



# 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

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July 1994

## President's Message

Welcome to the 1994 Cambridge Convention festivities. Those of you attending the Convention will receive this July newsletter in your packet. I hope you will attend as many activities as possible.

For those of you unable to attend this year, we miss you. The August issue will be filled with Convention reports to keep you up-to-date on the activities.

I am sorry I was unable to write an article last month. On May 26 I had surgery. I continue to be the one-handed bandit, as I am still recovering from the surgery to correct carpal tunnel syndrome in my right hand. Needless to say, I have difficulty lifting and writing but I am on the mend.

I would like to take this opportunity to express my gratitude to the Board of Directors, committee chairpersons and the many behind-the-scenes people who work so diligently to make this club a success.

I would also like to express my gratitude to Mary Beth Hackett for being my right hand when I didn't have one. Were it not for her efforts, this article would not have made it to the editor for publication.

During a recent conversation with our CRYSTAL BALL editor, we discussed the varied letters to the editor that have been arriving. I assure you even the most knowledgeable Cambridge collector does not have all the answers. The answer to each letter is carefully researched and other club members having knowledge

of the subject are consulted. This may delay your response, but it is our hope we will be able to provide the best and most accurate information available.

We welcome your questions because they reassure us that you are looking for and collecting Cambridge glass and that we are providing the information collectors need.

Best wishes for fruitful finds. God speed to those at the Convention as they journey home. To the rest of you, try to attend the picnic or begin to make plans for next year's Convention.

Sincerely,

*Jay*



## Cambridge CRYSTAL BALL

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# The Cambridge Glass Company & the 1920s

## Things New & Different

by Mark A. Nye

This article will deal with some "out of the ordinary" items introduced and produced by Cambridge during the 1920s. In reading this article, remember the times in which the piece, or set being described, was made. What we take for granted today, or have become accustomed to seeing in glass, was quite innovative during the decade of the 1920s.

Much of the material presented is directly quoted from trade journals. I see no sense in trying to rewrite something when there is no real need. Besides, part of the enjoyment of the quotes is the writing style. "Madison Avenue" was alive and well during the 1920s. Where clarification of color names is required, the correct names are enclosed in ( ).

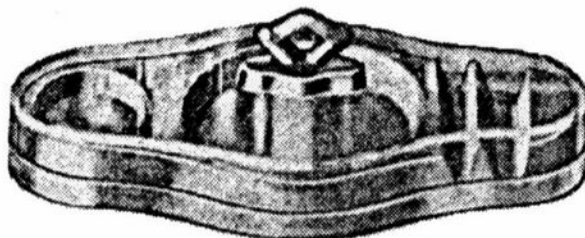
"Glassware for Summer Needs Shown  
by Cambridge Glass Co."

"Colored glassware is decidedly a needed accessory to the housewife's summer equipment. It lends itself to regular table service so well, and also to out-of-door, porch and garden party entertaining. The Cambridge Glass Co., . . . are constantly displaying new numbers in their showrooms at 184 Fifth Ave., New York. Among the latest additions to their lines are three-piece vanity sets, each consisting of footed powder box and two perfumes. They come with decorative floral bands in amber glow, mulberry, emerald and the new "Night" blue, a recent addition to the colors brought out by the Cambridge factory. (Amber-glo was another name for Amber while Night blue is probably what we today call Cobalt Blue 2.) These sets are lovely for the dressing table . . ." Crockery & Glass Journal July 2, 1925.



"One of the cleverest of the new items on the market is that shown by O. C. Graham, New York manager for

the Cambridge Glass Co., at the concern's salesroom, 184 Fifth Avenue. This is a glass compact set consisting of a bottom and cover in a fancy oblong shape. The lower part has recesses for rouge, powder, and



puff, eye brow pencil and lip stick. This is made in amber, green, peach blo and crystal (Amber, Emerald, Peach-Blo, Crystal) in polished or satin finish and comes in various decorations. The item is sure to prove a ready seller through its popularity with the fair sex. Another very attractive and practical number is a five piece handled high ball or bridge set. This consists of a handled tray with compartments holding four 8 oz. tumblers. This is also made in amber, peach blo and green (Amber, Peach-Blo, Emerald) and may be produced in crackled, plain or optic glass in various decorations. Somewhat similar to this is a very tasteful and attractive sugar and cream with tray. The colorings of this are the same as in the above mentioned items and may be had both plain or decorated. Another departure from the ordinary is a glass place card. This is made with a center space in frosted finish suitable for writing on, the same principle as a slate, upon which may be written the name of the guest. By the simple means of a moist rag the writing may be erased. This is also produced in various colors." Crockery & Glass Journal July 8, 1926.

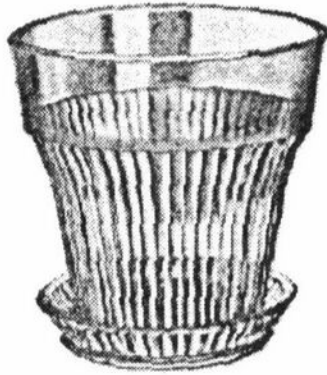
The compact set is number 680 and number 681, the latter having a rose knob; the five-piece bridge set is number 623; the cream and sugar is number 620 and the place card is number 700 and number 701. All these may be seen in the 1927-1929 Cambridge Catalog reprint.

"GLASS FLOWER POTS ARE NEWEST"

"For brightening the display of potted flowers whether indoors or out, the new CAMBRIDGE glass flower pots are winners. The pots are made in the attractive CAMBRIDGE colors in a unique design. Order now,



asking for No. 705 flower pot and saucer." Cambridge advertisement on the cover of the August 23, 1926, issue of CHINA, GLASS & LAMPS.



"In the way of novelties for the department store or the gift shop, what about this well thought-out desk set illustrated herewith? It is in colored glass and comes from the Cambridge Glass Co., of Cambridge, Ohio. The set consists of four pieces and is entirely of glass. There is a corrugated rest for pens and pencils, an ink bottle with stopper, a receptacle for pins and clips and a holder for paper and letters.

"This new desk set is made in colored glass and can be had either plain or in a variety of gold and etched decorations. The particular design shown here is a rose-motif spray in gold on Amber-Glo, one of the leading Cambridge colors in glass. The set also can be had in Peach-Blo, an outstanding pink glass, and also in Emerald, an attractive green. As a gift favor out of the ordinary in glass, this desk set ought to please any woman." CHINA, GLASS & LAMPS March 21, 1927.

Unfortunately the illustration mentioned in the preceding is too poor to reprint. The desk set is pictured in the 1927 - 1929 Cambridge Catalog reprint issued by the late Bill Smith and his wife Phyllis.

