



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. 249

January 1994

President's Message

HAPPY NEW YEAR!

My sincere wish for each of you is that 1994 will be a healthy, peaceful and prosperous New Year. As NCC President, I would like to extend a sincere Thank You to the dedicated members of your Board of Directors, Committee chairpersons and each and every member of NCC for your contributions of time and hard work, not to mention the financial contributions.

There are some exciting events planned for early 1994 as we look toward the early arrival of the Caprice book. Mark Nye shared four possible cover selections with the Board of Directors at our November meeting, and of course we each chose our favorite. Whatever cover is chosen, the book promises to be a wealth of information about Caprice and will make a welcome addition to your library of Cambridge Glass reference books. Mark is very knowledgeable about Caprice and we are fortunate that he shares this information with us.

I spoke with a new member of NCC who phoned me in November. Since they were new members, she and her husband had just purchased most of the reference books on Cambridge Glass. They were disappointed when they did not find much information about Caprice. The excitement in her voice was almost electric as I told her about the expected arrival of a comprehensive book on Caprice in early 1994.

Tarzan Deel and the Projects Committee informed the Board of Directors about an exciting announcement of a new project in early 1994. READ your CRYSTAL BALL.

Happy New Year



Cambridge CRYSTAL BALL

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Classified Advertising Rates

10 cents per word \$2.00 Minimum
We cannot mix type size in classified advertisements. Abbreviations and initials will count as words. Payment in full must accompany all ads.

Display Advertising Rates

(Camera-ready ads preferred)	Members	Non-Members
1/8 page	\$10.00	\$15.00
1/4 page	15.00	25.00
1/2 page	25.00	35.00
3/4 page	35.00	50.00
Full page	45.00	60.00

Dealers Directory

Six-line maximum \$24.00 for 12 months

Cambridge CRYSTAL BALL assumes no responsibility for items advertised and will not be responsible for errors in price, description or other information.

Advertising copy, articles, club news and notices must be in our P.O. Box by the 5th of each month to assure publication in our next issue.

Paid advertisements containing reproductions or new glass will not knowingly be accepted for publication.

Opinions or information stated in any signed article or letter printed in the CRYSTAL BALL are those of the authors and may or may not agree with National Cambridge Collectors, Inc. The Editor reserves the right to refuse and to edit any material submitted for publication to conform with the editorial style of the CRYSTAL BALL.

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NCC Museum /J. D. Hanes -- 614/432-4245

Please notify us immediately of any change in your address.
Please enclose an SASE when requesting information.

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 ***
164-page reprint of original catalog
Paperback. \$6.95

* For NCC members only, the above publications are available at a 10 percent discount.

By Bill and Phyllis Smith

- **Cambridge Glass 1927-1929**
66-page reprint of original catalog
Paperback w/identification guide. \$7.95

By Cambridge Buffs Study Group

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

By Mark A. Nye

- **Cambridge Rose Point**
94 pages, fully indexed
Paperback with updated 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
- **Cambridge, Ohio Glass in Color II**
Spiralbound. \$5.95

By Harold and Judy Bennett

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

Address your orders to:

Books
National Cambridge Collectors, Inc.
P.O. Box 416
Cambridge, OH 43725-0416

Please add postage and handling to your order (first book, \$2.00; each additional book, 50 cents). Ohio residents add 6½ percent state sales tax.

Dealer discounts available - please write!

EBONY

by Mark A. Nye
Part I

Cambridge first made black glass or Ebony, as they named it, in 1916. Produced for several years and then discontinued, Ebony was, in 1922, reintroduced as new. According to "COLORS IN Cambridge GLASS" the 1922 Ebony "is a sparkling black of very high density that will show deep amethyst, red or shades of brown when held to a strong light."

The following paragraph is from a trade journal report describing the exhibits at the 1922 Pittsburgh Exhibition.

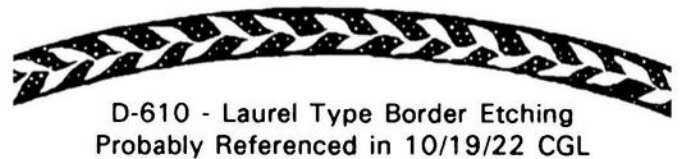
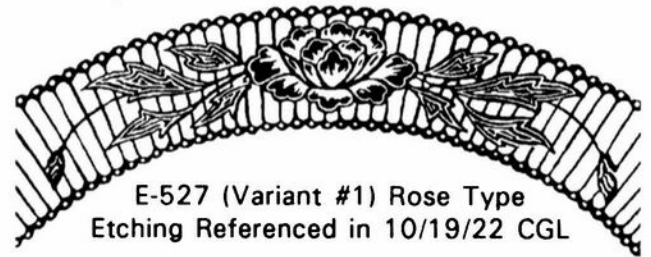
"Another new line from this factory [Cambridge Glass Co.] is called the 'Ebony.' It is a very black and represents an achievement in this class of glassware. Both new colors come in complete tableware lines, including vases, candlesticks, bowls, candy-jars, compotes and cheese and cracker plates." CGL 1/23/22 [Azurite was the other new color.]

Quoting from the June 12, 1922, "New York Trade Notes," a regular CGL feature column: "The Cambridge Glass Co., of Cambridge O., are showing at their New York office, 184 Fifth avenue, a very high grade line of ebony glassware, made in vases, candlesticks, bowls and baskets. A portion of this line comes in gold encrustations."

Unfortunately, trade journal reports frequently dealt in generalities and were usually short on specifics. This is the case here with the reports about the 1922 Cambridge line. The trade journals of the day provided little information about what portion of the line came with gold encrustations. Also, there is little indication in the reports about what etchings formed the basis for the encrustations.

The following, from the October 19, 1922, issue of Crockery and Glass Journal, does give us some idea of the decorations used: "Forming a delightful contrast in coloring, the newest items in fancy glassware are displayed at the salesroom of the Cambridge Glass Co., 184 Fifth avenue, in charge of Alex. G. Menzies and include a full line of fancies in ebony glass richly decorated with gold encrustations. One decoration consists of a 1/4-inch border in a finely executed laurel wreath treatment and gold edge band and foot. In another decoration a 1-inch

border encrustation effectively employs a conventional rose design in combination with the gold edge band. The shapes are artistic and graceful and the items embrace all the popular articles in fancies, such as candlesticks, fruit and flower bowls, high foot compotes, vases and cheese and cracker sets."



Sometime after the 1922 introduction of Ebony and Azurite, Cambridge issued five catalog pages. Done as supplements to the company's Catalog No. 10, each page carried the caption "Special Articles Made in Azurite, Ebony and Crystal for Cutting See Special Price List." Illustrated on the five pages are several bowls, compotes, vases, candlesticks, baskets, candy-jars, and a cheese and cracker plate. Not mentioned in the trade journal reports of the new lines, but illustrated on the catalog pages, were seven, eight, nine and eleven inch plates, creamers and sugars, a covered jug, and jugs without covers.

Identification of Cambridge Ebony pieces, plain and gold encrusted from the early 1920s, is sometimes made based on recognized Cambridge shapes. Much of the etching work done by Cambridge in the early 1920s was limited to borders. There is currently little information available to researchers regarding Cambridge etchings from this period. Thus, some border type etchings can go unidentified as being of Cambridge origin. By late 1922, Cambridge had begun use of the Triangle C trademark in advertising and on glass. However, many older molds did not have the trademark and pieces continued to be made without the Triangle C.

Seldom does a collector come across a piece of etched Ebony from this period, or any other, which is not

silver or gold or white gold encrusted. The reason for this is the etching simply does not stand out on such a dark piece of glass and there was little or no demand for such wares.

The December 25, 1922, Cambridge advertisement in CGL read in part: "The sensations of the 1922 Exhibit were the new 'AZURITE' and 'EBONY' lines of the Cambridge Glass Co. These wares have enjoyed great success and new items and decorative patterns have been added until the lines have no peers in colored glass." None of the Cambridge advertisements appearing in the following weeks or reports of the Pittsburgh Exhibit provided any specifics regarding the new items and decorative patterns.

Emily Tremain, the writer of "New York Trade Notes," had this to say in her column dated June 11, 1923.

"The Cambridge Glass Co....have done a beautiful and happily consistent thing in a new line of glass salad plates. In the opaque glass there are 'Helio', 'Azurite', 'Ebony' and 'Primrose Yellow' with various gold decorations as well as without. The most attractive thing in that immense show room is the new salad server and its companion, the cracker and cheese plate. They may be had to match any style of the salad plates spoken about above . . .

"In this opaque glass in the same colors and designs are cologne bottles in all sizes. The shapes are excellent . . . "

Again, tantalizing bits of information but no specifics are provided.

Finally, from the January 7, 1924, issue of CGL comes information regarding a specific decoration. A report covering the 1924 Pittsburgh Show Cambridge exhibit was illustrated. Included in the illustration are a tall comport and a candlestick. The report had these comments about those two items.

"The comport and candlestick in stippled effect are strikingly beautiful wares. The background is ebony glass--thin blown. The comport is stippled in silver with silver edges around the base and flare of the bowl. The candlestick is ebony stippled in gold. Rather startling is the effect, but it is attractive and rich looking."

Contrary to what the report states, the comport in the illustration is not a thin blown comport. It ap-

pears to be a standard comport, one that is frequently seen in the opaque colors. The candlestick is one of the unusual blown shapes. Unfortunately, the available copy is not suitable for reprinting.

The following week a reporter wrote these words about a part of the Cambridge exhibit: "...Especially good was a line of black glass with gold encrusted fleur de lis design in wide bands, and some black vases with encrusted gold borders an inch and a half wide."



