of the same suit and rank, three



(Mah-Jongg continued)

dragons of the same colour or three identical winds; and (3) "kong," a pung plus the fourth matching tile. The winner is the first player to hold a complete hand; i.e., four sets and a pair of like tiles (14 tiles). The strategy of mah-jongg, like that of rummy, is both offensive and defensive: to complete a "woo" or winning hand as quickly as possible; to block other players by not discarding tiles useful to them; and to build a high-scoring hand. Beginning with "east wind" (who collects or pays double according to whether he or another player wins), each player draws his "hand" and places it in his tile rack, east taking a total of 14 tiles and the others 13. The flowers or seasons are not counted as part of a 13-tile hand; on drawing such a tile, the player immediately "grounds" it face up and draws another tile. East begins the play by discarding one tile, reducing his hand to 13. Thereafter, the other players, in counterclockwise rotation, each draw one tile, which may be the last discarded tile or a loose tile from the "wall" (comparable to stock in rummy). Any player, regardless of whether it is his turn, may claim the previous discard if it completes his set. (If two or more players claim the same discard, there is a detailed order of precedence.) The losing players settle with the winner and with each other according to the accepted schedule of values for the sets or combinations of sets. A concealed set held in the hand scores differently from an exposed set on the table.

Under certain rules, exceptionally complete hands or "limit hands," picturesquely named "the three scholars," "four small blessings," etc., are scored differently. In U.S. play the emphasis on limit hands eventually far exceeded that under Chinese rules until high scores were accented over playing skill. A certain school of players restricted the winning hand to a very narrow list and made the flowers wild. Various other innovations followed. One was the "clear-handed" rule; woo hand may contain only tiles of one suit plus honours. The conflict led to publication of *Laws of Mah-Jongg* (1925) by Babcock and others, giving an option between the Chinese game and the clear-handed variant. Shortly after, the Mah-Jongg fad collapsed.

In 1937 Viola Cecil organized the National Mah Jongg league in the U.S. to standardize a new version of the game. Its innovations included the "Charleston," or exchange of tiles between players before the start of play, and the use of 22 flower tiles (wild or jokers except in certain winning hands).

YOU MAY BE SURPRISED

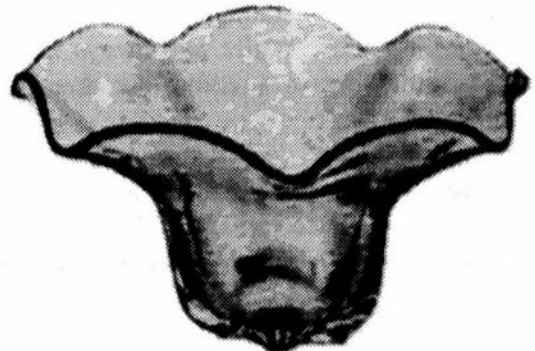
By Phyllis Hayes

I love to research a piece of glass for a friend. While looking for THAT piece of glass through my reference books and magazines, I'm always surprised. There is that bowl, vase, or candlestick I've been trying to identify. I know I have seen it, but where? In your researching, don't presume a company did not make a particular item even if you are very knowledgeable in that company. You may be surprised!

My husband and I have been Cambridge Collectors for a number of years. We later joined the Fostoria Society. I studied the Cambridge blanks, stems, etchings, and cuttings to the point I can recognize a good quantity of this Company's glass. I am glad to say, I am beginning to recognize more and more Fostoria also. Last year, while we were on vacation and visiting a new mall, I spotted a 9 inch crimped bowl in a light yellow. It was very good glass and with a ground star on the base. I know it wasn't Heisey's star base. The bases on some Duncan Miller are a ground petal-like base. I knew it was not Cambridge, they never had a ground star base, or I thought so!

Last week, when I got out my Crystal Ball Index to do some researching on Ivy Balls, I was very surprised! I found a very nice article on Ivy Balls. On the opposite page was a copy of a catalogue page from the Cambridge Club's Book of 1949 through 1953. There was my star based bowl. For at least 10 years I have been going to the Cambridge Conventions and Shows. I have never seen this bowl. I have looked through this book at least a hundred times over the years and I have not seen that star base bowl as in Figure 1. Which proves you should not give up, keep looking and studying.

Reprinted from *Fostoria Facets*, April 1993



P.569

4 X 9 in. Crimped Vase

WE GET LETTERS

Dear Sue,

I have just read a letter in this months "Crystal Ball" about not writing letters unless complaining and that is too true. I just wanted to let you know that I love (and look forward every month) to my Crystal Ball. I have collected Cambridge Blue Caprice for a little over 20 years and until I found your organization I could not find much information about my glass and did not know anything about the company that made it. I am especially happy to see that there will be a book out about the Caprice line and look forward to it.

I don't know if this subject has been addressed in the magazine and I missed it or not, but I would like to know how you can tell reproduction pieces from the original. I do not know what pieces are being reproduced but I do collect the swans and I know they are being reproduced. Any help (are there any books available?) would be appreciated.

