



Cambridge Crystal Ball

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

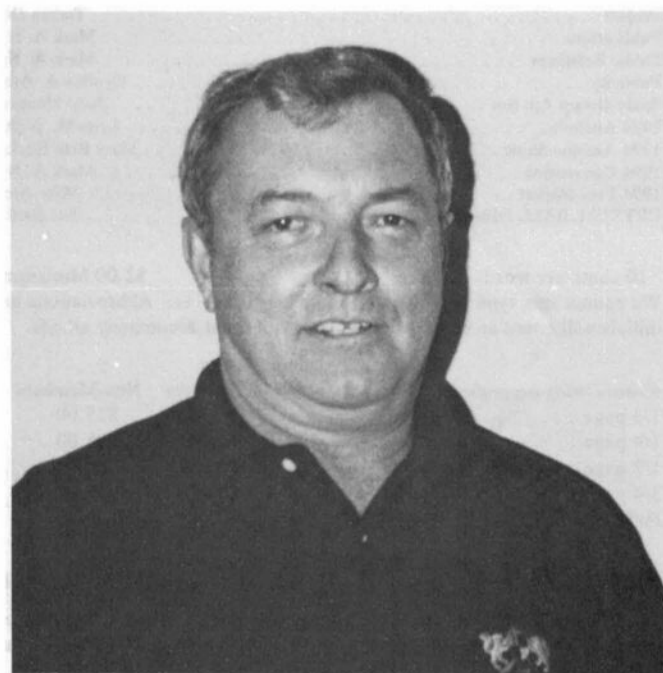
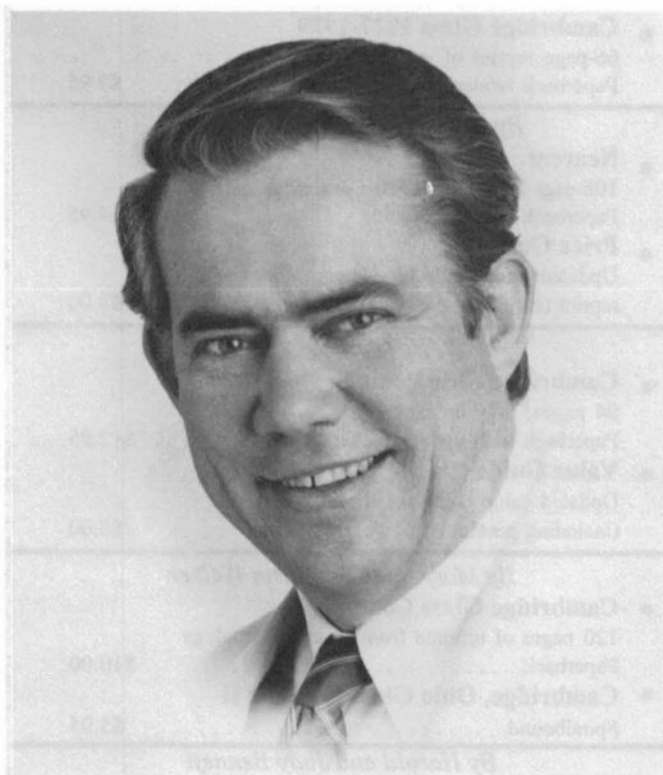
Issue No. 253

May 1994

COURTER AND KOLB TO SPEAK

J. W. "BILL" COURTER, The Bright Knight

WILLARD P. KOLB



"The Colorful Career of Henry Hellmers"

"Cambridge Production by Imperial"

Mr. Courter will speak Saturday, June 25, after the banquet, and his topic will be "The Colorful Career of Henry Hellmers" the man who developed Crown Tuscan and many other colors of the 30s.

Saturday, June 25, 1994, at 12:30 p.m., Willard P. Kolb will give a presentation on "Cambridge Production by Imperial."

Willard has been a member of NCC since 1977 and was appointed to the Board of Directors to fill a vacancy in 1979. He served continuously on the Board until 1993, having served as President from 1980

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Cambridge CRYSTAL BALL

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National Cambridge Collectors, Inc.
P.O. Box 416, Cambridge, Ohio 43725-0416
President -- Joy R. McFadden 614/885-2726
Secretary -- Richard Jones 914/631-1656
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COURTER - continued from page 1

Bill Courter discovered the "Magic of Aladdin" when he bought a kerosene Aladdin lamp for emergency light in 1965. The strong, white light of the Model B Corinthian stimulated his curiosity. His collecting instinct and search for other Aladdins and historical information resulted in *Aladdin--The Magic Name in Lamps*, a book published in 1971. Reprinted nine times, the book is now being revised. The book's companion, *Aladdin Collectors Manual & Price Guide*, helps collectors identify and value their kerosene lamps.

In 1987, *Aladdin Electric Lamps* was written for those collecting Aladdin electric lamps. Its companion, *Aladdin Electric Lamps Collector's Manual & Price Guide*, followed in 1988.

Courter, who is known as the Bright Knight, and his wife Treva also publish *The Mystic Light of the Aladdin Knights* newsletter. This name was taken from ceremonies the Aladdin company held to recognize and to honor key personnel in the 1920s. Company officials were appropriately called High Mogul, Good Knight, and Restless Knight. Today's Knights call themselves Chimney Knight, Sir Lamps A-Lot, and similar names that reflect their collecting interests. *The Mystic Light* is mailed to more than 1500 subscribers in all 50 states, seven provinces of Canada, England, and Australia.

The Bright Knight calls the Knights together each year to share their collecting interests. Hundreds of Knights schedule their vacations to attend these Gatherings, where they conduct seminars, sponsor a national lamp show, hold an auction, exhibit their lamps and make new friends.

Discovering another brand of kerosene lamp, Bill published the *Angle Lamps Collectors Manual & Price Guide* in 1992. Angle lamps were manufactured in New York City at the turn of the century. Most are hanging oil lamps and they are now highly collectible with amber, blue, ruby and etched chimney tops.

The Courters also collect antique Christmas ornaments, trees, decorations, and other Christmas memorabilia. They are frequent lecturers on their collections in both the United States and Canada.

Courter grew up in rural New Jersey and attended Rutgers University where he received his Ph.D. Now Professor Emeritus from Horticulture at the University of Illinois, he has authored several hundred publications in his agricultural specialty, including the book *Vegetable Gardening for Illinois*.

Since retirement in 1991, Bill and Treva are executive secretaries with the North American Strawberry Growers Association, which Bill helped in organize in 1977. They publish a 20-page newsletter for the members and conduct their annual convention. There are over 500 members throughout the United States, Canada, and many foreign countries.

A western Kentucky farm is home for Bill and Treva. Between them, they have four children and five grandchildren. Their Aladdin and Angle lamps are used for utility and decorative purposes, as well as pure enjoyment.

KOLB - continued from page 1

through 1988. He served as both Chairman and member of several committees.

Willard is a member of several other glass collecting societies and is presently active on the Book Committee of the National Imperial Glass Collectors Society. They are preparing several books on Imperial Glass for publication.

He collects glass from many different glass companies, especially unusual and little known pieces. Along with his interest in glass collecting, most of his efforts for the past several years have been in acquiring records, memorabilia and historic facts about glass companies.

He speaks to several different groups each year about specific glass company histories, provides historic information to nonprofit groups and provides information to persons promoting the history of the glass industry.

Willard says, "I give credit to Dr. James S. Measell for my interest in glass companies histories and the collection of glass company memorabilia from a presentation he made at our Annual Banquet in 1982 entitled 'There's More to Glass Collecting than Just Collecting Glass.' Dr. Measell also made another presentation in 1992 using the same title."

He is retired and finds, as most people do when they retire, that they don't have enough time to accomplish everything they wish to accomplish. Fortunately his wife, Norma, and his three grown children seem to understand his interests although at times they question his sanity.

Sequoia/Arcadia

Part 1
by Willard Kolb

[Editor's Note: On page 12 of the April 1994 issue of the CRYSTAL BALL a letter from Bud Walker requested information on the "Sequoia" name and pattern. Willard Kolb has very generously provided the following information.]

Perhaps I can clear up some questions about Cambridge's "Sequoia" line. I cannot, however, explain why the name was changed to "Arcadia." Perhaps someone else can furnish that information.

A few years ago, I acquired parts of the "Manion Files" from a local person who deals in paper. Mr. Manion was a patent attorney in Wheeling, West Virginia, who handled patent work for many local glass companies. Following is the sequence of events that led up to the patenting of the "Sequoia" line.

