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

Issue No. 215 March 1991

From The President's Desk

Can Spring be far away, since by the time many of you read this, the 1991 All-Cambridge Glass Auction will have passed into history? Even though, by the calendar, Spring is more than a month away, it is beginning to be Spring in South Florida and I can tell you robins are on their way north. A couple of weeks ago there was a flock of at least a thousand feeding on berry trees growing on the grounds around the buildings where my office is located. Within a couple of days, the trees were stripped of all berries and the flock had moved on. It was quite an experience to see that many robins in one flock.

For the first time in many years, I did not attend the January Depression Glass Show in Sanford, Florida. This was the first glass show in Florida and one of the early shows in the country. I sure hated to miss it, but it had to be this year. The following weekend was the South Florida Depression Glass Club Show here in Miami. This is where I really got started in collecting, first in depression glass and then Cambridge. I've been a member of this club since about a year after its formation. As has been the case for the past few years, I got to do the display.

My plan was to use a Mardi gras or Carnival theme and put together a rather "gaudy and tasteless, tacky, and without socially redeeming values" display. Something went wrong, as it came out looking rather elegant and tasteful. Bright yellow potted mums do look good with Cambridge royal

blue Tally-Ho dinnerware, especially when set in a Viking bowl of the same blue color. The combination of amethyst colored glass and silver accessories also makes a striking table setting. I used amethyst luncheon plates, of unknown parentage, on silver service plates, crystal Tiffin Byzantine goblets, and sherbets, cups and saucers in amethyst (again from an unknown maker), and a Cambridge amethyst Nautilus jug and serving bowls.

Also on the table were silver flatware and silver cream and sugar. Potted miniature purple mums and lavender candles in Cambridge crystal Everglade candleholders comprised the centerpiece. Among the more unusual or rarely seen Cambridge items at this show were: the Caprice #256 4" bubble ball in moonlight; a carmen Tally-Ho punch set; and the #1308 6" vase in gold krystol and etched Apple Blossom.

The following weekend found me at the Clearwater (Florida) Depression Glass Show where our treasurer and newsletter editor, Bill and Phyllis Smith, were guests; as was Teri Steele, editor of The DAZE newspaper. In honor of Bill and Phyllis, the Clearwater Club assembled a distinguished display of Cambridge Glass, including several seldom seen and hard to find items. Among the items being shown were: the P511 Ball candlestick that looks like a dumbbell; from the Pristine Table Architecture line, the #419/496 5-piece Flower

Cambridge Crystal Ball

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By Cambridge Buffs Study Group Nearcut 108-page reprint of 1910 Cambridge catalog Paperback with price guide\$9.95
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WORKERS OF THE MONTH

by J. D. HANES

We were pleased to have as our former workers for January, Elva Voltz and Velva Vandenburg. These two ladies are twin sisters, and both worked at the Cambridge Glass factory for approximately 35 years each.



ELVA VOLTZ and VELVA VANDENBURG

Velva and Elva started at the factory after graduating from school at the age of 16, in 1923. Their boss was Mr. D. E. Martin, who at that time was head of the Decorating Department. Their first job in that department was the removal of excess gold from the pieces of glass. Elva stated that when they started, gold decorating was still in an experimental stage. She also told us that their brother thought they would like it better working at the pottery, however, Mr. Martin told them that if they would stay, he would teach them how to decorate.

In the beginning, they told us that gold removal was done with a piece of wood and was very difficult to do. Later, they tried a safety razor blade, but it was too stiff to do the work correctly. Finally they started to use a double edge razor blade that had one edge wrapped in cloth that had been fed through the hole in the center and wrapped around the blade not in use. Needless to say, all cloths and blades were turned in so that the gold could be reclaimed from them.

They also told us that to get your gold or whatever metal you were using to decorate with, was a process in itself! You were required to sign out for the gold and you were carefully watched. At the end of the day, you were then required to return everything, including the working tools and cloths.