E-616 Fleur de Lis Type Etching
Probably Referenced in Above Paragraph

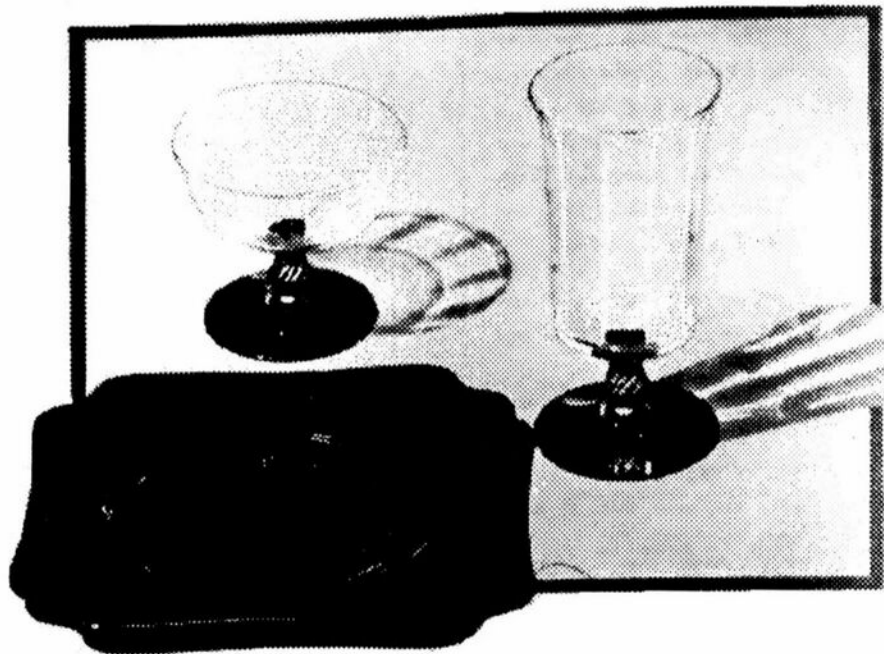
By January 1925, little mention of Ebony was occurring in the trade journals, suggesting that it was no longer a featured line. Cambridge continued to produce Ebony as occasional references to black bases and trays are found. Absent, however, from the trade journals and Cambridge advertising during the next several years were references to an Ebony Line.

The September 1929 issue of CGL contained a full page Cambridge advertisement. It contained illustrations of No. 3120 stemware etched 733, No. 1240 console bowl, No. 638 three light candle holders and the No. 880/881 Bridge Set etched Golf Scene. Part of the caption read: "Glassware Specialties for the Holidays. Hundreds in the Cambridge Line. We illustrate only a few of the many items in the Cambridge line in transparent colors of Peach Blo, Emerald, Willow Blue, Gold Krystal, Black and Amber-Glo." Note the use of the capitalized name Black instead of the usual name Ebony. A similar advertisement with the same text, but featuring different items, appeared in the October issue. Pictured in that advertisement are No. 3130 stemware etched 740, the 1160/1161 five-piece relish set, Modernistic, and the 1020/1021 seven-piece cocktail shaker set, etched 731. It is doubtful the stemware in the two advertisements was produced in Ebony and then etched. However, I have seen an etched Ebony No. 1240 console bowl and a No. 1020 cocktail shaker. It appears there is little or no significance to the absence of the Ebony name in the previous two advertisements.

Another full page Cambridge advertisement appeared in the November 1929 issue. The entire ad is reprinted on page 5.

To Be Continued Next Month

EBONY AND CRYSTAL IS SMART



NOT only is the combination of Ebony and Crystal smart and timely, but CAMBRIDGE shapes give it greater attractiveness and sales value.

Always in step with what is new, CAMBRIDGE wares score heavily because the shapes are distinctive. All in all, a great line in any department or store. Try Ebony and Crystal and be convinced.

Illustrated are the No. 3140 sherbet with Crystal bowl and Ebony foot and stem; the No. 3140 Footed Tumbler with Crystal bowl and Ebony foot and stem, and the No. 1176 salad plate in Ebony. Many other items in Ebony and Crystal.

SALES ROOMS
New York—141 Fifth Avenue, Oliver C.
Graham, Manager—Eugene P. Henn,
Assistant Manager.

QUALITY
ORIGINALITY  SALABILITY

SALES ROOMS
Chicago—Room 311 Shops Building, 17
N. Wabash Avenue, Ben Franklin,
Manager.

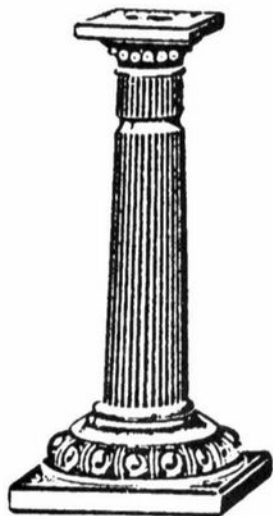
THE CAMBRIDGE GLASS COMPANY

CAMBRIDGE, OHIO

Full Page Ad in November, 1929 Issue of China, Glass and Lamps

The Cambridge Glass Co.

CAMBRIDGE, OHIO, U. S. A.



This is one of the many pleasing designs in Candlesticks which we are producing not only in Crystal, but also in our new Azurite and Ebony Art Ware. Furnished in both plain and Coin Gold Encrustation.

Write us for information and prices or call on our nearest representative.

REPRESENTATIVES:

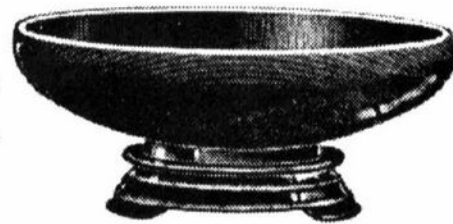
The Cambridge Glass Co., 184 Fifth Ave., New York City.
 The Cambridge Glass Co., Room 311, Shops Bldg., 17 N. Wabash Avenue, Chicago, Ill.
 John A. Nixon, 810 Arch Street, Philadelphia, Pa.
 H. L. Thompson, 703 Canal Street, New Orleans, La.
 Robert K. Hatton, P. O. Box 122, Waco, Texas.
 Bersback, Maloney & Co., 323 Charles Bldg., Fifteenth and Curtis Streets, Denver, Colo.
 Edwin J. Nickay, 204 Grand Avenue, Milwaukee, Wis.
 H. E. Patriarcho, 6 East Wellington Street, Toronto, Canada.

China, Glass and Lamps June 5, 1922

THE CAMBRIDGE GLASS CO.

CAMBRIDGE, OHIO, U. S. A.

No. 13
11-Inch.



Flower
Bowl
and
Base

EBONY GLASS

Showing one of the many items we make in this popular glass. See also our "Azurite" and our new "Primrose Yellow," "Helio" and "Carrara."

Write for Illustrations and Prices.

REPRESENTATIVES:

The Cambridge Glass Co., 184 Fifth Ave., New York City.
 The Cambridge Glass Co., Room 311, Shops Bldg., 17 N. Wabash Avenue, Chicago, Ill.
 John A. Nixon, 810 Arch Street, Philadelphia, Pa.
 H. L. Thompson, 703 Canal Street, New Orleans, La.
 Bersback, Maloney & Co., 323 Charles Bldg., Fifteenth and Curtis Streets, Denver, Colo.
 Edwin J. Nickay, 204 Grand Avenue, Milwaukee, Wis.
 L. A. Kerr Co., 404 Karbach Block, Omaha, Neb.
 W. R. Amidon, 99 Bedford St., Boston, Mass.
 Eugene H. Heilbron, Granite Bldg., St. Louis, Mo.
 Eastern Mfgs. Co., 204 Maynard Bldg., Seattle, Wash.
 Eastern Mfgs. Co., 68 Third St., Portland, Oregon.
 H. E. Patriarcho, 6 East Wellington Street, Toronto, Canada.
 Caratini & Co., Luz 32, Havana, Cuba.

China, Glass and Lamps May 7, 1923

THE CAMBRIDGE GLASS CO.

CAMBRIDGE, OHIO, U. S. A.



Patented. No. 2899 Flower Blocks

Our blocks are the best made, giving more openings to each size. Made in Crystal and Ebony.

This is a stock item with all first class Retailers and Jobbers, made in sizes from 2 1/4 to 6 inches in diameter.

Write for price list and discounts.

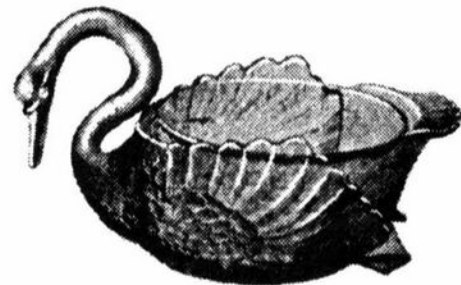
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 H. L. Thompson, 703 Canal Street, New Orleans, La.
 Bersback, Maloney & Co., 323 Charles Bldg., Fifteenth and Curtis Streets, Denver, Colo.
 Edwin J. Nickay, 204 Grand Avenue, Milwaukee, Wis.
 L. A. Kerr Co., 404 Karbach Block, Omaha, Neb.
 W. R. Amidon, 99 Bedford St., Boston, Mass.
 Eugene H. Heilbron, Granite Bldg., St. Louis, Mo.
 Eastern Mfgs. Co., Cray building, Seattle, Wash.
 Eastern Mfgs. Co., 68 Third St., Portland, Oregon.
 H. E. Patriarcho, 6 East Wellington Street, Toronto, Canada.
 Caratini & Co., Luz 32, Havana, Cuba.

China, Glass and Lamps December 17, 1923

THE CAMBRIDGE GLASS CO.

CAMBRIDGE, OHIO, U. S. A.