July 28, 1941 - Mr. McCartney wrote to Mr. Manion telling him that he was sending a sample of a plate in the new "Sequoia" line and that they were going to make the other following items in this line: Tall sherbet, low sherbet, goblet, footed tumblers, 2-lite candlestick, berry dish, sugar and cream, bowls, candlesticks, mayonnaise set, relishes, comports, candy box, jug, ice pail, claret, wine, different size plates and salad bowls. He said that the plate was the only item they had produced to date, but he could send Mr. Manion black and white photos of the perfect drawings they had made up for the other pieces. Mr. McCartney indicated he wanted to cover this line completely and was asking Mr. Manion for advice on which of the listed items they should also seek Patents.

July 31, 1941 - Mr. Manion wrote to Mr. McCartney telling him he had received the sample of the plate. He suggested photos of the other pieces be sent to him for review. Mr. Manion asked for the name of the individual in whose name the application was to be made.

August 1, 1941 - Mr. McCartney writes to Mr. Manion telling him that he is including the photos or sketches of some of the items in the "Sequoia" line, but he cannot send him samples of the ware as they have not completed the moulds yet and, therefore, have produced none of the items excepting the plate. Mr. McCartney asks that these photos be returned to him immediately as the mould shop needs them to complete

the moulds. The patent application is to be made in the name of Will Cameron McCartney.

August 4, 1941 - Mr. Manion writes Mr. McCartney telling him he is returning by parcel post the drawings of the "Sequoia" goblet, ice bucket and comport. He has made photostatic copies of the drawings and these will suffice for his purpose.

August 20, 1941 - Mr. Manion writes to Mr. McCartney telling him he is enclosing the design patent applications for the "Sequoia" plate, goblet, comport and bowl. The bowl is based on the ice bucket with the handles omitted and this will cover all other similar articles such as footed bowls and dishes. Mr. Manion asks that the applications be executed before a notary public being signed "Will Cameron McCartney."

August 21, 1941 - Mr. McCartney says he has signed the applications for design patents for the "SEQUOIA LINE" and is herewith returning them for processing.

October 7, 1941 - Mr. Manion informs McCartney that the applications for the design patents on the four "Sequoia" items (bowl, comport, plate and goblet) have been officially allowed by the Patent Office. He asks whether the patent terms should be extended, indicating that an additional government fee of \$5.00 will be required in each case to extend to the seven year term, and an additional government fee of \$20.00 will be required in each case to extend to the fourteen-year term.

October 9, 1941 - Mr. McCartney replies to the letter of October 7, telling Mr. Manion that he is pleased that the design patents have been allowed for the four "Sequoia" items. He tells Mr. Manion that they would like the terms extended for the greatest possible time, which is fourteen years.

October 23, 1941 - Mr. Manion tells Mr. McCartney that the four design patents for the "Sequoia" articles will issue from the Patent Office on November 4, 1941 and will be mailed to him promptly following their receipt in his office.

November 5, 1941 - Mr. Manion writes to McCartney telling him that he is pleased to hand him the United

States Design Patents Nos. 130,228 to 130,231 inclusive, dated November 4, 1941, issued for a term of fourteen years, and being directed to the bowl, comport, goblet and plate items of the "Sequoia" line.

November 6, 1941 - Mr. McCartney thanks Mr. Manion for the design patents #130,228 for bowl or similar article, #130,229 for comport or similar article,

#130,230 for goblet or similar article and #130,231 for plate or similar article covering the "Sequoia" line.

This is the only information I have. I have no idea why these items appeared for the first time in a catalog under the heading "Arcadia" and were thus known during production. Perhaps someone else can furnish information to solve this mystery.

Sequoia/Arcadia

Part 2
by Dave Rankin

Beyond the information on the Sequoia/Arcadia line in Willard Kolb's article, I found the patent drawings and the mold orders. The patent drawing from each of the design patents is shown on the following page without all of the accompanying verbiage that adds little.

On July 15, 1941, orders 5829 through 5846 were entered in the mold order book for items in the 3800 line as follows:

- 5829 - 3800/21 4½" berry dish
- 5830 - 3800/26 6½" bread and butter plate
- 5831 - 3800/42 individual sugar and cream
- 5832 - 3800/52 10½" belled bowl, 4 toed
- 5833 - 3800/56 12½" belled bowl, 4 toed
- 5834 - 3800/60 cupped salad bowl
- 5835 - 3800/71 2¼" candlestick
- 5836 - 3800/72 3½" candlestick
- 5837 - 3800/86 5" mayonnaise bowl
- 5838 - 3800/87 6½" mayonnaise plate
- 5839 - 3800/95 8½" 3 compartment celery and relish
- 5840 - 3800/96 6½" 2 compartment relish
- 5841 - 3800/97 10" 3 compartment celery and relish
- 5842 - 3800/100 8" low footed comport
- 5843 - 3800/106 6" tall comport
- 5844 - 3800/108 6" candy box and cover, 3 toed
- 5845 - 3800/110 80 oz jug
- 5846 - 3800/114 ice bucket

On July 17, 1941:

- 5847 - 3800/73 6" 2 lite candlestick

On November 28, 1941, order numbers 5831, 5834, 5835, 5840, 5842, 5843 and 5845 were canceled. The remaining orders were marked "OK." The item numbers assigned to each item were apparently revised before being put into use. The mold numbers in a 1955 mold inventory list more closely correlate with the list included on an undated 1940 catalog supplemental page.

The earliest trade reference to Arcadia appeared in the March 1943 issue of Crockery and Glass Journal. No trade references to Sequoia were found. This suggests that it took from the summer of 1941 until the end of 1942 to complete the molds and produce an inventory for release in early 1943.

Since Willard has proved that Cambridge intended to call this the Sequoia Line, what happened between the summer of 1941 and the end of 1942? The encyclopedia suggests an answer.

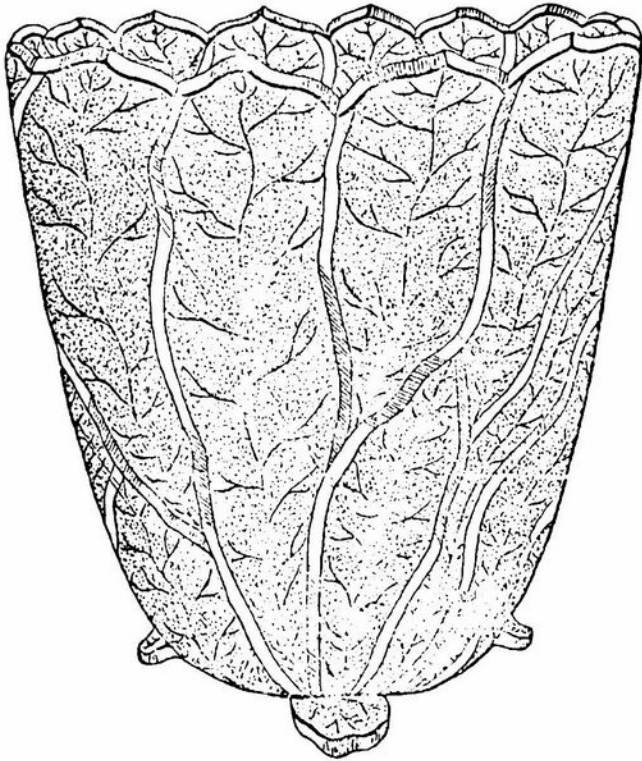
On the day after the attack at Pearl Harbor, Winston Churchill proposed a conference with President Roosevelt. From December 22, 1941 to January 14, 1942, Churchill, Roosevelt and their chief civil and military advisors conferred at Washington. The leading item on their agenda was the development of a combined war strategy. I will not go into all of the details of the strategy adopted. On the political side, this conference brought forth the declaration of the United Nations. A carefully drawn document, it embodied the general war aims of the Allies and committed all signatories to making no separate peace or armistice. It declared the purpose of the Allies "to defend life, liberty, independence, and religious freedom, and to preserve human rights and justice." This conference had the codename ARCADIA.

The Arcadia conference was a very significant event in that it yielded early war strategies and spawned the "Declaration of the United Nations" signed by 26 nations on January 1, 1942. Was not this event of such significance as to cause the Cambridge Glass Company to adopt ARCADIA as the name for its next major line?

