

# Cambridge



# Crystal Ball

ISSUE NO. 131

MARCH 1984

Published monthly by the NATIONAL CAMBRIDGE COLLECTORS, Inc.  
To encourage and to report the discovery of the elegant and boundless product  
of the Cambridge Glass Company, Cambridge, Ohio

## THOUGHTS FROM YOUR PRESIDENT . . . . .

Do you see the heading on this article? It says "Thoughts From Your President" . . . Right? Well, do you know how much time elapsed between the time I wrote the heading and the time I started this article? Wrong . . . it was about twenty minutes! It seems that I have been writing these articles forever and I am running out of things to say without being repetitious.

Do you know that I don't even know when I became President of this organization? I think I am going on my 50th term! Not really, it's only been about twenty years (or so it seems). But do you know, I've enjoyed it immensely. I promised Phyllis (on her first go around as Editor) that I would give her an article every month (filler) for the CRYSTAL BALL. I think I have kept that promise. What I write about may not be interesting, but it does fill a page!

I have never pretended to be an authority on Cambridge glass so I have had to leave the little chore of writing about it to the people who are. There are a lot of you out there who spend a lot of time studying and promoting Cambridge Glass and it doesn't take all that long to sit down and share your knowledge with all of the other members. Send your questions about Cambridge glass, lodge your

complaints about NCC, send that note you've been thinking about but had decided was too frivolous. We have time (or will take the time) to answer, either through the CRYSTAL BALL or with a personal letter. I remember the "stupid" letter I wrote to the CRYSTAL BALL shortly after I became a member of NCC. It concerned the Candlelight pattern. My letter was answered very professionally in the CRYSTAL BALL. NO! NO! . . . asking a "stupid" question will not make you President of NCC!

We have received many letters lately concerning the possibilities of changing the date of our Annual Auction. This will be discussed at the Directors meeting and probably during the February Quarterly Meeting. If you will recall, the annual Auction was originally held in the late Fall and wasn't too successful. When the date was changed to early Spring, it became a more successful endeavor. We are, however, concerned with the interest shown in changing the date and will give it full consideration.

The MUSEUM will open again on March 1st. Plans are being made to have the showcases cleaned and everything else ready for the opening. We here are determined to stand by the commitment that our MUSEUM will not be noted for shabby housekeeping, but for the ease in viewing the displays without distractions.

We have also gone ahead with some of the finish work in the new addition. This was

continued on page 2

### MEMBERSHIP RENEWAL NOTICE

If the date on your  
address label is - -

**3 - 84**

This is your LAST ISSUE of the CRYSTAL BALL.

Please renew NOW!

# CAMBRIDGE CRYSTAL BALL

Official publication of National Cambridge Collectors, Inc., a non-profit corporation with tax exempt status. Published once a month for the benefit of its members.

Membership is available for individual members at \$13 per year and additional members (12 years of age and residing in the same household) at \$3 each. All members have voting rights, but only one *Crystal Ball* will be mailed per household.

Back issues of the *Crystal Ball* are available (beginning with Issue No. 1, May 1973) for members only. Cost: \$.60 each or 12 issues for \$7.

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## CLASSIFIED ADVERTISING RATES

5c per word \$1.00 minimum  
 We cannot mix type size in classified advertisements. Abbreviations and initials will count as words. Payment in full MUST accompany all ads.

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	Members	Non-Members
1/8 page .....	\$ 4.00	\$ 6.00
1/4 page .....	7.00	10.00
1/2 page .....	12.00	18.00
3/4 page .....	17.00	25.00
Full page .....	22.00	33.00

## DEALERS DIRECTORY

1" ad (5 line maximum) ..... \$6.00 for 6 months

Cambridge *Crystal Ball* assumes no responsibility for items advertised and will not be responsible for error in price, description or other information.