In the early years, before the Decorating Department addition to the factory, the glass

was fired in a kiln to adhere the gold to the glass. After the addition was put on, a lehr was build for this purpose. The ladies thought that this addition was put on in 1925 or 1926. They stated that the addition was nice for the extra light, but it was very cold in winter.

The ladies then explained about the different brushes and techniques used to paint gold on the glass. The gold, was 24KT in a paste and was thinned with what they thought was turpentine. After the turpentine had been used for awhile, for thinning the paste, another solution was tried, but they could not remember what it was.

Other metals they remembered using on the glass were: sterling silver, white gold, platinum and bright gold. According to them, bright gold, which was cheaper gold than the gold paste, was very difficult to use. Platinum was hard to use also. To do the platinum work the piece had to have a "red mud" put on where the platinum was to go. The piece was put through the lehr to bake the mud on. Then the mud was removed and platinum applied. They remembered using the platinum and bright gold on stemware mostly.

When asked, they said that they did do some silk screen work, but not much. There were men in the department also, and they did very good work, according to the ladies. Walter Guegold, who many of you know as the maker of etching plates, was very talented and did work on freehand gold decorations.

When asked about enamel decorations, they rememberd them from very early in their time at the factory. They remembered doing the Japonica decoration, but not a lot of it. When asked if they remembered doing much gold work on Rosepoint in carmen, they said they did do quite a bit, however, during the war not much carmen was made due to material shortages. Asked if they knew what companies or stores they were decorating for, the only big one they could remember was Farber Bros.

Many of you may remember these ladies from last year's Former Workers Reunion, held during Convention. They are delightful and were a joy to have as our guests.

CANDLESTICKS

PART II

by MARK A. NYE

From the 1920s of Part I, we skip to 1956 for Part II of this series, on Cambridge candlesticks. Future articles will cover that 36 year period, but for now we turn our attention to what is sometimes referred to as the "reopen years." In late 1956 the reorganized Cambridge Glass Company issued its first and only catalog and pages 60 & 61 (reprinted here) were devoted to illustrating candlesticks.

Actually, one of the items shown on page 60 is more correctly called a candelabra since it has a bobeche and prisms, this being the familiar #3121 stem enlarged to candlestick size. All told, 22 pieces are illustrated on these two pages, including three sizes of the Pristine square candleholders and two sizes of stars.

Not shown on these these two pages, is the Sonata line candlestick, the only candlestick to be brought out during the reopen years.



SONATA #1957/120 2-Lite Candlestick (Shown on page 36 of the 1956-58 catalog.)

Four additional pages are devoted to showing candelabra and epergnes and since such items are based on candlesticks they will be included, where appropriate, in this and future articles.

The Pristine square candlesticks, #492, #493 and #495 were a part of the Pristine line when it was brought out in the late 1930s. Pictured in the 1940 catalog, they were available in a choice of colors, as long as your choice was crystal! Offered only in crystal, they were listed as being available "Sq. Cut Top and Bottom" or "Sq. Full Cut." Six years later the January 1946 price list again offered these candleholders but only with "Square Cut

Top and Bottom." The price for the smaller of the three (#492) had risen from \$7.50 to \$9.40 per dozen. By 1949, the retail price for this candleholder had risen to \$12 per dozen, and all three were listed as being available in crystal only. September 1950 saw the issuance of a Cambridge price list in which the Pristine #492, #493 and #495 candlesticks were offered in crystal and ebony, with the price for the smallest now being \$14.40 per dozen.

With the introduction of the Cambridge Square line in 1951, these three candleholders also became a part of that line and were listed under both lines - Cambridge Square and Pristine.

By 1953, the ebony version was no longer available; however, the three holders remained a part of both the Cambridge Square and Pristine lines. With the introduction of ebon in early 1954 came the #493 holder in that color and finish. The March 1956 Cambridge price list had all three available, crystal only, ranging in price from \$21 per dozen for the smallest, to \$30 for the largest (#495). All three sizes remained available throughout the reopen years, either as a part of the Pristine or Cambridge Square lines.

The #495 candlestick is known to have been etched Rose Point. However, for the time being, this is the only known decoration.