"A New Cambridge Number for Shavers"

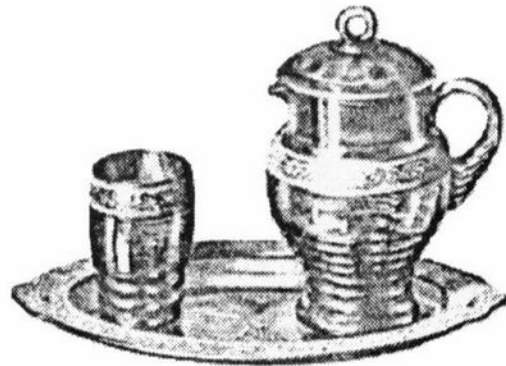
"Upon visiting the New York showroom . . . of the Cambridge Glass Co., . . . one is always certain to find some new item of interest. One of the latest numbers that the firm have just recently placed on view is a most compact and useful shaving outfit holder. It would be hard to find a more pleasing item and one that by reason of its practicability is destined to prove a real seller. It is rather simple in its construction being made up of two pieces, a bottom compartment holder and an overset cover. Five spaces have been provided to hold a safety razor, package of blades, a caustic pencil, tube of shaving cream and a brush. On either side of the bottom piece two flanges running lengthwise serve the double purpose of providing a compartment wall and a side over which the cover is fitted. In all it is about ten inches in length and is made to readily fit into the average bathroom medicine cabinet. A choice

of this number is to be had in amber, green and pink. (Amber, Emerald, Peach-Blo) The decorative ideas in which it is shown offer some very attractive encrusted designs as well as plain gold lines and etchings while other pieces are featured in the plain glass." Crockery & Glass Journal July 28, 1927.

The shaving outfit holder is pictured in the 1927-1929 Cambridge Catalog reprint on the same page as the compacts and desk set.

"Another New Cambridge Item"

"The No. 3075 Boudoir Set, herewith illustrated made by the Cambridge Glass Co., . . . presents an old idea in a new form. This is certain to receive the stamp of approval. It is shown in the full range of Cambridge colors, amber, emerald and peach (Amber, Emerald and Peach-Blo) in a selection of any number of decorative ideas such as encrustations, gold lines, etchings, and plain optic effects. As will be noted this number consists of three pieces, a 22 oz. covered jug, glass and a tray. The glass and jug carry a straight narrow optic while their base is finished in a very pretty ridged effect. Adding further to the charm of this jug is its handle which is twisted. The tray is oval and carries a handle at either end." Crockery & Glass Journal August 11, 1927.



This set appears in the 1927-1929 Cambridge Catalog as the No. 489 4-piece set. The illustration above appeared in China, Glass and Lamps, March 21, 1927..

"The Cambridge Glass Co., . . . are showing a new figured flower holder called "The Two Kids." This is about 9 inches high and portrays the figures of a little boy and his lamb. It is an unusual subject and comes in either satin glass or plain finish, in all colors." Crockery & Glass Journal October 6, 1927.

continued on Page 11 - NYE

# Museum Landscaping

by Sue Rankin

At its March meeting, the Board of Directors authorized the Museum Exterior Committee to undertake the renovation of the garden beds at the Museum and provided a budget for this purpose. In the April issue of the CRYSTAL BALL a request for nonskilled labor was published requesting assistance for this effort on Saturday, May 7 - rain date May 14.

Due to limited response by our members, Doyle Hanes, Chairman of the committee, undertook to secure a plan from professional landscaping services in the Cambridge vicinity. He secured a plan and circulated it to the Board for their approval. The plan presented was for cleanup, installation of 10 plants and mulch. The cost of \$750 outstripped our budget.

After reviewing the plan, Dave and I talked to Doyle and our friends in the Miami Valley Study Group and concluded that we could still supply the labor and do the job of providing attractive low maintenance landscaping at the Museum without exceeding the budget. So began the project.

Saturday, April 23, Joe and Sharon Miller, members of the Cambridge Cordials Study Group, used Roundup on the visible weeds. One week later, Dave and I made the 320-mile round trip to Cambridge and sprayed the parking lot to kill the grass and weeds there. We also measured the planting beds, located and tried to identify the existing plants, in order to draw a proper plan.

Home again, the research began. Working with a local nursery, we devised a three-stage plan that we believe is cost effective, low maintenance and attractive.

We rescheduled the workday to May 14, which was lucky since it rained on May 7. Ken Rhoads picked up the plants on the 13th. Loaded down with wheelbarrows, plants, rakes, shovels, pruners, gloves and much more, ten of us headed off to Cambridge.

We arrived about 9:45 a.m. to find Charles Upton and Joe Miller hard at work whacking weeds in the ditches and around the storage building where they could not mow. Doyle Hanes was supervising and acting as gofer. The sky was clear and the sun was strong. We donned

our gloves and started moving rocks, and moved more rocks, and more rocks. Once the beds in front of the building were clear, we dug them, amended them with peat moss, planted four shrubs and transplanted one shrub from the entrance bed. The shrubs used were two Taxus x Media 'Hicksii' and two Spirea 'Goldmound.' The Taxus will provide height at each end, and the Spirea will provide colorful foliage as well as flowers in late spring and early summer. The shrub that we transplanted is a globe spruce, we think.

After mulching the two front beds, we started moving rocks from the entrance bed. After moving many more rocks and a lunch break, we were ready to plant six Blue Rug junipers. Again, it meant digging the soil, amending the soil with peat moss, leveling the soil and finally, planting. Meanwhile, we pruned existing plants, removed two dead plants and pulled up yards of black plastic mulch through which weeds were growing. Finally, we spread more pine bark mulch - 5 yards in all! The total cost to the Club - \$316.41. Our efforts were complimented on the spot by visitors to the Museum who elected to document their visit by taking their picture standing in the renovated bed with the Museum sign in the background.

While we labored on the planting beds, Joe Miller and Charles Upton spent several hours removing fence posts, rusty fencing, undergrowth including poison ivy and dead branches from one clump of trees. Joe and Charlie generally had a backbreaking time.

Our labors were complete just before 4:00 p.m., and we adjourned to Brighton's for ice cream before heading home, tired and sunburned.

If our day sounds like fun, and it was, we invite you to join us Saturday, September 17, to carry out stage 2. On that day we plan to plant a Sargent Crab Apple tree, five more Spirea 'Goldmound,' three Burning Bush, two Red Barberry, one Taxus x Media 'Runyon' and many daffodils in the entrance bed.

Early in the Spring 1995, we plan to complete the planting in the entrance bed with the addition of some perennial flowers and ornamental grass.

# Museum Landscaping

## The Picture Story



Vicki & Frank Wollenhaupt and Sue Rankin Removing Rocks From Museum Front Beds



The Crew (L-R Georgia Otten, Vicki Hammer, Frank Wollenhaupt, Vicki Wollenhaupt, Ken Rhoads, Fred Schaefer, Mac Otten) Spreading Mulch in Entrance Bed



Joe Miller And Charles Upton Clearing Debris From This Clump Of Trees.



Charles Upton Whacking Weeds in Front Ditch



Entrance Bed "Before"



Entrance Bed "After"



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# We Get Letters

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Dear Sue:

While attending the 1994 Cambridge Glass Auction, I had the chance to do some glass hunting in some local shops. While walking through the Penny Court Antique Mall on Wheeling Ave., I saw a ten-inch bowl marked Cambridge. It was a weird color. Upon closer examination I found that it had a sponge acid finish, on light Emerald Green, with the triangle c mark. The bowl also has the Honeycomb optic.

My reason for writing is to see if anyone can shed some light on the sponge acid process. Was this process applied while the glass was hot? Is there any information about when this work was being done? I would guess it was during the early to mid-twenties. I'm basing this assumption on the shapes that I have seen. Several years ago at one of our auctions, I purchased a small Azurite bowl with the sponge acid finish. This treatment adds to the beauty of the Azurite piece. It is not nearly as attractive when done on Emerald Green.