Advertising copy, articles, and club news and notices must be in our hands by the 10th of each month to assure publication in our next issue. Advertisements containing reproductions will not knowingly be accepted unless clearly stated.

Opinions or information stated in any signed article or letter printed in the *Crystal Ball* are those of the writer only and may or may not agree with National Cambridge Collectors, Inc. The editor reserves the right to refuse or edit material submitted for publication to conform to the editorial style of the *Crystal Ball*.

PLEASE ADDRESS ALL CORRESPONDENCE TO  
 National Cambridge Collectors, Inc.  
 P.O. Box 416  
 Cambridge, Ohio 43725

PRESIDENT: Willard Kolb ..... 614/695-0695  
 SECRETARY: Janice Hughes ..... 614/432-7823  
 EDITOR: Phyllis Smith ..... 513/323-3888

PLEASE NOTIFY US IMMEDIATELY OF ANY CHANGE IN YOUR ADDRESS!

Please enclose a self-addressed stamped envelope when requesting information!!

THOUGHTS . . . . . continued from page 1

contracted out, using funds that were saved from the original estimate on the addition. We felt that getting the dry wall up and insulating the total building was necessary in view of the high cost of the electric heat. To many of you, and certainly to all of us, each little commitment seems to be catastrophic. In the end we are making progress toward all of our dreams.

The next Cup Plate in the "Bridge Hound" series will be in our hands by the time you read this. The color for this new plate will be Teal Blue. Send your orders in quickly. (see order blank on page 16) Proceeds from this series are used specifically for the furtherance of your MUSEUM

This month we want to take this opportunity to say Thank You to a couple of very nice folks who have been instrumental in the success of NCC and our MUSEUM. Bernard Boyd and his wife Sue, owners of "Boyd's Crystal Art Glass" gave us perhaps our greatest boost. When we were contemplating renovating the "Drive-In Restaurant/License Bureau" and turning it into a "MUSEUM," they had great confidence in NCC and its membership. They helped to get us started on the right foot and have been instrumental in its success from that point on. They are very involved members of NCC and I am sure that we all join in saying "Thank You" to Bernard and Sue for their help and encouragement.

WILLARD

EDITOR'S NOTE: For the information of some of our newer members who might like to know, and for the benefit of our older members who have forgotten . . . . I would like to inform you that Willard was elected President of NCC on June 29, 1980. His first "Thoughts" column appeared in the September, 1980 issue of the C.B. and that means this column is his 43rd effort. Congratulations and our thanks to you Willard . . . PLEASE KEEP THOSE COLUMNS COMING!

## P.O. BOX ROBBED AGAIN!

Our P.O. box was robbed sometime during the first week in December and possibly again in late January. Please contact us right away if you do not receive your canceled check or indication from us that your check has been received. PLEASE! Never send cash thru the mail! We are sorry for any inconvenience this may have caused you.

# CONVENTION '84 — VOLUNTEERS NEEDED!

**POSITIONS AVAILABLE:** Registration; Banquet Table Decorations; Tour Guides; and Book Sales Table.

**QUALIFICATIONS:** Willingness to volunteer some of your time during the 1984 Convention! We would encourage participation by our Study Groups in filling any, or all of these positions, as well as those members who are not involved with a study group.

**JOB DISCRPTIONS:** As listed below.

Registration: All pre-registrations will be sent to you in advance of Convention so that you may properly prepare Name Tags for each person. Actual Registration takes place during preset hours on Friday afternoon and Saturday morning. You will also be responsible for greeting members at all Convention functions. This job may be assigned to a different couple for each function if you so desire.

Banquet Table Decorations: Members attending the Convention are asked to loan Cambridge Console sets (bowl & candlesticks) in the appropriate color (this year in shades of purple) to be used in decorating the Banquet tables. The chairman should know in advance what they will be bringing, so plans can be made accordingly. You will be responsible for ordering the flowers and candles and seeing to it that these are set up on Saturday afternoon. This can be done in a couple of hours if enough volunteers are recruited.