Also illustrated in the 1956-58 catalog is the Pristine #510 2½" single Ball candlestick. The mold for this piece was ordered in December 1940 and was pictured on a supplemental Cambridge catalog page issued August 1, 1942. Whether or not it was in production before the summer is subject to conjecture. Listed in the 1946 supplemental price list, the #510 candlestick was not offered in the June 1949 catalog, but was shown on a supplemental page issued the following August. From then until the final closing, the single Ball candlestick was a part of the Cambridge line. It is doubtful this candlestick was ever made in color or decorated.

While seldom thought of as such, the piece known as the Cambridge Calla Lily candlestick was also a part of the Pristine line, carrying the number P.499. First shown on a supplemental catalog page, probably issued in the summer of 1942 and offered in crystal only, the Calla Lily candlestick continued in the Cambridge line until the final closing. It

Mullsticks



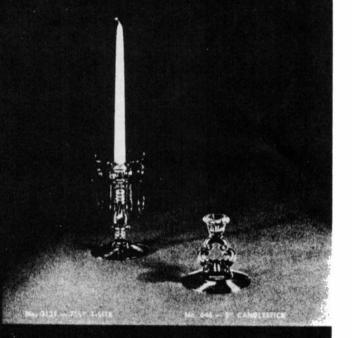


No. P-492



No. 1596 - 61/4" CANDLESTICK







THE CAMBRIDGE GLASS COMPANY, CAMBRIDGE, OHIO, U.S.A.









No. 3900/68 - 5" CANDLESTICK

No. 1357 - 6" 3-LITE CANDLESTICK

No. 1307 - 5" 3-LITE CANDLESTICK



No. 3900/74 - 6" 3-LITE CANDLESTICK



Stor No. 1 - 21/2" CANDLESTICK



Star No. 2 - 4" CANDLESTICK



No 647 - 6" 7-LITE CANDLESTICE



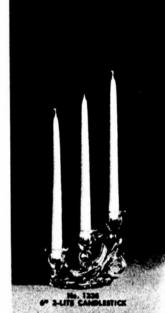
No. 3900/72 - 6" 2-LITE CANDLESTICK



No. C-67 - 21/2" CANDLESTICK



MARTHA 4" CANDLESTICK





No. P-510



No P-495



No 628 - 31/2" CANDLESTICK



CUPPED CANDLESTICK

CANDLESTICKS continued from page 4

was also produced, during the early 1950s, in ebony, mandarin gold and dark emerald. Selling for \$15 and \$24 per dozen in 1946 and 1950 respectively, the last list price (from 1958) for this item was \$42 per dozen or \$3.50 each. Known to have been, at some point, etched Rose Point, it is possible the Calla Lily candlestick was decorated in other ways as well.

The #646 5" candlestick first appeared on page 3 of the 1930 Cambridge catalog, where it was illustrated, etched Apple Blossom. Sometimes referred to as the single Keyhole candlestick, this item will be found in most of the transparent colors, with notable exceptions being mocha and pistachio. Also, no listing has been found for its production in mandarin gold and late emerald. The same holds true for the two-lite Keyhole candlestick known as the #647 that was also introduced in 1930. The keyhole in the original #647 had a smooth top, but by 1932 the version with a knob in the center was in production. In addition to the transparent colors, both of these candlesticks will also be found in crown tuscan and windsor blue.

When it comes to decorations, a collector can reasonably expect to find the #646 and #647 candleholders with most, if not all, of the 1930s and 1940s major etchings. In addition to being available plain on crystal and colored blanks, many etchings will also be found on crystal blanks gold encrusted or plain with a gold edge. A few, such as Apple Blossom, were etched on blanks in the darker transparent colors such as amethyst, royal blue and ebony and silver encrusted. The #646 and #647 candlesticks produced in the 1950s, prior to the initial factory shutdown, will be found etched Roselyn, but there is no indication they were etched Magnolia or Daffodil. The last list prices for etched #646 and #647 are \$39 and \$54 per dozen respectively, as compared to \$18 and \$30 in 1940.