I would appreciate any information about how long, when and what colors the sponge acid treatment was done on. Was much of this ware produced? I would suspect that it was a very limited production, this is only the second piece that I have seen, except that in our Museum. There may be someone who can advance our knowledge of this hard to find Cambridge glass. If so, I would enjoy hearing from them.

Thanks,

Bud Walker  
New Jersey

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Dear Bud:

Thank you for your letter. Your questions are tough since information on this subject is sketchy. My sources believe that, as the name implies, the acid was applied to the piece with a sponge, hence, the random appearance. They also believe that the acid was applied after the glass had cooled. An alternate theory, and probably the true explanation, suggests that the protective wax used in the etching process was applied with a sponge. The area where the wax was applied would be left unetched when the piece was dipped into an acid bath.

In the January 23, 1922, issue of CHINA, GLASS and LAMPS, I found an article that referred to the introduction of their new "Azurite" color. The article also contained the following: "This factory also is showing iced tea and lemonade sets in 'Murano Crystal.' This ware is acid-tinted and seems to send out coolness and should prove especially interesting in warm weather." This is the closest thing that we can find in the trade references that may describe this finish, but we can't be sure.

Based on the pieces seen, we concur with your conclusion that sponge-acid decorated ware comes from the mid-twenties. It must have been short-lived as there is not much of this ware available. Perhaps our readers can help with more information.

Sue

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Dear Sue,

Although we are basically Rose Point and cordial collectors, our latest goal is to find a piece of glass in every color produced by Cambridge. We have a good start, but would like to learn more about the color known as Pomona, for which we have found only three references:

1 - Issue No. 3 of the Crystal Ball dated July 1, 1973 has an article by John C. Wolfe, Jr. on pages 6 and 7 which mentions that Pomona was made in 1918 and describes it "as crystal glass hand enameled, floral decorated, with an iridescent finish which took 5 different operations to complete and is very scarce. It is considered rare among today's collectors."

2 - Three vases are shown on Plate 25 on Page 41 of Bennett's book published in 1970.

3 - One vase is shown on Plate 7 of Welker's Color Book II published in 1973. Can you tell us why this color was not included in NCC's color book published in 1984 and if anything new has been learned about Pomona in the twenty years since 1973?

Mark Nye's article on "Ebony" in the February 1994 issue of the CB states that "nowhere in the 1930 catalog or its supplements is there any reference to gold decorated ware of any kind." Since page 51 of the 1930-1934 book seems to be part of the 1930 catalog, we wanted to mention we have a No 274 - 10" vase etched "743" like the one illustrated on page 51 in Ebony with a gold decorated 1" top border and a gold

band around the base.

Last of all, you will find page 4 from the CB of June 1975. We are also collecting Cambridge paper trademarks and attaching them to crystal place card name plates to put in our Cambridge cabinets along with Cambridge crystal prisms. Our collection includes all the paper trademarks shown on this page except "figure 4" [shown at right]. Have you ever seen one. Thanks for your answer and for all the things you do for NCC.



Elizabeth Moe  
Minnesota

Dear Elizabeth:

Thank you for your letter. We always welcome questions and yours sent me scurrying to our reference books.

First, I will attempt to answer your question about Pomona. Pomona was not included in the NCC color book because, as your quotation from John Wolfe's article explains, Pomona is not a color. It is a decorative technique applied to crystal glass. As John stated, it is very rare probably due to the labor intensiveness of the decoration and, I assume, the high price.

In all of the research material that we have amassed, we have never found the name Pomona used. We did find the following quote from CHINA, GLASS and LAMPS' January 14, 1918, issue. "When one enters the Cambridge Glass Co.'s display in Room 728, one could easily imagine going into a veritable crystal palace. The exhibit is complete in every detail and has been arranged in excellent style. The company's latest creation is the decorated, 'Venetian' and 'Sateen o' Pearl' lines. These are certainly all that is claimed for them and must be seen to be appreciated . . . The 'Moonlight,' a sort of iridescent ware, is also a nice line."

We never have absolutely identified the items mentioned in the article quoted. Keeping in mind that this is a reporter's comments on what he saw, we cannot take the three quoted names as gospel. In the same issue of CHINA, GLASS and LAMPS, an ad appeared which mentioned "Sateen o' Pearl." The ad was repeated in the January 21 issue and a variation of the ad appeared in the January 28, 1918, issue. Based upon the advertising placed by the Cambridge Glass Company, we do believe that they used the name "Sa-

teen o' Pearl."

CROCKERY & GLASS JOURNAL in its' January 10, 1918, issue reported "Two leading features of the Cambridge Glass Co.'s display are gold-encrusted decorations and transparent encrustations - the latter also to be had in a mother-of-pearl finish." In the January 31 issue they stated "Buyers for stores catering to a discriminating class of trade will be particularly attracted to several very high class decorations. One of these, a delicate frosted iridescent glass, to be had in several odd-colored band treatments, and somewhat suggestive of Venetian ware, provides an exceedingly salable assortment of items, including jugs, tumblers, vases, stemware, etc. The same glass is also shown with various designs etched in colors."

Based on the above, I believe that it is fair to assume that Cambridge named the glass, which we call Pomona, Sateen o' Pearl. This is just supposition; but, looking at the glass pictured in the Bennett and Welker books, these pieces contain many features attributed to "Sateen o' Pearl."

I hope that the above answers your questions about Pomona. As you can see, we still have more research to do and a lot more to learn.

In answer to your second question, Mark is correct. However, although the catalog did not mention gold decoration, we know of many pieces that appear in the catalog that do, in fact, have gold decoration.

It is possible that they listed gold decoration as an option in the price list that accompanied the catalog. It is also possible that the gold decorated pieces were actually manufactured in 1935 or later. Bear in mind that the 1930-34 catalog covers the height of the Depression and gold was probably not used extensively during this period.

Finally, you are fortunate and imaginative to collect paper trademark labels. We checked our collection and found that we do have an original label. It is on a #1233 - 9 1/2" vase with Carmen top and Crystal stem and foot as pictured on page 31-15 of the 1930-34 Catalog reprint.

I really enjoyed your letter and the research directions in which it sent me. I particularly appreciated your citing your references, which made my research easier. Thank you so much for your kind remarks.

Sue



Dear Sue:

I recently located a very nice Cambridge gold encrusted vase, per the enclosed photo. However, I am not familiar with the design. Can you please help?

You, and all the people involved in the production of the "Cambridge CRYSTAL BALL" do a wonderful job, and it is great to know that we have somewhere to turn for assistance in furthering our knowledge.

Helen Klemko  
Ohio



Dear Helen:

We really appreciate your kind words and enjoyed seeing your lovely vase.

I searched through all of our etching information and could not identify your etching. Unfortunately, the shape of your vase is not exclusive to Cambridge.

I, therefore, am requesting that all of our readers examine the picture carefully and notify us if they can identify the etching, or if they have this etching on a piece that is more uniquely Cambridge.

With the resources available through our wide membership, and their willingness to help, I'm sure someone probably can help.