Tour Guides: You will be expected to act as guide in organizing the tours of the various glass factories and the MUSEUM, during the weekend. (Usually these tours are held on Friday afternoon.) Several couples could handle this with a minimum amount of time and effort.

Book Sales Table: Several volunteers are needed, but one person is required to be responsible for the sale of books (hopefully our new Color Book will be available), cup plates, bookends, memberships, etc. It presents a fine way to become better acquainted with our members.

During the past three years I have depended on the same people to do the jobs listed above, and we all know they have handled them superbly. The Michigan Caprice Study Group has handled registration for several years. Karen Jones and Gail (Grabow) Berger took charge of Banquet table decorations several times, and with the help of a local Garden Club, have done an outstanding job. (I will contact the Garden Club to see if they would be willing to help the chairman of this project again this year.) Barb Harbaugh has led our tours and this always turns out to be great fun for everyone. Book sales have been handled by several different members over the years and is probably one of the most interesting jobs available. Any job you do during the Convention, guarantees you the opportunity of becoming better acquainted with other members and increases your enjoyment of this once a year affair.

I don't want to have to ask my same reliable friends to do these jobs again this year. Not because they aren't GREAT WORKERS, but because they deserve some time off. . . . and they shouldn't be expected to work, year after year. PLEASE, write and say you will help! Send your letter to me: c/o N.C.C.,Inc., P.O. Box 416, Cambridge, OH 43725.

I have invited Lynn Welker to be our Speaker for the Saturday evening Banquet, and it is probable he will present a new slide program. At present, he would appreciate suggestions from our members as to what YOU would be interested in seeing and hearing discussed. (These slides will be added to our slide rental program.) Please send your thoughts to us soon! Suggestions are also needed for our Saturday morning program. Please let me hear from you concerning your suggestions for a speaker, etc. We really need your input on this.

The Convention of an organization such as ours can be a wonderful experience, or it can be a nothing experience — it depends entirely upon it's members and their willingness to volunteer a reasonable amount of time and effort in order to make it happen. This is YOUR opportunity to get involved. As always, our aim is BIGGER and BETTER! Please let me hear from you VERY SOON!

JO BARSTOW, 1984 Convention Chairman

# BETTY

## Another "Cambridge Girl"

by MARK NYE

Of the "Cambridge Girls," two can be called "Mystery Girls." They are Marlene and Betty. In a future article, Marlene will be discussed. For now, we turn our attention to Betty. Unfortunately, this article will leave unanswered more questions than it answers.

We do know Betty was advertised in March, 1920, as new. The "birth" announcement appeared in the Crockery and Glass Journal. The appearance of the word NEW did not always mean new that month, and actual introduction may have taken place several months prior to the advertisement. My guess would be that Betty was introduced to the trade via trade shows earlier in the year.

In addition to the readily distinguishable big flowers and leaves, the Betty etching also has a border around the top rim of each piece. This border consists of a repetitive small leaf and flower design.

Betty appeared in a Cambridge catalog bearing the Nearcut trademark and issued circa 1922. Betty (shown on two pages of this catalog) was limited to vases, a pitcher and a tumbler. The price list that accompanied the catalog verifies this was all the pieces of Betty being offered at that time.

The first catalog page (reprinted in Welker I, page 97) shows twelve different vases etched Betty. Adding up the various sizes and styles, a total of 29 vases were available with the Betty etching. If you want a real challenge, put together a collection of all 29!!



B E T T Y

NO. 2368 VASE  
8, 10, 12 in.

On the second catalog page (reprinted in CRYSTAL BALL #97, page 15) a pitcher is shown and listed as the #110 4 pint jug, as well as the #1415 10 oz. tumbler.



