



Cambridge Crystal Ball

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

Issue No. 464

January 2013

It's Auction Time!

By Jack & Elaine Thompson

We are so excited about the wonderful selection of Cambridge glass in this year's auction, to be held on Saturday, March 2, 2013. There are several important changes we would like to announce:

- **The start time of the auction will be 9:30 AM. The preview will begin at 8:30 AM.** This is one-half hour earlier than in the past, so don't be late! Many of you have given us feedback that you would like to finish earlier, especially those who travel longer distances.
- Not only will we start earlier, you might not even notice we will move the auction along a little more quickly as well.
- Another important change is for the absentee bidders. This year we will be accepting credit cards for absentee bids. No more sending in multiple separate checks for bids and/or shipping. A small transaction fee will be assessed to cover our costs. Please see the updated Absentee Bidding Procedures in this issue for all the details.

We hope you like these changes!

It's hard for us to not begin our review of the items in this year's auction, but that is for next month's issue. However, you can review the catalog included in this issue and visit www.cambridgeglass.org to view all the great photographs posted there. We have a fantastic collection of group shots as well as individual shots of each lot. This should whet your appetite!

Diligent preparations for the 2013 NCC Auction began last August when consignors started to send in their proposed lists. Selections were made the first part of October, and all the glass was delivered

to Cambridge by the November quarterly meeting. Hurricane Sandy played havoc with deliveries from the Northeast, but we received everything in time. As many of you have heard us say, our favorite part of working with the auction is that first day we begin unpacking all the glass. This year was no different. It's wonderful to see all that glass for the first time, touch it, inspect it up close, and truly appreciate how really beautiful it is. We try to put together a wide array of various types of pieces in different price ranges to satisfy a wide range of Cambridge glass enthusiasts. At the same time we want to make as much money for NCC as possible. This is a primary fund raiser for our favorite club.



Auction setup

Continued on page 7

National Cambridge Collectors, Inc.

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Please send address changes to:
 Membership - NCC
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WEBSITES

- **NCC WEBSITE**
www.CambridgeGlass.org
- **MIAMI VALLEY STUDY GROUP WEBSITE**
www.mvsg.org

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The National Museum of Cambridge Glass



**Closed for the season
 - see you in April**



PRESIDENT'S MESSAGE

2012 - Another Outstanding Year for NCC

Over the past two years, I have used the January President's message to highlight NCC's achievements for the past year. Since its inception 8 years ago, the Annual Fund set a record of nearly \$52,000 for 2012. The generosity of our members remains strong, and the gifts to the Annual Fund provide the necessary funds to ensure NCC remains a vibrant organization into the future. The Annual Fund continues to be the foremost activity for securing the essential funding to operate the NCC Museum, produce and deliver a high-quality newsletter, maintain a secure storage facility for Cambridge glass molds, and host an annual glass show and convention in which all members are invited to participate.

Recently, NCC has grieved the death of long-time members Bob and Marsha Ellis. Bob and Marsha were members of NCC's Heritage Society, which is comprised of members who make the commitment to include NCC as a benefactor in their will. At the 2012 Annual Convention, NCC Treasurer Mike Strebler announced NCC received nearly \$50,000 from the Ellis estate. The totality of these funds has been placed into the Endowment Fund. Combined with a successful Annual Fund, NCC is happy to announce an Endowment Fund balance of \$250,000. On behalf of the BOD, I thank Bob and Marsha, as well as all the NCC members who generously support building an Endowment Fund that will support current museum operations into the future.

The total gross receipts of 2012 March Benefit Auction set a new record of \$57,700. Auction Directors, Jack and Elaine Thompson and Lynn Welker, begin auction preparations nearly 7 months prior to the auction. The long process of writing articles for the Crystal Ball, receiving consignment lists, selecting items for the auction, receiving and inspecting glassware, creating the auction catalog, advertising for the auction via news publications and the internet, and finally, hosting the auction requires many hours of selfless commitment. The success of the Benefit Auction is directly related to the number of high-quality items that are consigned. As you read through this year's auction catalog, you will immediately notice the large number of high-quality items that have been consigned this year. I thank Jack, Elaine, Lynn, and those members who consigned glassware for this year's auction. The Benefit Auction will be held on Saturday, March 2 at 9:30 AM. Please note the new start time for this year's auction. Refer to Jack and Elaine's article for more details concerning the 2013 auction.

The 2012 Annual Convention and Glass Show was a huge success. Convention Co-Directors, Julie Buffenbarger and Nancy Finley, organized and executed an exciting event for all who attended. Convention attendees witnessed two informative educational programs on the Imperial Hunt etching and the Tally Ho line. Program leaders Mark Nye, Rich Bennett, and Lynn Welker offered

attendees information from their more than 100 years combined of collecting and researching Cambridge glass. The Glass Show and Sale consisted of 14 high quality glass dealers from throughout the country. Each dealer at the show brought their best pieces of Cambridge glass to sell. The beauty and variety of glassware offered for sale provided every level of collector items to admire and purchase. The 2013 theme will celebrate the 40th anniversary of NCC. This milestone is the result of hundreds of volunteers who gave thousands of hours to build and grow NCC to its current level. Please join us this year at convention to celebrate with fellow Cambridge glass enthusiasts, both past and present, who have made and continue to make NCC a strong and vibrant organization.

NCC's final event of 2012 was the November Program and Quarterly Meeting. Shortly after last year's successful Rose Point program, NCC Program Director, Greg Vass, approached Rick Jones and me to lead the 2012 program on Caprice. Rick and I greatly enjoyed co-leading the education program, as well as creating a colorful and impressive Caprice display to pay tribute to one of Cambridge's largest and most enduring lines. Under the leadership of Dave Rankin, the November program was videotaped and will be available to the membership. The DVD includes Bring and Brag, the Educational Program, and individual photographs of each item in the display. This DVD is a great resource for individuals as well as study groups throughout the country. Please read Greg's article for more exciting details about the November Program.

Finally, everyone's assistance is needed to make 2013 another successful year for NCC. With 2013 marking the 40th anniversary of NCC, my hope is that everyone will consider becoming more involved in NCC. As I travel throughout the county representing NCC, members frequently comment they would like to be more involved, but due to their distance from Cambridge, OH, they feel it is impossible for them to make this commitment. Compared to 40 years ago, the world has become much smaller with advancements in technology. Currently, the BOD hold monthly meetings via conference call and regularly communicate via email. No longer do members need to live in Ohio to be an active member of NCC. If you have a desire to seek a leadership role within NCC or simply want to become more involved, please contact me, as we have several volunteer positions available.

Have a Happy New Year!

David Ray
westervillesh@hotmail.com

An Educational Opportunity to Celebrate Caprice

By Greg Vass

On November 3, nearly 60 Friends of Cambridge came together to enjoy a delicious buffet meal in downtown Cambridge, attend the NCC Quarterly meeting, see and hear Lynn Welker describe in detail what great finds were discovered over the summer during Show & Tell, and listen and learn from David Ray and Rick Jones on the subject of the very extensive and colorful Cambridge CAPRICE line. This was less than a week after Hurricane Sandy (aka “Frankenstorm”) bullied the eastern half of the country.

After an afternoon of shopping at local antique shops, a very busy hour spent at the NCC Museum for the Glass Swap event, and enjoying the beginnings of the Dickens Victorian Christmas in downtown Cambridge, we settled first into our buffet and then the other evening events. [Is that several of the Dickens mannequins that somehow made it inside the restaurant, up the stairs, and are standing in line for the buffet? No, at second glance it appears to be Mark Nye and Jeff and Jill Ross.]

This Educational Program was, as Rick Jones noted, an homage to Caprice. The significance of this glass in each of the presenter’s lives was more than just casual - and was evident as we listened to their individual stories where Caprice played major roles in their collecting experience. David Ray was introduced to Cambridge Glass, and to Caprice, by his parents while he was in college. Rick Jones caught the Caprice collecting illness from his well-meaning future wife, Cindy. We were pulled in by their conversational relating, in very personal ways, of how their journey was then influenced and greatly aided by several more individuals.

We learned that the Caprice pattern was developed and introduced to the public during the middle of the Depression in the 1930’s. The design of the items were simple and less demanding of additional steps involving finishing touches than etched lines offered by Cambridge and other companies. This would result in making it a more affordable line, at a time when this really mattered. Our presenters emphasized that the Cambridge Glass Company must have been cautious of investing the significant amounts of capital needed in order to introduce this new product. It was noted that an extensive debut offering of nearly two hundred items - requiring a large number of new cast iron moulds - must have been very costly. It was a risky time for making bold moves on new products.

Initial colors in the new 1935-36 pattern were crystal and Moonlight, followed with select items available in Amethyst, Amber, Mulberry, Pistachio, Forest Green, Mocha, Royal Blue, and Gold Krystal. La Rosa pink was introduced soon after with a sizeable selection obtainable. Emerald Green and Mandarin Gold (late 1940’s), Milk Glass (1954), Mulberry

and Violet (sometime during 1956-1958) were introduced to the Caprice line later in the production history. It was a very sensual treat to see examples of all of these colors present in this one location.

Various stem lines were discussed including the early debuting #300 and #310 lines which were along the lines of finer blown products and the pressed #3550 line which had a much more durable composition. Examples of the short-lived #200 line, (possibly only experimental) #400 line, and the last variation on a Caprice stem, the #301 line, completed the stemware line-up. Clearly, the Cambridge Glass Company believed in providing a variety of tabletop options for fine stemware, even within a single pattern.

A conversation ensued between David and Rick during one of their program detours: What constitutes an experimental item from a rare (or production) item? This question arose as we viewed several items where only one or two are known to exist, such as a large torte plate in Amethyst, a Crown Tuscan saucer, and a round console bowl in Mandarin Gold. General agreement was reached on what a whimsy was – a factory worker tweaking a production item into something unique by fiddling with it in an obvious way, often while still moldable.

There are several truly wonderful benefits of special programs such as this one on Caprice, as with other special focus programs including those held at Convention. Of particular mention is the fact that the information presented is very interesting and useful and provided by those with a significant depth of knowledge on the subject. Not to be disregarded is the fact that during these programs, unique glass items arrive from many collections from diverse locations, collectively presenting an assembly that is unlikely to ever be collected in one spot again. Take the jaw-dropping grouping of alpine La Rosa Caprice that graced the far left end of the display during the Program. It is UNLIKELY that a typical Cambridge glass collector will ever see that much pink Caprice together in one spot in the foreseeable future. It was truly magnificent to behold! Significant groupings of Pistachio, Mocha, and even Topaz, and a very large representation of both crystal and Moonlight filled the display tables. Our presenters spoke of the “luncheon set”, the items contained in such a set, and the relationship to seldom-seen colors as Pistachio and Mocha.

Notable rarities were shown and discussed including the punch bowl; banana plate; a #66 bowl in the scarce Violet color; Milk Glass candle reflectors, Doulton pitcher and covered cracker jar in Moonlight alpine; pink alpine ball decanter with matching tumblers, Pistachio parfait, spittoons (three), numerous very early production #69 candlesticks in Moonlight alpine, and a Tahoe Blue ash tray. Oddities or

An Educational Opportunity to Celebrate Caprice - continued

experimentals included a crimped sherbet made from a #200 tumbler; Royal Blue #240 vase with an unusual variation of the alpine treatment; a Carmen Farber insert with the Caprice pattern; a #62 Caprice bowl with Rose Point etching; and so very much more. A very nice lamp outfitted from a crystal Caprice vase added variety to the display.

Lighting gear that was recently obtained for NCC by tech-guru Dave Rankin, and had its inaugural use at this Program, was particularly effective in showcasing this spectacular glass in the rainbow of colors that was presented. Dave was also particularly busy capturing individual images of the items on display. The Miami Valley website (www.mvsg.org) will be much more complete with Caprice images very soon. Larry Everett, Mike Strebler, Doug Ingraham, and Frank Wollenhaupt assisted with multiple initiatives during the course of the evening.