NO. 1052 SWAN

Few specialties have enjoyed such favor as CAMBRIDGE Swans. Made in four sizes, they are suitable for a variety of uses. As centerpieces they are very attractive. The Swan shown has an inner glass bowl.

Can be had in beautiful transparent colors of Peach-Blø, Emerald, also Crystal and Ebony.

SALESROOMS

New York—184 Fifth Avenue, Oliver C. Graham, Manager.
 Eugene P. Hess, Assistant Manager.
 Chicago—Room 311 Shops Building, 17 N. Wabash Avenue.
 Benjamin F. Franklin, Manager.

China, Glass and Lamps, June 24, 1929

WE GET LETTERS

Dear Sue,

As we enter the new year, I would like to take this opportunity to thank the core group there in Cambridge for all your hard work and effort in the preservation of Cambridge Glass. The many hours, days, weeks, months and years of dedication are indeed admirable as well as mind boggling. Such dedication deserves our gratitude and thanks. You are an inspiration for all of us.

And may I extend warmest wishes to you for the new year and to all Cambridge Glass collectors.

Sincerely,
Bonnie J. Quaintance
California

Dear Bonnie,

A word of thanks is always appreciated by those who do so much work for NCC.

Your letter provides an opportunity to clarify that the "core" group is much larger and more widespread than many members are aware. It is impossible to name everyone who contributes so many hours to NCC's missions, but a few examples can serve to illustrate its extent.

The Board of Directors consists of 12 members. Half are from Cambridge or nearby: Cindy Arent, Doyle and J. D. Hanes, Judy Momirov, Marybelle Moorehead and Lynn Welker. Three other Board members travel regularly from elsewhere in Ohio: President, Joy McFadden; Treasurer, Dave Rankin; and Acquisitions committee chairman, Joe Andrejcek. The three remaining members are to be especially applauded for their time and expense in traveling to regular meetings: Vice-president, Mark Nye from Michigan/Florida; Rick Jones from North Tarrytown, NY and Tarzan Deel, Jr. from the Bronx, NY.

The non-board-member committee chairpersons add another diverse group: Jeff Ross, Cambridge, OH; Willard Kolb, St. Clairsville, OH; Mary Beth Hackett, Columbus, OH and myself, Dayton, OH. Many of these committees have active members from widespread locales.

The term "core" might be more appropriately ap-

plied to the many members of current and defunct study groups. Their contributions have been enormous. To illustrate: The Hokey-Pokey Study Group (#1), Dayton, Ohio, was responsible for much of the trade journal research that has been the basis for many technical articles in the CRYSTAL BALL for the last 18 years. These members were also responsible for the efforts that yielded the 1930-34 and 1949-53 reprints and, particularly, the Cambridge Color book. Some current members of the Miami Valley, Ohio, Study group (#13) came from the Hokey-Pokey's. This group has been very instrumental in cleaning the etching plates with assistance from the Cambridge Nudes (#11), Chicago, and is currently preparing the Etching Book.

The California Cambridge Collectors (#5), Southern California, sponsored several fund raising efforts and contributed several thousands of dollars over the years. Former members of this group are still sending significant donations.

Members from three current and former groups from the Cambridge Area have done most of the work on the Museum proper. Members of the Cambridge Squares (#2) and the Cambridge Buffs (#7) contributed many hours of labor at the museum. They also researched local newspapers for articles on the Cambridge factory, and donated lots of glass including the extensive stemware collection in the museum today. The Buffs also brought us the 1910 catalog reprint. The Cambridge Cordials (#14) continue with many hours at the museum and are cleaning and cataloging the original molds owned by NCC.

We cannot forget the Florida Everglades (#3) which brought us Mark Nye. His regular technical articles have been the backbone of every CRYSTAL BALL for several years. He has also brought us the Rose Point book, Stemware book and, soon, the Caprice book.

Not to be overlooked are eight other study groups and other dedicated members who are not in a position to contribute time, but contribute something equally important - money and glass. Many members would be amazed by the amounts that have been contributed over many years by some of our members.

My intent with these extended comments is not to downplay the extensive contributions from members in the Cambridge area, but to also acknowledge the equally extensive contributions from many members across the country.

Sue

MUSEUM MOMENTS

by J. D. Hanes

HAPPY 1994! I do hope that the coming year will be bright and wonderful for all of you.

This "rambling" is being done rather quickly. It is the 11th of December as I write this, and Sue needs it as soon as possible for the January issue. When Dave called last night, to find out about the Auction catalog, he asked for an article. I don't think that this will meet the definition of an article, but at least it will give you all something to read as you come to the realization that the holiday bills have to be paid now! Oh well, I hope that you are all saving your money for the Benefit Auction on the 4th of March. Make sure that you read the Auction catalog that is included with this issue. Being on the committee for the Auction, I can guarantee you that there are many wonderful items this year.

On a personal note, I want to thank all of you who either called or sent cards to my dad, Doyle, as he was recovering from his back problems. For those of you who do not know, he is suffering with a type of degenerative disc disease. This is similar to the affliction that our past president, Willard Kolb, suffers from. Dad is still having trouble with pain, and getting around, but is improving every day. Again, many thanks for your telephone calls and cards.

I hope that you all enjoyed the "letter to Santa" that we had in the last issue. The committee and I thought that this would be an interesting way to let you all know of the needs of your Museum.

As we start a new year, I would like to thank all of the supporters, volunteers and workers that help with the Museum. First, to all of the people who have donated glass, money or other items to the Museum during 1993 a very big and heartfelt thank you. Please refer to all of the 1993 issues of the CRYSTAL BALL for those who have donated. Without all of you we could not do some of the things that we do.

Second, I would like to thank Dorothy Golden for being our "stand by" person to run the Museum when I need time off. Many of you met Dorothy at the Museum during the convention. She is a former employee of the Cambridge Glass Company and is a real delight to work with.

Third, I would like to thank all of the members of the Board of Directors. They are a hard working group of people that I feel privileged to work with. Last and certainly not least, I want to thank the people who serve on the Museum Interior Committee. They are a great group of people. To refresh your memory and to inform the newer members of the organization, the people who serve on this committee with me are: Shirley Beynon, Marybelle Moorehead, Jeff Ross and Lynn Welker.

These people are untiring in the giving of time to help maintain your Museum. From cataloging, to cleaning, to anything that needs to be done, they are always there when I call. I really do appreciate them and feel honored to call them friends as well as co-workers. When you visit the Museum and see all of the displays arranged and clean, remember that it is due to the work of these people.

Next month, we will return to the type of article that you are all used to, with the listing of donations that we received in November and December of 1993. I hope also to list some "Holiday Goodies" that appeared in some of our members homes.

Until then, Happy Cambridge Hunting!

AUCTION 94 LIST

The catalog for Auction 94 follows on the next 8 pages. We have elected to bind this year's list directly into the CRYSTAL BALL. This will avoid lost lists which have been a problem in prior years.

We regret any inconvenience to those who wish to have a separate document. Since it is bound in the center, it can be removed. This should, nevertheless, be preferable to having no list at all. Separate lists will also be available for purchase on the day of the auction.

Study Club News

Study Group #16 - Mid-Atlantic "Elegant Glass Collectors"

On November 21, 1993, the morning dawned clear and cool. What a wonderful day for a trip to the Big Apple! The members of the Elegant Glass Collectors were holding their first meeting at Steve and Amy's in Brooklyn Heights, New York. Steve had sent maps to help us find the way. Members were coming from Illinois, Pennsylvania and New Jersey. For many, it would be their first trip to New York in many years.

The trip to the big city was uneventful. After exiting the Holland Tunnel, we crossed the Brooklyn Bridge. This is one of the oldest suspension bridge's in America. It was built by John Roebling in 1883.

Steve lives near the bridge. After coffee and buns, he led the members onto the New York subway system. Some of our members had never ridden on a subway. What an experience! At Times Square, we exited the subway. After having a good look around, all nine of us loaded into two taxis for the ride to the ship terminals located on the East River. New York cab drivers rely on their horn more than their brakes. What a ride! In no time, we were at the piers.

The Ship Terminal Antique Show is as fine as any in the country. There are three long buildings that jut far out into the East River. They were filled with dealers. Prices were a little high, but if you looked hard enough you could find bargains.

After the show it was back into the taxis for the wild ride to Brooklyn Heights. When we arrived back at Steve's, he suggested we walk down to the river. The view of Manhattan, the Statue of Liberty and the Brooklyn Bridge was breathtaking. After a walking tour of Brooklyn Heights, it was back to their apartment for our meeting.

Some Cambridge pieces shown were a #3900 jug and tumblers in Pistachio, a Turquoise soap dish, also one in Opal. There was also an Opal hatchet. The most unusual piece was Steve's #1305 10" vase in Light Emerald with a Heatherbloom foot. Bud had his Carmen 8" sea shell with Crystal foot flower center, which the curator of the Wheaton museum had repaired. After show and tell, we enjoyed Steve

and Amy's delicious meal. The hour was late so we said our good-byes. Tired and happy after a wonderful day in the Big Apple, we headed for home. The Elegant Glass Collectors will be hard pressed to better this meeting.

Submitted by
Bud Walker

Study Group #11 - Chicago Area "Cambridge Nudes"

Ten "Nudes" and one guest (Mr. Walt Kreitling) gathered at the home of Kel and Sharon Moore the evening of October 31, 1993. As the guests arrived on this "All Hallows Eve," we were greeted with an appropriate decoration leering at us from a darkened front window. A lighted pumpkin carved in the shape of the Cambridge Triangle C.



The evening opened with a period of socializing around a table filled with luscious appetizers. During this time, our evening's program started with a discussion on glass manufacturing and decorating techniques with particular emphasis on Cambridge's Etch 704.