Des. 130,228

DESIGN FOR A BOWL OR SIMILAR ARTICLE

Will Cameron McCartney, Cambridge, Ohio
Application August 26, 1941, Serial No. 103,020
Term of patent 14 years



Des. 130,229

DES. FOR A COMPORT OR SIMILAR ARTICLE

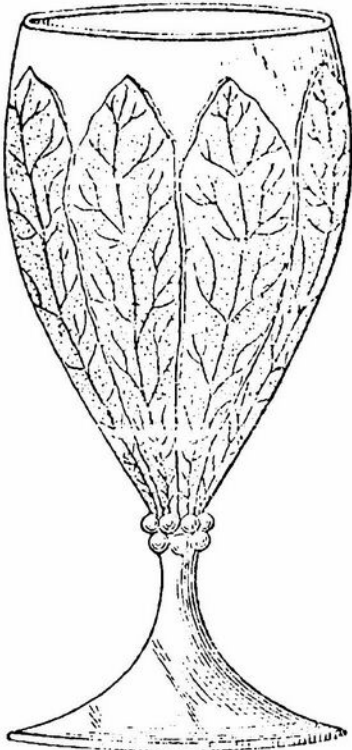
Will Cameron McCartney, Cambridge, Ohio
Application August 26, 1941, Serial No. 103,021
Term of patent 14 years



Des. 130,230

DESIGN FOR A GOBLET OR SIMILAR ARTICLE

Will Cameron McCartney, Cambridge, Ohio
Application August 26, 1941, Serial No. 103,022
Term of patent 14 years



Des. 130,231

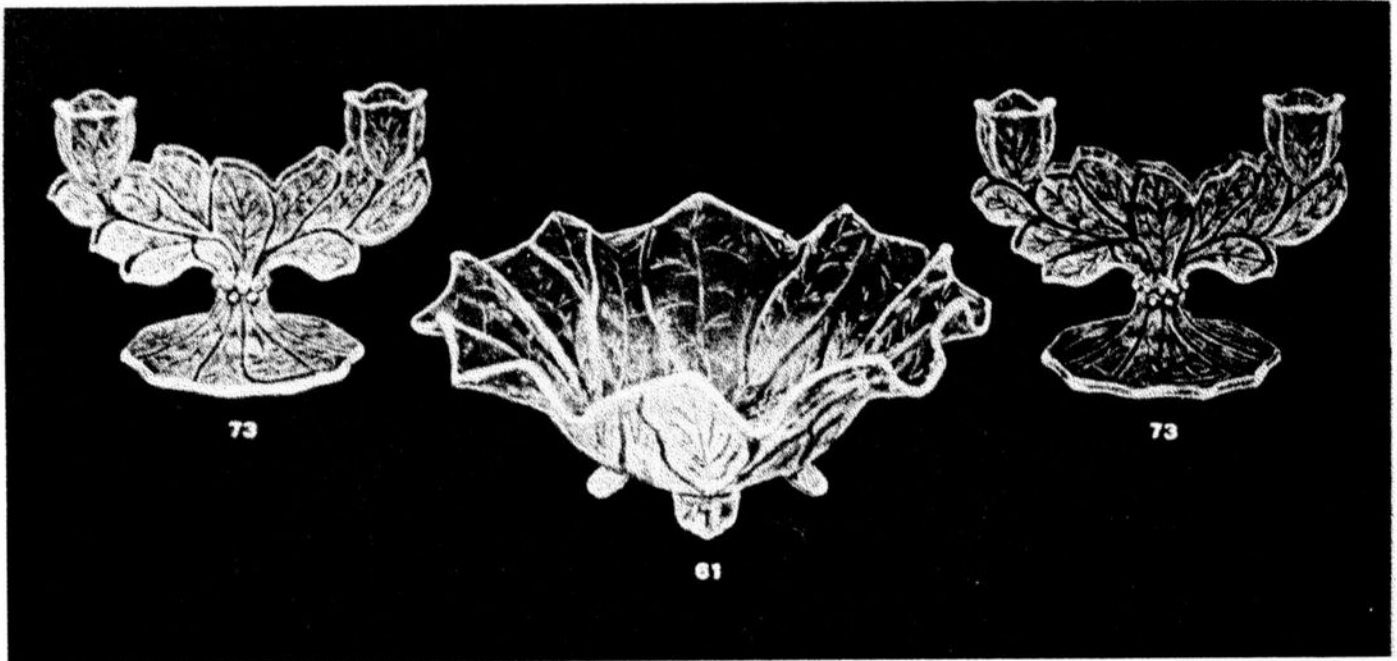
DESIGN FOR A PLATE OR SIMILAR ARTICLE

Will Cameron McCartney, Cambridge, Ohio
Application August 26, 1941, Serial No. 103,023
Term of patent 14 years





The Cambridge Glass Company



Arcadia

1	Goblet	105.....	6 in. 2 pc. Mayonnaise Set (Bowl & Ladle)
2	Sherbet	129.....	6 in. 3 pc. Mayonnaise Set
3	Cocktail	165.....	6 in. Candy Box & Cover
6	Wine	64	10 in. 3 part Celery & Relish
9	12 oz. Ftd. Ice Tea	124.....	8½ in. 3 part Relish
11	5 oz. Ftd. Tumbler or Claret	130.....	7 in. Bonbon, 2 Hdl.
21	6½ in. B & B Plate	131.....	8 in. Bonbon Plate, 2 Hdl.
25	8½ in. Salad Plate	132.....	7½ in. Bonbon Bsket, 2 Hdl.
26	11½ in. Plate	133.....	6 in. Bonbon, 2 Hdl.
32	11 in. Plate, turned Edge	135.....	7 in. Bonbon, Crimped, 2 Hdl.
28	14 in. Plate	120.....	6 in. Bonbon, 3 Ftd.
33	13½ in. Plate, turned edge	121.....	5½ in. Bonbon, 3 Ftd.
70	15 in. Plate	123.....	7 in. Bonbon, crimped, 3 Ftd.
69	14½ in. Plate, turned edge	125.....	8 in. Bonbon Plate, 3 Ftd.
19	12 in. Bowl, Oval, Fancy Edge	151.....	4½ in. Bonbon
39	13 in. Bowl, Oval, Shallow Crimped	152.....	7½ in. Bonbon Plate
54	10½ in. Bowl, flared	153.....	6½ in. Bonbon, Shallow
52	9½ in. Bowl, crimped	154.....	6 in. Bonbon
62	12½ in. Bowl, flared	144.....	4½ in. Bonbon or Fruit
61	12½ in. Bowl, crimped	145.....	6 in. Bonbon Plate
71	13½ in. Bowl, shallow cupped	146.....	5 in. Bonbon or Fruit
72 (not illustrated)	3½ in. Candlestick	201.....	Ice Pail w/Hdl.
73	6 in. 2 light Candlestick		
27	Sugar & Cream		

The Cambridge Glass Company, Cambridge, Ohio, U. S. A.

The Roaring Twenties

by Mark A. Nye

It was ninety-two years ago this month that the first piece of glass for commercial purposes was made at the Cambridge Glass Co. factory. In observation of this anniversary, we are reprinting part of an article that first appeared in the December 27, 1926, issue of CHINA, GLASS & LAMPS. This portion of the article deals with the factory and its production methods as they were in the 1920s, tying in with this year's Convention theme, The Roaring Twenties. NCC members attending the 1994 Convention will have an opportunity to see the glass manufacturing process by participating in one or more of the glass factory tours that are being planned.

"A MODERN GLASSWARE PLANT"

Perhaps we can understand this change better by a trip through the factory as it is today. From the three furnaces come a great variety of wares. There are thousands of moulds for both pressed and blown wares. Colored glassware as well as crystal is being fabricated in the large and airy furnace room. Here, a "shop" or unit is making tumblers in crackled effect in Peach-Blo glass. This is a pink shade--Cambridge was one of the pioneers in the pink shades--but it is but a reddish mass as the gatherer swings his iron blowpipe in delivering the glass from the pot within the furnace to the blower. A brief, strong puff on the "pipe" (as it is technically called) and the piece is formed. While it is still hot it is thrust into a tub of water and the outer surface of the glass is broken in the design known as crackled. Thence a boy carries it to another worker where the piece is reheated and the edges finished before it is taken to one of the eight new annealing lehrs.

Early in 1926, The Cambridge Glass Co. decided to replace its 14 old lehrs with those of the modern, continuous type. One lehr was installed. Its operation appeared to warrant further installations and the Simplex Engineering Co., of Washington, Pa., added seven more to the one it erected first. The factory did not shut down while the new lehrs were being erected and the old ones removed. Operations were continued. There were handicaps, it is true, but co-operation of the workers and the lehr builders was successful. Today, therefore, the glassware from Cambridge is annealed or tempered in the best type of lehr which The Cambridge Glass Co. was able to procure.