Questions from the audience followed the presentation and included topics such as the silver overlay decorations used on Caprice by Cambridge Glass, several well-known examples of Caprice reproductions by other companies including Imperial, and how to tell those items from the real thing.

Now for the burning question of how to tell a Caprice covered cracker jar from the more common ice bucket. First clue, but not as reliable, is that the cracker jar will possibly retain the removable metal bail that was an original fitting. It is more ornate than the ice bucket bail, with engraved swirls and lines, is wider toward the middle and tapers toward the ends. (The front page of the October 2012 Crystal Ball provides a nice glimpse of this) A more reliable indicator is that the cracker jar bottom has a wider opening so that a dollar bill will stretch across, perhaps with room to spare. The ice bucket has a narrower opening, so a stretched-out bill is longer and will lap over the sides. The best indicator would be if the cover were still on top! It is the same cover used for the #65 Caprice candy box. As David Ray relayed a real-life example of why this information is handy to know, I felt suddenly very self-conscious, for good reason. Maybe it was time to forget about my missed opportunity on that cracker jar several years back and focus on how my fortunes may change, now that I am better educated

As with other recent programs produced by NCC, this educational and informative program was recorded and will be available for future audiences. Stay tuned to your Crystal Ball and/or the NCC website for more information.

We certainly hope you will consider joining your Friends next year at the 2013 November Educational Program.





by Larry Everett

This report is provided to keep members up with what's happening on the world's largest Internet Auction site. It is not meant as an educational tool, nor as a pricing guide, and we cannot guarantee the accuracy of listings herein.

Greetings from eBay land! Thanks to my many friends that send news to me at: heartlamps@sbcglobal.net. Happy New Year as we begin the next Mayan b'ak'tun.

Rose Point:

A rarely seen cordial decanter set (#3400/119 12-oz. ball-shaped cordial decanter, and six #3400/1341 1-oz. mushroom cordials) lit up the night at \$1,026. An even harder to find set of three #922 cream soups and saucers commanded \$595. If plain crystal isn't fancy enough for you, how about a #922 cream soup and saucer adorned with Gold Encrustation and complete with Gold trim for \$231.15? Completing the Rose Point section is the perfect place to put your Christmas candies, a lovely No. 300 - 6" 3-toed Candy Box and Cover, with a Carmen Rose Knob ended at \$350.

Statuesque:

Stunning in Royal Blue a 3011/29 - 4" Mint flew to \$565. Also in Royal Blue was a hard to find 3011/5 - 6 oz. Hock that sold for \$537. Sadly, there was a matching Carmen Hock that was damaged during the auction. I would have liked to see the final price if it had not been damaged.

Other Etchings:

Some unusual items this month, so let's get to it! First up was a Mulberry No. 332 - 6½" 2-handle 4-compartment Relish E Cleo. This beauty brought \$56.56. A gorgeous Crown Tuscan 1298 - 13" Vase, D/1001 Gold Encrusted Portia sold for \$290. A nice Carmen 3400/6 - 11½" Cheese and Cracker, Etched Diane, Gold Encrusted reached \$305 (edge Gold wear). Like enamel? A 1323 - 28 oz. Decanter with D/985 Three Canny Scotts décor, complete with red enamel trim fetched \$332.99. The mother lode of Yale Bulldogs enameled wear (Blue & White Enamel) hit the market recently as an estate was cleaned out: A set of eight (1 damaged) 3000 - 3 oz. Footed Tumblers brought \$500, a set of eight No. 320 - 7 oz. Old Fashioned Cocktails with 8 canapé plates sold for \$800. (Yes, the canapé plates should have been sold with the 3000 3 oz. tumblers). A set of eight 9403 - 14 oz. Tumblers sold for \$500 (1 damaged). A 3900/671 - Ice Bucket with Chrome Handle made \$293. A 1070 - 36 oz. Pinch Decanter, Stopper Shape 2 sold for \$430. And the crown jewel of the enamel Yale haul was a 3400/38 - 80 oz. Ball Shaped Jug that sold for \$1300.

Miscellaneous:

A lovely Lt. Emerald 1115 - 11" Bashful Charlotte Figure Flower Holder flew under the radar at \$184.31. Three groups of Sunset tumblers sold: Four 1955 - 1½ oz. tumblers ended at \$229.50, three 1955 - 3 oz. tumblers made \$228.51 and three 1955 - 6 oz. tumblers sold for \$203.50. A pair of rare Rubina lemonade mugs made \$362.57. An Amber 1222 Turkey made it unscathed through the holidays at \$330.99. And the last jewel is a pair of rare Carmen 1338 - 6" 3-lite Candlestick (Version 1) which went to a very happy home at \$565.

Happy hunting!



1323 - 28 oz. Decanter with D/985 Three Canny Scotts décor



No. 300 - 6" 3-toed Candy Box and Cover, with a Carmen Rose Knob



1222 Turkey



3011/29 - 4" Mint



1070 - 36 oz. Pinch Decanter, Stopper Shape 2



No. 320 - 7 oz. Old Fashioned Cocktails with 8 canapé plates

It's Auction Time! continued

This year we did the staging and preparation at Pritchard Laughlin Civic Center in the back room where we have programs during convention. We had plenty of space, the lighting was excellent and the room was secure. The first day we unpacked all the boxes, spread out all of the glass onto tables, and inspected and identified all of the lots. There were only a couple of pieces broken in shipping this year. When you consider that 700+ were delivered, that's not bad. We also had a few non-Cambridge pieces show up, but that is normal also. Consignors also did a much better job this year of sending us clean glass. Thank you! The second day was designated for photographs. Dave Rankin set up two great photo tents with superb lighting. Each lot was photographed individually, and many group shots were done as well. Dave also does individual shots for the MVSG web site where a lot contains more than one piece, such as a set. As you can tell, many more than 430 photos are taken, all in one day. We also did some packing on day 2. On day 3 we finished up all the packing, and then transported all the boxes back to the museum. There they will rest until their big day in March.

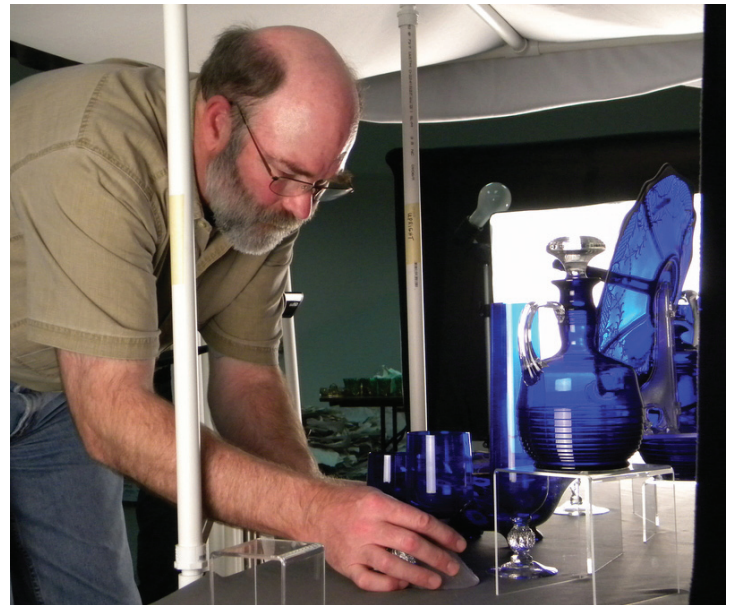
Thanks so much to everyone who helped us get everything accomplished within our tight time frame. They made our process go so smoothly: Larry & Susan Everett, Dave Rankin, Frank Wollenhaupt, Carl Beynon, Mike Arent, Lorraine Weinman, Sharon & Joe Miller and Mike Strebler. Thanks also to all of the consignors, who provided all of this wonderful glass. We couldn't have done it without you!

- Check out the fantastic collection of lots we have for you this year in the catalog and via the group and individual photos on www.cambridgeglass.org right now.
- Look for the Auction Preview and photos in next month's color issue of the Crystal Ball.
- Start making your plans and reservations for Cambridge for March 2nd. Come for the Friday night quarterly meeting and the Auction Preview presented by Lynn Welker.

This is one of NCC's most important fund raising activities, and we want as many of you to participate as possible. Don't miss it!



Dave Rankin taking an individual shot with Larry and Susan Everett looking on.



Jack Thompson sets up another group of beautiful items to be photographed.



Susan tags items already photographed

2012 Museum Holiday Season and Beyond

By Cindy Arent

If you haven't had a chance to visit the museum during the extended Holiday Season, mark your calendar now for next year! Visitors this season were even more excited about their museum experience than in previous years. Each season, our talented museum staff and volunteers learn more about how to handle the holiday crowd and it creates a festive atmosphere throughout the museum. There is a smile on everyone's face.

The Annual Museum Holiday Open House, which is held the Saturday following Thanksgiving, continues to grow and expand. This year more than 150 people visited the museum in just five hours, with some staying over an hour. The Dickens Victorian Village trolley was running during the day and the museum was one of the stops. When the trolley arrived each hour, we would go out and talk to the passengers about Cambridge Glass and invite them in.

Motorcoach groups are always so much fun for the staff and volunteers. We have learned that each bus has its own personality and it's our job to teach them about Cambridge Glass in a way that suits their group and makes it enjoyable. A bus from South Carolina was so interested that one couple actually purchased a Martha punch bowl, under plate and twelve cups. We carefully packed the set and loaded it on the bus for the trip to its new home in South Carolina.

Dickens Victorian Village has offered the museum the opportunity to meet even more visitors than we do during the regular season, including local, regional and out of state. We try to ask people how they heard of the museum and most tell us they saw it on the internet, heard about it from friends, were told by another area business/ visitor's bureau or happened to see the sign on Wheeling Avenue.

The Cambridge/Guernsey County Visitors & Convention Bureau has also included the museum in promotional materials. The museum is featured in their ad in the next issue of the Group Tour Leader, and we were included in a commercial featuring Cambridge during the Holidays. The commercial will run on Time Warner in 2013, but will also be available in many venues, including You Tube. Stay tuned for more information!

The VCB has also asked the museum to participate in their booth at the AAA Great Vacations Expo held each year in Columbus, Ohio. Earlier that day, we will be speaking about the museum and Cambridge Glass at the Lions Club State Convention at Salt Fork Lodge. It will be a busy day on January 19th!

As we prepare for 2013, we would like to thank you for your continued support and wish you a Happy and Healthy New Year!



Carl Beynon always enjoys teaching tour groups about the etching process and they love to do a rubbing of their favorite etching from an original Cambridge Glass Company plate.



At the conclusion of their museum tour, motorcoach groups love it when we get on board the bus to bid them farewell and thank them for coming. On the microphone, museum volunteer Gary Wiseman speaks to the group as volunteers Sharon Bachna, Lindy Thaxton and Cindy Arent prepare to sing "We Wish You a Merry Christmas". Everyone on the bus joins in the fun!



Museum volunteer, Sharon Miller, leads a happy group of visitors through the glass display area during the holiday season. They all enjoy the beautiful colors and innovative designs produced by the Cambridge Glass Company.

National Cambridge Collectors, Inc.

2013 Benefit Auction

Saturday, March 2, 2013

Pritchard-Laughlin Civic Center

7033 Glenn Highway • US 40, West • Cambridge, Ohio

INFORMATION

Preview at 8:30 a.m. Auction starts at 9:30 a.m. ***New Times***

Craig Connelly, Auctioneer Admission: \$2.00

All glass in the auction is guaranteed to be Cambridge. The Auction Managers have checked all glass carefully for verification and damage. Any piece purchased should be examined immediately by the purchaser, and returned within five items if not as represented. All damages are indicated in this catalog; last minute changes or addenda will be announced by the Auction Managers immediately prior to the auction. If no color is indicated herein, the item is crystal. There are no reserves, and no buyer's premiums are charged.