Sue

Dear Sue:

Has Mosser Glass reproduced the Cambridge bridge hounds?

I received two, both with a Cambridge label on the underside. One is green, one is amber. The base is not ground or polished smooth; rather, the underside is

sort of rough and pitted looking (sort of pebbly).

They are cute and I didn't spend too much on them. Just curious as to their true identity since they came to me packed in a Mosser Glass shipping box, and I expected them to have polished undersides.

Vivian Dorsett  
Oklahoma

Dear Vivian:

Original Cambridge bridge hounds, or pencil dogs as they are also known, have ground bottoms that look like they have been sandblasted and have a dull appearance. They were not polished after being ground.

Guernsey Glass did reproduce the bridge hound but they are usually signed with a "B." The "B" can be found either on the right haunch when you are looking straight at the dog, or on the left back in the triangle of glass formed by the front leg, chest and back leg.

Mosser Glass has not reproduced the bridge hound under their own trademark. When Harold Bennett, owner of Guernsey Glass, stopped making his own glass 10 to 15 years ago, he contracted with Mosser Glass to produce the bridge hounds using the Guernsey Glass mold. These bridge hounds have the Guernsey Glass signature "B."

I hope this helps you to figure out the origin of your bridge hounds.

Sue

Dear Sue:

Since our last letter asking about the swan lamps that we found, our collection has grown as well as our desire to acquire more. Along with the growing collection, our questions about oddities seem more overwhelming each find. To bother you again with never ending questions, here's a few that have been wearing out the pages of our newsletters and books in search of answers.

1. Other than the dimple on the reissued Caprice, how would one identify reissues? We have acquired a Caprice compote in Carmen. It shows no obvious signs of being a reissue as well as appears to be good quality glass. This may sound crazy, but it has a Cambridge feel . . .

2. We purchased an Azurite bowl with an iridescent purple application on the outside. On the bottom of the bowl is a hidden triangle c with made in the USA below. It can only be seen by holding the bowl at an angle toward a light. It appears to be almost like a stain in the glass. Has anyone ever seen anything like this?

3. Last, but not least, did anyone reissue Nearcut? We purchased an Inverted Strawberry tumbler, marked Nearcut, in what appears to be slag. The colors used were milk glass and possibly Bluebell, Ritz blue or Cobalt 1 or 2. These blues seem so close in color that it's hard to pinpoint.

This is all that we could bear to burden anyone with at one time. Each Cambridge field trip seems to open new doors as well as questions. Thank you for the continuing information in your column and any light you can shed on these.

Glenn and Kathy Corbett  
California

Dear Glenn and Kathy:

We always appreciate questions from our members. It is very difficult for us to realize what questions a member/collector has unless someone such as yourselves lets us know. We strongly encourage our members to send us their questions so we can share the questions and answers with all members through this column. Some questions can be answered quickly, while others require significant research. Now to answer your specific questions:

1. We have no information that Cambridge made any Caprice in Carmen. Imperial Glass did own the Cambridge molds for many years and did produce some Caprice in their Imperial Ruby. You did not identify the specific comport in your question, but I assume it is Cambridge's No. 136. Imperial did produce their C136 'Curlicue' comport in Imperial Ruby in the 1969-1970 period from the Cambridge mold.

2. You have a decorative treatment on the Azurite bowl that has been seen on several opaque colors from the 1920s. Several colors of this treatment have been seen on Helio, Ivory and Azurite, possibly others. Although these treatments have been seen, they are not particularly common. I am intrigued by the signature. It sounds like what we have been calling the 'acid' signature. Is there any possibility of photographing it for publication in the CRYSTAL BALL?

3. I can envision your Strawberry tumbler very clearly. It was made by the Guernsey Glass Company for many years in many colors. There are generally two identifiable characteristics: The glass at the bottom on the side usually has a 'rippled' appearance where it should be smooth and there should be a raised "B" signature in this same area. I have seen a number of these tumblers with the "B" ground off, but could generally tell where the "B" had been. This tumbler was also made into baskets and other shapes. The mold was made by or for Guernsey Glass and is not a Cambridge mold. Note also that Cambridge made very little Nearcut in colors and NO slag.

Suc

Dear Suc:

I recently saw this oriental figure, a photo of which is enclosed. It was part of a lamp. The figure is 10-1/2" high from the bottom to the topknot not including the screw base. The color is a lovely Topaz, although it does seem to have a little more yellow than my Cambridge Topaz. This could be accounted for by the mass of the glass. There is a geometric design around the bottom and in the center of the back directly underneath the design is the word COPYRIGHT.

I thought I had found a Cambridge treasure until I examined page 3 of the 1927-29 Cambridge Catalog reprint. The oriental figures shown have some differences. First, and most obvious, is the length of the robe. The second is the position of the hands and the drape of the left sleeve.

Is this Cambridge? Can you help?

Ken Rhoads  
Ohio



Dear Ken:

As I own a lamp with this figure, I am very aware of your dilemma. We have owned this lamp for about 20 years and really know no more about it today than the day we bought it. Speculation suggests that this might have been manufactured by the Gillinder & Sons glass company of Philadelphia, Pennsylvania.

Gillinder & Sons were in business from 1861 to 1930. Therefore, they were in business during the time that companies were manufacturing glass, china and other decorative items with an oriental influence. To date, I haven't found much information about Gillinder. I did find that they set up and operated a glass manufacturing display at the Philadelphia Centennial International Exposition in 1876. Also, they were well known for their paperweights.

The word COPYRIGHT on the base also poses a mystery. Based upon our research into patents, we assumed that this figure would be protected by a design patent since Cambridge and other companies used the Design patent vehicle to obtain protection. Under copyright law this piece may be protected as a work of art. Copyright law says that it must be original, but unlike design patents, it need not be novel. Further, Copyright law states that to be protected the item must contain the word COPYRIGHT, an abbreviation of the word, or the c in a circle copyright symbol, along with the date and the name of the copyright holder. The word COPYRIGHT by itself does not provide protection.

I checked with my local library and found that copyrights are not as easily researched as patents. I did find an address in Washington, D.C. for the Copyright Information Office that may be of help. This avenue may be expensive and drawn out.

For now, I appeal to our membership for help. Can anyone out there identify this figure or provide proof of its origin?

Sue

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## MUSEUM MOMENTS

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The United States Postal Service Strikes again. We regret that this month's *Museum Moments* article has not arrived as we go to press. J. D. promises to try again next month. We're beginning to discuss the possibility of investing in a Fax for the Museum.

# Mark Your Calendar

**It's never too soon to plan ahead. Tentatively reserve Saturday, August 27, 1994 for the August Quarterly meeting. More details will be announced in the August CRYSTAL BALL.**

NYE - continued from page 4

"One of the New Cambridge Numbers"

"Irrespective of the pros and cons relative to the liquid that cheers and its relationship to pre-war days or the vintage of present date, the necessary receptacles for it still continue to be most timely and interesting. This particularly applies to cocktail sets and for those who wish to see a selection of these that are most exceptional, a visit to the salesroom of the Cambridge Glass Co., . . . will well repay one. These sets, of course, consist of a shaker and six blown stem cocktails which are offered in colors of green and peach in a satin finish. The body of the shaker is in a panel effect, while the glasses carry a wide optic to match. The glasses, by the way, are delightful in their shape which is perhaps best described by saying they somewhat resemble a pear. In its decorative idea the set features a double game cock in natural colors with which is combined a gold line border treatment. As a touch of variety there is another set made in a number of plain tints. Here the shaker and eighteen inch tray are in different colors, while the six glasses are in blue, topaz, amethyst, green, peach and amber. (The exact identity of the blue is unknown. The other colors are Topaz, Mulberry, Emerald, Peach-Blo and Amber) *Crockery & Glass Journal* December 29, 1927.