NO. 110 4 Pint Jug  
and  
NO. 1415 10 oz. Tumbler

P.E. "Betty"

Now, the mystery begins! On the same catalog page that illustrated the Betty jug, there was shown the #98 77 oz. jug and cover, along with the #8701 12 oz. tumbler, both etched P.E. 523. Nothing startling about that except for the fact that Plate Etching 523 appears to be the same as Betty! Granted, the border part of the etching appears on the lid, not on the top of the pitcher, but other than that, I can discern no difference between Betty and P.E. 523.



NO. 98 77 oz. Jug  
and Cover

NO. 8701 12 oz. Tumbler

P. E. 523

One possible explanation for this is, like several other instances, perhaps the etching had a popular name as well as a factory assigned number and the number was inadvertently used in place of the name under the catalog illustration and in the price list, for P.E. 523 also appeared there. However, it is entirely possible that there are differences between Betty and P.E. 523 that are not readily seen in the catalog illustration.

But wait! Our Betty is really a mysterious lady. By the late 1920s, it seems she may have gone incognito, calling herself Etching 724. A catalog page from that era, reprinted by the Welkers in their Book I of catalog

continued on next page

BETTY . . . . . continued

reprints (page 90) shows three vases etched with what appears to be Betty, yet is captioned E. 724. Two of the three vases also appeared in the Nearcut era catalog as Betty. All three vases are shown on the former catalog page with flower holder inserts, but that would not effect the etching designation.

What's this? A new disguise perhaps? The border is gone but the etching "Chyrs" (no doubt short for chrysanthemum) certainly looks like Betty. We first find "Chyrs" on an ice bucket, shown on a page from the same late 1920s catalog and again reprinted by the Welkers. As with the E. 724 illustration, the etching is not distinct, but yes, it certainly does resemble Betty. If only we could get another look!

E. "CHRYIS"

#107 76 oz.



E. "CHRYIS"

#1630 12 oz.



Our wishes are granted . . . for in the NCC 1930-34 Catalog Reprint, we once again find both E. 724 and "Chyrs", but this time on pages dating to 1930. The illustrations are clear and we get a good look at both etchings. "Chyrs" appears on an ice pail, #1121 and on a covered jug and tumbler. Etch 724 shows up on five different vases. After allowing for positioning the etchings on varying shaped items of different sizes, the only readily discernible difference between the two is the border used in E. 724. Nor is there any easily seen differences between E. 724 and Betty.

The 1930 catalog page is the last reference I have found to Betty in any of her disguises.

Are there differences between Betty, P.E. 523, E. 724, and "Chyrs", other than the borders, and if so, what are they? In ten words or less . . . "I don't know!"

Etched "724"

#280 12" Vase



One infrequently sees this group of etchings, regardless of the name, and thus, there is great difficulty in becoming familiar with sufficient items to discern any differences, significant or minute.

"Chyrs" and E. 724 were no doubt done in most, if not all of the prevailing colors of the later 1920s and early 1930s. "Chyrs" the easiest to identify and find was recently seen at a show on light emerald green and peach-blo pitchers. Betty and P.E. 523 would have been made in crystal and perhaps in color as well.

Betty, the mysterious Cambridge Lady, remains an enigma.

## ANOTHER SURPRISE!

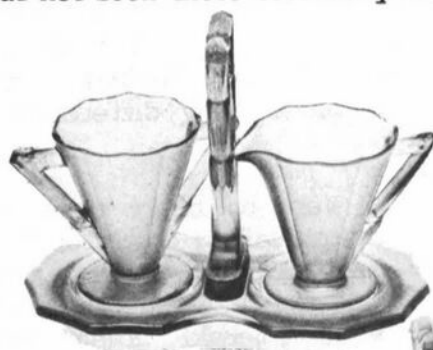
by PHYLLIS SMITH

It always seems to take me by surprise when I discover something "new" that has actually been right under my nose all the time . . . !