TERMS: Payment is expected in cash the day of the sale; checks will be accepted with proper identification.

CATALOG: Lots will be sold in the order printed herein. A number in parenthesis () at the end of a listing indicates the number of that item available for sale. The auctioneer will announce whether such multiples are being sold individually or as a lot. If multiple items are being sold individually, a winning bidder may take any number available. If the catalog indicates "set," "pair" or a similar term, the lot is sold as such.

ABSENTEE BIDS: Anyone wishing to bid absentee, may do so by mailing their bids to the Auction Committee at the address below. All bids must be received by the end of Thursday prior to the auction to be eligible, so please allow enough time for the postal service to do its thing. **They must contain all the following information:**

- List showing the lots desired and the maximum bid for each lot.
- Valid Credit Card, VISA & MasterCard accepted. The following is required for a proper credit card transaction:
 1. Exact name as it appears on the card
 2. Expiration date
 3. 3-Digit Security Code on the back
 4. Exact address credit card statement is billed to
 5. Phone number
- Address where winning lot(s) are to be shipped to.

Bids will be executed secretly and a winning bidder will pay only the final auction price. If there are multiple absentee bids for the same lot, bidding will commence on the floor at the second highest bid, effectively shutting out all by the highest absentee bidder.

Shipping: Items can be shipped to street addresses only. WE CANNOT SHIP TO P.O. BOXES. If you are the successful bidder, your credit card will be charged as follows:

Final auction price + 5% transaction fee + cost of shipping.

MAILING ADDRESS: All absentee bids must be mailed to:

**NCC Auction Managers
P.O. Box 416
Cambridge, OH 43725**

**BIDS MUST BE RECEIVED BY
THURSDAY, FEBRUARY 28, 2013 TO BE ELIGIBLE**

QUARTERLY MEETING: The Quarterly Meeting of the NCC will be held on Friday, March 1st at 7:30 p.m. A preview of the auction glass will be presented. Show & Tell glass is also welcome at the meeting. All are welcome!

For additional copies of the catalog listing as well as detailed information on the entire auction, please visit the website at www.cambridgeglass.org under **Annual Auction**.

Additional copies of this catalog are included with admission to the auction.

2013 NCC Benefit Auction Listing

- 1 _____ #1305 - Peach-Blo 10" Vase, Crystal Keyhole Stem & Foot, Etched Lorna, Cambridge Label
- 2 _____ SS46 - Crown Tuscan Sea Shell 7½" Flower Holder, Charleton Roses Décor, Charleton Label
- 3 _____ Crystal 17½" Lamp made from #278 - 11" Footed Vase, Etched Wildflower, Original Silverplate Fittings, Unusual
- 4 _____ #3011/7 - Amethyst Statuesque 4½ oz. Claret
- 5 _____ #1402/87 - Carmen Cookie or Cracker Jar, Chrome Handle, Hard To Find
- 6 _____ #94 - Azurite Sweet Pea Vase, Border Etched #1008, Gold Encrusted
- 7 _____ #1321 - Crystal 28 oz. Decanter, Etched Chintz #3
- 8 _____ SS51 - Moonstone Sea Shell 8" Dolphin Candelabrums, (Pair), Hard To Find
- 9 _____ #3400/38 - Crystal 80 oz. Ball Shaped Jug, Ice Lip, Etched Valencia, Patent Number on Base
- 10 _____ #5 - Everglade 10" 2-Pc. Flower Holders (Crystal #54 Vases in #2 - Forest Green Candlesticks), (Pair)
- 11 _____ #3011/25 - Crystal Statuesque Ivy Ball, Optic
- 12 _____ #1307 - Amethyst 5" 3-Lite Candlesticks, Tall Stem Version, (Pair)
- 13 _____ #1321 - Carmen 32 oz. Decanter, Carmen Jigger Stopper
- 14 _____ #1251 - Ebony Springtime 8" Vase, La Fleur Treatment
- 15 _____ #1349 - Crystal 12" 4-Toed Crimped Bowl & #1307 - 5" 3-Lite Candlesticks, Tall Stem Version, (Pair), Etched Rose Marie, (Set), Bowl Signed
- 16 _____ Ivory 13½" Owl Lamp, Ebony Base, (chips on owl & base), Rare
- 17 _____ #3400/646 - Lt. Emerald 5" Candlesticks, Decagon Foot, Etched Gloria, (Pair)
- 18 _____ #3130 - Amber 1 oz. Cordial, Etched Apple Blossom
- 19 _____ #1330 - Royal Blue 5" Sweet Potato Vase, Original Wall Bracket (tiny pinhead nick)
- 20 _____ #14 - Pomona 10" Shallow Cupped Bowl, & #437 - 9½" Candlesticks, (Pair), & Ebony #4 Base, (Set)
- 21 _____ #134 - Crystal Virginian 10½" Cake Salver
- 22 _____ #3400/134 - Amethyst 13" Vase, Hard To Find
- 23 _____ #1044 - Lt. Emerald 10" Swan, Type I, Signed
- 24 _____ #3011/2 - Peach-Blo Statuesque Table Goblet, Crystal Stem & Foot, Hard To Find
- 25 _____ #244 - Crystal 10½" Service Plate, Etched Blue Willow
- 26 _____ #823 - Amber 12" Centerpiece for 4 Candles & #512 - Amber 8½" Small Rose Lady Figure Flower Holder, (Set) (base chips)
- 27 _____ #9403 - Crystal 12 oz. Tumbler, Red Enamel Trim, D/985 Black Enamel Three Canny Scots
- 28 _____ #3011/40 - Windsor Blue 10" Flower or Fruit Center (Flying Lady Bowl), Hard To Find
- 29 _____ Pristine 5" Comport, Etched Rose Point, Base Also Etched
- 30 _____ #1236 - Crown Tuscan 8" Keyhole Ivy Ball Vase, Charleton Roses Décor
- 31 _____ #870 - Ebony Decagon 11" Hld. Sandwich Tray, Etched Lorna, Gold Encrusted
- 32 _____ Crystal Cambridge Door Knob Set, Original Fittings
- 33 _____ W79 - Milk 5" Ivy Ball
- 34 _____ #3011/2 - Carmen Statuesque 11 oz. Table Goblet, Crystal Stem & Foot
- 35 _____ #1042 - Ebony 6½" Swan, Style I, Signed
- 36 _____ #979 - Willow Blue Decagon Cream & Sugar, Etched Cleo, Signed
- 37 _____ #3400/38 - Amethyst 80 oz. Ball Shaped Jug, Ice Lip, Etched Apple Blossom, White Gold Encrusted, Unusual
- 38 _____ #275 - Willow Blue 10" Vase, Etched Chrysanthemum
- 39 _____ #242 - Crystal 13" Plate, D1007/8 Orange & Red Enamel Overlay, Signed, Unusual
- 40 _____ #1238 - Crown Tuscan 12" Ftd. Vase, Etched Rose Point, Gold Encrusted
- 41 _____ #851 - Peach-Blo Decagon Ice Pail w/Tongs, Etched Cleo, Gold Trim, Signed
- 42 _____ #3400/14 - Heatherbloom 7" Tall Comport
- 43 _____ #18 - Crystal Frosted Everglade 14" Shallow Cupped Bowl (Swans)
- 44 _____ #638 - Willow Blue Decagon 6½" 3-Lite Candlesticks, Satin Finish, (Pair)
- 45 _____ Azurite Perfume Lamp, Metal Base, Black Enamel Ring, Original Wiring
- 46 _____ #1800 - Crystal Punch Bowl, Lid & Ladle (chip inside top of bowl)
- 47 _____ #1114 - Peach-Blo 6" Bashful Charlotte Figure Flower Holder, Plain Base
- 48 _____ #1191 - Gold Krystal Cherub Candlesticks, (Pair), Rare
- 49 _____ SS1 - Crown Tuscan Sea Shell 5" B & B Plate, Charleton Roses Décor
- 50 _____ #1222 - Bluebell Turkey & Cover, Hard To Find
- 51 _____ #397 - Amethyst Celery & Relish Tray w/Cover in Chrome Tray
- 52 _____ #156 - Azurite 8" Plate, E519 Gold Encrusted
- 53 _____ SS16 - Crown Tuscan Sea Shell 7" Comport, Charleton Gardenia Décor
- 54 _____ #3400/92 - Royal Blue 32 oz. Ball Shaped Decanter, Silver Hunt Scene Décor & 2½ oz. Tumblers (4) w/ Silver "Just a Swallow" Décor, National Silver Co. Tag, (Set)
- 55 _____ #1250 - Ebony Everglade 6" Vase, Le Fleur Treatment
- 56 _____ #497 - Sunset 14 oz. Ranch Tumbler, Spiral Optic, Super Color
- 57 _____ #244 - Crystal 10½" Service Plate, Etched Imperial Hunt, Gold Encrusted, Blue Enamel Background (slight trim wear)
- 58 _____ #1042 - Crown Tuscan 8½" Swan, Style I, Signed
- 59 _____ #1015 - Amber Prism Advertising Sign