Thank you once again for a wonderful magazine.

Judy Veteran
Stockton, CA

Dear Judy,

Thank you for your kind remarks. Practically from the day I took over as Editor of the Crystal Ball it has been our intention to begin a column on the subject of Reproductions and Reissues.

It is still our intention to do so. We are working to summarize the already published information and trying to find an author.

One of my best rule-of-thumb clues to identifying reproductions is color. While not always infallible, if you see something in a color that doesn't look right, it probably isn't.

Over the years many articles have appeared in the Crystal Ball on Caprice, swans and reproductions. Some, which you might find particularly helpful, appear in issues #28, 145, 146, 170, 174, 202 and 223. If you don't have all of the back issues, remember that all of them are available for \$1 each or 12 for \$10.

Dear Sue,

Read a comment by you on how we liked the Crystal Ball. Well, I thought I would let you know you are doing a great job. Lots of great and new things I never saw before. Still enjoying and learning.

I don't know if we will be able to attend the Convention. April 24th, while we were in Rochester doing our Great Lakes Depression Club Show, Frank had a heart attack. He had great care at a small hospital there. He is home now feeling much better but limited on what he can do. He is waiting to see a specialist here on the 25th [May] for possible angioplasty. Right now we are in a waiting period. We will just have to see. Hope this finds you great. Keep up the good work.

Phyllis Hayes
Swartz Creek, Michigan

P.S. I am enclosing an article I wrote for the Fostoria Facets. This pretty little bowl in Gold Krystal was bought last year in our club booth by an Ohio dealer. This April I saw her unwrapping it for the show. She thought it was Duncan Miller! So we are always learning.

Dear Phyllis,

Thank you so much for your very kind comments about the Crystal Ball. We are always trying to do a good job and are pleased when we succeed.

We were very sorry to hear about Frank, and hope by now that he is back on his feet. If you don't make it to Convention, know that we are thinking of you and our prayers go out to you.

Thank you so much for the article from the Fostoria Facets. We are reprinting the part that relates to Cambridge as it should be of interest to our readers. [See page 7].

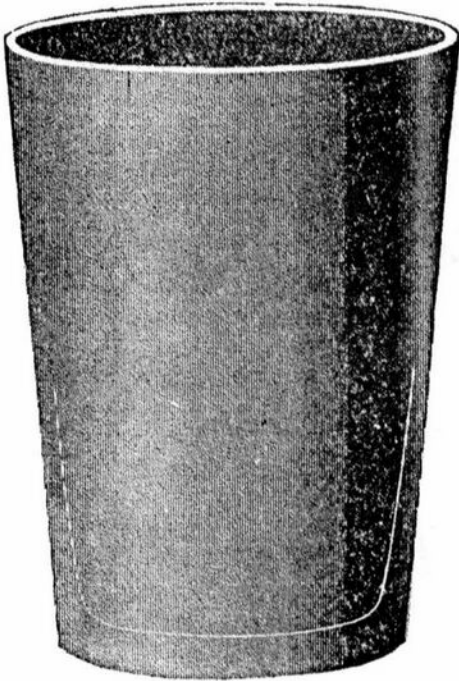
Sue

Editor's Note

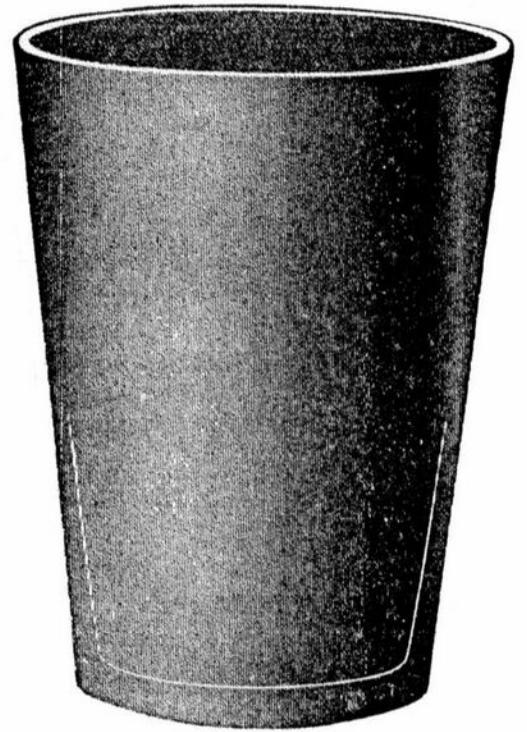
We appreciate all comments and suggestions, particularly if there is something you feel we can do better. We also would like to see more contributors. Perhaps you have come across some background information or pictures which may have inspired some of Cambridge's actions or designs such as those found in the article on Mah-Jongg tiles.

Pressed Soda Tumblers.