The exact identity of these sets could not be determined. With the description of the decoration it should not be too hard to identify the set.



**NATIONAL CAMBRIDGE COLLECTORS, INC.**

Balance Sheets

December 31, 1993 and 1992

	<u>Assets</u>	<u>1993</u>	<u>1992</u>
Current assets:			
Cash	\$	79,062	70,482
Accounts receivable		17	-
Inventories		5,848	4,273
Prepaid expenses		<u>1,670</u>	<u>1,325</u>
		<u>86,597</u>	<u>76,080</u>
Property and equipment:			
Land		24,500	24,500
Buildings		51,214	51,214
Building improvements		45,798	43,038
Furniture and equipment		13,938	13,938
Display fixtures		15,348	15,348
Museum contents		<u>51,744</u>	<u>48,226</u>
		202,542	196,264
Less accumulated depreciation		<u>85,772</u>	<u>77,685</u>
		<u>116,770</u>	<u>118,579</u>
Other assets:			
Deposits		44	44
Miscellaneous		<u>2,424</u>	<u>-</u>
		<u>2,468</u>	<u>44</u>
	\$	<u>205,835</u>	<u>194,703</u>
<u>Liabilities and Fund Balances</u>			
Current liabilities:			
Accounts payable	\$	2,191	1,485
Deferred revenue		9,329	9,585
Accrued, other		<u>685</u>	<u>187</u>
		<u>12,205</u>	<u>11,257</u>
Fund balances:			
Operating fund		39,207	34,056
Museum fund		<u>154,423</u>	<u>149,390</u>
		<u>193,630</u>	<u>183,446</u>
	\$	<u>205,835</u>	<u>194,703</u>

**NATIONAL CAMBRIDGE COLLECTORS, INC.**

Statements of Activity and Changes in Fund Balances

Years Ended December 31, 1993 and 1992

	Operating Fund	Museum Fund	Total	
			1993	1992
Support and revenue:				
Admissions	\$ -	640	640	783
Memberships	17,143	-	17,143	16,905
Donations	129	12,268	12,397	4,559
Auxiliary activities and sales	8,660	23,185	31,845	32,311
Interest	743	1,614	2,357	2,582
Other	1	98	99	167
	<u>26,676</u>	<u>37,805</u>	<u>64,481</u>	<u>57,307</u>
Expenses:				
Supporting services	15,725	24,657	40,382	39,496
Cost of auxiliary activities and sales	5,800	8,115	13,915	14,108
	<u>21,525</u>	<u>32,772</u>	<u>54,297</u>	<u>53,604</u>
Excess of support and revenue over expenses	5,151	5,033	10,184	3,703
Fund balances, beginning	<u>34,056</u>	<u>149,390</u>	<u>183,446</u>	<u>179,743</u>
Fund balances, ending	\$ <u>39,207</u>	<u>154,423</u>	<u>193,630</u>	<u>183,446</u>

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## 1993 Financial Report

by David B. Rankin, Chairman Budget and Finance Committee

The preceding financial statements were extracted from the total report prepared by Clark, Schaefer, Hackett & Co. Due to the size of the report we could not print the complete report. A copy will be available for inspection at the Museum after July 1.

A quick look at the bottom line operating results indicates that we had a good year in 1993. Most noteworthy was the amount of the donations, over \$12,000 compared to \$4,500 in 1992. Donations are the most variable and unpredictable source of our revenue, but they are of utmost importance. Without the donations, both years would have shown a loss. By analyzing the details a little closer, you can see that only \$5,000 of the \$8,000 donation increase in 1993 carried through to the bottom line. This is a symptom of a problem,

specifically, increasing Museum operating costs.

This problem was acknowledged while approving the 1994 budget. As previously announced, master membership dues were increased \$2 effective January 1st. At the same time, the Board decided to transfer an amount equal to \$3 of each member's dues from the Operating Fund to support the Museum. Members benefit from the Museum by receiving free admission, but even members who cannot attend in person, benefit from the information which finds its way from the Museum efforts into the CRYSTAL BALL.

The last noteworthy item concerns CRYSTAL BALL printing costs which increased late in the year. The full effect of this increase will be felt in 1994.