Annealing or tempering is an important factor. Unless glass is annealed, it will shatter at the first heavy touch. Its beauty and usefulness is dependent in part upon the perfection or imperfection of annealing which consists first in raising the temperature of the glass to close to the melting point and then cooling it slowly and steadily.

From the lehrs the glassware first comes under inspection. Those which pass the stringent tests and the careful eyes of experienced women and girls are wrapped. If there is no further work to be done, the ware goes to the packing department and into barrels and thence to the shipping department.

Most of the glassware for table, home and decorative use from the Cambridge factory, however, must go through a finishing process. The bottoms of plates and bowls and other flat pieces must be ground and polished, the sharp edges of stemware and other articles must be treated and finished properly. Before and after each process there must be an inspection by workers trained to catch flaws.

If the ware is to be decorated, there are more processes to go through. Ware for the decorating department, such as a large console bowl, is selected carefully from stock. If the decoration is a gold encrustation, as is much of the decorated ware from the Cambridge factory, it first must have the design printed on it. The design literally is printed on the glass by means of transfer paper on which the design first was printed in ink. (Ed. Note: Actually it is a wax & ink mixture.) The paper is washed off after the ink (ink/wax mixture) is rubbed in thoroughly by hand.

DECORATING GLASSWARE

Then comes a tedious process in which skilled girls cover all the bowl but that part on which the encrustation is to be placed with a layer of wax. The wax is applied with a brush after which it hardens. The wax-covered bowl then goes to the acid room where the piece is immersed in an acid bath. The acid eats the printed design into the glass. In the Cambridge plant the acid-bathing facilities are ample so that there is no skimping and ample time is given for the action of the acid.

From the acid bath the bowl goes to a washing section where live steam removes the wax and the piece is cleaned thoroughly. The design now is etched in the glass. If the piece is to go out in etched design only, it is finished, but as it is to be encrusted with gold it goes to the decorating room proper. Here agile artisans cover the etched design with gold and add any other touches such as gold band or lines.

Next comes the burning in of the decoration. This is done by placing the ware in a decorating lehr. During its progress through the 90-foot tunnel the temperature advances rapidly until it reaches the stage at which the gold is amalgamated with the glass. Then it cools off slowly. This is a careful process and is in charge of a skilled workman.

From the decorating lehr, the bowl goes through another inspection and then it goes to get a final cleaning and inspection. First white sand is brushed on it, a bath in alcohol follows and then it is washed in steaming hot water. After a final polishing by hand, the bowl goes to the wrappers.

Each piece of ware from the Cambridge plant is placed in a wrapper which is marked with a stamp giving the color and size and decoration.

Stemware, including goblets, blown tumblers, sherbets, parfais and compotes, is handled by that section known as the "Byesville" department because these workers were transferred from Byesville when the plant there was closed.

QUALITY GOLD ENCRUSTATION

Cambridge's gold encrusted ware is guaranteed. The gold will not come off and it is 22 karat in quality. Try to rub it off with sand as they do at the factory!

From the furnace room through the factory to the "taking out" end of the decorating lehr in the decorating department is a straight line of about a quarter of a mile. The ware moves steadily through the various processes from one section to another.

The Cambridge plant actually has three floors. Most of the handling is done on the main floor. The ground floor is for storage, grinding and polishing, barrel making and other accessory departments. The floor above the main floor includes storage, cutting, packing of decorated ware and the chemical glassware division.

Cambridge long has been a producer of chemical glassware, not only for the general trade but also for special requirements. The accurate marking of chemical ware such as measuring units and beakers is a fascinating work in itself. After the chemical ware comes from the annealing lehrs, it moves to the special finishing department.

However, all ware, no matter whether it be in plain colors or crystal or decorated or chemical ware, goes to one central place for packing. This packing department is a busy place. As each barrel or package is filled, the packer places his name on it along with a description of the contents. Each barrel is marked with a number and complete record of the barrel and number is kept once it enters the temporary storage which opens onto the loading platform.

In an office above the packing room but virtually overseeing it, the records of the plant are kept. This is the "order room." Into it comes the orders from the general office and this room has the responsibility and duty of seeing that the order is filled promptly and properly. The records keep watch on the movement of the ware from the time it leaves the annealing lehr until it is packed in the (railroad)car or goes out as an l. c. l. shipment.

An important factor in maintaining the quality of ware is the care and repair of moulds. It is the moulds which shape the ware and the Cambridge plant has a very extensive array of moulds of every kind for both hand-blown and hand-pressed ware. Nothing is made automatically. After a mould has been used for a "turn" or a day it must be cleaned and inspected. This work is done by trained women, who carefully wipe and clean the mould, making it ready for its next tour of duty.

A glass factory such as this at Cambridge is more than a mere fabricator of a glass article from the raw material. There must be expert mechanics and mould makers, there are expert cutters, engravers, etchers and decorators; there are trained barrel makers and box builders. Electricity is used to operate much machinery and there must be steam for some processes and for heating. Also compressed air is needed for cooling and other operations.

The steam and electric power is produced in the power house adjoining the factory. Here the company installed last month a new generator so that the supply of electric current might be more than ample for any possible needs.

The Cambridge factory operates its factory department at night as well as in day time or else it could not produce the large amount of many kinds of ware which it does. The finishing and decorating sections, of course, as well as the special shops, work only in the day time.

Where does the glass come from? It comes from the melting pot in a furnace and into the pot has been placed a proper "batch" of raw materials. The batch varies according to the character or color of glass desired. It is mixed by hand and the finest grade of silica sand is a major factor in weight and volume. Certain chemicals are added and then there is a certain amount of old glass, resulting from breakage and other residue.

In the batch-mixing room were two piles ready for the melting pots. To the eye of the visitor there did not appear to be much difference in the appearance or color of the two piles but one was for emerald glass and the other was for Peach-Blo. But before they entered the fiery furnace, the appearance was strikingly similar . . .

It will be seen readily that it is no wonder a force of 750 workers is required. This force has grown from 200 on that May morning nearly 25 years ago . . . "

CONVENTION 1994

by Mark A. Nye, Convention Chairman

Included in this issue of the Crystal Ball is the Advance Registration Form for the 1994 NCC Convention. Registration by June 13 is essential since the caterer requires accurate counts ten days before the Convention's start. You are encouraged to send in your registration early. Everyone whose registration form is received before June 1 will be eligible for a special drawing. The winner of the drawing will receive an NCC issued Royal Blue Cambridge eagle bookend.

As mentioned in previous articles, there is an increase in the registration fee this year, the actual increase being \$7.00. The registration fee is used to pay general convention expenses. Any profit from the Convention registration fees and tickets to the food functions goes into the Museum Operating fund.

The Annual Mini-Auction will be held, as usual, Friday evening following supper. It is a fun auction to

raise money for the Museum and is not intended to be a mini version of the All Cambridge Auction held in March. All items in the auction are donated by members. Often the items auctioned are not museum quality Cambridge glass, although they usually are Cambridge glass or related items. Sometimes, however, the items sold aren't glass. Chocolate chip cookies, empty cans, an empty wine bottle and a Cheers T-shirt come to mind.

The proposed audio program consisting of tapes of previous convention speakers will not take place. Most of the speakers referenced slides, overheads or actual objects and without these, the talks make little sense to the listener.

Vicki and Frank Wollenhaupt are donating a prize that will be given to the most authentic 1920s dressed golfer taking part in the Golf Tournament. So golfers, dress up as if you were going to play in June 1924 not June 1994.

I am still waiting to hear from a couple willing and able to give us a Charleston demonstration Friday night.

There will be an after banquet get together again sponsored by the Miami Valley Study Club. The location will be pool-side at the Best Western Motel.

The Convention Souvenir Booklet will be over 20 pages. It will include Convention Information, information about the city of Cambridge, articles dealing with Cambridge Glass Co. in the 1920s, and more. The articles have not appeared in the Crystal Ball and will not in the future. Following the convention, while the supply lasts, these booklets will be for sale at \$5.00 each with all proceeds going to the Museum Operating Fund.

The subject of the Friday afternoon program by Mark Nye is the Cambridge Glass Co. in the 1920s. The basis of the program is the seven years of Cambridge advertisements that appeared on the cover of each weekly issue of CHINA, GLASS & LAMPS.

On page 1 of this issue is an article about our banquet speaker, Mr. J. W. Courter. Also on page 1 is information regarding Willard Kolb's Saturday presentation, "Cambridge by Imperial."

If you have not already done so, MAKE YOUR MOTEL RESERVATIONS.

See you in June.