- 60 _____ #3011/6 - Amethyst Statuesque 5 oz. Roemer, Rare
- 61 _____ #671 - Crystal Pristine 6" Ice Tub, Etched Firenze, Full Cut Top
- 62 _____ Ebony Lamp, Gold Encrusted Peacock/Butterflies/Leaf
- 63 _____ #440 - Moonlight Blue Pristine 10" Star Bowl (chip on one corner)
- 64 _____ #3085 - Pomona 1 oz. Cordial, Etched #527, Gold Encrusted, Rare
- 65 _____ #75 - Peach-Blo Stratford 7½ oz. Pickle Jar
- 66 _____ #3077 - Blue II 1 oz. Cordial
- 67 _____ #3011/9 - Amethyst Statuesque 3 oz. Cocktail, Crown Tuscan Stem & Foot, Hard To Find
- 68 _____ #513 - Lt. Emerald 13" Draped Lady Figure Flower Holder
- 69 _____ #3105 - Royal Blue Pressed Rose Point 10 oz. Goblet, Satin Stem & Foot, Unusual
- 70 _____ #3400/5 - Crystal 12" 4-Toed Flip Bowl, Etched Portia, Gold Encrusted, Cambridge Paper Label, Patent Label
- 71 _____ #1005 - Willow Blue 6½" Ftd. Vase or Aquaria, Aero Optic
- 72 _____ #3450 - Carmen Nautilus 14 oz. Decanter & 1 oz. Cordials (3), (Set)
- 73 _____ #1309 - Crown Tuscan 5" Vase, Charleton Roses, Bows & Gold Décor
- 74 _____ #1402/87 - Royal Blue Cookie or Pretzel Jar, Metal Hld., Hard To Find
- 75 _____ #94 - Lt. Emerald 7" x 8¼" Sweet Pea Vase, Etched #714
- 76 _____ #62 - Primrose 7¼" Diameter Tall Comport, Belled
- 77 _____ #3400/144 - Amethyst Cigarette and Place Card Holder on Crystal Ash Tray Foot
- 78 _____ Crystal Lamp From #1621 - 10" Ftd. Urn Vase, R.C.E. Windsor
- 79 _____ #3500/27 - Peach-Blo 8" Rams Head Bowl
- 80 _____ #1301 - Crown Tuscan 10" Vase, Etched Portia, Gold Encrusted, Partial Cambridge Label
- 81 _____ #1191 - Lt. Emerald Cherub Candlesticks (2), Hard To Find
- 82 _____ #1322 - Carmen 26 oz. Decanter, Crystal Stopper
- 83 _____ #3400/141 - Crystal 80 oz. Jug, Etched Rose Point
- 84 _____ #3121 - Crystal 10 oz. Goblets Showing Rose Point Etching Process, Original Showroom Process Labels, (6-Pc. Set),
Extremely Rare
- 85 _____ #1402/139 - Amethyst 10" Top Hat Vase
- 86 _____ #3400/38 - Gold Krystal 80 oz. Ball Shaped Jug, Ice Lip, Crystal Hld., Etched Portia, Gold Encrusted, Hard To Find
- 87 _____ #1221 - Crystal 16" Swan Punch Bowl, 13 cups, Ladle (no base), (Set) (large chip on fin)
- 88 _____ #1402/39 - Royal Blue 34 oz. Decanter, Crystal Stopper
- 89 _____ W78 - Milk 7½" Comport
- 90 _____ #3011 - Crown Tuscan Statuesque Ashtray, Black Enamel Foot
- 91 _____ #993 - Crystal 12½" 4-Ftd. Flared Bowl, R.C.E. Candlelight
- 92 _____ #278 - Peach-Blo 11" Vase, Etched Betty, Gold Encrusted Band
- 93 _____ #3105 - Crystal Pressed Rose Point 1 oz. Cordials (2)
- 94 _____ Willow Blue Worker's Portiere Chain, 33" Wide, 15 Links Long on Ends, 7 Links Long in Middle (1 link has small crack), Rare
- 95 _____ #278 - Crystal 11" Ftd. Vase, Etched Wildflower, Gold Encrusted
- 96 _____ #1201 - Heatherbloom 2½ oz. Georgian Tumbler, Signed
- 97 _____ #101 - Crystal Pristine 32 oz. Cocktail Shakers, Sheffield Sterling Silver Knob on 1, Both R.C.E. King Edward, (Pair)
- 98 _____ #513 - Crystal Frosted 13" Draped Lady (small chip at 1 hole)
- 99 _____ W70 - Milk 11 oz. Cordial Decanter
- 100 _____ #3200 - Carmen 12½" Punch Bowl & Foot, & Hld. Punch Cups (12), (Set), (ft. grind on bowl, 1 cup bruised)
- 101 _____ #747 - Crystal Pristine Cigarette Box & Cover, D/Woodlily (gold)
- 102 _____ #438 - Rubina 8½" Candlesticks, (Pair)
- 103 _____ #679 - Amber 13½" Flip Bowl, Etched #703, Gold Encrusted, Signed
- 104 _____ #3011/63 - Windsor Blue Statuesque 9" Candlesticks, (Pair), Hard To Find
- 105 _____ #274 - Ebony 10" Vase, Etched #743, Gold Encrusted
- 106 _____ #130 - Carmen Mount Vernon 4" Candlesticks, (Pair)
- 107 _____ SS17 - Experimental Dark Blue Opaque Sea Shell 9" 3-Ftd. Bowl, Signed (2 small foot chips), Rare
- 108 _____ #3121/1 - Royal Blue 5⅜" Tall Comport, Crystal Stem & Foot (inside edge nick)
- 109 _____ #1121 - Amber Ice Pail w/Tongs, Etched #710, Signed
- 110 _____ #1040 - Crown Tuscan 3" Individual Swan, Charleton Camellia Décor, Charleton Label
- 111 _____ #239 - Topaz 7" Twist Candlesticks, (Pair)
- 112 _____ #402 - Peach-Blo 12" Vase, Aero Optic, Etched #732, Etched #727 at Top, Unusual
- 113 _____ SS18 - Crown Tuscan Sea Shell 10" 3-Toed Bowl, Charleton Roses Décor, Signed
- 114 _____ #3400/7 - Crystal 5½ Cheese Comport, Etched Candlelight, Gold Encrusted
- 115 _____ #48 - Azurite 10½" Ftd. Bowl, Etched Betty, Black Enamel Encrusted, Unusual
- 116 _____ #1448 - Amethyst 10" Vase, Aero Optic
- 117 _____ SS21 - Windsor Blue Sea Shell 6" Ftd. Candy Box & Cover, Signed
- 118 _____ #3105 - Royal Blue Pressed Rose Point Wine
- 119 _____ #979 - Unusual Smoky Color, Possibly Mulberry, Decagon Sugar & Cream, (Set), Unusual
- 120 _____ #3011/29 - Amethyst Statuesque 4" Mint, Crystal Stem & Foot, Hard To Find
- 121 _____ #8 - Heatherbloom Mount Vernon Cream & Sugar

- 122 _____ #1402/38 - Forest Green 34 oz. Decanter & #1402/10 - 3 oz. Cocktails (6), D1007/8 Gold Silk Screen Overlay, (Set)
- 123 _____ #851 - Crystal Ice Pail, D/Enamel & Frosted Ski Scene (Black & White)
- 124 _____ #3500/42 - Crown Tuscan 12" Covered Urn Lamp, Original Fittings, Cambridge Glass Gold Decorate Overlay
- 125 _____ #109 - Crystal Stratford 9½" Dolphin Candlesticks, (Pair), Golden Showers on Base & Candlecups (tails have crack)
- 126 _____ #3011/7 - Forest Green Statuesque 4½ oz. Clarets (2)
- 127 _____ #3121/1 - Crystal 5⅜" Tall Comport & #3900/67 - 5" Candlestick, R.C.E. Granada, (Set)
- 128 _____ #1066 - Royal Blue 12" Vase, Crystal Stem & Foot, Unusual
- 129 _____ #2837 - Crystal Near Cut ½-Gallon Peacock Tankard (tiny base chip), Hard To Find
- 130 _____ #1042 - Lt. Emerald 6½" Swan, Type I, Signed
- 131 _____ #3500/57 - Crown Tuscan 8" 3-Compt. Candy Box & Cover, Etched Rose Point, Gold Encrusted
- 132 _____ #3011/9 - Topaz Statuesque 3 oz. Cocktail, Crown Tuscan Stem (small bubble in bowl), Hard To Find
- 133 _____ #615 - Crystal 3" x 3½" x 2" Cigarette Box & Cover, Etched Rose Point (minor roughness lid edge)
- 134 _____ #3400/103 - Crown Tuscan 6½" Globe Vase, D1007/8 Gold Overlay, Acid Sign
- 135 _____ #1917/361 - Crystal 10" Hld. Sandwich Tray (Version 2), Etched Imperial Hunt
- 136 _____ #109 - Bluebell 9½" Dolphin Candlestick
- 137 _____ #3700 - Pistachio 9 oz. Goblet, Pistachio Stem & Foot, Special Order, Rare
- 138 _____ #3900/24 - Pistachio 10½" Dinner Plate, Special Order, Rare
- 139 _____ Rubina 8" Tall Honeycomb Comport, Flat Rim, Good Color
- 140 _____ #1070 - Crystal 36 oz. Pinch Decanter, Shape 2 Stopper, Satin Interior, Black Enamel & Gold Lines
- 141 _____ #1237 - Amethyst 9" Vase, Crystal Keyhole Stem & Foot
- 142 _____ #747 - Crystal Pristine 4½" x 3½" Cigarette Box & Cover, Etched Rose Point
- 143 _____ #3400/9 - Peach-Blo 7" Candy Box & Cover, Etched Apple Blossom, Signed
- 144 _____ SS45 - Royal Blue Sea Shell 52 oz. Jug, Crystal Handle, Rare
- 145 _____ SS35 - Crown Tuscan 4½" x 3½" 4-Toed Cigarette Box & Cover, Charleton Roses Décor (2)
- 146 _____ #463 - Lt. Emerald 12" Bowl, Dolphin Handles
- 147 _____ #277 - Ebony 9" Ftd. Vase, Etched Blossom Time, Gold Encrusted
- 148 _____ #3400/10 - Crystal 10" Hld. Sandwich Tray, Etched Wildflower, Gold Edge
- 149 _____ #3400/4 - Crown Tuscan 12" 4-Toed Bowl, Etched Candlelight, Gold Encrusted (some rim gold wear)
- 150 _____ #37 - Crystal Everglade 2-Pc. Oval Epergne
- 151 _____ #410 - Amber 5½" Ftd. Fan Vase, Etched Cleo
- 152 _____ #3011/13 - Amethyst Statuesque 1 oz. Brandy, Frosted Stem & Foot
- 153 _____ #1402/50 - Crystal 74 oz. Tankard Jug, Black Décor, Metal Lid w/Ice Holder
- 154 _____ #2630 - Royal Blue (early) Toy Tea Set (Cream, Covered Sugar, Covered Butter, Spooner) (chips on sugar & creamer)
- 155 _____ #179 ½ - Primrose 7¾" High x 10" Wide Vase
- 156 _____ #3500/47 - Crystal 5" Bonbon, R.C.E. Adonis
- 157 _____ Peach-Blo Melon Boy Figure Flower Holder, Rare
- 158 _____ #15 - Primrose 8" Bowl
- 159 _____ #1045 - Ebony 13" Swan, Style I, Signed (fin chips)
- 160 _____ #3011/63 - Crystal Statuesque 9" Candlesticks, (Pair) (not same height)
- 161 _____ #119 - Carmen 7" Basket, 10½" High, Carmen Handle
- 162 _____ #1066 - Charcoal 1 oz. Cordial, Cambridge Label, Rare
- 163 _____ Farber Nude Comport, Forest Green Insert
- 164 _____ #23 - Violet Everglade 5" Vase
- 165 _____ Opal Glass Rolling Pin, Original Wooden Handles (glass portion made by Cambridge for Imperial Manufacturing, Cambridge, OH)
- 166 _____ SS11 - Emerald (All) Statuesque 7" Sea Shell Comport
- 167 _____ #1043 - Lt. Emerald 8½" Swans, Type I, Signed, (2)
- 168 _____ #7606 - Crystal 7/8 oz. Brandy, Etched Marjorie
- 169 _____ #2780 - Crystal Near Cut Strawberry 4" Nappy, Carnival Marigold, Signed
- 170 _____ #1338 - Royal Blue 6" 3-Lite Candlesticks, (Pair), Hard To Find
- 171 _____ 3011/26 - Crystal 4" Bud Vase, 10½" Tall (scratched)
- 172 _____ #782 - Ebony 8½" Vase, Etched Gloria
- 173 _____ #3400/68 - Amber Sugar, Etched Rose Point, Signed
- 174 _____ #20 - Crystal Everglade 10½" Vase Made into Lamp, w/Shade, (Painted Blue On Inside), Rare
- 175 _____ #3400/46 - Amber Cabinet Flask, Etched Apple Blossom, Ormolu Holder
- 176 _____ #119 - Crystal 7" Basket, 10½" Tall, Etched Rose Point, Hard To Find
- 177 _____ #124 - Peach-Blo 68 oz. Jug & Cover, & #3060 - 10 oz. Tumblers (6), Etched #704, Gold Band Overlay & Gold Trim, (Set)
- 178 _____ #12C12 - Crystal Bent Glass 12" Circle, Etched Rose, Gold Encrusted, Rare
- 179 _____ #3500/41 - Amber 10" Covered Urn
- 180 _____ Mardi Gras 5¼" Triangle Vase, Mardi Gras 1 Side Only, Rare
- 181 _____ #1613 - Crystal 17" Hurricane Lamps, Etched Candlelight, (Pair), (chip on 1 shade, missing 1 prism)
- 182 _____ #6 - Tuxedo 1 oz. Cordials (Bases: 2 Ebony, 1 Carmen, 1 Emerald, 1 Amber, 2 Crystal)(7 Total)
- 183 _____ #1070 - Amber 36 oz. Pinch Decanter, No. 1 Jigger Stopper, & #1070 - 2 oz. Tumblers (4), (Set)