# ETTELMAN'S DISCONTINUED CHINA AND CRYSTAL

P. O. Box 6491, Corpus Christ, Texas 78466-6491, (512) 888-8391

Clearance Sale - Minimum Order \$100.00 - 10% Off Orders Over \$500.00

King George, Plate, 7 1/2", (2) each	\$ 14.00	Rosepoint, # 3121, Low Sherbet, 4 7/8", (2) each	\$ 25.00
Laurel Wreath, # 3139, Water, (14) each	\$ 18.00	Rosepoint, # 3500, Oyster Cocktail, 4 1/2" oz, (7) each	\$ 32.50
Laurel Wreath, # 3139, Iced Tea, (16) each	\$ 10.00	Rosepoint, # 3500, Tall Sherbet, 6 1/2", (7) each	\$ 32.50
Laurel Wreath, # 3139, Sherbet, (16) each	\$ 10.00	Rosepoint, # 3500, Footed Tumbler, 5 oz, (2) each	\$ 32.50
Laurel Wreath, # 3139, Cocktail, 2 1/2 oz, (2) each	\$ 15.00	Rosepoint, Underplate for Mayo Set, (5) each	\$ 10.00
Laurel Wreath, # 3700, Iced Tea, (14) each	\$ 15.00	Rosepoint by Imperial, # 3121, Iced Tea, (12) each	\$ 27.50
Laurel Wreath, # 3700, Sherbet, (16) each	\$ 15.00	Rosepoint by Imperial, # 3121, Tall Sherbet, (12) each	\$ 22.50
Laurel Wreath, # 3700, Ftd Tumbler, 10 oz, (8) each	\$ 15.00	Roxbury, Low Sherbet, (6) each	\$ 12.00
Lexington, Wine, 5 3/4" Tall, 3 1/4" Bowl Dia, (1)	\$ 27.50	Roxbury, Tall Sherbet, (3) each	\$ 15.00
Lilly of the Valley, Water, (16) each	\$ 15.00	Roxbury, Cocktail, 3 oz, (7) each	\$ 18.00
Lilly of the Valley, Iced Tea, (11) each	\$ 15.00	Silver Wheat, Water, (5); Sherbet, (8) each	\$ 20.00
Lilly of the Valley, Sherbet, (13) each	\$ 15.00	Simplicity, Water, (16); Iced Tea, (16) each	\$ 15.00
Lilly of the Valley, Footed Juice, 5 oz, (2) each	\$ 15.00	Simplicity, Sherbet, (18); Ftd. Juice, 5 oz, (8) each	\$ 15.00
Lilly of the Valley, Oyster Cocktail, (9) each	\$ 15.00	Simplicity Shape and Stem - has design of single leaf repeated 3 times - Water, (3); Ftd. Tea, 12 oz, (4); Sherbet, (5) ea \$ 12.00 - Plates, 7 1/2", (3) each	\$ 8.00
Lynbrook, Water, (16); Iced Tea, (16) each	\$ 15.00	Sonata, Water, (2); Iced Tea, (12) each	\$ 15.00
Lynbrook, Sherbet, (18); Cocktail, 3 1/4", (7) each	\$ 15.00	Sonata, Sherbet, 5 1/4", (13); Sherbet, 4", (8) each	\$ 15.00
Lynbrook, Wine, 4 1/4", (1) each	\$ 22.50	Star, Water, (11); Tall Sherbet, (12) each	\$ 15.00
Lynbrook, Oyster Cocktail, 3 1/2", (10) each	\$ 15.00	Starlight, Water, (5); Iced Tea, (10) each	\$ 15.00
Lynbrook, Footed Juice, 5 oz, (10) each	\$ 15.00	Starlight, Sherbet, (16) each	\$ 12.00
Magnolia, Sherbet, (5); Cocktail, (13) each	\$ 15.00	Starlight, Wine, 4", (2) each	\$ 20.00
Manor, Water, (7); Sherbet, 5", (13) each	\$ 15.00	Starlight, Footed Tumbler, 5 oz, (3) each	\$ 15.00
Manor, Footed Tumbler, 12 oz, (6) each	\$ 20.00	Starlight, Plate, 7 1/2", (1) each	\$ 10.00
Manor, Footed Tumbler, 10 oz, (5) each	\$ 15.00	Sweetheart, Water, (8); Iced Tea, (8); Sherbet (3)each	\$ 17.50
Manor, Sherbet, 3 1/2", (2); Ftd. Juice, 5 oz, (8) each	\$ 15.00	Tempo, Water, (6); Iced Tea, (9) each	\$ 20.00
Manor, Cocktail, 3 oz, (3) each	\$ 20.00	Tempo, Tall Sherbet, 4 3/4", (7) each	\$ 15.00
Manor, Footed Juice, 5 oz, (8) each	\$ 15.00	Tempo, Low Sherbet, (7); Oyster Cocktail, (8) each	\$ 15.00
Manor, Claret, 4 1/2 oz, (1) each	\$ 35.00	Tempo, Footed Tumbler, 5 oz, (8) each	\$ 15.00
Manor, Plate, 8", Scall, (1) each	\$ 10.00	Tempo, Cocktail, 3 oz, (3) each	\$ 20.00
Maryland, Sherbet, (18) each	\$ 10.00	Trumpet, Tall Sherbet, 5 3/4", (1) each	\$ 15.00
Maryland, # 3776 Goblet, (1) each	\$ 22.50	Trumpet, Cocktail, 5 1/2", (4); Goblet, 6 1/4", (5) each	\$ 20.00
Maryland, Sherbet, (7) each	\$ 22.50	Triumph, Goblet, (16) each	\$ 17.50
Montrose, Water, 6 1/2", (14) each	\$ 20.00	Triumph, Footed Tumbler, 12 oz, (1) each	\$ 20.00
Montrose, Tall Sherbet, 4 3/4", (9) each	\$ 20.00	Triumph, Sherbet, (16) each	\$ 15.00
Montrose, Low Sherbet, 3 3/4", (4) each	\$ 20.00	Triumph, Wine, (4) each	\$ 25.00
Montrose, Footed Juice, 4 5/8", (5) each	\$ 20.00	Victory, Water, (6); Sherbet, (4) each	\$ 17.50
Montrose, Claret, 5 1/2", (7) each	\$ 27.50	Victory, Footed Juice, 6 oz, (3) each	\$ 17.50
Montrose, Plate, 8", (2) each	\$ 20.00	Wedding Band, # 3139, Sherbet, 4 3/4", (9) each	\$ 20.00
Mount Vernon, Water, (6) each	\$ 12.00	Wedding Band, # 3139, Wine, (4) each	\$ 25.00
Plaza, Tall Sherbet, (1) each	\$ 12.00	Wedding Band, # 7966, Water, (6) each	\$ 17.50
Portia, # 3121, Tall Sherbet, (1) each	\$ 25.00	Wedding Band, # 7966, Iced Tea, (3) each	\$ 17.50
Portia, # 3121, Cocktail, (1) each	\$ 35.00	Wedding Band, # 7966, Sherbet, 5 3/4", (6) each	\$ 17.50
Portia, # 3121, Plate, 8", (1) each	\$ 12.00	Wedding Band, # 3109, Sherbet, 4 3/4", (5) each	\$ 20.00
Pristine, Water, (5); Sherbet, (2) each	\$ 20.00	Wedding Band, # 3109, Oyster Cocktail, 3 5/8", (5)each	\$ 20.00
Pristine, Footed Juice, 5 oz, (11) each	\$ 15.00	Wedding Band, # 3109, Ftd Tum, 3 3/8", 5 oz, (16) each	\$ 20.00
Queen Mary, Water, (9); Iced Tea, (8) each	\$ 20.00	Wedding Band, # 3109, Cocktail, 3 1/2 oz, (4) each	\$ 20.00
Queen Mary, Sherbet, (9) each	\$ 20.00	Wedding Ring, # 7966, Goblet, (3) each	\$ 17.50
Radiant Rose, Iced Tea, (9) each	\$ 20.00	Wedding Ring, # 7966, Tall Sherbet, 4 3/4", (10) each	\$ 15.00
Radiant Rose, Tall Sherbet, 4 3/4", (17) each	\$ 17.50	Wedding Ring, # 7966, Low Cocktail, 3 3/4", (1) each	\$ 15.00
Radiant Rose, Wine, 3 1/2 oz, (1) each	\$ 30.00	Wedding Ring, # 7966, Wine, 4 1/2", (5) each	\$ 25.00
Radiant Rose, Plate, 8", (4) each	\$ 14.00	Wedding Ring, # 7966, Ftd Juice, 5 1/2", (8) each	\$ 20.00
Regency, Tall Sherbet, 7 oz, (7) each	\$ 15.00	Wedding Rose, Water, (11); Iced Tea, (1) each	\$ 20.00
Regency, Water, (4) each	\$ 22.50	Wedding Rose, Plate, 7 1/2", (1) each	\$ 14.00
Regency, Claret, 4 1/2 oz, 7 3/4", (1) each	\$ 30.00	Wedding Rose, Tall Sherbet, (3) each	\$ 20.00
Rondo, Tall Goblet, 6 3/4", (3) each	\$ 20.00	Wheat, Water, (10); Sherbet, (8) each	\$ 20.00
Rondo, Sherbet, 4 3/4" (11) each	\$ 25.00	Wildflower, Water, (3) each	\$ 25.00
Rondo, Juice/Claret, 5 oz, (12) each	\$ 20.00	Wildflower, Tall Sherbet, (16) each	\$ 20.00
Rondo, Low Cocktail, 3 3/4", (16) each	\$ 15.00	Wildflower, Footed Juice, (16) each	\$ 20.00
Rosepoint, # 3121, Iced Tea, (5) each	\$ 32.50	Wildflower, Oyster Cocktail, (2) each	\$ 25.00
Rosepoint, # 3121, Water, (5) each	\$ 32.50	Wildflower, Gold, Water, (3) each	\$ 40.00
Rosepoint, # 3121, Tall Sherbet, 6 1/4", (12) each	\$ 30.00		
Rosepoint, # 3121, Footed Tumbler, 10 oz, (5) each	\$ 30.00		