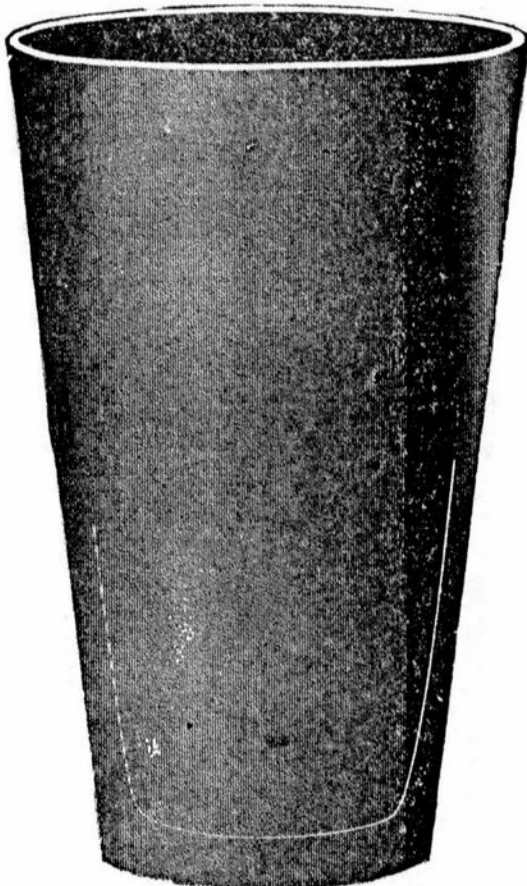
SCALE. FULL SIZE.



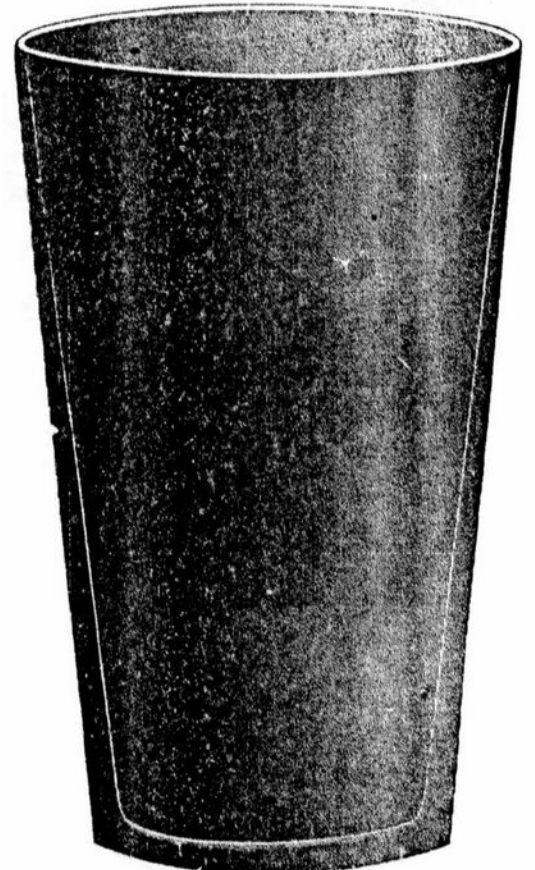
No. 422 9 ounce Tumbler.
Packed 24 dozen in a barrel.



No. 423 11 1/2 ounce Tumbler.
Packed 15 dozen in a barrel.



No. 416 13 ounce Tumbler.
Packed 12 dozen in a barrel.

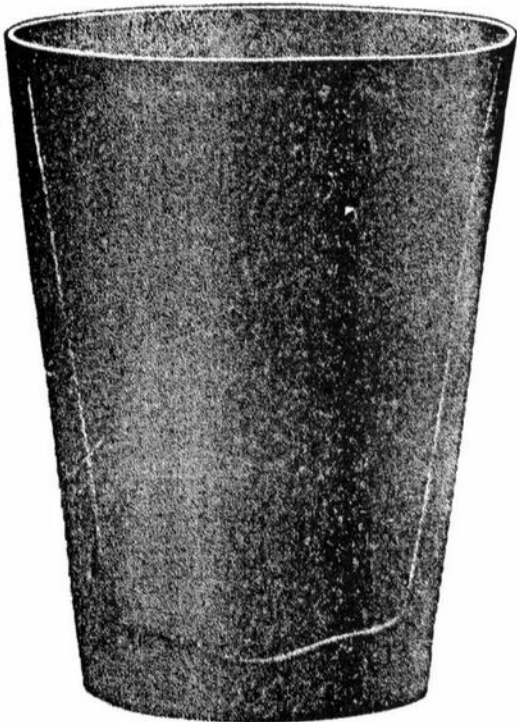


No. 417 14 ounce Tumbler.
Packed 15 dozen in a barrel.

Pressed Soda Tumblers.