- 184 _____ #1261 - Crystal French Dressing Bottles, Etched Oil & Vinegar, Etched Chantilly, Sterling Foot & Stopper (2)
- 185 _____ #58 - Crystal Martha Washington 6½" Ice Tub, Silver Overlay
- 186 _____ #3011/40 - Crystal Sea Shell 10" Flower or Fruit Center (Flying Lady Bowl)
- 187 _____ #3500/90 - Carmen Cigarette Holder, Crystal Stem & Ashtray Foot
- 188 _____ #430 - Crystal Pristine 12" Rock Crystal Engraving Process Bowl, Original Process Labels, Extremely Rare
- 189 _____ #3105 - Royal Blue Pressed Rose Point 1 oz. Cordial
- 190 _____ #1315 - Crystal 5" Rabbit Box & Cover, No Detail
- 191 _____ #86 - Azurite 8" Ftd. Vase, Gold Splash Décor, Gold Trim (wear to gold foot & splash)
- 192 _____ #13 - Azurite 11" Bowl & #226 - 9½" Candlesticks, (Pair), (Set)
- 193 _____ Amber Farber Samovar & 12 oz. Farber Tumblers (5), (Set)
- 194 _____ #3450 - Crown Tuscan Nautilus 40 oz. Decanter, Hard To Find
- 195 _____ #1237 - Carmen 10" Vase, Crystal Keyhole Stem & Foot
- 196 _____ #394 - Pomona Ice Tub, Hard To Find
- 197 _____ #1955 - Sunset 14 oz. Tumbler
- 198 _____ #2581 - Mulberry Stand Lamp, A Size, #2 Collar, 8¼" High, Original Fittings
- 199 _____ #1336 - Carmen 18" Vase (edge repair)
- 200 _____ #1338 - Moonlight Blue 6" 3-Lite Candlesticks, Alpine, (Pair)
- 201 _____ Crystal Caprice Marmalade & Cover, Made From #147, Possibly Experimental, Very Rare
- 202 _____ #183 - Moonlight Caprice 80 oz. Ball Jug
- 203 _____ #236 - Moonlight Blue Caprice 8" Ftd. Rose Bowl & #1502 - 4 ½" Flower Block (scratched, grind & flakes on flower block)
- 204 _____ W 90 - Milk Caprice 3 oz. Oil, g.s., Cambridge Label
- 205 _____ #300 - Moonlight Blue Caprice 3 oz. Cocktails (4)
- 206 _____ #65 - Crystal Caprice 11" 2-Hdl. 4-Ftd. Oval Bowl & #70 - 7" Candlesticks (Pair), Alpine, (Set)
- 207 _____ #87 - Moonlight Blue Caprice Mustard & Crystal Cover
- 208 _____ #13 - Moonlight Blue Caprice 3½" Coasters (4) (2 are chipped)
- 209 _____ #102 - Moonlight Blue Caprice 9" Pickle
- 210 _____ #26 - Pistachio Caprice 11½" 4-Ftd. Plate
- 211 _____ #110 - Moonlight Blue Caprice 6" Twin Salad Dressing Bowl
- 212 _____ #117 - Moonlight Blue Caprice 3 oz. Oil, g.s.
- 213 _____ #300 - Moonlight Blue Caprice 9 oz. Goblets (4)
- 214 _____ #96 - Moonlight Blue Caprice Salt & Pepper Shakers, Glass Tops
- 215 _____ #300 - Moonlight Blue Caprice 6 oz. Tall Sherbets (4)
- 216 _____ #58 - Moonlight Blue Caprice 10" 4-Ftd. Square Bowl (scratched)
- 217 _____ #94 - Moonlight Blue Caprice 2½" 2-Compt. Individual Nut & Mint
- 218 _____ #237 - Amber Caprice 4½" Vase
- 219 _____ #129 - Moonlight Blue Caprice 6½" 3-Pc. Mayonnaise Set (Mayo, Plate, Spoon)
- 220 _____ #39 - Moonlight Blue Caprice 3-Pc. Sugar & Cream Set (#41 Sugar & Cream, #37 - 6" Oval Tray)
- 221 _____ #17 - Moonlight Blue Caprice Cups & Saucers (4 each)
- 222 _____ #3500/21 - Carmen 12" Hld. & Ftd. Oval Bowl
- 223 _____ #206 - Primrose 1½ oz. Perfume, Etched Egypt, Gold Encrusted (no dauber)
- 224 _____ #278 - Willow Blue 11" Vase, Etched #742, Gold Band Overlay Border
- 225 _____ #3400/11 - Crystal 3-Pc. Mayonnaise Set (#3400/74 Comport, #3400/11 Plate, Ladle), Etched Candlelight, Gold Encrusted,
Signed
- 226 _____ #3011/6 - Forest Green Statuesque 5 oz. Roemer (small bubble in bowl), Rare
- 227 _____ #3400/94 - Royal Blue 3½" Puff Box
- 228 _____ #1238 - Gold Krystal 12" Vase, Crystal Keyhole Stem & Foot, Unidentified Cutting
- 229 _____ #147 - Amber Wetherford 3¼" Low Footed Sweetmeat and Cover, Engraved #39
- 230 _____ #4 - Azurite 7" Bowl, D610 Gold Encrusted Border
- 231 _____ #119 - Rubina 7" Basket, 10" High
- 232 _____ #6004 - Crown Tuscan 6" Ftd. Vase, Etched Rose Point, Gold Encrusted
- 233 _____ #52 - Royal Blue Mount Vernon 40 oz. Decanter & #22 - 3 oz. Ftd. Tumblers (6), (Set) (flaw on stopper)
- 234 _____ Snap Tool For #3011 Statuesque Foot
- 235 _____ Lt. Emerald 11" Ftd. Vase, (No Known #, Precursor to Stafford Vase)
- 236 _____ SS2 - Crown Tuscan Sea Shell 7" Salad Plate, Charleton Roses & Bows Décor
- 237 _____ #2 - Amber 5" Rooster Muddler, Hard To Find
- 238 _____ #3011/3 - Carmen Statuesque 7 oz. Champagne
- 239 _____ W98 - Milk 4½" Swan Candlesticks, (Pair)
- 240 _____ #4000/235 - Crystal Cascade 5" Rose Bowl
- 241 _____ #3600/158 - Forest Green Martha 9¼" Artichoke Plate, Hard To Find
- 242 _____ Crystal 250 ML Graduate Cylinder w/Box, Signed
- 243 _____ #1 - Amber Keg Set (Keg w/Stopper & Spiggot, Stand, 2 Glasses, no tray)
- 244 _____ #693 - Crystal 6¼" Canape Plate w/Seat, Green Enamel Encrusted Golfer
- 245 _____ #432 - Jade 8½" Rams Head Bowl, Gold Trim On Horns (gold worn)

246 _____ #222 - Ivory 6" Candlesticks, Gold & Black Décor, (Pair)
 247 _____ #3400/1070 - Amethyst 14 oz. Pinched Tumblers (6)
 248 _____ #2660 - Crystal Near Cut Wheat Sheaf 11½" Ftd. Vase
 249 _____ #3400/152 - Forest Green 76 oz. Jug, Crystal Handle
 250 _____ #3400/144 - Royal Blue Cigarette and Place Card Holder on Crystal Ash Tray Foot
 251 _____ #518 - Peach-Blo 8½" Draped Lady Small Figure Flower Holder
 252 _____ #1301 - Crown Tuscan 10" Vase, D/1007-8, CT Mark on Bottom
 253 _____ #3104 - Crystal 5 oz. Tall Hock, Amber Stem & Foot, Unusual
 254 _____ #1442 - Crystal 10½" Lyre Candelabrum (Version 2), (Pair), (1 has candlecup chip, other has base chip)
 255 _____ #3011/13 - Odd Green Statuesque 1 oz. Brandy
 256 _____ #278 - Crystal 12" Ftd. Vase, Etched Rose Point (pinhead nick)
 257 _____ #3400/4 - Royal Blue 12" 4-Toed Bowl, D/1036 Apple Blossom II Gold Decorate Overlay, (gold rim wear)
 258 _____ #1129 - Crystal Lion Book Ends, (Pair)
 259 _____ Mandarin Gold 9" Modern Salad Bowl & 12" Underplate, (Set)
 260 _____ #7801 - Crystal 192 oz. Brandy Inhaler
 261 _____ #83 - Ivory 12" Vase, Etched Florentine Gold Band Overlay
 262 _____ #109 - Amber 9½" Dolphin Candlesticks, (Pair)
 263 _____ #3085 - Peach-Blo(Bowl & Stem) 6 oz. Low Sherbet, Lt. Emerald Ft., Etched Imperial Hunt (6) (2 have chip)
 264 _____ #3776 - Crystal 1 oz. Cordial, R.C.E. Minuet, Foil Label
 265 _____ #870 - Amethyst Decagon 11" Hld. Sandwich Tray, Etched Cleo
 266 _____ #1956/1 - Moonlight 10½" Hambone Ashtray
 267 _____ #6004 - Crown Tuscan 5½" Vase, Ebony Foot
 268 _____ #3011/9 - Carmen Statuesque 3 oz. Cocktails, Crystal Stem & Foot (2)
 269 _____ #513 - Ivory 13" Draped Lady Figure Flower Holder, (cracks & chip in base)
 270 _____ #851 - Lt. Emerald Decagon Ice Pail w/Tongs, Metal Ice Insert, Etched Cleo, Signed
 271 _____ #3400/96 - Willow Blue 2 oz. Oil, Etched Lorna
 272 _____ #3400/71 - Crystal 3" 4-Toed Individual Nut, Etched Wildflower
 273 _____ #27 - Azurite 7" Bowl, Ebony Base (base not Cambridge)
 274 _____ Rubina 8½" Tall Honeycomb Comport, Flared Rim
 275 _____ #402 - Peach-Blo 12" Vase, Etched #717, E524 Gold Band Overlay
 276 _____ #319B2 - Smoke Georgian Basket, Crystal Hld.
 277 _____ #3011/12 - Carmen Statuesque 3 oz. Wine
 278 _____ #1956/1 - Pink 10½" Hambone Ashtray
 279 _____ #1130 - Carmen 11" Vase Made Into Lamp, D1007/8 Gold Silk Screen Overlay (gold worn)
 280 _____ #2 - Crystal Butterfly, Frosted Body
 281 _____ #130 - Royal Blue Mount Vernon 4" Candlesticks, (Pair)
 282 _____ #1222 - Gold Krystol Turkey (large chips)
 283 _____ #1044 - Ebony 10½" Swan, Style I, Signed (pinhead on 1 fin)
 284 _____ #1349 - Crystal 12" 4-Toed Crimped Bowl, Etched Gloria
 285 _____ #402 - Peach-Blo 12" Vase, Etched #717, Gold Trim
 286 _____ #3500/69 - Crystal 6½" 3-Compt. Relish, R.C.E. Maryland
 287 _____ #299 - Lt. Emerald 5" 3-Toed Candy Box & Cover, Floral Begonia Decalware Décor, Signed
 288 _____ Rubina 10½" Vase, Block Optic
 289 _____ SS11 - Crown Tuscan Statuesque 7" Sea Shell Comport
 290 _____ SS32 - Windsor Blue Sea Shell 2¾" 3-Toed Ash Tray with Card Holder & Cigarette Snuffer
 291 _____ #1237 - Crystal 9½" Ftd. Keyhole Vase, Etched Elaine
 292 _____ #1321 - Carmen 28 oz. Decanter & #7966 - 2 oz. Sherries (2), (Set)
 293 _____ #1041 - Lt. Emerald 4½" Swan, Type I, Signed
 294 _____ #73 - Crystal Mount Vernon 5" Butter Tub & Cover
 295 _____ #1313 - Heatherbloom 6" Ash Tray, Crystal Keyhole Stem & Foot
 296 _____ #437 - Primrose 9½" Candlesticks, Etched Egypt, Gold Encrusted, (Pair)
 297 _____ 12" by 16" hand painted department store sign proof: Reads "SALE! Cambridge Dishware \$1 and Up", Artist Signed
 298 _____ #3400/91 - Peach-Blo 8" 3-Compt. Relish
 299 _____ #147 - Crystal 8 oz. Marmalade, Cover & Spoon, D/Woodlily (gold), Cambridge Label
 300 _____ #3011/9 - Gold Krystol Statuesque 3 oz. Cocktail, Crown Tuscan Stem & Foot
 301 _____ #1400 - Heatherbloom 10 oz. Goblet
 302 _____ #3500/37 - Crystal 7" Tall Comport, R.C.E. Adonis, Unusual Shape To Top
 303 _____ Jade 6" Atomizer, Etched #795, Gold Encrusted (crack in metal collar)
 304 _____ #3500/27 - Crystal 8" Rams Head Bowl, Etched Elaine
 305 _____ Azurite Top Hat Cigarette Holder, "1922 Cambridge Lodge" on Brim
 306 _____ #84 - Mount Vernon 14 oz. Steins (Forest Green, Amber, Crystal, Carmen), (4 Total), 2 Signed, (tiny base chip on 1)
 307 _____ #3400/78 - Crystal Cocktail Shaker, Floral Gray Cutting, Ebony Ground in Stopper w/Opening For Pouring (inner chip on lid)
 308 _____ #973/881 - Peach-Blo 10 oz. 5-Pc. Bridge Set, Signed