Dinner was an epicure's delight including turkey, sugar cured ham and a most delightful spiced fruit salad served in small hollowed pumpkins. This was served with a good selection of the appropriate beverages.

Our program discussion continued during dinner and was concluded prior to our Show and Tell segment of the evening. The following is a listing of those items presented:

#3500 Crystal wine etched Minerva.
 Special Article No. 83 8" Ivory vase with black enamel and daisy decoration with iridescence below decoration.

#3500 10 oz. Crystal goblet with short bowl, etched Rose Point.

#680 Light Emerald dresser compact etched No. 4.

#3400/97 2 oz. Crystal perfume etched Apple Blossom in three footed ormolu stand.

#680 dresser compact in Light Emerald with sterling overlay of Chinese sedan chair and willow trees.

#3011/11 7" Crown Tuscan cupped comport.

Pair Special Article No. 65 Primrose 9-1/2" Doric Column candlesticks converted to electric lamps.

#3450/1130 Nautilus Crown Tuscan 11" vase gold encrusted Portia with Crown Tuscan signature.

#3400/50 Gold Krystol square 4-toed cup.

#1542 20 oz. Crystal life saver decanter.

#157 Ivory footed 7 oz. marmalade sans cover with enameled decoration, lower half orange, black ring on foot, two light green bands above with multi colored cartouche.

#1206 Ebony perfume with sterling decoration.

Caprice 17 Pistachio cup.

Martha 138 Crystal 12" two-handed sandwich plate etched Chantilly.

No. 2 Bird in Crystal with paper label.

#1309 Crown Tuscan 5" vase gold encrusted Rose Point.

SS 81 Crystal 4-footed sugar and cream.

Krystolshell #46 7-1/2" flower holder with paper label.

Duncan & Miller Sanibel blue covered cigarette box and four ashtrays.

Tiffin 6471 10" transparent green wide optic vase with orange enamel Classic decoration.

Hawkes one quart Crystal decanter with sterling locking top including original padlock and key with sterling top marked Hawkes, decanter signed.

Hawkes signed Crystal shot glass shard.

An individual Crystal hotel decanter converted to a short stopper perfume using a cork insert in the decanter neck, manufacturer unknown.

The evening concluded with coffee and other appropriate beverages to accompany an array of individual chocolate french style pastries and covered candies.

At this rate, we will have to commence dieting before our next meeting that is tentatively scheduled for December 19 at the homes of Mary Sue Lyons and the Toby Mack's.

Submitted by
 B. J. Kersey

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

The Miami Valley (Ohio) Study Group held their meeting on November 9, 1993, at the Huber Heights Public Library. There were thirteen members present.

During the business meeting, there was discussion of plans for our Christmas party and gift exchange at Phyllis Smith's. We also elected officers for 1994. The officers for 1994 will be: President-Georgia Otten, Vice President-Fred Schaefer, Secretary-Judy Rhoads, Treasurer-Mac Otten.

Show and Tell brought forth the following: #3400/92 Amber ball decanter and tumbler, Crystal Buzz Saw comport, Crystal goblet etched Wildflower, Custard lady legs bookends made by Mosser in the 1970s, Rose Point wine plate in Wallace sterling holder, ruby and gold flashed Crystal tumbler in Star pattern, Crystal Archfoot nappy with ruby flashing.

For our program, Dave and Sue Rankin prepared and led an informative discussion of reproductions and reissues made by Boyd and Mosser. Once again, the program was videotaped so that we have a permanent record of this information and the research of our members.

Submitted by
 Judy Rhoads

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

The Cambridge Cordials Study Group had their November meeting at Rich and Sally Bennett's home in Cambridge, Ohio. There were 11 members present.

The topic was Cambridge Glass reproductions. Rich obtained several lists of repros produced by Summit Art Glass Co. from January 1990 to August 1993. Copies were given to each member for reference.

Our "Show & Tell" for the evening consisted of 17 pieces of Rubina.

The December meeting will be at the home of Shirley and Carl Beynon.

Submitted by
 Rich Bennett

Cambridge History From News Articles

by Kurt Tostenson

CRYSTAL GLASS OF CAMBRIDGE GLASS CO. HAS BROUGHT FAME TO THIS CITY

[From The Daily Jeffersonian Sept. 19, 1947]

Skilled Craftsmen are Employed at Plant

One of Cambridge's best known industries is the Cambridge Glass Co., for 46 years one of America's largest producers of fine crystal which is known the world over. The glass industry has made this city as famous for its crystal as Venice when the Italian City was the art center of the world and holder of a virtual monopoly on the glass industry.

Cambridge is not the only producer of hand made glass in Ohio. In fact it is one of many, but the plant here is the largest in size of any in Ohio and the second largest in production of hand made crystal in the United States.

In a day when machinery has become the basis of American production, the firm started here in 1901 by the late Arthur J. Bennett still produces exquisite glass by hand. The emphasis is on quality and perfection not mass production. Machinery has not been invented to produce beautiful crystal as efficiently as that produced by the work of hand.

Cambridge Glass Co., was started here by Mr. Bennett because of the natural gas fields in this area and the famed sand beds of western Pennsylvania and eastern Ohio. Since his death in 1940, the men he assembled to help start the plant are carrying on his ideas to produce the best glass possible.

Heading the company is W. L. Orme, who served under Mr. Bennett as vice-president; G. Roy Boyd is vice-president and treasurer; W. C. McCartney is secretary and sales manager; and Howard A. Lovelady serves as assistant sales manager.

House of Wonders

Cambridge Glass Co., has been called the house of wonders. An inspection trip through the huge dull red brick building with its quaint roof angles and cone shaped smoke stacks jetting above the roof leaves an impression of antiquity and old-worldliness.

Hundreds of skilled workman huddle around the base of the stacks which are about 100 feet in diameter, each containing 14 openings spaced at regular intervals where the molten glass lies in clay pots ready to be transformed into beautiful crystal.

According to Mr. Lovelady, the pots hold about a ton of material, enough to make several hundred finished pieces. The pot is charged and remains undisturbed for 12 to 18 hours in which time the temperature will reach about 2700 degrees.

Use Two Methods

At Cambridge Glass Co., two methods are used around these stack bases to form the ware. One is by blowing the glass which will shape a ball of molten glass on the end of a hollow blow pipe into a hollow shell, the start of a hand made goblet.

The other method is pressing. The molten glass is forced into cast-iron molds so that glass assumes the shape and design of the mold.

After the stem and base are put on a goblet by workers around the furnace, it is carried to the lehr, a long furnace extremely hot at one end and cool at the other. This process is necessary to remove internal strain from the glass.

In the cutting and etching rooms, the process is extremely interesting as where the glass is shaped. Cambridge Glass Company's etching room is the largest and finest equipped in the country and another department where the exacting work is all done by hand.

Process Complex

Before any design can be placed on glass in the etching department, the design must be cut on a steel plate, not as it will appear on the crystal but exactly in reverse. The print is inked on paper and transferred to the glass, excess paper removed, a covering of acid resisting wax applied and then to the hydrofluoric dip which eats away the glass that is exposed.

In the cutting department steady nerves are at work cutting thin lines in the glassware, perfect lines be-

ing cut by a hand operation that modern machinery fails to do. Throughout this big factory, the poise and dignity and pride-of-craft still have their place in the 20th century of stamping machines.

Workers Skilled

Possibly the most modern part of the entire factory is the large display rooms where thousands of pieces of etched, cut stemware, gold decorated and plain lines of crystal are shown. The five mirrored rooms contain samples of every product made by Cambridge Glass Company's 700 skilled craftsmen.

In the various lines of crystal Mr. Lovelady explained the company produces eight patterns of etched glassware, 45 of cut stemware, 10 of gold decorated and many patterns in plain lines. Today, there are more than 5,000 separate items of the Cambridge line which grew from a cut glass pitcher, the first piece of glassware made in 1901 and now a treasured possession of the company.

From New York to California and Mexico to Canada, Cambridge Glass has won wide acclaim for its product of quality and sheer beauty. The company maintains sales offices in New York City, Dallas, Chicago and Los Angeles, to distribute crystal produced by one of Cambridge's largest industries.

CAMBRIDGE GLASS CO. PLANT IDLED BY STRIKE

[From the Daily Jeffersonian Sept. 4, 1950]

Employees of the Cambridge Glass Co. were idled Tuesday by a strike of the Flint Glass Workers Union which closed all plants of the hand made glass industry in the country in a wage contract dispute.

The union and plant owners were unable to reach an agreement in contract talks recently at Atlantic City, N.J. and the strike was called for Tuesday morning.

"We have no intention of trying to operate during the wage contract controversy," a spokesman for the Cambridge Glass Co. declared Tuesday. All employees of the plant with the exception of the foreman and office force were idle.

There were some pickets on duty in the plant vicinity, but their presence was unnecessary as the com-

pany does not intend to violate its agreement with the union. A settlement must be reached before operations will be resumed, the company spokesman said.

RETIRES AFTER 50 YEARS GLASS COMPANY SERVICE

[From the Daily Jeffersonian Feb. 24, 1954]

Half a century of service to the Cambridge Glass Co. came to an end Saturday with the retirement of G. Roy Boyd, vice president and treasurer, it was announced by W. L. Orme, Sr., president.

The retirement of Mr. Boyd was followed by the promotion of William C. Orme as treasurer and Wilbur L. Orme, Jr. as vice president in charge of production. They are twin sons of Mr. and Mrs. W. L. Orme, Sr.

Mr. Boyd became associated with the Cambridge Glass Co. about a year after its formation by the late Arthur J. Bennett, who headed the company as president until his death. Mr. Bennett's son-in-law, W. L. Orme, Sr. succeeded him as president.