117

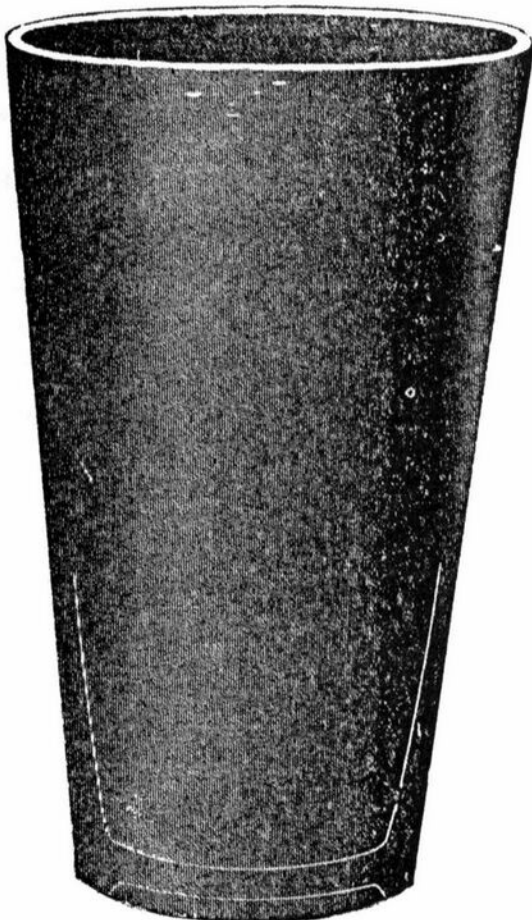
SCALE, FULL SIZE.



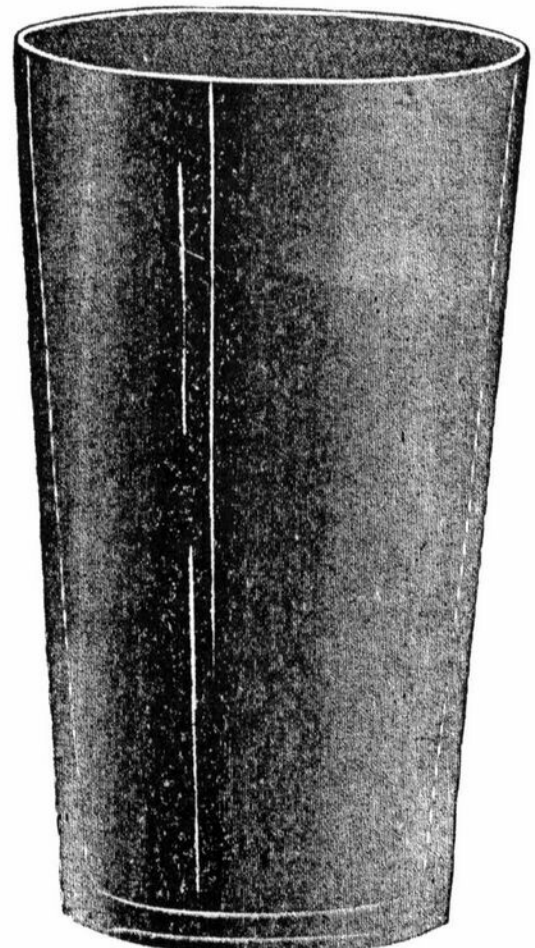
No. 434 12 ounce Tumbler.
(Also made Cupped).
Packed 15 dozen in a barrel.



No. 425 13 ounce Tumbler.
(Also made Cupped).
Packed 16 dozen in a barrel.



No. 418 14 ounce Tumbler.
Packed 16 dozen in a barrel.

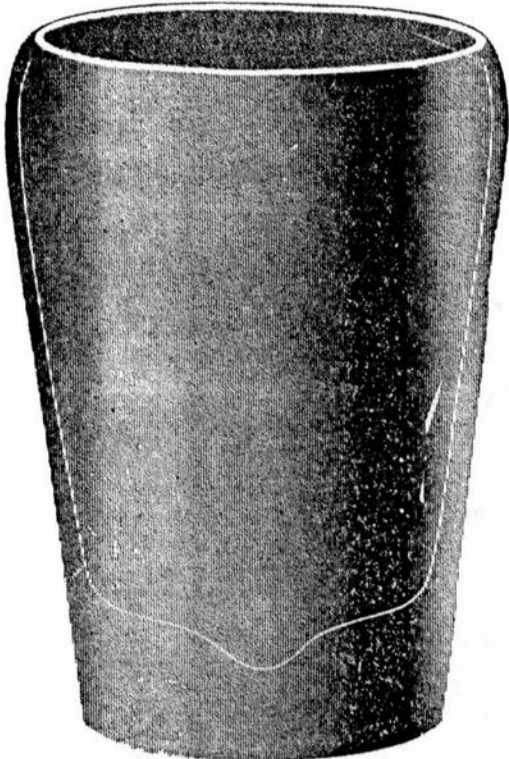


No. 420 16 ounce Tumbler.
Packed 14 dozen in a barrel.