309 _____ #3011/13 - Carmen Statuesque 1 oz. Brandy
 310 _____ #511 - Crystal Book Ends, Version 2, (Pair) (scratched on bottoms)
 311 _____ #388 - Ebony 4" Ash Tray, Sterling Terrier Overlay (silver worn)
 312 _____ Topaz 8 oz Dog Bottle, Original Cap
 313 _____ #3790 - Moonlight Blue Cordial
 314 _____ #8701 - Peach-Blo 5 oz. Tumbler, Etched #726
 315 _____ #3400/647 - Carmen 6" 2-Lite Candlestick
 316 _____ #84 - Heatherbloom Mount Vernon 14 oz. Stein, Signed
 317 _____ #611 - Amber Decagon 2½" Individual Ftd. Almond, Etched #731
 318 _____ SS7 - Crown Tuscan Sea Shell 14" Sandwich Plate, Charleton Roses Décor (gold wear on edge)
 319 _____ #1121 - Peach-Blo Ice Pail w/Tongs, Etched #710, Signed
 320 _____ #281 - Amber 12" Vase, Etched #724, Gold Trim (slight wear)
 321 _____ #3400/10 - Royal Blue 10" Hld. Sandwich Tray, Silver Décor
 322 _____ #3011 - Crystal Statuesque 7" Comport, Flared
 323 _____ #13 - Forest Green Mount Vernon 66 oz. Jug
 324 _____ Azurite Perfume Atomizer, Etched #733, Gold Encrusted, (no bulb)
 325 _____ #3400/141 - Carmen 80 oz. Jug, Crystal Hld. (scratched)
 326 _____ #135 - Ivory 10" Cheese & Cracker, Etched Florentine, Gold Encrusted
 327 _____ #1066 - Amethyst 3 oz. Low Cocktails (3)
 328 _____ #3011/7 - Carmen Statuesque 4½ oz. Claret, (tiny bubble break on bottom edge)
 329 _____ #899 - Blue Bell 9¼" Oval Service Tray
 330 _____ # 184 - Crystal Chelsea 4½ oz. English Tankard Cream, Ruby Flashed, Engraved Mary 1928
 331 _____ #3400/11 - Lt. Emerald 3-Pc. Mayonnaise Set (Comport, Plate, Ladle), Etched Apple Blossom, Partial Gold Encrusted,
 Gold Trim
 332 _____ 4-Pc. Game Set (10 oz. Tumblers, Spade, Heart Diamond, Club Foot)
 333 _____ #3500/57 - Crystal 8" 3-Compt. Candy Box & Cover, Etched Rose Point
 334 _____ #244 - Amber 10½" Service Plate, Etched Willow, Heavily Gold Encrusted (slight wear)
 335 _____ W94 - Milk 4½" Swan, Type III
 336 _____ #18 - Amber Mount Vernon 7 oz. Toilet Bottles (2)
 337 _____ SS36 - Windsor Blue Sea Shell 3½" x 2½" 4-Toed Cigarette Box & Cover
 338 _____ #3400/38 - Forest Green 80 oz. Ball Shaped Jug, Ice Lip, & 12 oz. Tumblers (6), (Set)
 339 _____ #797 - Lt. Emerald 8" Flip Vase, Etched Imperial Hunt, Scratched
 340 _____ #1402/52 - Amber Ice Pail
 341 _____ #39 - Royal Blue Mount Vernon 10" Bowl
 342 _____ #1402/100 - Amethyst Tall Sherbets (8)
 343 _____ #3011/12 - Amber Wine, Frosted Stem, Crystal Foot
 344 _____ #3400/77 - Crystal Shakers, Etched Candlelight, (Pair) (stained)
 345 _____ #3400/28 - Crystal 7" Low Ftd. Comport, Etched Lorna, Red Enamel Trim (no harm etching slip underneath)
 346 _____ #1402 - Crystal Punch Ladle
 347 _____ #254 - Mulberry 7" Wide Comport, Rim Cutting, Silver Décor
 348 _____ #3900/41 - Crystal Sugar & Cream, R.C.E. Maryland (slight stain)
 349 _____ #518 - Lt. Emerald 8½" Draped Lady Small Figure Flower Holder
 350 _____ #3400/646 - Crystal 5½" Candlesticks, Etched Rose Point, (Pair)
 351 _____ #9 - Carmen Mount Vernon 8" 1 lb. Candy Jar & Cover
 352 _____ #300 - Ebony 6" 3-Toed Candy Box & Cover, Gold Trim, Cambridge Label
 353 _____ #1019 - Peach-Blo Wafer Tray, Etched #731 (chip)
 354 _____ #25 - Rubina 10" Shallow Belled Bowl, Honeycomb Optic, Signed, Good Color (ground edge)
 355 _____ #2651 - Crystal Near Cut Ftd. Loaf Bread Plate (Bannana Stand), Signed
 356 _____ Crystal 1 oz. Cordials, Etched Portia: #3121, #3122, #3130 (3 Total)
 357 _____ Amber Luncheon Set - #168 - 10" Hld. Sandwich Tray, #556 - 8" Plates (8) & #933 - Cups & Saucers (8) & #138 Sugar &
 Cream, Etched #520, All Signed (1 cup cracked, 1 has rim chip)
 358 _____ #3121 - Crystal 7½" Candelabums (1 is 2-Lock, 1 is no-lock), (Pair)
 359 _____ #1321 - Forest Green 28 oz. Decanter & #7966 - 2 oz. Sherries (4), (Set) (stopper as is)
 360 _____ #1040 - Ebony 3" Swan, Style II, Signed
 361 _____ #3139 - Crystal 1 oz. Cordial, R.C.E. Lancelot
 362 _____ #85 - Helio 10½" Ftd. Vase, Unidentified Etching #6 Gold Band Overlay, Gold Trim (gold wear)
 363 _____ #3011/9 - Mandarin Gold Statuesque 3 oz. Cocktail
 364 _____ Crystal Near Cut Lotus Ftd. Berry Cream & Sugar, Signed (chips)
 365 _____ #4000/165 - Emerald Candy Box and Cover
 366 _____ #1023 - Ebony 9½" Vase, Etched D185, Unidentified Border Etching #19, White Gold Encrusted
 367 _____ Farber #5407 - Forest Green 5" Glass Ice Pail, Metal Tongs & Handle, 10" Tall, Insert 1402/52 Ice Pail
 368 _____ #33 - Forest Green Mount Vernon 4½" Comport, Crystal Twist Stem & Foot
 369 _____ #1959 - Crystal Doric Goblets (13) & #1957 - Crystal Sonata Goblet, (Set)

370 _____ #1015 - Peach-Blo Prism Advertising Sign
371 _____ #1042 - Crystal 6½" Swan, Style I, Signed
372 _____ #274 - Lt. Emerald 10" Bud Vase, Narrow Optic, Etched Betty, Gold Band Overlay
373 _____ #3400/35 - Crystal 11" 2-Hld. Plate, Etched Candlelight (scratched)
374 _____ Azurite Trumpet Boudoir Lamp, D619 Gold Band Overlay, Original Factory Label (trim wear)
375 _____ #1953 - Crystal 1 oz. Cordial, R.C.E. Ambassador
376 _____ #411 - Lt. Emerald 8" x 7" Fan Vase, Gyro Optic, Etched Dresden Rose, Gold Encrusted (slight trim wear)
377 _____ #3500/57 - Crown Tuscan 8" 3-Compt. Candy Box & Cover, Charleton Roses Décor (trim wear)
378 _____ 3400/4 - Amethyst 12" 4-Toed Bowl, Etched Gloria, Gold Encrusted, Signed (trim wear)
379 _____ #3600/203 - Crystal Martha 6" 2-Hld. 2-Compt. Relish, Etched Chantilly
380 _____ Smoke Modern Candy Box & Cover
381 _____ #3121 - Crystal 5 oz. Café Parfait, Etched Portia
382 _____ #811 - Willow Blue 9½" Dinner Plate, Etched Cleo, Signed (6) (scratched)
383 _____ Topaz 8 oz. Cat Bottle, Original Cap
384 _____ #332 - Topaz 6½" 2-Hld. 4-Compt. Relish & Cover
385 _____ #2970/392 - Crystal Gothic 5½ oz. Combination Auto Saucer Ice Cream & Wafer Tray
386 _____ #1217 - Royal Blue 4 oz. Bitters Bottle
387 _____ #3122 - Crystal 1 oz. Cordial, Etched Portia
388 _____ W115 - Milk 16" Tulip Plate
389 _____ #3900/72 - Crystal 6" 2-Lite Candlesticks, D/1063 Talisman Rose, (Pair) (gold trim wear)
390 _____ #3121 - Crystal 5 oz. Café Parfaits, Etched Rose Point (5)
391 _____ #972 - Ebony Decagon 11" 2-Hld. Plate, D/990-S Silver Overlay (Fox Hunt Scene), Signed (some silver wear)
392 _____ #1313 - Emerald 6" Ash Tray, Crystal Keyhole Stem & Foot
393 _____ #1563 - Crystal 4-Candle Arm & #1536 - Peg Nappy (candle peg unfinished)(Set)
394 _____ #1 - 4½" Muddlers, Forest Green & Royal Blue (2 Total)
395 _____ #56 - Willow Blue Everglade 13" 3-Toed Sandwich Plate
396 _____ #2666 - Crystal Near Cut 32 oz. Decanter, Original Stopper
397 _____ #3143/39 - Amber 86 oz. Ice Lipped Gyro Optic Jug & #3143/50 - 13 oz. Tumblers (6), (Set)
398 _____ #3600/311 - Crystal Martha Candy Box & Cover, Etched Blossom Time
399 _____ #14 - Jade 10" Bowl & #366 - 8½" Twist Candlesticks, (Pair), (Set)
400 _____ #4022/42 - Crystal Near Cut 11" Basket, 16" Tall, Cut Chrysanthemum
401 _____ #3775 - Crystal 1 oz. Cordial, Etched Chantilly
402 _____ #2729/41 - Crystal Near Cut Tall May Basket (stretch marks on edge)
403 _____ #3400/68 - Crystal Cream & Sugar, Etched Rose Point
404 _____ #1917/384 - Mulberry 5 oz. Covered Syrup & Plate
405 _____ #3400/38 - Amber 80 oz. Ball Shaped Jug, Ice Lip
406 _____ #619 - Peach-Blo 3½ oz. Oil Bottles, (Pair), 1 Signed
407 _____ Ebony colonial style 12" Vases, (Pair)
408 _____ #3400/67 - Crystal 12" 5-Compt. Celery & Relish, Etched Diane (chips)
409 _____ W61 - Milk Martha Washington Cream & Sugar
410 _____ #1 - Crystal Frosted Small Moth (chip on back wing)
411 _____ #3011/7 - Gold Krystol Statuesque 4½ oz. Claret, Optic
412 _____ #1066 - Amethyst Oval Cigarette Holder, Crystal Ash Tray Foot (repaired)
413 _____ #1067 - Crystal 1 oz. Cordial, R.C.E. Empress
414 _____ #3400/1179 - 5½" Bon Bon, R.C.E. Achilles (scratched)
415 _____ #1236 - Lt. Emerald 8" Keyhole Ivy Ball Vase, Unknown Gray Cutting
416 _____ #2699/110 - Crystal Near Cut Buzz Saw 4 oz. Hld. Jug and Stopper (cloudy, stopper chip)
417 _____ #1169 - Ebony Bonbon or Sugar Basket, Metal Hdl., Etched #739 (stained)
418 _____ #3400/90 - Crystal 6" 2-Compt. Relish, R.C.E. Minuet
419 _____ #3400/154 - Amethyst 76 oz. Jug, Amethyst Hld. (hld. crack)
420 _____ #3575 - 1 oz. Regency Cordials (LaRosa, Pistachio), (2 Total)
421 _____ #3035 - Amber 12 oz. Ftd. Tumbler & #3400/54 Cup, Etched Gloria
422 _____ #511 - Bluebell Tombstone Book Ends, Version 1, Unknown Cutting, (Pair) (stained)
423 _____ #3132 - Crystal 2½ oz. Wines, R.C.E. Commodore (4)
424 _____ SS67 - Crown Tuscan Sea Shell 5" 2-Lite Dolphin Candlesticks, (Pair)
425 _____ #1040 - Lt. Emerald 3" Swan, Type I
426 _____ #851 - Crystal Decagon Ice Pail w/Tongs, Etched Diane