It was 50 years ago in January that Mr. Boyd joined the company, which he has served many years as vice president and treasurer. Accompanied by his wife, he left Saturday to spend several [weeks?] in Florida. He plans to travel extensively before returning to Cambridge to reside.

William C. and Wilbur L. Orme, Jr. have been associated with the Cambridge Glass Co. several years. The former, a ceramics graduate of Ohio State University, has been devoting much time to the fundamentals of glass manufacture and the latter has specialized in the production phase of the business.

W. L. ORME NAMED TO HEAD GLASSWARE ASSN BOARD

[From The Daily Jeffersonian July 1, 1954]

W. L. Orme, president of the Cambridge Glass Co., has been elected chairman of the governing board of the American Glassware Association. His term will expire Dec. 31, 1955.

In addition to the local manufacturer, the board is composed of E. A. Donnan, president of the Federal

Glass Co. in Columbus; J. Fletcher Gillinder, president of Gillinder Brothers, Inc., of Port Jervis, N.Y.; Nelson McNash, manager of the Tableware Division, Hazel-Atlas Glass Co., Wheeling, W. Va.; John C. Weber, Jr., general sales manager of the West Virginia Glass Specialty Co., Weston, W. Va.; and A. S. Tylor, alternate, manager of the Lighting Sales Department, Corning Glass Works, Corning, N.Y.

In addition, W. C. McCartney, secretary-treasurer of the Cambridge Glass Co., was named to the membership committee of the association and A. B. Orme, vice president of Cambridge Glass was elected to the import committee.

RETIRED EXECUTIVE OF GLASS CO. HERE DIES

[From The Daily Jeffersonian Aug. 2, 1954]

G. Roy Boyd, 83, former executive of the Cambridge Glass Co., where he retired last Feb. 27 as vice president and treasurer, died at 11:10 p.m. Sunday at the summer home of his son-in-law and daughter, Dr. and Mrs. Eli Bernstein, at Fenton Lake, Fenton, Mich.

Following his retirement he and his wife went to Florida where he became ill. Later they went to Michigan and for the past several weeks his condition has been serious.

Mr. Boyd was a prominent resident of Cambridge many years, having been associated with the glass company here for 50 years. Upon his retirement he had expected to do some traveling and return to Cambridge to live. He would have been 84 in October.

A native of Wheeling, W. Va., Mr. Boyd was employed by the Imperial Glass Co., of Bellaire before coming to Cambridge. He became associated with the Cambridge Glass Co. about a year after its formation by the late Arthur J. Bennett, who headed the company as president until his death.

Besides his widow, Mr. Boyd leaves three daughters, Mrs. Marjorie Bernstein, of Flint, Mich.; Mrs. Jane Wiley, Marion, and Mrs. Georgeanna Franken, San Antonio, Texas, and nine grandchildren.

Funeral arrangements had not been completed, but services probably will be held in Flint, Mich.

Classified

WANTED TO BUY: Rose Point #3106 stems. Write price and description. **Nancy & Jim Finley**, 711 West Broadway, Sedalia, MO 65301. Phone: (816) 826-5032 or 827-0101.

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FOR SALE: Crown Tuscan nude stems 4½" stem-6½" size, 4 blue bowl - 3 Amethyst bowl - 2 green bowl. Due to rarity, we will take offers until January 15, 1994. **Karola Moir**, PO Box 12252, Sarasota, FL 34278. (813) 955-9603.

Reproductions/Reissues Update

by Dave Rankin

We have had several requests that articles on reproductions and reissues be published in the CRYSTAL BALL. At least three study groups have devoted one or more meetings to this subject this year. The need for discussion of reproductions and reissues is clear.

Sue and I are members of the Miami Valley Study Group that is devoting almost all of its 1993-94 meeting schedule to this topic. The study groups discussing this topic have provided some handy information that we have begun to accumulate and standardize in preparation for use in the CRYSTAL BALL. Thanks to the information provided from these meetings, we should end up with some very useful information for the benefit of all members.

This process can be expected to require a few more months to accumulate and assemble for publication. If you or your study group are also planning similar efforts, we ask that you add your findings to the database by sending it to the CRYSTAL BALL editor at the Club's address.

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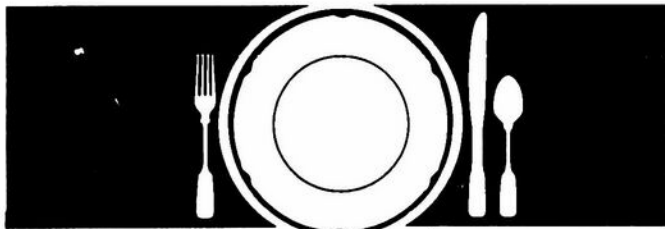
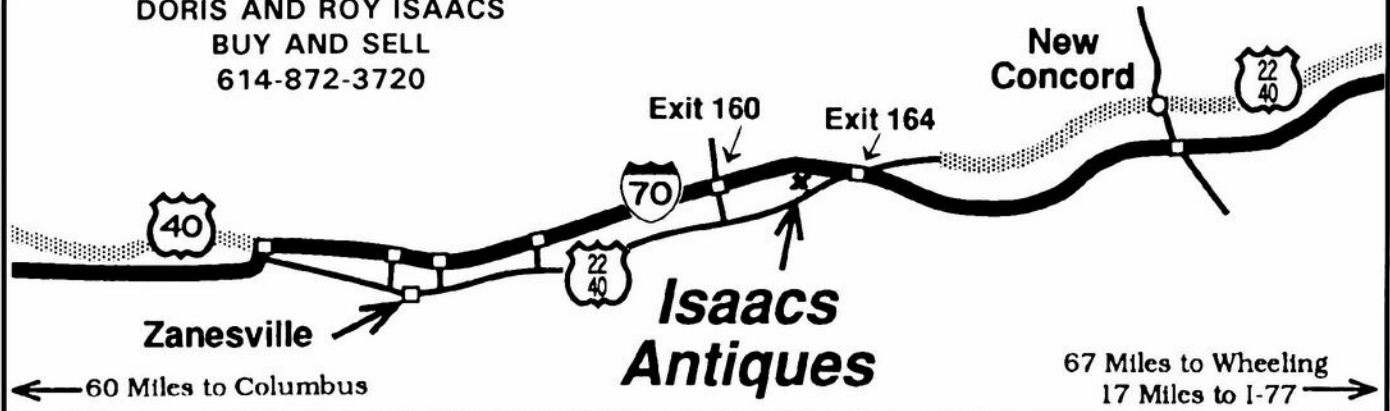
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Yearly dues are \$17.00 for individual Members and \$3.00 for each Associate Member. \$12.00 of the \$17.00 annual dues is for a 1 year subscription to the Cambridge CRYSTAL BALL. All members have voting rights, but only one issue of the CRYSTAL BALL will be mailed per household.

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Suggested New Year's Resolutions

1. I resolve to send one letter or article for publication in the CRYSTAL BALL.
2. I resolve to make a donation of glass to the NCC museum or a donation of money to the Museum Fund.
3. I resolve to get one friend to join National Cambridge Collectors, Inc.
4. I resolve to reduce my intake of fattening foods at study group meetings.
5. I resolve to attend this year's NCC convention.
6. I resolve to attend the Auction and buy glass or send a mail bid.

NCC Museum is closed for the winter season. It will reopen March 4, 1994.

Membership Renewal Notice

This is your last issue of the *CRYSTAL BALL*, if the date on your address label reads 1/94.

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AUCTIONEER: Craig Connelly

ADMISSION: \$2.00

LOCATION: Pritchard Laughlin Civic Center
Glenn Highway (U.S. 40 West at I-77)
Cambridge, Ohio

DATE: March 5, 1994

PREVIEW: 9:00 AM

AUCTION: 10:00 AM

All glass guaranteed to be Cambridge. The auction committee has checked all glass to be auctioned. All pieces should be examined immediately and returned before five items are sold if the article is not as represented. Any damage is indicated in this Catalog. If no color is indicated, the item is Crystal.

TERMS: Cash or check with proper identification, day of sale. All sales are subject to 6 1/2% Ohio Sales Tax. Dealers may sign an exemption form if the items purchased are for resale, in which case, no tax will be charged.

CATALOG INSTRUCTIONS: The number in parenthesis () at the end of each listing indicates the amount of items 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. You may buy any number of an item if a number appears at the end of an item description. Colors refers to *Colors in Cambridge Glass* by NCC for reference.

MAIL BIDS: All bids must be accompanied by a check for each 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 are not the successful bidder, and your check(s) will be returned and the final selling price will be noted. Ohio residents, please include 6 1/2% Ohio Sales tax or your Vendor's number. 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. Please include your UPS delivery address(not a P. O. box). 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. Refund checks for bid overages will be returned immediately. For additional information phone (614) 826-7414.

Bids must be received by March 4 to be eligible. Mail bids to: Lynn Welker, 2 East Main, New Concord, Ohio 43762. Make checks payable to: National Cambridge Collectors, Inc.

MOTEL RESERVATIONS: Phone the Cambridge/Guernsey County Visitors & Conventions Bureau at 1-800-933-5480 for a listing of motels. Food will be available on the premises the day of the auction.

QUARTERLY MEETING: Friday March 4, at 7:30 PM. An informative meeting and preview of the auction glass will be presented. Bring a friend and your Show and Tell glass to the meeting.