During the 1930s and 1940s, the #647 was available with numerous Rock Crystal engravings; and one cannot rule out the possibility that the #646 was similarly decorated to some extent.

With the addition of a bobeche and eight prisms, the #646 becomes the #648 6" candelabra; and with two bobeches and 16 prisms, the #647 turns into the #1268 2-lite

candelabra. When intended for use with a bobeche the candle pocket will have two nubs of glass on its rim that serve to hold the

bobeche in place.



#648 Candelabra



#1268 Candelabra

In 1940, the #648 candelabra was offered with a choice of two different bobeches - the #19 and #23. Candelabra bases were made in less colors than the candlesticks; for instance, the 1940 price list showed the candelabra as being available only in moonlight and crystal, while the candlesticks could have been had in crystal, amber, dianthus, moonlight, forest, royal blue, amethyst and carmen. Many, however, will be found with the same

etchings and other decorations as found on the candlesticks. These two items were available from the time they were introduced in the 1930s until the final plant closing.

While not shown in the 1956-58 Cambridge catalog, or available in the final years, the #646 and #647 candlesticks were, in earlier times, also used in the assembly of epergnes.

The 1940 catalog contained illustrations of two epergnes: the #654 1-lite, with pobeche, eight prisms, one arm and two vases; and the #662 2-lite, with two arms, four vases and no bobeche. These particular epergnes make use of the #1438 arm or arms, vases, and optionally, the #19 bobeche with the #1 2½" prisms.

Epergnes were usually constructed of crystal components since most of the arms, bobeches and epergne vases were made in crystal. On the rare occasion, a moonlight arm, bobeche or vase will be found.

In the 1940 price list, the #654 epergne, in crystal and unetched, was priced at \$70 per dozen.

to be continued

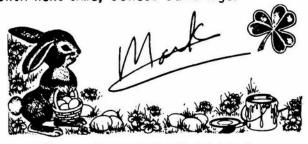
PRESIDENT'S DESK .. continued from page 1

Center, consisting of a rectangular bowl and four candleholders that look like miniature steps; a 10" Round line plate in ivory; the #3400/91 3-part relish in amber and etched Apple Blossom; and a 12" pistachio Caprice plate. (Editor's Note: We will try to have photo's of these items for next months newsletter.)

For my collection I acquired a #3900 or Corinth goblet, one that has eluded me since I began to collect stemware in 1983. Also two jugs were added to my collection: the #3900/115 engraved Thistle; and the #3075/6 in willow blue with an unidentified cutting. It wasn't until last year that I realized I had a Cambridge jug collection. Somehow, it just crept up on me!

Don't forget to make plans to attend the 1991 Convention. While it is still almost four months away, it is not too early to make travel plans and reservations, as well as motel reservations in Cambridge. (The Convention Registration form will be included in your May issue of the CRYSTAL BALL.) If your plans include air travel, be aware that in those areas where Eastern Airlines was active, loads on other carriers have increased and, without Eastern, the number of flights decreased. So, book early as your old familiar flights may be no more.

Until next time, Collect Cambridge!



Have a Happy Saint Patrick's Day and a Most Joyous Easter!

ON A SAD NOTE

While in Florida, we learned the sad news that Amanda Springborn passed away sometime during this past year. She and her husband Al were longtime members of N.C.C.

We hereby express our sincere sympathy to Al, their family members, and many friends.

Study Club News

STUDY GROUP #11 - ILLINOIS "THE CAMBRIDGE NUDES"

The Cambridge Nudes Study Group's December 15th meeting was held in the homes of Mary Sue Lyons and Toby and Marti Mack. There were 14 members and one guest present.

Our meeting started at the home of Mary Sue Lyons for appetizers and then moved on to Toby and Marti Mack's home for the main course. Both were delicious and served on wonderful Cambridge tableware.

There was no program as such, just glass conversation and admiring the collections of our respective hosts.