CHAPTER 6 “A Walk with Orië”

The continuing story that you are about to read is a fictional novel created for the enjoyment of our Friends. Of course it is always possible that some of the items described may surface – never say never.

(At the end of Chapter 5, Rich opens a door that leads him into the history of the Cambridge Glass Company, and he meets a special glass-factory worker.)

Mr. Mosser explained along the way, information about the plant stating that the plant was designed into four rooms 70 feet by 180 feet and two stories high. “Two rooms are used for stock, one for sorting the ware, and one for decorating and receiving the ware from the lehrs. The factory runs three melting furnaces with 14 pots each and two day tanks. The furnace room is 90 feet by 240 feet, which is the largest floor space for any factory in the country or abroad. There are 21 lehrs pulled automatically. The main building or blowing room is 240 feet by 95 feet by 55 feet. The entire plant sets on massive stone foundations with a steel frame, brick curtain walls, and is absolutely fireproof. We also have a 60 foot by 40 foot cafeteria-style restaurant which seats 150 and has the best coconut cream pie in the county. Another thing I’d like to mention: We have 35 press shops, one caster shop, and four iron metal shops. Plus, we also mine our own coal and have our own gas wells to power the plant.”

He took me directly out to the furnaces where there were workers everywhere. All the presses that were empty yesterday were all operational today. I thought to myself, I grew up around glass in Cambridge, Ohio, being part of the Guernsey Glass Company in the ‘60s, ‘70s, and ‘80s. Now, I’m watching the true masters of glass.

One shop was making an ebony Community line candlestick, while others were making more items from the same line. Another shop was making ebony turtle flower blocks. I could hardly believe it. I spoke up immediately and said, “These are almost impossible to find.” Mr. Mosser looked at me and said, “Yes, we’ve only been making these a few years.” As soon as he said that, it struck me, I knew the turtle flower frogs came out around 1914. So this must be close to the 1920s or ‘30s. Mr. Mosser said, “Everything they’re making in the Community line today is for a customer in Chicago to be used in hotels.”

At the next three shops, they were making mulberry pitchers, butter tops and bottoms all in Feather, and they’re going one step further, they’re iridizing them. Mr. Mosser said, “You picked a good day to be here, because iridescent glass is a very interesting process. It’s taken from the mold and placed on a turntable and sprayed with metallic salts, which are chemicals with a special acid formula to create a rainbow finish. After it’s sprayed, it goes into a decorating lehr.” We walked over to the lehr to view 10 to 20 pitchers and butter dish tops and bottoms inside. He stated they must be annealed or tempered properly for so many hours

or they would shatter at the first heavy touch.

“I would like to show you a new color our chemists have recently created. We think it’s going to be a fast seller. It’s a full-bodied opaque blue called azurite.” Slowly, a worker opened a mold and we saw a beautiful Ram’s Head bowl. As I watched it being cooled, I instantly visualized it being taken to the decorating department to have the ram’s heads painted. I quickly asked Mr. Mosser if the Doric candlesticks had been made to go with the bowl. He replied, “I didn’t know anyone on the outside knew about the sticks. The mold is still in the mold shop.” I said, “Well, you know how rumors are.”

As I walked toward another press shop, I said out loud, “Oh my God, the Holy grail.” It was an azurite #523 one-bun Geisha Girl. Mr. Mosser said, “Are you all right?” “Yes, I am. I’ve never seen the Geisha Girl in azurite.” He said, “Well, that’s understandable, because no one has. This is a special-order item and if we walk around the furnace, you will see another shop is making another of what you call the Geisha Girl. We call her the #522 two-bun statue figural.”

Lo and behold, there she was. The mate to the one-bun in azurite. “This is too incredible. Two Geishas that don’t even exist in my world.” Mr. Mosser said, “You really like statue/figurals, don’t you? Well, if you like the girls, you will probably love the next piece I’m about to show you.”

We both walked toward another shop and they were making the #520 small Buddha in azurite. I nearly dropped to my knees in disbelief. “The Buddha in azurite, are you kidding me? Where did they all go? They’re definitely not in my world.” Mr. Mosser spoke up and said, “I’ve taken several people through the factory before, but never have many gotten as excited as you have today.” We continued on our walk until we came to the area where they’re blowing crystal glass.

We saw a blower creating the #7606 goblet that you usually see with the Marjorie etching. It was so interesting to watch what the blower had to do to make a single goblet. Another shop was making the #119 12-inch high-handled basket in crystal. Creating the handle and applying it is truly an art. They make it look so easy. Most of the blow shops were making crystal, which really didn’t surprise me.

As we neared the end of the building, I noticed a blower blowing into a huge mold. Mr. Mosser pointed out it’s the #20 12-inch fish globe mold and is another special order that will be decorated later. “That’s one part of the plant I definitely want to show you. We have who we believe are the best decorators in the country.”

“If you don’t mind, Mr. Mosser, what is the decoration going to be on this special-order item?” “Our Dragon etching, which we haven’t been making long. It seems to be very popular, and our excellent sales force may have something to do with that.” As a

“A Walk with Orië”- continued

true collector, I said, “If you happen to make any extras, I would be very interested.” “That shouldn’t be a problem, especially being a relative to Arthur.”

“There are literally hundreds of things I would like to show you, but as Diane mentioned to you earlier, I am the plant manager and I need to get back to my work. I’ll take you back toward the offices and we’ll find someone there to show you more of the factory.”

A lady greeted us at the office and Mr. Mosser said, “This is Helen Burt and she can walk you through the factory.” “I’ll take you to the end of one of the lehrs, Sir.” As we approached the end of this steel monster, she stated, “It’s basically a 90-foot tunnel of heat to temper the glass. There’s Mr. Barlow. He’s one of our lehr men and the girls beside him are the ones who remove the glassware off the steel belt to be inspected.” The glass coming out was from the Community line in helio, which we had not seen earlier. There were pomade boxes, soap dishes, and puff boxes.

As we walked along, she stated, “This glass will be possibly boxed and shipped, or sent over to one of the several departments to be etched or hand decorated. Mr. Bennett, I would like to show you our glass sample storage area. Everyone likes to see this room.” I thought to myself – sample storage – this was music to my ears.

Before we got there, we saw several more shops and rooms filled with people. Mold shops, grinding shops, sorting and packing. It was like a massive beehive and every worker doing what he or she had been taught to do. We finally reached the sample storage area and there were literally hundreds of tables filled with glassware. I was totally in awe of what was in front of me. There were punch bowls on five or six different tables in crystal, ebony, and carnival, and some did have lids, which we had seen earlier. I had to see the first lidded punch bowl. It was the marigold carnival in the Fernland pattern. The lid definitely made it.

Nearby was an emerald Wheat Sheaf. The third giant was a #2631 Marjorie punch bowl in blue carnival. Words just couldn’t describe these beauties. The fourth and last lidded punch bowl was purple carnival Strawberry pattern. It was a magnificent work of art.

Mrs. Burt pointed out another table that had glass ladles in the same pattern as the punch bowls. I told her those were amazing. Patterned punch bowl ladles? Are you kidding? She said they hadn’t been making them long, but they’d been received well. I mentioned I had seen one before, but thought it was a dream. “No, sir, you’re looking at the real thing.”

There were several other choice punch bowls without lids, one being an arched-foot Daisy in blue carnival, an ebony in Feather,

and another Strawberry pattern in crystal.

Sitting on another table was a Near Cut lamp collector’s dream. There was an assortment of electric table lamps in several different patterns. Every single lamp was marigold carnival. Wow! As I admired the lamps, Helen asked if I would like to see them lit up. She threw a switch, and they were absolutely beautiful. What an array of lights! Why in God’s name didn’t they ever make more of these?

Out ahead was a table of crucifix candlesticks in crystal, amber, opal, and ebony. The ebony pieces were quite different. Jesus was completely painted gold. “We had a special order for the ebony, and the company liked them so well, they decided to continue the color with the gold.”

More carnival pieces: spooners, custards, vases, cracker jars, jugs, and even colognes. There must have been 25 or 35 tables of these items in crystal and carnival. To my surprise, there were flashed crystal pieces in green along with the normal red. Mrs. Burt said these two different flashed items sold extremely well at Christmastime. I told her I could see why. They were stunning.

“If you need any desk clocks, Mr. Bennett, we have plenty. These are normally given away as souvenirs to our better customers.” I couldn’t believe what I was seeing. One of the rarest things I thought they had ever made, and I was literally standing in front of a whole table of them. “We usually make them in crystal or ebony, but a few others were made in white iridescence and black iridescence, and I’ve seen one in blue iridescence in Mr. Bennett’s office.

“I must show you the hand-painted pieces, Sir. I think they’re very special.” We approached several longer tables with pieces of ebony with painted pink and orange flowers. This was truly a Cambridge Glass treasure. Ash trays, baskets, vases, candlesticks, sandwich trays, cuspidors, and even night bottles. “You’re right, Mrs. Burt, these are very special.”

The next long table was absolutely to die for. It was the Community pattern wash bowls and pitchers in ebony with the same painted decoration. I told Helen that these pieces were the prettiest I’d ever seen. Words couldn’t describe these monumental two-piece sets. “I am definitely in a place of great beauty.” “Yes, Mr. Bennett, you are. And, we like to think that we are the best glass manufacturer in the world. We are the Cambridge Glass Company, finest glass manufacturers worldwide.”

“Well said, Helen. It sounds like you like your job.” “It’s not just a job, Sir. We are a family here, and very proud to be part of this company. Mr. and Mrs. Bennett are the finest people I’ve ever met. And it’s nice to be part of this fine company.”

(to be continued...)