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

1. _____ P101 Crystal 32 oz Cocktail Shaker, Original Patent Sticker
2. _____ #646 Ebony 5" 1-light candlestick, Gold Encrusted Blossomtime
3. _____ #1402/10 Tally-Ho 3 oz cocktail, etched Hunt Scene
4. _____ #1402/2 Tally-Ho 14 oz goblet, etched Catawba (grapes)
5. _____ #96 Mulberry Honeycomb 1/2 lb candy jar & cover, (factory flaw under bowl) signed
6. _____ #2 Crown Tuscan Seashell 7" Plate, Charleton enamel Roses and Gold
7. _____ Royal Blue decanter in Farber Duchess Lace holder (damage bottom of stopper)
8. _____ Milkglass rolling pin, Marked Imperial Mfg. Co. Camb. Oh., Patent 1921, (2 minor cracks to wood fittings)
9. _____ #3400/100 Crystal 76 oz jug, Sterling overlay Grapes decor (scratched)
10. _____ #674 Peach-Blo 13" bowl, gold trim etched #732 (scratched) signed
11. _____ #3400/67 Light Emerald 12" celery & relish, etched Gloria, Cambridge label, scratches on bottom
12. _____ #73 Forest Green Mount Vernon 5" butter tub & cover, signed, hard to find
13. _____ #3400/647 Adonis cut 6" 2-light candlesticks (pair)
14. _____ #168 Amber 10" sandwich tray, etched Hunt Scene
15. _____ #3400/152 Forest Green 76 oz Doulton jug (scratched)
16. _____ #3400/116 Forest Green 14 oz mug (some inside rim chips) (5)
17. _____ #1402/100 Amber Tally-Ho cocktails, crystal stem & foot (5)
18. _____ #84 Mount Vernon 14 oz stein (chip)
19. _____ #1043 Light Emerald 8½" swan, Style I, signed
20. _____ #1612 Dolphin hurricane bases only, Charleton enamel Ivy and Gold (pair)
21. _____ #3450 Carmen Nautilus 28 oz decanter, crystal stopper
22. _____ #3500/57 Amber 8" 3-compartment candy box & cover, etched Rose Point, rare
23. _____ #3750 Ivy cut 5 oz ftd tumblers, Cambridge labels, (2)
24. _____ #23 Everglades Pearl Mist (satin) 5" vase
25. _____ #3500/70 Amethyst 7½" 4-compartment relish
26. _____ #97 Amber 6" candy box & cover, etched #725, gold trim wear
27. _____ #27 Everglades cream and sugar (pair)
28. _____ #497 Fleur-de-Lis cut 14 oz tumbler
29. _____ #84 Pristine 2 oz sherry
30. _____ #933 12" bowl, crimped edge, etched #760
31. _____ Crystal Doorknobs (2) with original fittings
32. _____ #31 Windsor Blue 8" Seashell oval ftd dish, (minor flake 1 foot) signed
33. _____ #1402 Royal Blue Tally-Ho 2½ oz handled tumblers (3)
34. _____ #1314 Gold Krystol ashtray on #1066 Crystal stem and foot
35. _____ #173 Peach-Blo 12" handled sandwich tray, etched #725, satin finish, platinum trim
36. _____ #513 Peach-Blo 13" Draped Lady flower figure in #673 Peach-Blo 13" flip bowl, (border etched), (set)
37. _____ #3400/10 Gold Krystol 11" handled sandwich tray (scratched)
38. _____ #3500/27 Ram's Head 8" square ftd bowl (scratched)
39. _____ #168 Azurite 10" handled sandwich tray, mint gold trim
40. _____ #2867 Helio 7½" candlestick (1)
41. _____ #402 Ebony 12" flared vase, Cambridge label
42. _____ #1043 Light Emerald 8½" swan, #1041 Light Emerald 4½" swan, #1040 Light Emerald 3" swan, all style I, (all chipped) (lot)
43. _____ #647 Moonlight Blue 6" 2-light candlesticks (1 base scratches) (pair)
44. _____ #1338 Carmen Mount Vernon 3-light stair step candlesticks (pair), rare
45. _____ #316 Peach-Blo Georgian sundaes (6)
46. _____ #319C Pink Georgian candy box and cover
47. _____ #319C Smoke Georgian candy box and cover
48. _____ #319 Crystal Georgian 9 oz tumbler
49. _____ #319 Royal Blue Georgian 9 oz tumbler, signed
50. _____ #319 Moonlight Blue Georgian 9 oz tumbler
51. _____ #319 Pink Georgian 9 oz tumblers (2)
52. _____ #319 Amber Georgian 9 oz tumblers (4)
53. _____ #317 Amber Georgian 5 oz tumblers (roughness) (3)

54. _____ #317 Mandarin Gold Georgian 5 oz tumbler
55. _____ #317 Carmen Georgian 5 oz tumblers (2)
56. _____ #317 Moonlight Blue Georgian 5 oz tumblers
57. _____ #3175 Carmen Georgian sherbet
58. _____ #1201 Carmen Georgian 2½ oz tumbler, signed
59. _____ #1201 Light Emerald 2½ oz Georgian tumbler, signed
60. _____ #52 Crystal Mount Vernon 40 oz decanter
61. _____ #1236 Forest Green 7½" ivy ball, Crystal stem and foot (2)
62. _____ #84 Amber Mount Vernon 14 oz stein, signed
63. _____ #84 Forest Green Mount Vernon 14 oz stein
64. _____ #3400 Crystal 2½ oz ftd tumbler, Ebony foot, heart & flower etching
65. _____ #1626 Ebony cigarette lighter (split in metal cap)
66. _____ W83 Milkglass Mount Vernon salt & pepper (pair)
67. _____ #3500 Adonis cut low sherbets (2)
68. _____ #1441 10" 2-light candelabra, no bobeches (chip 1 edge)
69. _____ #6 Light Emerald ftd cocktails, gold encrusted floral border (6) (set)
70. _____ #3400 Luncheon set: Appleblossom etching (except Ebony items) sugar and creamer, 6½" handled relish, 10" center handled server, 6 cups with Ebony saucers, 6 Ebony 8½" plates, 6-#3130 10 oz ftd tumblers Appleblossom with Ebony foot, most signed (28 pieces) (SET)
71. _____ American Flint Glass Workers enamel badge (belonged to Oscar McCollum, Cambridge Glass worker)
72. _____ #3060 Light Emerald 5½ oz tall sherbets, 2 different gold trims (2)
73. _____ #3011 Gold Krystol Nude 4½ oz claret, optic bowl
74. _____ #3011 Heatherbloom Nude 1 oz brandy, optic bowl
75. _____ #1066 Amethyst 7" ivy ball, sun colored foot
76. _____ #1506/2 Crown Tuscan 5" novelty basket, signed
77. _____ #728 Moonlight blue ashtrays in Crystal Holder (nicks on 2 ashtrays) (set)
78. _____ #496 Tall Joes, 1-Moonlight, 1-Gold, 1-Mocha, 1-Pink, 1-Tahoe, 4-Emerald, (9)
79. _____ #1402/50 Forest Green Tally-Ho 74 oz tankard jug (line in handle)
80. _____ #3011 Royal Blue Nude ashtray
81. _____ #3500/44 Carmen 8" footed urn vase (2)
82. _____ #47 Mount Vernon 11 oz decanter and (6) #87 1 oz cordials (set)
83. _____ "Stackaway" Moonlight Blue ashtrays (4) on Farber stick base (set)
84. _____ Amethyst Farber low cocktails (4) with Farber decanter and 14" tray (set)
85. _____ #6004 Crown Tuscan 6" footed vase, mint gold encrusted Rose Point
86. _____ P306 Lynbrook cut 6" candy box and cover
87. _____ #1040 Crown Tuscan 3" swan, Style III
88. _____ #1040 Ebony 3" swan, Style I
89. _____ #98 Amber 5" 3 compartment candy box and cover, etched #731
90. _____ #87 Primrose 1/2 lb candy jar and cover (small chips under edge)
91. _____ #1070 Amber 36 oz pinch decanter, original golf ball stopper
92. _____ #3798 Cambridge Square cocktails, Platinum trim, Cambridge labels (4)
93. _____ #1402/78 Tally-Ho 6 oz mugs (4)
94. _____ W132 Milkglass Martha Washington 8½" footed fan vase
95. _____ #3775 Roxbury cut 10 oz goblets (6)
96. _____ #3775 Roxbury cut 6 oz tall sherbets (8)
97. _____ #3400/38 Amethyst 12 oz tumbler
98. _____ #36 Martha Washington 6 oz sherbets, 4 Cambridge labels, (8)
99. _____ #66 Mount Vernon cigarette holder with ashtray foot
100. _____ #1 Mount Vernon goblets (4)
101. _____ #24 Mount Vernon individual salts (5)
102. _____ #11 Mount Vernon 7½" comport
103. _____ #87 Mount Vernon 1 oz cordials (3)
104. _____ #8 Mount Vernon handled sugar, Cambridge label
105. _____ #3011 Amethyst Nude cupped comport
106. _____ #3011 Forest Green Nude champagne