I was "surprised" again this month when Bill brought home another package for me to try and guess it's contents by feeling it thru the wrapping paper. As you have probably figured out by now, the package contained a pair of the Decagon #1095 cream and sugar, but without the holder. They are crystal with no decoration of any kind. Nothing to really get too excited about.

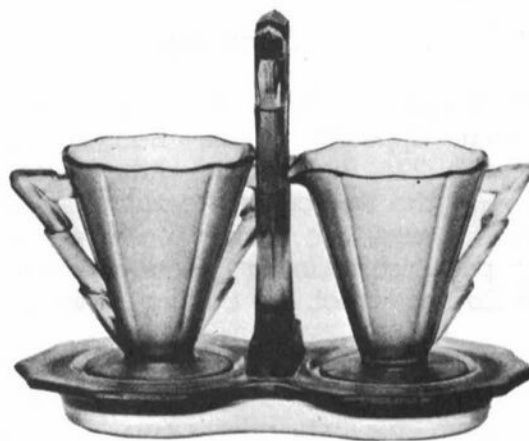
The exciting part came when I discovered that this set comes with three different handle styles. Our pair is what I have named Style #2. All three styles are shown in the NCC 1930-34 Catalog Reprint. Style #1 is shown on page 20; Style #2 on page 31-17; and Style #3 on page 32-9. They evidently changed the handle style every year. These sets were produced with several different cuttings and etchings . . . and in the Cambridge colors of that time period.

I realize that this is not earth shattering news, but I thought perhaps you would find it as interesting as I did. I had always been aware of the Decagon cream and sugar with the "lightening bolt" handles, but I had never bothered to notice the little changes in them as shown in the catalog. I have looked at . . . but not seen these sets many times!



STYLE #2

STYLE #3



STYLE #1

All three styles are shown as #1095 Cream & Sugar sets in the NCC 1930-34 Catalog Reprint.

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### HELP NEEDED FOR THE DISPLAY ROOM

Charles and Marybelle Moorehead have agreed to set up the Display Room at this year's Convention . . . but they cannot do it alone and will need your help. (We mistakenly listed Charles Upton in last month's CRYSTAL BALL as co-chairman of this project, when in fact we should have listed Charles Moorehead. We apologize for this error.)

The color for this year's display is purple. Pieces of Cambridge glass in amethyst, helio, violet and heatherbloom are needed. If you could loan pieces in any of these colors for use in this display, the Moorehead's would appreciate your sending them a list of what you have. Anything you loan will be fully insured.

They will contact you well in advance of the Convention as to which of your pieces they will want to use. This will save you the work and worry of packing and transporting pieces that would be duplicates.

Your help will also be needed during the Convention (an hour or so at a time) to stay in the Display Room during the hours it is open to the public.

Please send your glass list and offer of help to: Mr. & Mrs. Charles Moorehead, c/o NCC, Inc., P.O. Box 416, Cambridge, OH 43725.

PAMPHLET REPRINTED ON THESE TWO PAGES - COURTESY OF Bill and Phyllis Smith.