PRESSED SODA TUMBLERS.

118

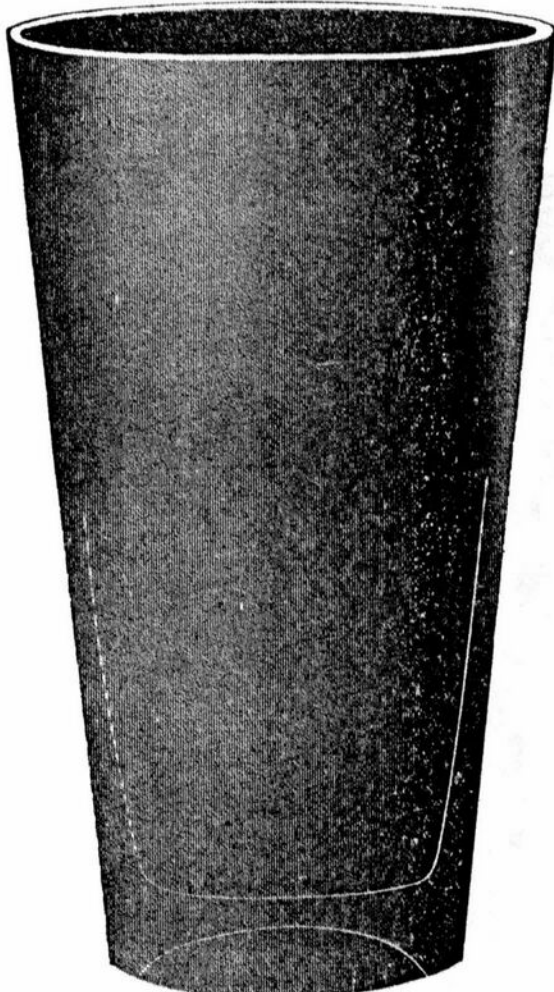
SCALE, FULL SIZE.



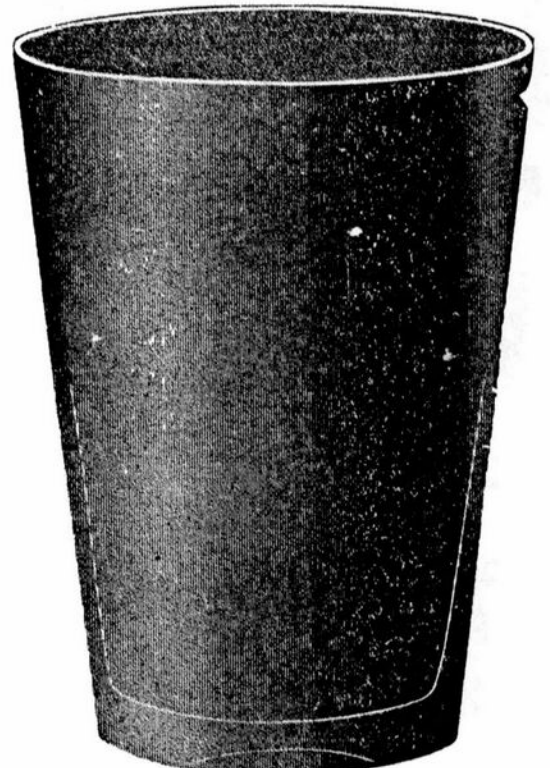
No. 426 11 ounce Tumbler, Cupped.
Packed 15 dozen in a barrel.



No. 427 11 ounce Heavy Soda.
Packed 20 dozen in a barrel.



No. 431 18 ounce Tumbler.
Packed 12 dozen in a barrel.



No. 428 11 1/4 ounce Soda.
Packed 20 dozen in a barrel.

Pressed Soda Tumblers.

119

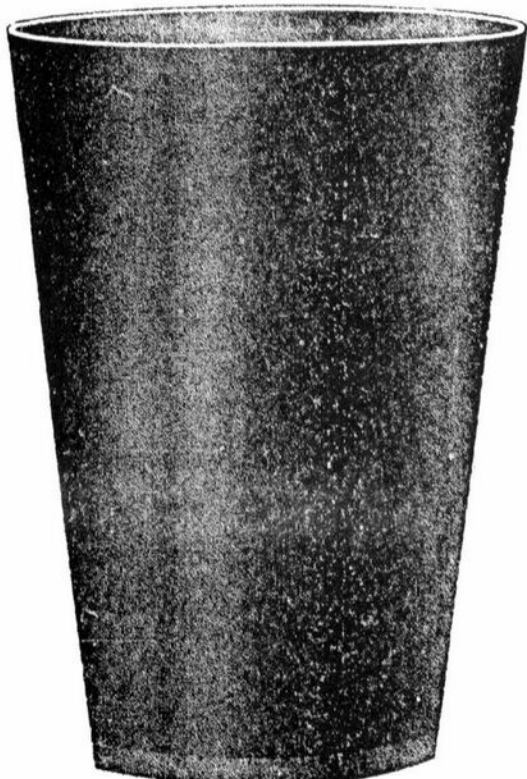
SCALE, FULL SIZE.