"Show & Tell" consisted of: 13" console bowl etched Rose Point, edged with silver; two-bun Geisha flower frog in emerald green; #3400/56 individual 5½" sauce dish etched Rose Point; mustard jar w/etch #3; emerald green sandwich tray w/willow etch; bluebell wine goblet etched #731; primrose perfume with black trim; crown tuscan gold encrusted Portia etch cigarette holder; amber two-kid flower holder; two-kid bronze statue on marble base; #60004' 13" vase, gold encrusted. Non-Cambridge items consisted of: Fostoria Versailles blue oval bowl; Fostoria amber 13" Queen Anne vase; and a 1979 Tiffin Christmas ornament.

submitted by Jane Kersey

STUDY GROUP #13 - SOUTH WEST OHIO "MIAMI VALLEY, OHIO"

The Miami Valley (Ohio) Study Group held their meeting January 8th, at the Huber Heights Public Library. There were 13 members present.

There was some discussion regarding a fundraiser toward our contribution to NCC in June and programs for February through May were planned.

Our program was on Candy Boxes and Jars. There were 35 different candy boxes or jars plus one extra lid; including one from Summit from a Cambridge mold and one from Imperial. The variety in color, shape and decoration

STUDY CLUB NEWS . . continued from page 8

provided a good overview of the production life of the company.

"Show & Tell" included: #2631 Marjorie individual (Berry) cream & sugar, marked Near Cut; ivory flared comport w/factory decoration & caramel spray; Peacock tankard, enameled in various colors; royal blue Dolphin two-lite candleholder; sunset Ranch tumbler; madeira bonbon etched Gloria; Sonata mayonnaise with Silver Maple Leaf decoration; #3000 crystal basket; and #584 4" powder box etched #520 in light emerald.

submitted by Sue Rankin

STUDY GROUP #14 - CAMBRIDGE, OHIO "THE CAMBRIDGE CORDIALS" Contact person - Judy Momirov Phone: 614/432-2896

The Cambridge Cordials Study Group met on Saturday, January 19th, in the home of Doyle and J.D. Hanes. In attendance were nine members and three guests. Two of the guests were former Cambridge Glass Co. workers. (See page 3 of this newsletter for related article.)

Items for "Show & Tell" were: 3" swan in crown tuscan with Charleton Gardenia decoration; peachblo Pinch decanter with gold encrusted Hunt Scene decoration; #3400/45 bowl in crown tuscan with gold encrusted Chintz inside and gold silk screen outside; #274 vase gold encrusted Rose Point.

Next meeting will be held at the home of Kevin and Lorraine Weinman.

submitted by J.D. Hanes

POSSIBLE NEW STUDY GROUP LANSDALE, PENNSYLVANIA AREA

A group of people interested in Cambridge Glass gathered at the home of Pam and Bill Earussi, Lansdale, Pennsylvania on November 11, 1990.

Following a very interesting presentation, in which each person spoke of the glass they had brought with them, some of the collection was passed around.

Bud and Anna Walker are interested in many of the same pieces and so it was especially nice to be sharing Cambridge and the many pieces and periods, but especially the older ones. Dick Wert brought pieces of Cleo in blue, amber and gold encrusted. Laura and Windsor Tracy brought some Portia to show, and Ed and Kay Berg brought salts to speak about. We had hoped that Ed and Diane Chamberlain from Maryland would have been able to attend, but unfortunately he was required to be on call that day.

Following our meeting we enjoyed a covered dish dinner and decided that we wanted to meet in March and probably at Bud and Anna Walker's home. If any are interested in joining us, please write: c/o N.C.C., Inc., P.O. Box 416, Cambridge, OH 43725.

submitted by Pam Earussi

(Editor's Note: In addition to Pam's report on their Cambridge meeting, she also sent the following article of interest.)

> Philadelphia Area Chapter Meeting National Early American Glass Club February 11, 1990

The Philadelphia Area Chapter NEAGC met at the home of Bill and Pam Earussi. There were 23 members and two quests in attendance.