# A Cambridge Creation

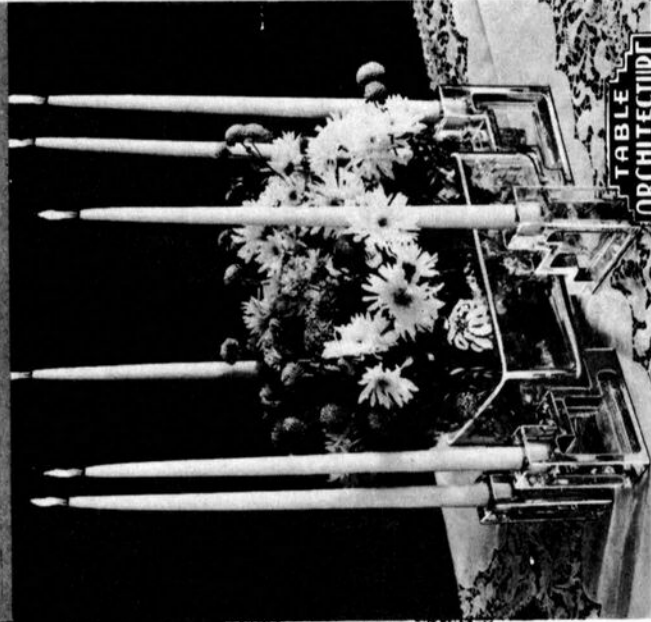
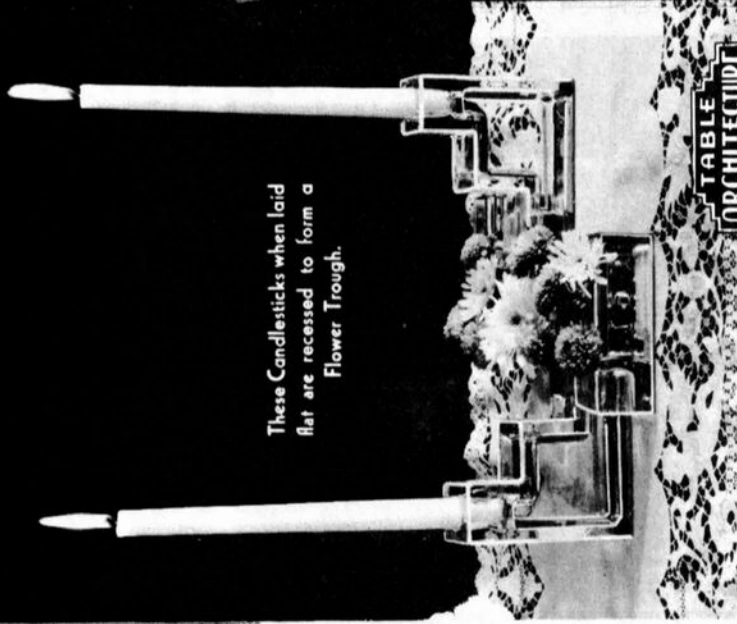
In stores where fine ware is a tradition, they tell you that, for a generation, Cambridge has set the mode in glass. This leadership, compound of originality and impeccable designing taste, was never more evident than in Table Architecture, our newest creation.

We, at Cambridge, are proud to place upon each piece of Table Architecture this mark:



Now You Can Have a  
**NEW TABLE SETTING**  
*... every time you  
entertain . . . . .*

These Candlesticks when laid flat are recessed to form a Flower Trough.



# TABLE ARCHITECTURE

Patent Pending The Cambridge Glass Co. Printed in U.S.A.