No. 429 13 ounce Tumbler, Cupped.
Packed 12 dozen in a barrel.



No. 436 12 ounce Tumbler.
Packed 16 dozen in a barrel.



No. 438 12 ounce Tumbler.
Packed 20 dozen in a barrel.



No. 437 14 ounce Tumbler.
Packed 14 dozen in a barrel.

NATIONAL CAMBRIDGE COLLECTORS, INC.

Balance Sheets

December 31, 1992 and 1991

Assets

	<u>1992</u>	<u>1991</u>
Current assets:		
Cash	\$ 70,482	60,988
Inventories	4,273	5,260
Prepaid expenses	<u>1,325</u>	<u>1,510</u>
	<u>76,080</u>	<u>67,758</u>
Property and equipment:		
Land	24,500	24,500
Buildings	51,214	51,214
Building improvements	43,038	41,549
Furniture and equipment	13,938	12,951
Display fixtures	15,348	15,348
Museum contents	<u>48,226</u>	<u>45,988</u>
	196,264	191,550
Less accumulated depreciation	<u>77,685</u>	<u>69,363</u>
	<u>118,579</u>	<u>122,187</u>
Other assets:		
Deposits	<u>44</u>	<u>594</u>
	\$ <u>194,703</u>	<u>190,539</u>

Liabilities and Fund Balances

	<u>1992</u>	<u>1991</u>
Current liabilities:		
Accounts payable	\$ 1,485	1,070
Deferred revenue	9,585	9,578
Accrued, other	<u>187</u>	<u>148</u>
	<u>11,257</u>	<u>10,796</u>
Fund balances:		
Operating fund	34,056	28,377
Museum fund	<u>149,390</u>	<u>151,366</u>
	<u>183,446</u>	<u>179,743</u>
	\$ <u>194,703</u>	<u>190,539</u>

NATIONAL CAMBRIDGE COLLECTORS, INC.

Statements of Activity and Changes in Fund Balances

Years Ended December 31, 1992 and 1991

	<u>Operating Fund</u>	<u>Museum Fund</u>	<u>Total</u>	
			<u>1992</u>	<u>1991</u>
Support and revenue:				
Admissions	\$ -	783	783	859
Memberships	16,905	-	16,905	16,179
Donations	95	4,464	4,559	6,335
Auxiliary activities and sales	9,267	23,044	32,311	29,900
Interest	588	1,994	2,582	3,094
Other	<u>105</u>	<u>62</u>	<u>167</u>	<u>148</u>
	<u>26,960</u>	<u>30,347</u>	<u>57,307</u>	<u>56,515</u>
Expenses:				
Supporting services	15,224	24,272	39,496	34,741
Cost of auxiliary activities and sales	<u>6,057</u>	<u>8,051</u>	<u>14,108</u>	<u>14,366</u>
	<u>21,281</u>	<u>32,323</u>	<u>53,604</u>	<u>49,107</u>
Excess of support and revenue over expenses	5,679	(1,976)	3,703	7,408
Fund balances, beginning	<u>28,377</u>	<u>151,366</u>	<u>179,743</u>	<u>172,335</u>
Fund balances, ending	\$ <u>34,056</u>	<u>149,390</u>	<u>183,446</u>	<u>179,743</u>

BUDGET AND FINANCE COMMITTEE REPORT FOR 1992

by David B. Rankin, Chairman

The accompanying balance sheets and statements of activity and changes in fund balances have been reviewed by Clark, Schaefer, Hackett & Co. The complete financial statements with accountants' review report will be available for inspection by members at the Museum after July 1, 1993.

There are a few events in our 1992 operations that should be explained to clarify the significance of these numbers. First, let me review the nature of our "Funds". The Operating Fund basically represents membership services including newsletter preparation and mailing, annual convention and quarterly meetings. The Museum Fund includes operation of the Museum in Cambridge and the various activities conducted to raise funds to support the museum operations. These include the annual antique show, flea market and auction as well as book sales and

book royalties.

During 1992, the Operating Fund experienced a significant improvement in profit over 1991 due mainly to increased membership and convention attendance coupled with ongoing expense controls.

The Museum Fund lost money in 1992 due to the expense of residing of the museum for almost \$4,000 and to a decrease in donations of approximately \$2,000. Since donations can vary significantly every year and residing the Museum does not occur every year, a loss of less than \$2,000 in one year should not be a basis for long-term concern.

The Club's financial condition remains very strong with over \$70,000 in operating and invested cash, an increase of almost \$10,000 in 1992 alone.