President Ed Berg announced that a regular feature at each future meeting will be an opportunity for each member to inform the others of any "reproduction" activity of which they are aware. Ed started the ball rolling by showing us salts made by several companies from the same molds during different time frames. The subject of false signatures was also discussed. Ed and Kay collect salts and have many lovely Cambridge master and individual salts in their collection.

Bill and Pam, assisted by their daughter Laura Tracy, presented some information about the Cambridge Glass Company. Bill gave a brief history and illustrated this with an appropriate display of glassware described in NEAGC minutes as "dazzling."

Laura and Windsor Tracy had their growing collection of Portia displayed on a nearby table (see photo on page 10). Other pieces shown were: swans and figure flower holders in many colors; helio and violet pieces, described as purple opaque with slight slag streaks and a lovely fire; a "sponged acid" bowl in light emerald green; Near Cut items;

STUDY CLUB NEWS . . continued from page 9

Caprice and alpine pieces; a green glass Buddha mounted on a metal lamp base; and a perfume lamp which evaporates perfume to scent the air.



Portia etched collection belonging to LAURA and WINDSOR TRACY

In closing, Bill pointed out that the lovely Ivory Ram's Head console set is almost an exact copy of Wedgwood, which copies the Grecian design. "Can such ongoing popular designs be called reproductions?" was our closing question.

Fund Drive Update

The 1989-1991 Fund Drive is winding down and as I stated in the Update published in November, the overall response has been somewhat less than I had hoped for. While the last donations are not in and a final figure has not been calculated, we came nowhere near the goal of \$100,000. A final report will be presented in the April or May CRYSTAL BALL. In the meantime, the following is a list of those members who have made initial donations since the last list was published in November.

Linda K. Adkins, Catherine Anastos, Harold & Marion Tidd, Judy Momirov, Carl & Shirley Beynon, Rose MacConkey, Don Armbrecht, Leonard "Monty" Mathys (posthumously), Terry Smith in memory of Leonard Mathys, Henry Allen, Wilmer & Phyllis Bryan.

If you have made a donation and have not seen your name in this column, please let me know at once.

A Thank You goes out to each and everyone who has made a donation to the Fund Drive. A

problem has developed with the mold used to produce the Committed to Cambridge Award. However, it is not an unsurmountable problem and each person eligible to receive one will get it; however I do ask you be patient just a little longer.

As stated in the December issue, the grand Committed to Cambridge award is a peachblo Two-Kid Figure Flower holder on an oval base. As previously announced, the random selection of the individual who is to receive this aware will take place at the March 1991 Quarterly meeting.

NATIONAL CAMBRIDGE COLLECTORS

FLEA MARKET

SATURDAY - JUNE 29, 1991

6 AM - 12 NOON

BUCKEYE TRAIL HIGH SCHOOL (in the heart of downtown Old Washington, Ohio)

For contract or additional information write to: N.C.C. Flea Market Chairmen, Marlene & Harold Snyder, P.O. Box 416, Cambridge, OH 43725

1991 CONVENTION HEADQUARTERS

All Convention activities will be held at
THE SHENANDOAH INN
P.O. Box 147
Old Washington, OH 43768.
Phone: 614/489-5511 for reservations

1906 CATALOG

The following six pages are being reprinted here from the 1906 Cambridge Glass catalog.

Handled Gustards or Sherbet Glasses.



No. 3 Pressed, Handled Custard. Capacity, 4 ounce.
Packed 32 dozen in a barrel.



No. 3 Cupped, Pressed, Handled Custard. Capacity, 4 ounce. Packed 24 dozen in a barrel.



No 3 Footed Sherbet.



Capacity, 5 ounce.
Packed 18 dozen in a barrel.



No. 2571 Custard. Capacity, 4½ ounce.
Packed 32 dozen in a barrel.



No. 2540 Custard. Capacity, 4 ounce.
Packed 30 dozen in a barrel.



No. 5 Saucer Foot Sherbet. Capacity, 5 ounce. Packed 18 dozen in a barrel.



No. 2572 Custard. Capacity, 4½ ounce.
Patied 32 dozen in a barrel.