NOMINEES FOR BOARD

Your 1994 Nominating Committee presents for your consideration, the following resume for each nominee seeking to be elected to your Board of Directors. The three (3) elected will serve on this Board for the next four (4) years, until 1998. They are listed here, alphabetically. Please follow the instructions on your Ballot (attached to this issue of your Cambridge CRYSTAL BALL), in casting your vote.



JOE ANDREJCAK: Joe and his wife Karen have been married 33 years. They have five adult children, four sons and one daughter plus two grandchildren, Katie, 6 years old and Kevin, 3 years old. Joe says, "we should have been grandparents first."

Joe and Karen have lived in Lakewood, Ohio all of their 56 years, although Karen admits to only 27 years.

Joe attended Ohio State in the late 1950s and, for the last 18 years, worked for Applied Industrial Materials Corporation as a Senior Sales Representative. His company is in the process of being sold. His territory covers all of Ohio and Northern Pennsylvania with parts of Michigan thrown in for good measure.

Joe has been a member of NCC from the beginning, holding card number 28. For eight years, he was Publicity Chairman, tried his hand as Recording Secretary and now is the Museum Acquisition Chairman.

Rose Point is his favorite Cambridge etching, which has been claimed by his daughter, and anything else Cambridge is his. His current passion is cordials and small items like demi cups and saucers.

Joe says, "I think I bring to the board and the national club honesty and a sense of humor."

MARY E. HACKETT: Mary was born in London, Ohio, November 3, 1954. She grew up on a farm and graduated from London High School, where she was active in Farm Bureau, 4-H and sports.

Mary attended the University of Dayton, graduating with a degree in Physical Education. While in college, she was a member of the Women's Volleyball, Softball and Basketball team. After graduation, she taught school and coached various sports at Oakwood High School

in Dayton, Ohio, for eight years. Her most successful coaching experience was in basketball, where she compiled a 126-13 record.

Mary is currently employed by McDonalds Restaurants Corporation of Ohio and is in management at the Woodward Park location.

She has been an associate member of NCC since 1987. In that time, she has been Assistant Show Manager, and then Show Manager for the Annual Antique Show held in conjunction with the Convention. Mary collects Cordials.

Mary says, "I feel that my teaching experience, my management experience with McDonalds and my recent experience as Show Manager would allow me to make a contribution to the Board of Directors. Thank You for your support, and please call me Mary Beth!"



BILL HAGERTY: Bill was born in Pittsburgh, Pennsylvania, in 1932 and graduated from Charleroi High School. After four years in the U. S. Navy and two years of college at Washington & Jefferson in Washington, Pennsylvania, he worked and retired from United Parcel Service after 31 years.

His wife, Joann, owns the Crystal Lady Antique Shop in Omaha, Nebraska. They have four children and two grandchildren.

Bill has been collecting Cambridge Glass since 1956 as Rose Point was the pattern chosen by his wife.

Bill says, "I would like to serve on the Board of Directors to help make the Club and museum grow. I still believe that at least \$15.00 is not too much to pay for a piece of Cambridge Glass. Thank you for voting."



MARK A. NYE: Mark became a member of NCC in 1978 and in 1980 began to contribute articles to the CRYSTAL BALL. Since 1982 he has been a regular writer for the CRYSTAL BALL, contributing an article almost every month for the

past 12 years. Mark was elected to the Board of Directors in 1986 and reelected in 1990. In 1988 he was elected President, a position he held until 1991. He wrote the books "Cambridge Stemware" and for NCC "Rose Point." Mark recently completed work, also for NCC, on the book "Caprice" for which he served as editor and primary contributor. During his years on the Board, he served three times as Convention Chairperson, a post he holds again this year. Currently he is also chairperson of the Publications Committee and is a member of the Museum Expansion Committee. Mark has assisted the Museum Interior Committee regarding the stemware display, assuring that every Cambridge stemware line in his collection is also on display at the Museum and, where possible, in the Museum collection. He planned and carried out the Committed to Cambridge Fund Drive that provided a nest egg for future Museum expansion. Mark has frequently represented NCC and promoted Cambridge glass collecting at various Depression Era Glass Shows. Since joining NCC he has attended every Convention and during this second tenure as a board member, has not missed a club function or board meeting.

Mark was born in Lowville, New York, in 1939 and is a Registered Medical Laboratory Technologist. He holds a degree from Santa Fe Junior College, Gainesville, Florida. Mark retired from Baxter Healthcare Corporation in 1991 after 23 years. He is currently living in Brooklyn, Michigan, but maintains a permanent home in Miami, Florida. Besides his contributions to NCC, Mark writes a monthly article on Cambridge glass for The DAZE Inc.

Mark's primary objectives if re-elected to the NCC Board would be to plan for the needed Museum expansion, the financing that it would require and helping to assure the organization remains in a sound financial condition.



CHARLES A. UPTON: Charles and his wife, Mary Alice, live in Cambridge. They have three married daughters and six grandchildren. He is a high school graduate and served in the U.S. Army three years during the Korean Conflict.

He is a retired Grocery Manager and in his retirement has become very active as an advanced collector of Cambridge Glass. Charles is also interested in genealogy, using his computer and doing research of local history. He is a member and elder of the Mt. Hermon Presbyterian Church and a member of Lodge #66 F. & A. M and Scottish Rite 32 degree. Charles is also a trustee and Membership Chairman of the Guernsey County Genealogical Society.

Charles is a co-founder of NCC and served on the Board of Directors and as first President. He also served as Vice-President. A member for 21 years (Membership number is #2) he served on the original Museum Committee, the Nominating Committee and was a Ballot committee member for three years. He also served as Antique Show Chairman in 1981, Program & Entertainment Committee Chairman several years, By-Laws Committee Chairman 1983 - 1984. Charles has attended every convention except one.

Charles says, "I feel that I would like to serve on the Board of Directors again to give some positive insight into the future of NCC. Since I am one of the original members of the Board of Directors and helped found this organization, I want to help direct the forming of our future goals and help lead and direct National Cambridge Collectors into the twenty-first century, and at the same time fulfill the dreams of the original founders and organizers of this club."

NOTICE

You will find your ballot(s) on the back of the next page of this issue. The center pages also include this year's convention registration form. These pages are designed to be removed from the CRYSTAL BALL. By binding these pages directly in the CRYSTAL BALL, we will reduce the cost of printing, mail preparation time and loss of forms. See last month's issue of the CRYSTAL BALL for the tentative convention schedule.

Please Vote!

***YOUR BALLOT(S) ARE ON THE REVERSE
SIDE OF THIS PAGE.***

**CUT OUT BALLOT (PHOTOCOPIES NOT ACCEPTABLE), MARK THE
BALLOT AND RETURN IT TO:**

BALLOT

NATIONAL CAMBRIDGE COLLECTORS, INC.

PO BOX 416

CAMBRIDGE, OH 43725-0416.

BALLOTS MUST BE RECEIVED BY JUNE 16, 1994.

**DO NOT INCLUDE OTHER ITEMS IN YOUR BALLOT ENVELOPE.
THEY WILL NOT BE OPENED UNTIL JUST PRIOR TO THE
CONVENTION.**

REVERSE

OF

BALLOT

BALLOT(S)

National Cambridge Collectors, Inc.

Below is your ballot and slate of Nominees presented for election to the NCC Board of Directors. Positions are being made vacant by the expiration of the terms of: Joe Andrejcek, Judy Momirov and Mark Nye. Resumes for each nominee may be found in the May 1994 issue of the Cambridge CRYSTAL BALL.

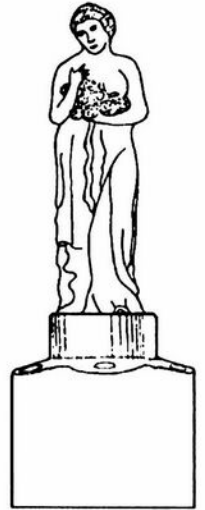
Please mark your Ballot and return it to: BALLOT, National Cambridge Collectors, Inc., PO Box 416, Cambridge, OH 43725-0416. Ballots must be returned by June 16, 1994.

OFFICIAL BALLOT

Vote for no more than three (3)
(terms will expire in 1998)

- Joe Andrejcek
- Mary E. Hackett
- Bill Hagerty
- Mark A. Nye
- Charles A. Upton

**NATIONAL CAMBRIDGE COLLECTORS, INC.
 21st ANNUAL CONVENTION
 JUNE 23 - JUNE 26, 1994
 ADVANCE REGISTRATION FORM**



Please complete this form and return it to be received no later than June 13, 1994. To be eligible for the early registration prize drawing your form must be received by May 31. Make your check payable to National Cambridge Collectors, Inc. and mail completed form and check to:

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

Each person registering for the convention must pay the registration fee of \$15.00 regardless of the number of events you plan to attend. The registration fee includes unlimited admission to the NCC, Inc. Antique Show, admission to the Thursday Night Party, Friday Morning Coffee with Cambridge, all educational events and entitles you to receive the Convention Booklet and the Convention Souvenir. For dealers in the NCC, Inc. Antique Show attending other convention activities, the registration fee is \$10.00 (regular registration fee less show admission charge). The benefits are the same.