PRESIDENT'S MESSAGE

Greetings,

Twenty Years! Can you believe it? I have attended all 20 Conventions, and they get better and better. Those attending the festivities this year will probably read this sometime during the weekend. The rest of you will read this and then must wait another four weeks for your news about the Convention.

I truly love to see the wonderful glassware for sale and I always add a few pieces to my collection. But, the best part for me is the opportunity to meet old friends, make new friends and talk about Cambridge Glass.



Club News

Non-Glass Committee

by Judy Momirov

Progress continues! A work day at the museum storage building was scheduled in May to continue clean up and reorganize after construction of the paper room. Filing cabinets are now in place, and the boxes of old Crystal Balls, files, and records have also been moved into the room. Organizing all these records is a job that will take time and manpower.

I don't know how much more will be accomplished before convention time, since I will be out of town most of the month of June, but volunteers have worked hard to get this much completed.

Much was accomplished that afternoon, but as usual there is always more to do. Doyle Hanes graciously took charge of the heavy duty work and his helpers arrived around one o'clock to put in several hours of work. Carl Beynon, Rich Bennett, Joe Miller, Jeff Ross and Mike Arent all worked industriously to rearrange the shelving units to best advantage. They also cleared the floor space as much as they could in the time available. Shirley Beynon, Cindy Arent, and Sharon Miller helped in the paper room with

filing and reorganizing past Crystal Balls. It's amazing how time consuming it all can be.

Without these people volunteering time out of their busy schedules, these things could not be accomplished. I would like to express my thanks and appreciation to each of them. If you attend the Convention or August picnic and happen to see any of them, please let them know that their work is valued. Volunteers are always welcome; though I realize that it is difficult for people who don't live in Cambridge to match schedules with those who do.

Study Club News

Study Group #13 - Southwest Ohio "Miami Valley, Ohio"

The Miami Valley (Ohio) Study Group held their meeting April 13, 1993, at the Huber Heights Public Library. There were ten members present.

Among items of business discussed were the etching book and Convention money raising project.

Show and Tell elicited a #701 Peach-Blo name card with Cambridge logo and a Carmen mayonnaise with underplate and ladle.

The program, presented by Georgia Otten, on transparent greens and blues brought forth a variety of pieces for display and discussion. Our discussion was further enhanced by a detailed handout giving information on all the colors presented in chronological order.

Submitted by
Judy Rhoads

Study Group #13 - Southwest Ohio "Miami Valley, Ohio"

The Miami Valley (Ohio) Study Group held their meeting on May 23, 1993, at the home of Sue and Dave Rankin. There were ten members present.

Among items discussed were our Convention fund raising project, our study group's presentation at the Convention on the Etchings book, and our summer picnic at Phyllis Smith's on July 17.

The program, led by Georgia Otten, was on trans-

parent colors other than blues and greens. The discussion was augmented by a chronological handout and a tour of the Rankin's Cambridge collection room.

Show and Tell brought forth the following items: New Martinsville 3-pc. Amber night set; Primrose 11-1/2" plate; Crystal Caprice triangular cigarette holder; Willow Blue novelty basket and a Crystal #1337 cigarette holder with ashtray foot, engraved "R". We also examined Farberware stems with Amber bowls; a Crown Tuscan #1228 9" vase decorated in gold D/995; a Crown Tuscan #1297 11" vase, decorated in gold D/1001; a Mt. Vernon Cordial Decanter in Milk decorated with roses and leaves; a Crystal Mt. Vernon #75 7-1/2 oz. pickle and a Pistachio crackle tumbler.

Submitted by
Judy Rhoads

**Study Group #14 - Cambridge, Ohio
"The Cambridge Cordials"**

The Cambridge Cordials met at the home of Judy Momirov on Saturday, May 15. There were 12 members and one guest present.

Earlier in the day we had met at the museum to work in the storage building, archives room and to do some clean up of the museum grounds. After all of the construction work involved in building the archives room, we had a lot to do in the storage building. Also, some trees on the museum grounds died during the winter and had to be removed.

After a hard afternoon's work, we went to Judy's home for a delicious meal, and our meeting.

Since we had worked at the museum grounds all day, we did not have a former worker to interview. We did have various topics that needed to be discussed. Among them were our continuing project for the museum glass collection, the possibility of a fund raising project for the Convention, and our assistance with the Former Workers' Reunion.

Our main program was on the Bridge Hounds or "Pencil Dogs." There were over 30 of these on display. Most were Cambridge, and there were some made by the Guernsey Glass Company, and two that were made out of pottery. Lorraine Weinman, who we now call the "Bridge Hound Veterinarian," showed several rather fool proof ways to distinguish

Cambridge Bridge Hounds from reissues. If you ever run into Lorraine, I am sure she would be more than willing to show you the differences.

Along with the Bridge Hounds, for "bring and brag" we also had: a #3400/87 11" celery in Crystal etched Lorna with Red Enamel trim; a Pristine #100 32 oz. beverage jug or martini mixer in Crystal etched Vichy; and a Heisey Flying Mare in Lavender Ice made by Dalzell-Viking for the Heisey Collectors of America.