107. _____ #1402/100 Amethyst Tally-Ho low sherbets (5)
108. _____ #1402/100 Amethyst Tally-Ho 12 oz ftd tumblers (3)
109. _____ #280 Ebony 12" vase, gold border etched trim
110. _____ M157 Crystal 9½" deviled egg plate, Cambridge label
111. _____ #1136 Heron 9" flower figure frog
112. _____ #1 Mulberry keg only, no fittings
113. _____ #153 Arcadia 6½" shallow bowls (5)
114. _____ #609 Salad fork and spoon (pair)
115. _____ #3121 Forest Green 5½" across tall comport
116. _____ #106 Blue II 6" 4 part sweetmeat (mould dip on divider)
117. _____ #646 Amber Decagon 5" 1-light candlesticks, mint gold encrusted Portia (pair)
118. _____ #110 Mount Vernon 5" 2-light candlesticks (pair)
119. _____ #121 Mount Vernon 12½" belled bowl
120. _____ #1330 Carmen Sweet Potato vase
121. _____ #3400/75 Amber square cup & saucer, etched Appleblossom, signed
122. _____ #31 Crown Tuscan 8" oval shell, 4 footed, mint gold trim
123. _____ #518 Peach-Blo 8½" Draped Lady flower figure
124. _____ #856 Peach-Blo 11" flip bowl, etched Cleo, signed
125. _____ #2060 Wheat Sheaf Nearcut child's punch bowl & 4 cups (1 cup discolored) (set)
126. _____ #2351 Nearcut 19½" electric portable lamp with original 10" shade & prisms, rare
127. _____ #2651 Green Carnival Feather cracker jar base only (chips)
128. _____ #2693 Nearcut 9½" cake stand (chips on foot) signed
129. _____ #2760 Daisy Nearcut sherbet, satin flowers
130. _____ #2835 Nearcut 8" laydown cornucopia, ruffled
131. _____ #2766 Emerald Thistle Nearcut 5" nappies, gold trim worn, signed (2)
132. _____ #2635 Fernland Nearcut 2 quart jug, gold trim wear
133. _____ #2693 Nearcut 6¾" footed plate
134. _____ #2768 Fan Nearcut footed sherbet
135. _____ #2759 Nearcut 3 prong miniature candlestick
136. _____ #2760 Daisy Nearcut cups, satin flowers, signed (4)
137. _____ #2760 Daisy Nearcut 10½" celery tray
138. _____ #2760 Daisy Nearcut 5" bowl (chip)
139. _____ #2636 Nearcut 1 quart pitcher, 8½" tall
140. _____ #2651 Feather Nearcut goblet
141. _____ #2658 Nearcut 4 oz mug, red flashed, "Souvenir Pana, III" signed
142. _____ #2693 Nearcut 9½" bowl, signed
143. _____ #2699 Buzz Saw Nearcut tumbler
144. _____ #2690 Nearcut 4 Lines creamer
145. _____ #2631 Marjorie Nearcut 1/2 gallon jug, (minor chip at bottom)
146. _____ #2635 Fernland Nearcut 8½" nappy
147. _____ Carmen blown insert in Farber gold etched Nude comport (edge smoothed)
148. _____ Windsor Blue Seashell 2¾" 3-footed shell with cigarette snuffer
149. _____ #3011 Gold Krystol Nude 1 oz brandy
150. _____ #3011/9 Tahoe Blue Nude 3 oz cocktail
151. _____ Crown Tuscan 12" display urn lamp, gold silk screen Rose Point is worn
152. _____ #3125 Gold Krystol 5 oz ftd tumblers, etched Deauville (5)
153. _____ #7606 Peach-Blo 9 oz goblet, narrow optic
154. _____ #3400/100 Amber 13 oz barrel tumbler, etched Diane
155. _____ #3400/100 Pearl Mist (satin interior) 13 oz barrel tumblers (4)
156. _____ #3400/16 Amber ftd cream and sugar, etched Appleblossom (pair)
157. _____ #3400/646 Amber Decagon 5" candlesticks, etched Diane (pair)
158. _____ #513 Crystal 13" Draped Lady flower figure
159. _____ #45 Helio 9½" comport
160. _____ #168 Avocado 10" center handled sandwich tray
161. _____ P341 Cambridge Arms 13" bowl
162. _____ #628 Cambridge Arms low candle base
163. _____ #1563 Cambridge Arms 4 candle arm (chip on bottom peg) (2)

164. #1536 Cambridge Arms peg nappies (3)
165. #1633 Cambridge Arms 5" peg vases (4)
166. #1617 10" 2-piece hurricane lamps (1 minor chip) (2)
167. #638 Willow Blue Decagon 3-light candlestick (1)
168. #647 Gold Krystol Decagon 2-light candlestick (1)
169. #1567 11" 3-light candelabrum with (3) #19 bobeches and #7 prisms
170. #1 Crown Tuscan Seashell 5" plate, decor gone
171. #1402/29 Amber Tally-Ho 17½" cabaret plate, etched Valencia, rare
172. #3400/38 Amber 80 oz ball jug
173. #42 Everglades Pearl Mist (1 side satin) 6½" comport
174. #1040 Crystal 3" swan, Style II, signed
175. #1041 Crystal 4½" swan, Style III, signed (neck turned opposite usual way)
176. #3900 Mandarin Gold 13" cake stand, rare
177. #158 Crystal 9" Artichoke plate
178. #16 Seashell 7" comport, signed
179. #3400 Forest Green water pitcher, Farber base
180. Forest Green tumblers (ring neck), Farber holders, (6)
181. #513 Peach-Blo 13" Draped Lady flower figure
182. #513 Peach-Blo 13" Draped Lady flower figure, satin finish (fracture inside base)
183. #518 Light Emerald 8½" Draped Lady flower figure
184. #627 Light Emerald Decagon 4" candlesticks, etched Cleo (pair)
185. #877 Light Emerald Decagon 11½" comport, etched Cleo
186. #1 Star 2½" candlesticks (6) in original box (set)
187. #863 Amber Decagon 10" cupped bowl 7" deep, etched Cleo (some scratches) signed, hard to find
188. #3400/1240 Lucia cut 12" oval bowl, 4 footed
189. #647 Lucia cut 6" 2-light candlesticks (pair)
190. SS10 Pearl Mist 5" Seashell Nude comport
191. #3400/38 Royal Blue 80 oz ball jug, Crystal handle
192. #1041 Crystal 4½" swan, Style I, signed
193. #1041 Crystal 4½" swan, Style III (smooth chip on edge)
194. #3900/115 King Edward cut 76 oz jug and (1) 12 oz tumbler (lot)
195. #1955 Sunset 12 oz flared tumbler, excellent color
196. Rubina Honeycomb 8½" tall comport, 8½" across, signed
197. #3500/57 Crown Tuscan 8" 3-part candy box & cover, gold encrusted Rose Point
198. Jade 7" tall comport, 8¼" across
199. W84 Milkglass Mount Vernon tall salt shaker
200. #1402/4 Carmen Tally-Ho 10 oz lunch goblets (6)
201. W62 Milkglass Martha Washington sugar
202. #902 Light Emerald 13½" oval handled tray
203. #488 Ivory 9½" oval handled tray
204. #3200 Cut Wild Rose 5 oz punch cup
205. #1 Crystal Twist muddlers (3)
206. #1 Amber Twist muddler
207. #2 Crystal Rooster muddlers (4)
208. #1371 Amber bridge hound (ear chip) Cambridge label
209. #1 Light Emerald keg set barrels (3)
210. #1341 Forest Green 1 oz mushroom cordials (4)
211. #3500/15 Carmen individual ftd creamer
212. #925 Peach-Blo Round after dinner cup and saucer (minor chip bottom of saucer)
213. #925 Light Emerald after dinner cup and saucer, etched #703, signed
214. #925 Crystal after dinner cup, gold rings decor, signed
215. #3500 Adonis cut 1 oz stemmed cordials (2)
216. #3775 Roxbury cut 1 oz stemmed cordial
217. #3126 Royal Blue 1 oz stemmed cordials (3)
218. #1327 Mocha (favor vase) 1 oz cordial
219. #3130 Gold Krystol (all gold) 1 oz stemmed cordial

220. #3035 Carmen 1 oz stemmed cordial
 221. #7966 Amber 1 oz stemmed trumpet cordial
 222. #3400/71 Amber 3" 4-ftd nut cup, signed
 223. #3400/71 Peach-Blo 3" 4-ftd nut cup, signed
 224. #3400/71 Gold Krystol 3" 4-ftd nut cup, signed
 225. #3400/49 Forest Green 3½" cranberry, signed
 226. #34 Mandarin Gold Seashell 3" 3-toed shells (2)
 227. #3400/4 Amethyst 12" ftd bowl, white gold encrusted Appleblossom, (slight edge wear), beautiful
 228. #646 Amethyst 5" 1-light candlesticks (match above) (pair)
 229. #702 Crown Tuscan miniature cornucopias (2)
 230. #42 Mount Vernon 5" vase (plain top) (chip on 1 diamond point) (2)
 231. #23 Mount Vernon finger bowls and liners (2)
 232. Amber 5½" blown insert in Farber handled candy
 233. Forest Green 5½" blown insert in Farber Nude comport (some chrome wear)
 234. #3400/68 Cream and Sugar, Sterling Grapes decor (pair)
 235. #1542 Lifesaver 20 oz decanter, original stopper
 236. #1402/39 Royal Blue 34 oz decanter, Crystal handle and stopper
 237. #3797/493 Cambridge Square 2¼" candlesticks (pair)
 238. Jade 7" tall comport, 8¼" across, flat rim
 239. #3011 Nude 7" cupped comport (slight scratches)
 240. #3797 Cambridge Square goblets, Cambridge labels (1 has large reopening label) (2)
 241. #3400/4 Royal Blue 12" footed bowl (foot chip)
 242. #3500/37 Crystal 7" high stem comport, handled
 243. #1402 Carmen Tally-Ho Sherbet, signed Rockwell Sterling overlay, rare
 244. Carmen pressed Rose Point cocktail, hard to find
 245. Forest Green pressed Rose Point champagne
 246. Royal Blue pressed Rose Point iced tea
 247. #1069 Light Emerald goblet, golf ball variant stem
 248. #3126 Gold Krystol 13 oz ftd iced tea, etched Portia
 249. #3112 Royal Blue 7 oz champagne, bowl & foot blue, stem Crystal
 250. Martha Washington paperboard easel display sign
 251. #244 Helio 10½" service plate, beautiful heavy gold encrusted etched #703
 252. #3400/1240 Gold Krystol 12" oval bowl, etched Appleblossom (scratched)
 253. #3011 Emerald Nude stem ashtray
 254. Mardi Gras 6" tall vase, 3½" at top, 6" wide, shape is rare
 255. #1403 Rubina Honeycomb 5¼" comport, excellent color
 256. #1403 8 oz pilsner, Light Emerald foot, unusual
 257. #3500/44 Amethyst Japonica 8" ftd urn vase(nicks to enamel rim)extremely rare
 258. #3500/42 12" urn lamp, gold encrusted Minerva (original fittings) with silk shade, rare
 259. #1300 Crown Tuscan 8" footed vase, Cambridge label
 260. #3400/78 Carmen 38 oz cocktail shaker, Crystal lid & handle (nicks on top edge, bruises on lid)
 261. W54 Milkglass 32 oz jug (water pitcher)
 262. #1956/1 Pistachio 10" hambone ashtray
 263. #912 Peach-Blo round casserole and cover, etched #520 (minor rim nicks)
 264. #910 Amber 8¾" oval covered dish, etched Cleo, rare
 265. #3121 Gold Krystol 10 oz ftd tumblers, etched Wildflower (4)
 266. #3143/51 Pistachio Gyro Optic 12 oz tumblers (6)
 267. #3011 Royal Blue Nude table goblet
 268. #3500/79 Crystal 3" ftd basket
 269. #3115 Crystal 3½ oz cocktail, Ebony stem and foot, etched #731 (3)
 270. #3400/156 Royal Blue 12 oz decanter (pinhead on edge)
 271. #167 Caprice 6" handled candy box and cover
 272. #103 Caprice 12" celery, hard to find
 273. #52 Caprice stick butter lid only, rare
 274. #62 Caprice 12½" belled bowl, 4 footed