Please list separately each person registering. Name should be given exactly as wanted on your name tag. Please provide your NCC, Inc. membership number and indicate if this is your first convention by writing yes or no under the "1st Conv." heading. If registering more than 4, list additional members of your party on the reverse.

NAME - PLEASE PRINT OR TYPE	MEMBER#	1ST CONV.
1. _____		
2. _____		
3. _____		
4. _____		

Address: _____

Street/P.O. Box	City	State	Zip
-----------------	------	-------	-----

<u>Activity</u>	<u>Fee</u>	<u>How Many</u>	<u>Total</u>
Registration	\$15.00	_____	_____
Registration (Show Dealers)	\$10.00	_____	_____
Golf Tournament	n/c*	_____	n/c
Fenton Art Glass Co. Tour	n/c	_____	n/c
Thursday Evening Pool Party	n/c	_____	n/c
Coffee with Cambridge	n/c	_____	n/c
Boyd Crystal Art. Glass Co. Tour	n/c	_____	n/c
Mosser Glass Co. Tour	n/c	_____	n/c
Friday Night Supper	\$ 9.00	_____	_____
Saturday Night Banquet	\$16.00	_____	_____
Sunday Morning Buffet Breakfast	\$ 7.00	_____	_____

*Participants will be required to pay greens fee directly to the Course.

Total _____

NOVEMBER 1924



ADDITIONAL REGISTRATIONS

NAME - PLEASE PRINT OR TYPE

MEMBER#

1ST CONV.

5. _____

6. _____

7. _____

8. _____

MUSEUM MOMENTS

by J. D. Hanes

I think that spring is finally here! The last few days have been relatively warm and sunny.

To start with, let me explain about the "physical inventory" that I mentioned last month. When I was appointed Museum Interior Committee Chairman, my first task was to enter the inventory of items in the Museum into the computer. This was accomplished from the hand written and typed inventories that my predecessor, Janice Hughes, had kept. At that time, the club had a Tandy 1000 computer with no hard disk drive. It was very slow.

What I found, and Janice had experienced the same problem, was items often "appeared" at the Museum or club functions. By this I mean that the donation was there, but there was no information about where it came from; was it a donation or a loan? This was a major problem, and on a few items, still is. The Museum Interior Committee wants to make sure that the donor gets the proper credit for items donated to the Museum. This is why we always ask those who donate glass, to give it to a member of the Museum Interior Committee. This way we can get all of the proper paperwork filled out, and the donor can receive the proper credit. Also, if it is a loan, we have to make sure that it is on the proper loan inventory, and that the loan agreement form has been filled out.

Our next step was to try to fill in missing information. As many of you know, in the early years of the organization, there was very limited information available on etchings, cuttings, line numbers and the like. Often, some of this information was listed as "unknown" or "unidentified." We have been and still are working on getting this task done. It is very time consuming searching through the large prints of the etching plates and copies of old catalogs that have become available recently. We have no references for many cuttings. So they are still listed as "unidentified."

The last step was to put the "donor labels" by each donated piece. Many of you asked for this to be done, and it is a good idea. In doing this, we are also double checking against the inventory of Museum owned items. Of course, we also have to double-check the inventory for each loaner against the pieces in the Museum. We are still working on these. As you can see, there is a lot to be done, and it has taken a long time to do. It is a very time-consuming task, and we ask for your pa-

tience while we attempt to get it done.

One other request, is if you have donated a piece of glass, and it does not appear on the list of Museum owned items, please let us know. Your piece may be one of those that just "turned up." We cannot do our job without your help. It may also have been overlooked when we were entering new items in the inventory. As we are all human, we can all make mistakes. Believe me, trying to transfer to computer and keep track of over 5000 pieces of glass is a large job, and sometimes my fingers don't hit just the right keys on the computer. You can ask Lynn, Marybelle, Jeff or Shirley about some of the spelling on the labels for the donated items.

If any of you have any questions about this, please write to the Committee at the post office box. We like to hear from all of you.

I can now go on to other things. The following donations have been received since the last newsletter.

From Phyllis Smith, an American Flint Glass Workers Badge that belonged to Oscar McCollum, a worker at the Cambridge Glass Company.

From Kelvin Moore, a cardboard Martha Washington advertising sign.

From Bud Walker, a Nearcut #2693 9-1/2" cake stand.

Cash donations from: Phyllis Smith, in memory of Nellie Rankin; Sarah Carpenter; Craig Connelly; and Phyllis Smith.

Oh, and I better not forget this one, or I am liable to be struck by a bolt of lightning from New York state, from Rick and Cindy Jones, a complete set of Caprice #300 stemware in Moonlight Blue.

We appreciate all these donations, which help to make the Museum better and better. The Caprice donation from Rick and Cindy is very appropriate as we await the "unveiling" of the Caprice book at the convention.

Speaking of convention, we think that you will all enjoy the changes that we have made in the Museum this year. Don't forget to send in your registration and to cast your vote for the Board of Directors elections. We have five very qualified people running this year. This gives you a voice in the running and direction of the

continued on page 14 - MUSEUM

Who was Ruben Haley?

1872-1933

by Bud Walker

Thanks to the efforts of men like Willard Kolb and Jack D. Wilson who wrote the book "Phoenix and Consolidated Art Glass 1926-1980," we can look back in time and piece together the story of this talented individual. Much of the glass that we collect and enjoy came into being through his efforts and creative talent. Ruben Haley was a glass designer.

Ruben worked for several glass companies, Pairpoint, then later for the Fostoria Glass Company, which was then located in Fostoria, Ohio. A few years after the National Glass Company was formed, Ruben was offered the position of chief designer, a position that he accepted.

While at National Glass Company, Ruben created many pressed glass imitations of cut glass. This enabled the working class to purchase glass that was close to the hand cut pieces which were so popular with the affluent.

When we look through the old records, we find that A. J. Bennett had Ruben designing moulds for the Near Cut line. When the National Glass Company was forced into receivership in 1907, Ruben Haley in partnership with Addison Thompson formed a consulting firm and did work for many glass companies of the Ohio Valley area.

Ruben had a son, Kenneth R. Haley, who was born in 1905 and died November 7, 1987. Kenneth learned the trade by working summer vacations for his father at the United States Glass Company. Sometime later Kenneth became a salesman for U. S. Glass. When he left there, he went with the old Economy Tumbler Company, which later became the Morgantown Glass Company, as assistant sales manager. While at Morgantown, he designed the Nymph or Dancing Girl. Thanks to the research of Jerry Gallagher, an authority on Morgantown Glass, we now know that the correct name for this beautiful etching, is Sunrise Medallion.

As much as we have been able to learn about Kenneth Haley, we must assume that he did little or no work for the Cambridge Glass Company. But, with his father, these two men created some of the most outstanding glassware designs that this country has ever seen.

About 1911 Ruben was offered the position of chief designer of the United States Glass Company, a posi-

tion that he held for more than fifteen years. It was while at U. S. Glass that Ruben's and A. J. Bennett's paths crossed again. In a future article we will look into how these two talented individuals resolved a complex problem that was having an adverse effect on the Cambridge Glass Company.

Information for this article was provided by Jack D. Wilson's book and Willard Kolb's files on Ohio Valley Glass Companies.

President's Message

Spring has sprung! OR has it?

Here in Ohio, it was 65 degrees on the day before Easter, and then you look out Easter Sunday afternoon and it is snowing. But, then you know what they say about Ohio weather. "If you don't like it, wait ten minutes and it will probably change."

Now that the Auction is over, it seems time is flying by and before you know it we will be greeting one another at the Convention.

The Museum is open now for the season and the Committee is busily arranging and rearranging the displays. The grounds around the Museum are in need of some attention and we have requested hands-on assistance, but have had very little response. If you have time and some elbow grease, please let us know. It is OUR museum and we want it to be something we can be proud of showing off to others.

Mark is working hard on plans for the Convention. The initial plans he talked about in March sound exciting. Please make your plans NOW. I promise you it will be informative and fun-filled. The fellowship and camaraderie are second to none. I hope to see all of you at the Convention, if I can find something to wear which will qualify as a Roaring Twenties outfit.