No. 2542 Custard. Capacity, 5 ounce.
Packed 28 dozen in a barrel.

Handled Custards or Sherbet Glasses.



No. 2620 5 ounce Plain Custard. Stuck Handle. Packed 30 dozen in a barrel.



No. 1 Plain Custard. Stuck Handle. Packed 28 dozen in a barrel.



No. 2478 Custard. Packed 30 dozen in a barren.



No. 2 Custard.
Stuck Handle.
Capacity, 5½ ounce.
Packed 32 dozen in a barrel.



No. 2621 5 ounce Flared Custard Stuck Handle. Packed 30 dozen in a barrel.



No. 4 Footed Sherbet. Capacity, 6½ ounce. Packed 18 dozen in a barrel.



No. 2477 Custard. Capacity, 5½ ounce. Packed 34 dozen in a barrel.



No. 2539 Custard. Capacity, 4% ounce. Packed 30 dozen in a barrel.



No. 2541 Custard. Capacity, 4 ounce. Packed 30 dozen in a barrel.



No. 2476 Custard. Capacity, 4½ ounce. Packed 32 dozen in a barrel.

Bar and Bitter Bottles, Decanter, Etc.



No. 1116 Bitter Bottle. Plain or Engraved. Packed 12 dozen in a barrel.



Grant Bitter Bottle.
Engraved.
Packed 8 dozen in a barrel.



No. 1115 Bitter Bottle. Plain or Engraved. Packed 12 dozen in a barrel.



No. 301 Decanter, Full Quart. Packed 3 dozen in a barrel.



No. 1125 Bitter Bottle. Packed 7 dozen in a barrel.



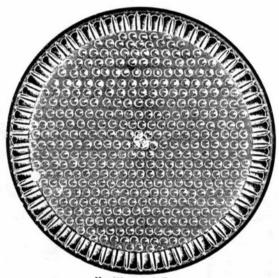
Grant Bar Bottle.
Packed 31/4 dozen in a barrel.

Bar and Bitter Bottles, Decanter, Etc.



No. 306 Wine Set.
Packed 1½ dozen in a barrel.
No. 306 3 ounce Wine.
Packed 30 dozen in a barrel.
No. 306 13½ inch Tray.
Packed 2 dozen in a barrel.

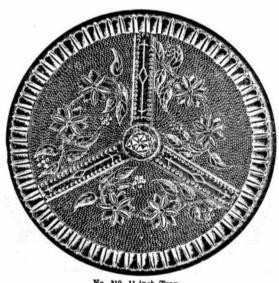
Water Trays.



No. 308 11 inch Tray. Packed 4 dozen in a barrel.



No. 309 11 inch Tray. Packed 4 dozen in a barrel.



No. 310 11 inch Tray. Packed 4 dozen in a barrel.

Candy Mugs and Measures.



No. 91 Toy Mug. 34 ounce. Packed 120 dozen in a barrel.



No. 6 Toy Mug. 6 drams. Packed 100 dozen in a barrel.



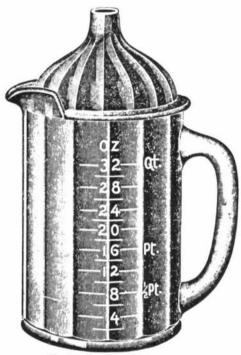
No. 4 D. D. Mug. 5½ drams. Packed 120 dozen in a barrel.



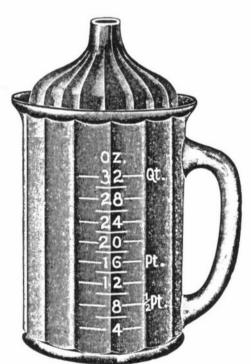
No. 3 D. D. Mug. 7 drams. Packed 120 dozen in a barrel.



No. 1 Toy Tumbler. 6 drams. Packed 100 dozen in a barrel.



No. 2586 Measuring Jug. With Glass Funnel Cover. Packed 3 dozen in a barrel, (with Cover.) Packed 3½ dozen in a barrel, (without Cover.)