275. _____ #120 Caprice 6¾" 2 handled, 2 part relish
 276. _____ #124 Caprice 8½" 3 part celery and relish
 277. _____ #131 Caprice 8" low ftd plate
 278. _____ #180 Caprice 5 oz tumbler
 279. _____ #300/2 Caprice 12 oz stemmed iced teas (4)
 280. _____ Caprice Reflector candlestick, rare
 281. _____ #136 Caprice 6" tall comport
 282. _____ #87 Caprice 2 oz mustard, no cover
 283. _____ #64 Caprice 9" 4-ftd oval bowl, hard to find
 284. _____ #33 Caprice 14" 4-ftd cabaret plate (slight scratches)
 285. _____ #201 Caprice ice bucket, original handle
 286. _____ #3550/76 Caprice epergne, complete
 287. _____ #207 Caprice cigarette box and cover, 3½" X 2¼"
 288. _____ #131 Caprice 8" low ftd plate, Sterling 25th Anniversary decor
 289. _____ #111 Caprice (all satin) 8" twin salad dressing bowl and liner, Sterling Lily of the Valley
 decor
 290. _____ #28 Caprice Alpine 14" footed plate, scratched
 291. _____ #3 Caprice Alpine 3½ oz pressed cocktail
 292. _____ #66 Caprice Alpine 13" crimped bowl, (feet chips)
 293. _____ #169 Moonlight Blue Caprice 6" heart, (bottom scratched) (slightly off color)
 294. _____ #74 Moonlight Blue Caprice 9½" long 3 light candlestick, rare
 295. _____ #40 Moonlight Blue Caprice individual sugar and creamer with #37 6" oval tray (set)
 296. _____ #184 Moonlight Blue Caprice 12 oz tumbler
 297. _____ #206 Moonlight Blue Caprice 3" triangle ashtray
 298. _____ #131 Moonlight Blue Caprice Alpine 8" low ftd plate
 299. _____ #126 Moonlight Blue Caprice 12" 4 compartment relish, rare
 300. _____ #148 Moonlight Blue Caprice 4½" handled bon bon, oval
 301. _____ #214 - #216 Caprice Ashtray set: Moonlight Blue, Crystal, Gold (set)
 302. _____ #300 La Rosa Caprice 10 oz ftd tumbler
 303. _____ Amber Caprice 6" vase, plain top
 304. _____ Amber Caprice 5½" across vase, 4" tall, plain top
 305. _____ Amethyst Caprice 4¼" vase, plain top
 306. _____ Royal Blue Caprice 4¼" vase, plain top
 307. _____ #188 Amethyst Caprice 2 oz tumbler
 308. _____ #438 Rubina 8½" candlesticks, good color (pair)
 309. _____ #47 Helio 6¾" across mayo comport
 310. _____ Amber wide optic ftd lemonade pitcher and 6 mugs, signed (set)
 311. _____ #823 Light Emerald centerpiece (4 candle wells) with Light Emerald #512 Rose Lady flower
 frog (floral cut on base) (set)
 312. _____ #52 Amber Mount Vernon 40 oz decanter and (6) #22 matching 3 oz ftd tumblers (set)
 313. _____ #1321 Forest Green 28 oz decanter and (4) #7966 2 oz sherries (set)
 314. _____ #1 Carmen jigger stopper for Crystal pinch decanter, rare
 315. _____ #2 Crystal 4" Star candlesticks (2 pair)
 316. _____ #577 Moonlight Blue 8" Horn of Plenty
 317. _____ #3500/13 Forest Green sugar basket, original chrome handle
 318. _____ #3400 Amber tall decanter, Farber holder, faceted stopper
 319. _____ #865 Light Emerald Decagon cups and saucers, signed (3)
 320. _____ #31 Everglades 16" Tulips plate
 321. _____ #57 Light Emerald Wetherford 8" bowl, grey cut lines
 322. _____ #420 Light Emerald 20 oz tumble-up
 323. _____ #3400/156 Forest Green 12 oz decanter and (4) #1327 cordials: Pink, Amber, Forest Green,
 Amethyst (set)
 324. _____ #160 Amber Wetherford 10¼" handled sandwich tray, grey cut lines
 325. _____ #1236 Crown Tuscan 7½" ftd ivy ball, excellent color
 326. _____ #278 11" ftd vase, gold encrusted etched all over
 327. _____ #3400/48 Mandarin Gold 13" bowl, 4-ftd crimped (scratched)
 328. _____ #3139 Maryland cut 9 oz goblets (9)

329. _____ #355 Maryland cut 7½" plates (8)
330. _____ #3400/200 Maryland cut 11" 3-part celery and relish
331. _____ #3500/161 Maryland cut 8" low ftd plate
332. _____ #3500/55 Maryland cut 6" ftd basket
333. _____ #3500/47 Maryland cut 5" handled bonbon
334. _____ #3400/1181 Maryland cut 6" 2-handled plate
335. _____ #3400/90 Maryland cut 6" 2-part relish
336. _____ #477 Maryland cut 9½" pickle
337. _____ #440 Moonlight Blue 10" Star bowl, rare
338. _____ #2 Moonlight Blue 4" Star candlesticks (pair)
339. _____ Yardley jar, opaque, original plastic lid
340. _____ Yardley sachet jar, opaque, original plastic lid
341. _____ Yardley tiny jar, opaque, original plastic lid
342. _____ Yardley tiny jar, pink satin, original plastic lid
343. _____ #3077 Gold Krystol tall sherbets (2)
344. _____ #4000/2 Cascade sherbets (2)
345. _____ #3400/1176 Gold Krystol 8" square plates, signed (2)
346. _____ #3400/62 Gold Krystol 8½" plate, signed (scratched)
347. _____ #3400/62 Forest Green 8½" plate, signed
348. _____ #815 Amber Decagon 8" plate, etched Cleo (2)
349. _____ #3400/4 Amber 12" ftd bowl, (scratched, foot chips)
350. _____ #3400/1176 Appleblossom 8½" square plates, signed (slight scratches) (2)
351. _____ #279 Blossomtime cupped mayo (Martha blank), gold trim
352. _____ #316 Blossomtime Apple candy box and cover, Carmen stem, rare
353. _____ #3400/6 Candlelight 11½" cheese tray only (scratched)
354. _____ #674 Chantilly 12" bowl, Sterling foot
355. _____ #252 Chantilly sugar and creamer, Sterling feet (1 dent) (pair)
356. _____ #1307 Chantilly 6" 3-light candlesticks (pair)
357. _____ #3121 Diane 5¼" blown candy box and cover, (pinhead nicks inside lid)
358. _____ #3122 Diane 9 oz goblets (3)
359. _____ Stradivarius Diane 10 oz goblets (3)
360. _____ #3500/42 Diane 12" urn and cover
361. _____ #68 Dresden etched 9 oz table tumblers (4)
362. _____ #274 Lorna 10" bud vase (acid slip on base)
363. _____ #3400/13 Portia 4 footed comport (mayo)
364. _____ #648 Portia 5½" candlesticks with #27 bobeches & prisms (pair)
365. _____ #3130 Portia bell, guaranteed original
366. _____ #3400/4 Rose Point 12" 4-ftd bowl
367. _____ #3121 Rose Point 10 oz goblets (8)
368. _____ #3900/167 Rose Point 14" torte plate (scratched)
369. _____ #3500/657 Rose Point 2-light Ram's Head candlestick (1)
370. _____ #674 Rose Point 6" 2-light candlesticks (pair)
371. _____ #3400/45 Rose Point 11" 4-toed bowl, fancy edge
372. _____ #3500/71 Rose Point 7½" 3-compartment relish
373. _____ #3106 Rose Point 9 oz ftd tumbler
374. _____ #3900/1177 Rose Point salt and pepper (crack inside 1 top) (pair)
375. _____ #86 Wedgewood etched 1 lb candy jar and cover
376. _____ #3400/52 Wildflower 5½" covered butter
377. _____ #555 Wildflower 7½" plate (scratched)
378. _____ #3400/28 Wildflower 7" low comport, gold wear on edge trim
379. _____ #3400/1180 Wildflower 5½" 2 handled bonbon, gold wear on edge trim
380. _____ #3112 Ye Olde Ivy 7 oz tall sherbets (6)