Keep collecting Cambridge,



MUSEUM - continued from page 13

organization.

As I don't want this to take up too much room, with all of the other items in this issue of the newsletter, I will wrap it up. Until next month, Happy Cambridge Hunting!

LENORA McNABB

P. O. Box 80

Eikland, Mo. 65644

Telephone (417) 329-5008

40+ year CAMBRIDGE COLLECTION FOR SALE

Taking bids on NUDE STEMS by Group. If not sold by June 1st, will sell individually

Group 1 - ALL ROYAL BLUE

3011/1 Banquet Goblet
 3011/2 Table Goblet
 3011/3 Saucer Champagne
 3011/5 Hoch
 3011/7 Claret
 3011/8 Sauterne
 3011/9 Cocktail
 3011/10 "V" Cocktail
 3011/11 Cocktail "Tulip"
 3011/12 Wine
 3011/13 Brandy
 3011/14 Cordial

Group 2 - ALL CARMEN

Cigarette Box (short stem)
 Cigarette Box (tall stem)
 Cupped Comport (short stem)
 Cupped Comport (tall stem)
 Flared Comport
 Covered Sweetmeat
 Covered Candy Box
 Mint Dish
 Bud Vase
 Ivy Ball
 Cigarette Holder - ALL Crystal

Group 3 - CARMEN

Pr. Candlesticks w/Carmen bobeches (small chip underside each bobèche)
 Flying Nude Bowl (1/2" crack at edge of base)

Group 4 - CROWN TUSCAN

Pr. Candlesticks w/Crystal arm and bobèche w/ Crown Tuscan vases - small spot on boob

Flying Nude Bowl

OTHER MISCELLANEOUS NUDE STEMS

Table Goblet	Green	130.00
Saucer Champagne	Green	120.00
	Optic Crystal	100.00
Claret	Carmen	125.00
	Green	100.00
	Amethyst	100.00
	Amber	100.00
Cocktail	Carmen Frosted stem & foot	120.00
	Forest Green	100.00
	(2) Emerald Green	100.00
	Mulberry	100.00
	Amethyst	100.00
	Pink	120.00
	Mandarin Gold	100.00
	Mandarin Gold w/Crown	
	Tuscan small burst bubble on side	65.00
	(3) Crystal optic	75.00
	Tall stem Pistachio	175.00
Wine	Amethyst	120.00
	Crystal <u>not</u> Optic	100.00
Brandy	Amber	100.00
	Crystal Optic cracked boob	50.00
Ivy Ball	(2) Carmen	175.00
Comport	Flared Green	130.00
	SS Crystal w/double extender	90.00

FEW AS IS

FLOWER FROGS

518	8 1/2" Draped Lady	Amber	155.00
		Crystal	70.00
		Frosted	75.00
	notched bottom for lamp		
1114	6 1/2" Bashful Charlotte	Crystal	50.00
		Lt. Green	60.00
1137	Blue Jay	Crystal	250.00
1636	Pegged Blue Jay	Crystal	115.00
	or w/#510 Ball Candle		130.00
1138	Sea Gull	Crystal	55.00
1111	12" Heron crack in base		50.00

LENORA McNABB

P. O. Box 80

Elkland, Mo. 65644

Telephone (417) 329-5008

CRYSTAL CAPRICE - HAVE MOST ALL LISTED ITEMS AND SEVERAL UNLISTED

UNLISTED AND HARD TO FINDS

Amethyst Goblet	125.00
#400 Goblet	125.00
Spittoon 8"	200.00
Cocktail Shaker 1 of kind 300/2 w/lip to pour & stirrer	110.00
Powder Jars Pr.	100.00
Bell (factory)	95.00
Banana Bowl (1 ft chip)	75.00
Cheese Server (2)	100.00
#69 Candlestick	100.00
Candlestick Like #70 back to back w/shell bobeches	125.00
#1566 5 lite Candle w/bobèche arm and vases	165.00
#73 Reflector Candle Pr.	300.00
1/4 lb. Butter Dish slight rough on edge	150.00
2 pc. Cake Salver	210.00
Marmalade w/cover	135.00
Mustard w/cover	65.00
#112 3 pc. Ftd Salad Dressing	135.00
#103 12" Relish	125.00
#125 12" 3 pt. Relish	60.00
#126 12" 4 pt. Relish	125.00
#202 Cracker Jar w/lid	250.00
1 Each 1 thru 12 & 15 Molded	
1 Each #200 Glassware	
1 Each #301 Glassware	
12 Each #300 <u>All</u> place setting items will sell 4, 8 or all 12	
Have all sizes #310 Glasses	

CALL OR WRITE ABOUT OTHER PIECES

CAPRICE VASES - Ground top unless noted

#337 4 1/2"	Royal Blue	65.00
	Cldy M. Blue	30.00
	Milk Glass	50.00
#338 6 1/2"	Moonlight Blue	110.00
#339 8 1/2"	Amber	115.00
	Amethyst	115.00
#340 9 1/2"	Ruff. top Crystal	130.00
#341 4 1/2"	Ruff. top Crystal	40.00
	Green	50.00

#341 4 1/2"	Amber	50.00
#343 8 1/2"	Amethyst	115.00
	Green	115.00
#344 4 1/2"	Milk Glass	50.00
#346 7 1/2" Ruff Top	Moonlight	195.00
#232 5" Ivy Ball	Crystal	40.00
#235 6" Rose Bowl w/Block		110.00
#236 8" Rose Bowl w/Block		125.00

ALL BLOWN VASES BUT #256

OTHER VASES

10-1/2" Azurite - gold encr. top Pr	160.00
Marked  Made in USA sm rim chips	
#2358 10-1/2" Primrose - gold encr. top w/iridescent bottom as in Bennett pg. 18	125.00
3500/45 Ftd Urn Moonstone	70.00
	same Green 70.00
3400/? Globe Milk Glass - rose decor w/Charleton Label	65.00
402 shape 12" Lt. green etched ?	55.00
 Label gold worn	
1554 11 1/2" Cornucopia Centerpiece	85.00
SS47 9 1/2" Cornucopia Crn Tuscan Pr	140.00
SS49 10 1/2" Belled Vase SS Base Crown Tuscan	75.00
575 9" Cornucopia Curled Tail Crown Tuscan	75.00

FLOWER CENTERS

SS46 7 1/2"	Crown Tuscan	85.00
	Milk Glass	80.00
	Moonstone	75.00
SS42 8"	Royal Blue	95.00
SS42 6"	Moonstone	45.00
	Amethyst	45.00
	Crown Tuscan	50.00
	Green	45.00
	Clear (some stain)	40.00

LENORA McNABB

P. O. Box 80
Eikland, Mo. 65644

Telephone (417) 329-5008

BOOKENDS

1228	Scotty Club	Crystal Ebon	Pr Pr	140.00 50.00
1141	Lady Legs base	Frosted chip on (1)		75.00
	Club	Blue	Pr	85.00
1119	Eagle	Crystal	Pr	175.00
1124	Pouter Pigeon	Crystal	Pr	165.00
1129	Lion	Crystal	Pr	175.00
	Club	Amber	Pr	70.00
511	Tombstone curved top sm ch on base	Ebony	Pr	60.00

DECANTERS AND JUGS

3400/152	76 oz Doulton with Royal Blue Handle and 6 match Mugs (1 sm cr below handle)	Crystal		325.00
1321	Dec w/6 2 oz Stem Sherries	Amber		75.00
1320	Dec in Farb w/5 1-1/2 oz Stem cordials on Farb tray			75.00
1070	Pinch Dec w/6 pinch tumblers	Amethyst		75.00
3450	14 oz Nautilus	Amber		35.00
3450	28 oz Nautilus	Amber		37.50
3450	40 oz Nautilus	Green		40.00
3400/46	12 oz Flask	Amethyst		45.00

MISCELLANEOUS

3 pc Rams Head Console Set				275.00
9" Azurite Bowl No gold				
9 1/2" Pr Doric Candles gold worn				
#96 1/2 lb Candy w/lid Azurite				60.00
Keg Set (no cap some wear on base) w/6 tumb		Lt. Green		95.00
299 Covered Candy Carmen Rose knob				65.00
1315 5" Bunny Rabbit		Crystal		95.00
8-1/2" Low Ftd Comport		Rubina		85.00
#32 10-1/2" Helio Bowl w/gold laurel edge on Ebony base slight scratch				70.00

Moderne Covered Candy	Smoke	45.00
1041 4-1/2" Swan	Ebony	75.00
3400/94 3-1/2" Puff Box Etch		
Apple Blossom		75.00
SS15 6" Open Comport	Windsor	95.00
SS 2-3/4" Ash Tray	Windsor	50.00
SS 4" Candles (Ft Dam)	Windsor Pr	70.00
4 pc Game Set	(2 sets)	95.00
Heart, Diamond, Club & Spade		
#244 Willow Etch Plates	6 1/2" Blue	35.00
SI Scratch	10 1/2" Green	75.00
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7801 1-1/2 oz Sherries (3) w/Plat grape decor signed Rockwell		20.00
Cambridge Sign Frosted w/Crystal edge and letters		55.00
3400/90 Torchiere ash tray ft	Amber	60.00
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Stackaway Ash Trays	(4) ML Blue	30.00
Same - some ch - mixed colors		25.00
MUDDLERS		
FARBERWARE		
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GEORGIAN BASKET, COVERED CANDY, ETC		

NEAR CUT - WHEAT SHEAF PATTERN

Punch Bowl & Base	165.00
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1994



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OGS #5

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— \$10 Admission —

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Friday, June 17, 1994 12 noon to 5 p.m.