No. 2587 Measuring Jug. With Glass Funnel Cover. Packed 3 dozen in a barrel. Cover can be ground in, if wanted.



No. 130 4 ounce Mug. With or without Tin Cap. Packed 28 dozen in a barrel.



No. 140 4 ounce Mug. With or without tin top. Packed 28 dozen in a barrel.



No. 29 Twine Holder



Stardrop Mug.
With or without tin cap.
5 ounce up.
Packed 24 dozen in a barrel.

- Classified -

WANTED: Carmen, "Cut Wild Rose," punch bowl. Need bowl only! G. G. George, 1102 W. Palm Lane, Phoenix, AZ 85007. 602/252-3151.

WANTED: Adonis pattern Rock Crystal (manufactured by Cambridge). Seeking 12 of each item. Must be in Mint condition. Please write to Steven Jackoski, 31 Lafayette St., Hudson Falls, NY 12839, even if you have only one piece. Also looking for the Cordelia pattern.

WANTED: Cambridge Round, light emerald, #244 10½" service plates. Bruce VanWert, 813/237-0329

WANTED: Cambridge #3500 goblets (long bowl), and cocktails, etched Minerva. Jeannette Glasgo, 2114 LaMer Lane, Haslett, MI 48840. 517/351-9173.

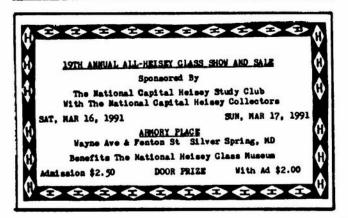
FOR SALE: Rare #1595 "Rings" ritz blue, single candlestick, \$48. \$3 UPS. Darrel or Josephine Nichols, Box 567, Gillett, AR 72055. 501/548-2346.

1991 CONVENTION

N.C.C. CONVENTION and Antique Show & Sale

JUNE 27 - 30, 1991 Shenandoah Inn, Old Washington, Ohio

More Details In Next Issue!



29TH METROPLEX GLASS SHOW AND SALE

Depression Glass--Adam to Windsor: Elegant Glass--Cambridge, Fostoria, Heisey, Imperial, Etc: Pottery--Blue Ridge, Franciscan, etc. & Kitchen Collectibles

MARCH 16 & 17, 1991

Sat. 10 am - 6 pm

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HEART OF AMERICA SHOW CANCELLED!!

(Editor's Note: We have received the following letter from LaDonna Fountain, Promotions Committee for the Heart of America Glass Collectors, Inc.)

Due to circumstances beyond our control, we must cancel our Depression Era Glass and Pottery Show and Sale which was scheduled for March 16 & 17, 1991."

We will have our regular fall show on October 5 & 6, 1991. Our New Location (hopefully permanent) will be The Heart of America 4-H Building on Hwy. 291, just north of I-70 in Independence, MO. Major highways provide very easy access and parking is ample and free. More detailed information will be forthcoming as the October show date approaches.

We regret having to cancel our March show at such a late date. Please accept our apologies for any inconvenience.

L. A. MANESS

RT. 1, BOX 552, ASHLAND, VA 23005 (804) 798-1825

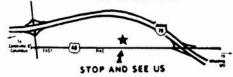
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etched, pair\$
Cascade 4-footed 12" bowl\$
Cascade 6½" plates (6) each\$
Diane 6½" plates (4) each\$
Diane 8" salad plates (4) each\$
Cambridge Square cream or
sugar, each\$
Tally-Ho 2-part Mayonnaise
bowl, amber\$
Flower container w/#1138 8½"
Sea Gull & #3400 shallow 13"
crimped bowl\$
#2899 3½" flower block, yelow,
(Pat'd 4/11/16)\$

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MARCH 16 & 17, 1991

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R. Bruce Knight, MGR.

For Information Write P O Box 2429, Springfield, OH 45501 Phone (513) 325-0053



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This is your last issue of the Crystal Ball-if the date on your address label reads 3-91. Please renew now!