Shipping Charges Additional - VISA and Master Card Accepted



# ETTELMAN'S DISCONTINUED CHINA AND CRYSTAL

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Clearance Sale - Minimum Order \$100.00 - 10% Off Orders Over \$500.00

Achilles, Footed Juice, 5 oz, (2) each	\$ 25.00	Chantilly, # 3779, Iced Tea, (6) each	\$ 25.00
Adonis, Tall Sherbet, (6) each	\$ 25.00	Chantilly, # 3779, Sherbet, 6", (14) each	\$ 25.00
Adonis, Low Sherbet, (14) each	\$ 20.00	Chantilly, # 3779, Footed Tumbler, 5 oz, (4) each	\$ 25.00
Adonis, Plate, 8", (1) each	\$ 14.00	Chantilly, Plate, 6 1/2", No Design in Cnt. (1) each	\$ 18.00
Ambassador, Water, (5); Iced Tea, (3); Sherbet, (14) each	\$ 15.00	Chantilly, Saucer, (5) each	\$ 10.00
Ambassador, Oyster Cocktail, (16) each	\$ 10.00	Charm, Water, (7) each	\$ 18.00
Ardsley, Claret, 4 1/2 oz, (10) each	\$ 35.00	Charmaline, Water, (13); Iced Tea, (14) each	\$ 15.00
Ardsley, Ftd. Tea, (3); Oyster Cocktail, (1) each	\$ 20.00	Charmaline, Tall Sherbet, 5", (16) each	\$ 15.00
Arlington, Water, (1); Ftd. Juice, (4) each	\$ 15.00	Charmaline, Low Sherbet, 4", (8) each	\$ 15.00
Arlington, Oyster Cocktail, (6) each	\$ 15.00	Charmaline, Wine, (5) each	\$ 20.00
Aurora, Iced Tea, (1) Gold, (1) Clear each	\$ 12.00	Charmaline, Plate, 8", (3) each	\$ 8.00
Aurora, Sherbet, (1) Yellow each	\$ 12.00	Cordelia, Iced Tea, (1); Cocktail, 3 oz, (5) each	\$ 25.00
Bexley, Water, (4); Iced Tea, (11) each	\$ 15.00	Cordelia, Footed Juice, 5 oz, (9) each	\$ 15.00
Bexley, Tall Sherbet, 5 1/8", (10); Oys. Cock. (12)	\$ 15.00	Cordelia, Plate, 7 1/2", (3) each	\$ 10.00
Bijou, Water, (10); Sherbet, 5 3/4", (2) each	\$ 15.00	Corinth, Water, (1); Iced Tea, (1) each	\$ 15.00
Bijou, Plate, 8", (1) each	\$ 10.00	Corinth, Sherbet, (4); Oyster Cocktail, (8) each	\$ 10.00
Cadet, Sherbet, 5 1/4", (3) each	\$ 15.00	Corinth, Plate, 8", (1); 6 1/2", each	\$ 8.00
Cambridge Rose, Iced Tea, (10) each	\$ 25.00	Croesus, Water, (8); Iced Tea, (6) each	\$ 25.00
Cambridge Rose, Low Sherbet, 3 3/4", (1) each	\$ 25.00	Croesus, Tall Sherbet, 6 1/2", (2) each	\$ 25.00
Cambridge Rose, Ftd. Ju., 5 oz, (4); O. C., (7) each	\$ 25.00	Croesus, Oyster Cocktail, 4 3/4", (4) each	\$ 25.00
Cambridge Square, # 3798, Water, (10) each	\$ 20.00	Daffodil, Water, (2); Iced Tea, (12) each	\$ 30.00
Cambridge Square, # 3798, Iced Tea, (9) each	\$ 20.00	Daffodil, Sherbet, 6", (3); Sherbet, 4 1/2", (4) each	\$ 27.50
Cambridge Square, # 3798, Sherbet, (14) each	\$ 17.50	Daffodil, Oys. Cock., (12); Low Goblet, 9 oz, (7) each	\$ 27.50
Cambridge Square, # 3798, Cups, (3) each	\$ 15.00	Daffodil, 6" Plate, (1) each	\$ 17.50
Cambridge Square, # 3798, Cocktail, (2) each	\$ 17.50	Diane, Sherbet, 6 1/4", (8); Sherbet, 4 3/4", (3) each	\$ 22.50
Cambridge Square, # 3797, Goblet, (16) each	\$ 15.00	Diane, Low Sherbet, 4 3/4", (3) each	\$ 22.50
Cambridge Square, # 3797 Iced Tea, (3) each	\$ 15.00	Diane, Oyster Cocktail, (1) each	\$ 22.50
Cambridge Square, # 3797 Sherbet, (2) each	\$ 15.00	Diane, Footed Juice, 5 oz, (5) each	\$ 22.50
Caprice, # 300, Water, (4); Sherbet, (14) each	\$ 17.50	Diane, Cocktail, 3 oz, 5 7/8", (5) each	\$ 25.00
Caprice, # 300, Oyster Cocktail, (14) each	\$ 17.50	Diane, Underplate, 8", (1) each	\$ 10.00
Caprice, # 300, Claret, (3) each	\$ 32.50	Diane, Plate, 8", (1) each	\$ 16.00
Caprice, # 301, Water, (5) ea; Juice, (7) each	\$ 20.00	Diane, Plate, 6 1/2", Etched Center, (1) each	\$ 14.00
Caprice, # 301, Sherbet, 4 1/2", (7) each	\$ 20.00	Diane, Plate, 7 1/2", Etched Center, (3) each	\$ 16.00
Cascade, Sherbet, (16) each	\$ 15.00	Doric, Water, (8); Iced Tea, (7); Sherbet, 5", (6) each	\$ 20.00
Cascade, Cocktail, (4) each	\$ 25.00	Dunkirk, Water, (7); Iced Tea, (5) each	\$ 20.00
Cascade, Cup & Saucer, (14) each set	\$ 25.00	Dunkirk, Tall Sherbet, 4 3/4", (1) each	\$ 20.00
Castleton, Water, (3); Iced Tea, (6) each	\$ 15.00	Dunkirk, Low Sherbet, 3 1/2", (3) each	\$ 20.00
Castleton, Sherbet, (4); Ftd. Tumb., 5 oz, (1) each	\$ 20.00	Dunkirk, Footed Tumbler, 10 oz, 5 3/4", (2) each	\$ 20.00
Cathedral, Sherbet, (7) each	\$ 15.00	Dunkirk, Footed Juice, 5 oz, (3) each	\$ 20.00
Candlelight, # 3776, Iced Tea, (1) each	\$ 27.50	Elmine, # 3121, Iced Tea, (6) each	\$ 25.00
Candlelight, # 3776, Tall Sherbet, (14) each	\$ 25.00	Elaine, # 3121, Tall Sherbet, (7); Low Sherbet, (3) each	\$ 25.00
Candlelight, # 3776, Footed Juice, (4) each	\$ 20.00	Festoon, Water, (8); Iced Tea, (14); Sherbet, (14) each	\$ 15.00
Candlelight, # 3776, Cocktail, 3 oz, (4) each	\$ 30.00	Festoon, Plate, 7 1/2", (1) each	\$ 12.00
Candlelight, # 3111, Low Sherbet, (1) each	\$ 25.00	Flame, Iced Tea, (1) each	\$ 15.00
Candlelight, # 3111, Wine, 2 1/2 oz, (14) each	\$ 50.00	Glendale, Iced Tea, (7); Tall Sherbet, (2) each	\$ 22.50
Candlelight, # 3111, Footed Juice, (14) each	\$ 25.00	Granada, Water, (5); Iced Tea, (6) each	\$ 20.00
Candlelight, # 3111, Oyster Cocktail, (11) each	\$ 25.00	Granada, Sherbet, (6); Ftd. Juice, 5 oz, (7) each	\$ 20.00
Candlelight, # 3111, Cocktail, 3 oz, (3) each	\$ 30.00	Granada, Cocktail, 2 1/2 oz, (6) each	\$ 25.00
Chantilly, # 3600, Water, (1) each	\$ 27.50	Hanover, Tall Sherbet, 5 1/4", 6 oz, (9) each	\$ 15.00
Chantilly # 3600, Tall Sherbet, 6", (10) each	\$ 25.00	Heirloom, Sherbet, 6 oz, (15) each	\$ 15.00
Chantilly, # 3600, Cocktail, 2 1/2 oz, (9) each	\$ 32.50	Invitation, Goblet, 4 1/2", (17) each	\$ 15.00
Chantilly, # 3600, 5 oz Tumbler, 5 oz, (14) each	\$ 27.50	Invitation, Footed Tumbler, 3 3/4", (15) each	\$ 15.00
Chantilly, # 3600, Oyster Cocktail, (11) each	\$ 25.00	Ivy, Iced Tea, 6", (3); Ftd. Tumbler, 4 1/4" (10) each	\$ 15.00
Chantilly, # 3625, Sherbet, (1) each	\$ 25.00	Ivy, Tall Sherbet, 5 1/8", (8) each	\$ 20.00
Chantilly, # 3625, Wine, 2 1/2 oz, (1) each	\$ 35.00	Ivy, Plate, 7 1/2", (1) each	\$ 12.00
Chantilly, # 3625, Footed Tumbler, 5 oz, (16) each	\$ 22.50	Jefferson, Clear, Water, (4); Iced Tea, (4) each	\$ 15.00
Chantilly, # 3625, Cocktail, 3 oz, (14) each	\$ 30.00	Jefferson, Clear, Sherbet, (11) each	\$ 15.00
Chantilly, # 3775, Low Sherbet, 4 1/4", (16) each	\$ 20.00	Juliana, Sherbet, (1) each	\$ 15.00
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# Caprice