\$4 Admission (50-cent discount with card)

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Featuring
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1986 Gold Georgian Tumbler 5.00

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1989 Teal Mt. Vernon Cordial 8.00

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1992 Ebony Mt. Vernon Cordial 8.00

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By Hector Bolitho

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1994 FOURTEENTH ANNUAL

Fostoria Glass
Society CONVENTION
SHOW & SALE

"Fostoria: The Early Years"

DEL F NORONA MUSEUM

Eighth Street & Jefferson Avenue
Moundsville, West Virginia

Friday, June 3, 1994	Premiere Admission \$6.00
Premiere Show and Sale	6:00 P.M. - 9:00 P.M.
Saturday, June 4, 1994	General Admission \$3.00
Show and Sale	11:00 A.M. - 5:00 P.M.
Glass Auction	6:00 P.M.
Marshall County Fairgrounds 12th Street, Moundsville, W. Va.	
Sunday, June 5, 1994	
Flea Market	10:00 A.M. - 2:00 P.M.
Show and Sale	11:00 A.M. - 4:00 P.M.

Moundsville Chapter Flea Market

June 5, 1994

Set-Up 8:00 A.M \$15 Per Couple Fee

Early Buyer Fee \$15 Per Couple

Free Admission at 10:00 A.M.

Contact Ralph Wright — (304) 845-2748 or
Jim Robinson — (304) 845-6085

For More Information Contact:

Fostoria Glass Society of America, Inc.

P.O. Box 826 Moundsville, W. Va. 26041

or Call (304) 737-2006



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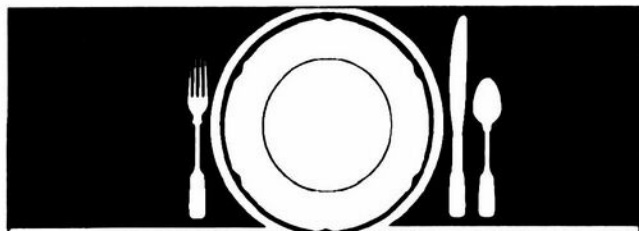
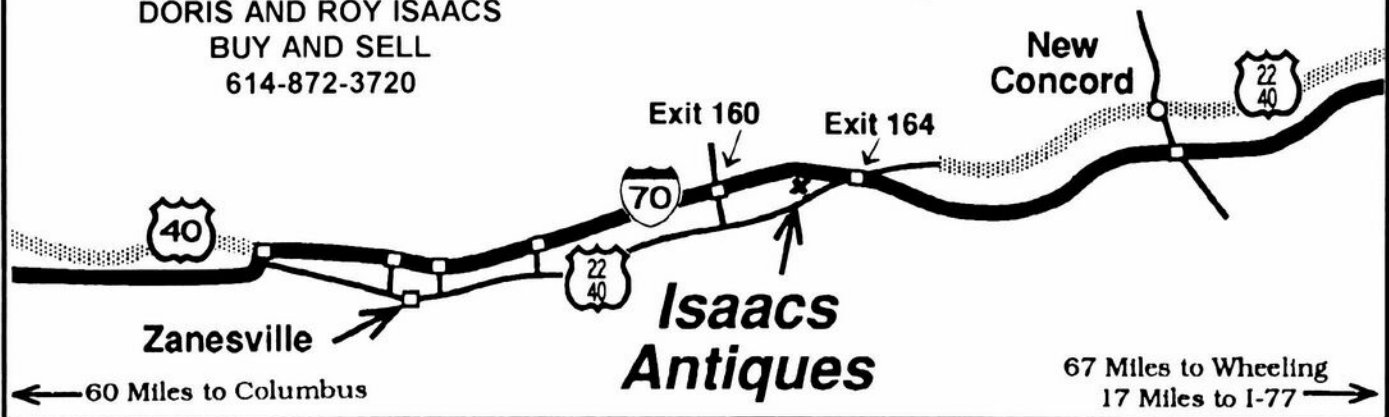
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June 24, 25, 26, 1994



The National Cambridge Collectors

Present their 19th Annual
Antique Show and Sale
& 21st Annual NCC Convention

Pritchard Laughlin Civic Center
Interstate 70- Exit 176 --1/2 Mile East on Route 40
Cambridge, Ohio

New Hours for 1994

Friday June 24 - PREVIEW - 4:30 PM to 7:30 PM

Admission \$5.00

Saturday June 25 - 11:00 AM to 5:30 PM

Admission \$2.50

Sunday June 26 - 11:00 AM to 4:00 PM

Admission \$2.50

Featuring Cambridge and other fine glassware including Heisey, Imperial,
Fenton, Duncan, Tiffin and others.

All proceeds benefit the National Cambridge Collectors Museum of Cambridge Glass

Other events open to the public include seminars,
a glass identification session, and a flea market.

For more information telephone the
Museum of Cambridge Glass at (614) 432-4245



18th ANNUAL NATIONAL IMPERIAL GLASS COLLECTORS' SOCIETY, INC. CONVENTION

BELMONT TECHNICAL COLLEGE
(Four miles west of Hampton Inn - I-70 Exit 213)

SHOW & SALE - - Slag Displays Open to Public

Saturday, June 4 1:00 p.m. to 5:00 p.m.

Sunday, June 5 12:00 p.m. to 4:00 p.m.

Admission: \$2.00 Donation

SEMINARS - - Open to Public

"Glass of Yesteryears" - Slag Glass by Imperial

Presented by DON JENNINGS - Saturday, June 4 - 9 a.m. to 10 a.m.

Former Imperial Glass Employees

Sunday, June 5, 10 a.m. to 11:30 a.m.

Glass I.D. - Sunday, June 5 - 12:30 p.m. to 1:30 p.m.

Guest: Teri Steel, Editor/Publisher "THE DAZE"

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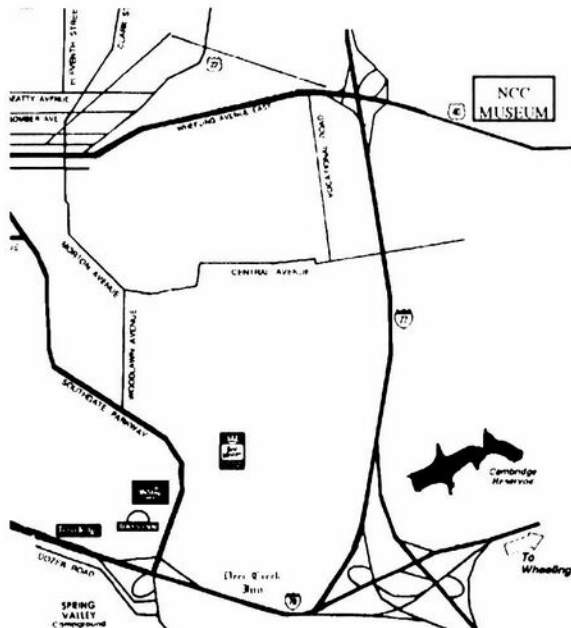
BANQUET - - Open to Public

Must have reservations! Saturday, June 5 - 6:30 p.m.

Speaker: Mr. E. Ward Russell

1st President & President Emeritus of N.I.G.C.S.

P.O. BOX 534 - BELLAIRE, OHIO 43906
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NCC Museum of Cambridge Glass

The museum is located on U.S. Route 40, one-eight mile
east of I-77 near Cambridge. Hours: 9 a.m. to 4 p.m.,
Wednesday through Saturday; noon to 4 p.m., Sunday
(March through October). Phone 614-432-4245.

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