Our next meeting date is not set, due to summer vacations and the like. We will publish the date of the next meeting when it is set, so that all who would like to join us can do so.

Submitted by
J. D. Hanes

ON THE SICK LIST

**Bill Losch
Long Beach, California**

Pat Daly, a member from Tulsa, Oklahoma, called while we were putting this issue of the Crystal Ball together with the news that Bill Losch is on the sick list.

Bill had knee surgery in late May. He spent several weeks in a nursing home but is now reported to be at home convalescing.

We wish Bill a speedy recovery.

IN MEMORIAM

**Irma Burton
Bellefontaine, Ohio**

Irma Burton, beloved aunt of Phyllis Smith and NCC member, died May 17, 1993, at the age of 96. Our deepest sympathy is extended to Phyllis, her sister Thelma Davidson and other family members.

**Lawrence Duvall
Wichita, Kansas**

Lawrence Duvall, husband of longtime member, Joy Duvall, and father of member Deborah Berry, passed away suddenly on February 28, 1993. We extend our sincere sympathy to wife Joy, daughter Deborah and the remainder of the family. Our thoughts are with you.

ISAACS ANTIQUES



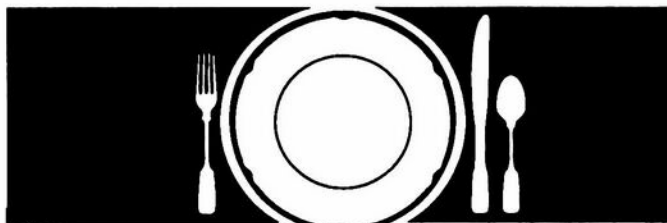
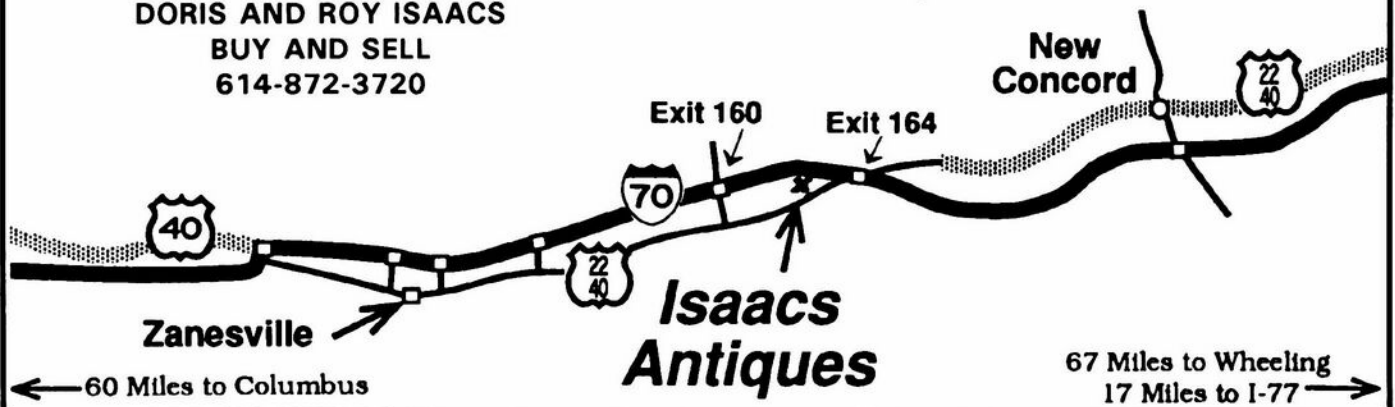
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by Paul White

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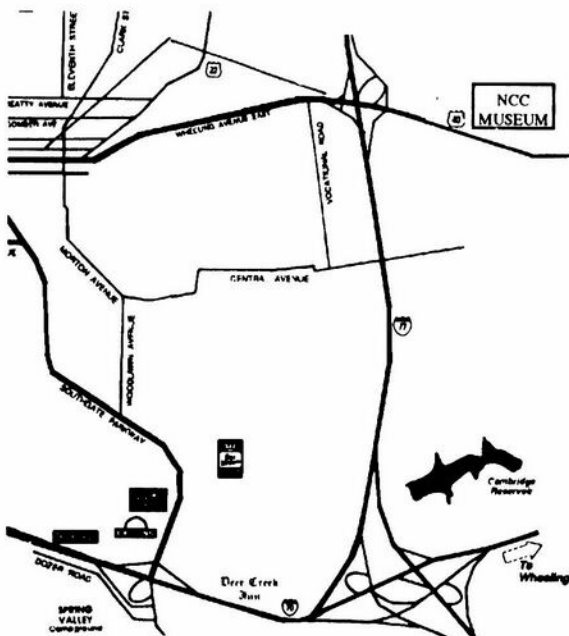
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