# TABLE ARCHITECTURE

Patent Pending

by Cambridge

- **EVER** *New*
- **EVER** *Beautiful*
- **EVER** *Different*

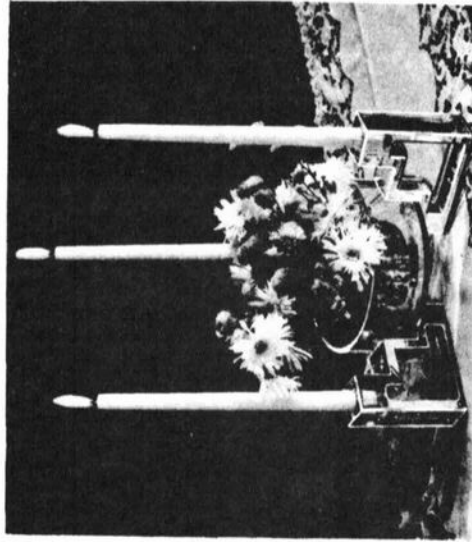
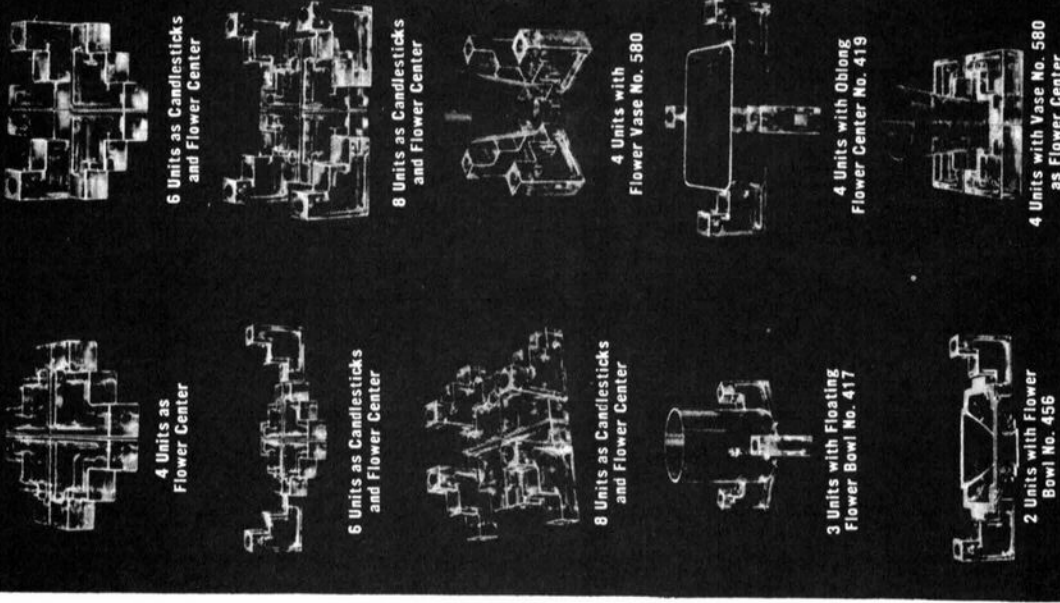
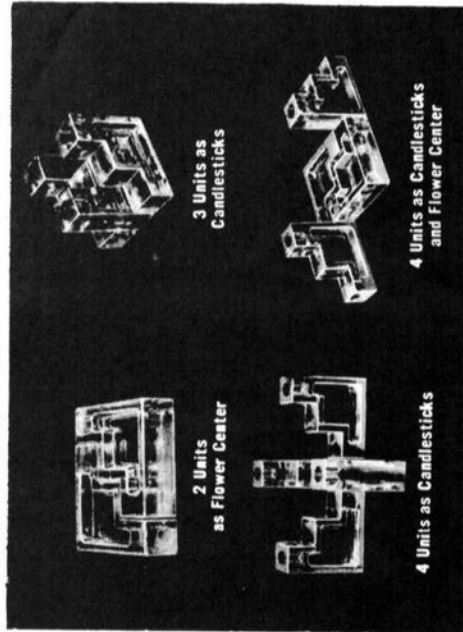
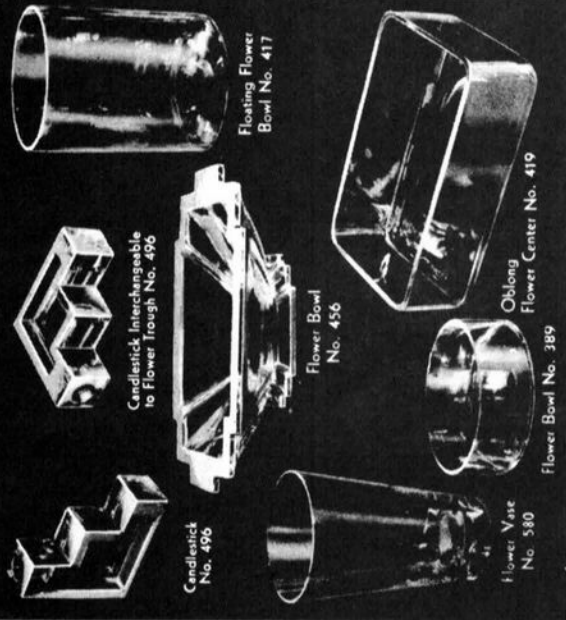