It will be on sale at the 1994 National Cambridge Collectors convention. Orders are now being taken for shipment after July 1, 1994. List price is \$19.95 plus \$2.00 for shipping and handling. NCC members may deduct \$2.00 from the book price.

## Welcome Friends by Paul White

Cambridge isn't far away  
Just down the road a spell  
And filled with folks I know,  
The road runs both ways as well.  
So when the Convention happens  
And I know you'll be there  
You're welcome to come see me  
And my place was made to share.  
The one for whom I fixed it -  
Like the one who long was here  
Would join me in a greeting -  
It's a friend's house, Never fear.

5/6/93



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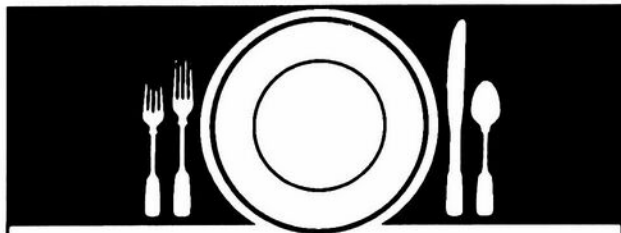
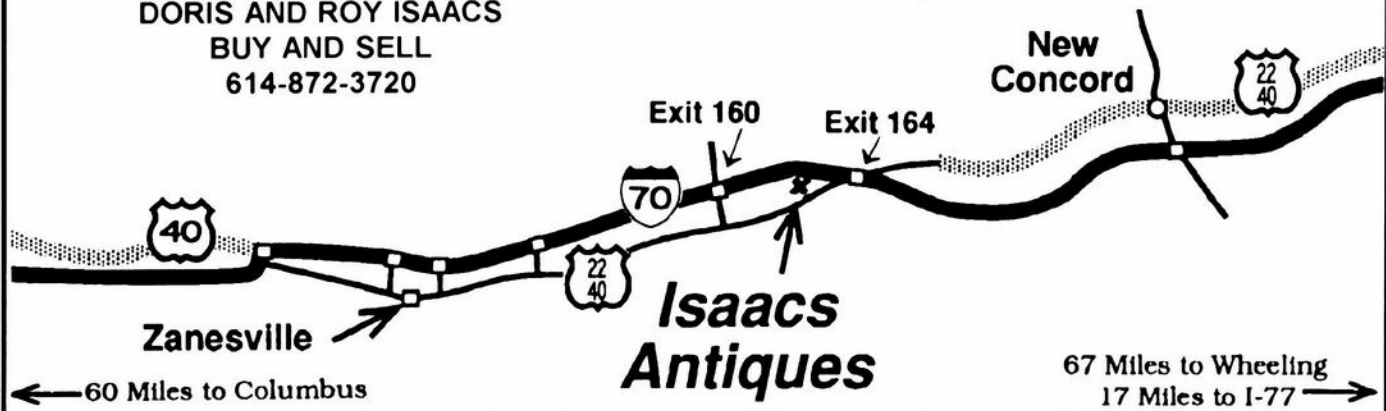
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P. O. Box 416,  
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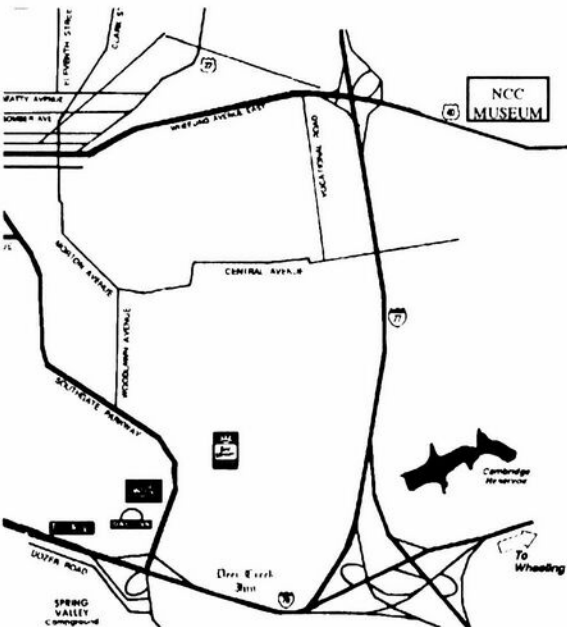
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