ONLY QUESTIONS - NO ANSWERS

By Frank Wollenhaupt (fewvic303@sbcglobal.net)

Buyer Beware

I know that most of you that read this column are avid Cambridge collectors. Some of you are new to collecting and others have been around for a bit. I am sure that you started collecting one thing and then branched into many other Cambridge collections.

My wife and I started collecting Blue Caprice. We had no idea what company made it, we just simply wanted to use it with our B & G china. While educating ourselves about Cambridge, we also discovered the early pressed ware "NEAR CUT". This education was taking place in the early 1970's and information about "OHIO" Cambridge Glass was scarce and hard to come by. Near Cut was easy to learn because most of the items were signed and it was very inexpensive. Before long, we were able to put together a nice collection of Feather, Ribbon and some of the Near Cut Carnival pieces. All of this started us down the candy container path. Another collection is born!

Imagine my surprise when I saw listed the 2834 Bottle Horn in ebony. I thought I died and went to heaven. I do know that Cambridge started making some items in Ebony in 1916 so the time frame fit. I know they made a Marjorie punch bowl, a Glass Clock and several other items but to find an ebony candy container that's just unheard of.

To my surprise and horror, I find that this wasn't made in Ebony but treated to look like it. I have copied the listing from Ebay for everyone to read and understand what is being done to some of our collectable glass.

"A BEAUTIFUL and RARE antique glass 100 year old Auto Vase that hung inside the earliest and fanciest of USA made automobiles. Today these are often referred to as 'glass powder horn candy containers' as many folks don't really understand what they were originally made for. This one is about 9 1/2" long and it is in just about perfect condition, with NO cracks, chips, dings, damage, etc. This is a very early hand blown into mold vessel, with a hand tooled lip, dating it all the way back to about 1900. Sometime back, while watching the movie Titanic, we noticed that in one scene taking place inside of one of the vintage cars, one of these glass Auto Vases is hanging in the back interior of the vehicle, and the scene was a recreation of a 1912 scene. These were hung by a chord that went through the glass handle, through a hanger, then around the neck, and the pointed tip also has an indentation where it was also secured by, for maximum stability. This one could likewise be displayed with dried flowers, or live roses as well. It is one that has survived the elements of time in near perfect condition. About the beautiful deep BLACK AMETHYST color ... this is a naturally occurring process with antique clear glass. Exposure to the ultra violet sun rays triggers a chemical reaction and the minerals oxidize and turn

a wonderful lavender color. As a young person I had 100's of old bottles out on the roof of the house turning purple in the sun. I have experimented with this purpling process for decades and have had some bottles on the roof for nearly 40 years! Some of these bottles, like this auto vase, are so deep purple they appear black until held up in the light. I've also had purpling boxes with germicidal lights which is the same affect of having a bottle under the sunlight 24/7. I have found other ways to speed up this purpling process without altering it in any way. For example, this vase was run through an industrial food sterilizing process that simulates the ultra violet rays and rapidly enriches the purple color that would naturally occur if exposed to sun light for a prolonged period of time. It would take a vase like this about twenty years of exposure to the sunlight to turn this purple. This vase was not irradiated nor is it radio-active. It is just a natural and beautiful deep sun colored amethyst (SCA). With few exceptions, only clear glass from before 1914 will turn sun-colored-amethyst. Not only does this deep purple/amethyst color make this a great looking vase, but it also authenticates it as being truly antique, check it out! "

The problem with the above process is, once it has been done, you cannot reverse it.....So we have this great item that has been around for 90+ years, in perfect condition and it is now destroyed by someone that doesn't care about the glass at all.

So be aware that the next great piece of Amethyst you find, might not be Amethyst at all.



Convention 2013

Happy 40th Birthday NCC

June 2013 marks the fortieth anniversary of the founding of the National Cambridge Collectors. This will be the theme for the 2013 Convention. So mark your calendars for June 21-23, 2013. Since ruby is designated for celebration of 40 years, we will be celebrating this event by featuring our beautiful carmen glass. There will be programs featuring carmen glass, as well as Rubina and Sunset, and Candlelight. Hopefully our dealers at the Glass Show and the Glass Dash will have a nice array of these items as well.

Some things will be different this year. The Convention will run from Thursday through Sunday. The program will open on Thursday with a fun picnic followed by a program on Rubina and Sunset. The Glass show will open at 4:30 p.m. on Friday for a short period, and then remain open on Saturday and Sunday.

The banquet will be on Saturday evening, and will feature a tribute to our founding members and some reminiscences from some of our original members. Many of the members have told me that they miss

doing the table centerpieces. So I am requesting that those of you that would like to do a centerpiece for this year's banquet to please contact Jeannie Moore or me. Jeannie Moore's E-mail is jeannie_moore@verizon.net. My E-mail is dhgary@msn.com

We are hoping to contact some of the charter members of the club and members who may have moved away and not been to Convention for some years. Our goal this year is to make contact with these old friends and encourage them to return to Cambridge for this festive event.

We are also looking for old memorabilia such as photos, old newspaper articles, or old "Crystal Ball" issues to create a display in the lobby of the Pritchard Laughlin Civic Center.

Of course, you will be hearing more about the Convention with each issue of the "Crystal Ball".

Please feel free to contact me with questions or suggestions.

Are you a Kroger shopper? Do you have a Kroger Rewards Card? If so, you can choose to enroll your card in the Kroger Community Rewards® program to make charitable contributions to National Cambridge Collectors, Inc every time you shop. It's really easy to go online to <http://krogercommunityrewards.com> and register if you don't have an account. Then just use the "enroll now" option to add our number 91504 as the organization linked to your card.



supports



Contact Freeman Moore 972-539-1452 if you have any questions.

The Columbus Wildflowers NCC Study Group Meeting Minutes

The Wildflowers met at the home of David Ray on Saturday, October 13, 2012, at 3 pm.

We had a short business meeting and then David gave a fabulous, informative program about Caprice, as a preview to some of the program he was planning to give with Rick Jones at the November quarterly meeting in Cambridge.

David went through a little of the history of Caprice, talked about molds being scraped during WWII, and went through some wonderful examples of how many of the pieces, especially candlesticks, had changed throughout the years. A striking example was the #69 Two-lite Candlestick which had undergone 4 distinct changes, ending in a more simplified pattern that would have been easier to produce. We also looked at various colors, as well as hard to find items, like the incredible flattened Violet bowl. I think all of us felt we learned a little more about Caprice and are excited about the November NCC meeting.

David had a feast for us from City Bar-B-Que, and we ended our meeting with a lovely Show and Tell which included: a 13" Ivory Draped Lady; a footed bowl showing 4 of the processes of the Rose Point etching; an Everglades Comport in Amber; an Amber and Crystal #3111 Stem; a Moonlight Blue Caprice Stem and Cream and Sugar which Linda told us about a little of the history of the significance of those items in her collecting; and a 15 piece Crystal Mount Vernon set on a silver tray with goblets, plates and serving pieces.

Our informative meeting adjourned at 5:30 pm. Our next meeting will be our Christmas party where we are planning to have Cordials in Cordials, on Saturday, December 15th at 2 pm at the home of Linda and Bryan Roberts. Be sure to bring a gift to exchange, a cordial to drink from and something to put in it.

New members in the Columbus, Ohio area are always welcome and can contact either Linda Roberts at lrobert2@columbus.rr.com or Barbara Wyrick at bwyr@ee.net

--respectfully submitted by Barbara Wyrick, Secretary



In Memoriam

Marianna L. Doyle

News reached us of the November 22nd passing of Marianna Doyle. She was 71. Along with her husband, Lance, who survives her, they were active members of the Columbus (OH) Wildflowers Study Group. She was member #7686.

Marianna attended Capital University and Ohio State University and was an active collector of many Cambridge patterns. In addition to Lance, she is survived by her son, stepdaughter, stepson, eight grandchildren and two great-grandchildren.

WANTED

*I am interested in purchasing
any pieces of
glassware in the
Gloria pattern – Light
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Please contact Jason
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frugalfinancier@aol.com
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if no answer please leave a
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NCC Events

2013 NCC Auction
Saturday, March 2, 2013

2013 Convention
June 20-23, 2013

NCC welcomes the
following new members

Mary Hawkins	Ohio
Kathleen Klaviter	Texas
Patricia Schiller	New York
Marc McCamey & Dan Frase	Ohio
Pauline Kistela & Margaret Ciapetti	New York

If you know about any upcoming glass shows or other glass events, please pass the word on to us at least six to eight weeks before the show dates. These listings are free of charge.

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meyerantiques@juno.com
www.meyershows.com

January 26-27, 2013

Sanlando DG Show & Sale
Sanford, FL
Call: 407-298-3355
allisonglassworks.com/millie.html

January 26-27, 2013

Portland Rain of Glass Show & Sale
Hillsboro, Oregon
503-901-0505
www.rainofglass.com

February 2-3, 2013

Clearwater DG Club Show & Sale
Clearwater, FL
721-725-2069
www.clearwaterdepressionglassclub.com

February 9-10, 2013

San Antonio Looking Glass Show
San Antonio, TX
Call: 972-672-6213
meyerantiques@juno.com
www.meyershows.com

February 9-10, 2013

South Florida DG Show & Sale
Pompano Beach, FL
www.sfdgc.com

February 15 - 16 - 17, 2013

Houston Depression Glass & Show & Sale
Rosenberg, Texas
mmxglass@aol.com
713-410-4780

February 23, 2013

35th Annual Green River Glass Show & Sale
Kent, Washington
kayswede@msn.com
253-852-5250

February 23 - 24, 2013

Arkansas Glasshoppers Depression Era Glass
Little Rock, Arkansas
bgmarglass@sbcglobal.net or rpensea@aol.com
501-868-4969

March 15-16, 2013

Heart of America DG & Pottery Show
Independence, MO
816-308-7495
hoagc@juno.com
www.hoagc.org

DEALER DIRECTORY

Dealer Directory - \$24 for 12-months, size limited by box (see below). Includes listing on NCC website.

Advertising Rates:

1/8 page \$15 1/4 page \$20
1/2 page \$30 Full page \$50
(plus \$5 per photograph)

Electronic submissions should be emailed to:

ncccrystalball@gmail.net

Use Word. Mailed submissions and all payments should go to PO Box 416, Cambridge, OH 43725. Deadline is 10th of preceding month. Ads must be paid in advance. Show listings are FREE; send info to PO Box or e-mail address 60 days before event.

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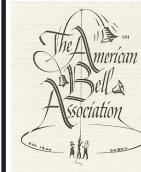
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email: David@OurHouseAntiques.com

National Cambridge Collectors, Inc.
PO Box 416
Cambridge OH 43725

website: www.cambridgeglass.org
e-mail: ncccrystalball@gmail.com

Friends of Cambridge – Annual Fund

NCC exists through member giving using an Annual Fund system to raise operating funds and to ensure the preservation of Cambridge glass for future enthusiasts. The Annual Fund uses a common member "renewal" date and NCC sends out Annual Fund materials to everyone once a year during March/April. There are no monthly reminders or monthly renewal dates. The Annual Fund is NCC's primary means of support and all Annual Fund gift recognition levels are per household and include membership for all adults within the household. Additionally, each household will receive a subscription to the Crystal Ball newsletter, unlimited admissions to the museum, and rights to vote in elections for the Board of Directors. Multiple households at the same address are welcomed. NCC is a 501C(3) organization and Annual Fund gifts are allowed as a tax deduction under Section 170 of the Internal Revenue Code.

Levels of Membership

Patron	\$35
Benefactor - Century	\$100
Benefactor - Mardi Gras	\$200
Benefactor - Japonica	\$500
President's Circle	\$1,000

President's Circle includes Convention registration for two members in the household and one copy of any new NCC publications.

The National Museum of Cambridge Glass

Located at 136 S. 9th Street
in downtown Cambridge,
Ohio

**Closed for the
season
see you in April**