Table Architecture is the newest idea in home decoration—chaste shapes of clearest crystal, employing no ornament other than the light caught by their polished surfaces and the reflected gleams of linen, lace and silver. Possessing almost infinite possibilities for arrangement, Table Architecture appeals equally to the hostess, who delights her guests by an unending variety of tasteful settings, and to the careful housewife who appreciates that beauty so varied can never lose its mode.

Many women are acquiring Table Architecture a few pieces at a time, which may be purchased from open stock

**The Cambridge Glass Company**  
CAMBRIDGE, OHIO





# we get letters

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Dear Friends: This letter is addressed to all the good folks in and around the Cambridge area who work so many hard hours to make their convention, show, MUSEUM, auction and the newsletter happen.

Each year, while I am heading my van towards Boston after the convention, I mentally write great thank you notes to all those people connected with the operations of the NCC. I am sure you all are familiar with the old saying "The road to H\_\_\_\_\_ is paved with good intentions."

I have never ever written a single word of appreciation to anyone for all their efforts. Tonight, while I was working on a talk I am to give on Cambridge Glassware to the members of the Bay State Heisey Collectors' Club, my conscience was piqued. It thrust me into action. Therefore, here is my letter to each and everyone who works on the Cambridge Glass Club's many projects and functions.

T H A N K   Y O U.  
Most Sincerely, George A. Fogg, MA

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This is just a short note to offer hope to all struggling collectors. We all have those precious pieces of Cambridge we know deep down in our hearts we'll never acquire. Just remember, there is always hope. When we've just about resigned ourselves to the fact of never finding those pieces, they show up!

I collect blue Cleo and soon realized I'd never own dinner plates in my pattern. Last week a miracle occurred! A lady I had talked to over a year ago wrote that she saw a set of 10 1/2" dinner plates in blue Cleo at an Antique Show and sent me the dealers card. The second miracle was that when I called she still had them. So now I'm the proud owner of eight 10 1/2" dinners in blue Cleo.

One word of caution, I was the proud owner of nine, but due to poor packing one was destroyed in transit. I just about cried! My suggestion is that if you find those impossible pieces, beg the dealer to pack them with extra care.

Sincerely, Lucky Collector, Joe David, MD

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Have many questions about the opaque glass, i.e. primrose, helio, etc. Are there articles that might help in back issues of the C.B.? If not, would certainly appreciate some articles in the future, covering possible color variations (i.e. is blown azurite much paler than molded azurite, does heliotrope vary from a light lavender to a darker purple?), years of production and possible molds used (find little in the Welker reprints), decorations used on this ware by Cambridge (think the etching and banding are all Lotus on my pieces).

Really need help on the approximate values . . . (of the opaques) have been going on the assumption that they are worth less than crown tuscan. Hope the club has plans to reprint the 20s catalogs in the near future. Do the nite sets really hold 20 oz.? Haven't located one with a definite Cambridge decoration to measure.

Thanks, Eva L. Racine, NY

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(EDITOR'S NOTE: Our thanks to George, Joe and Eva for their nice letters. Would very much appreciate hearing from more of you. If you can help in answering any of the questions in our "Letters" column, please do so.

In answer to your questions Eva, I can say that a few articles on Cambridge opaques have appeared in back issues of the CRYSTAL BALL. You can find them listed in the C.B. Index that was sent you when you joined N.C.C. If you need another copy, just let us know. I would recommend that you plan to purchase a copy of the new book on Cambridge colors by N.C.C., (it will include a price guide) as soon as it is available . . . we are hoping this will be by Convention time. It will contain a lot of answers for everyone interested in Cambridge glass colors.

I am sorry to have to tell you this, but as of this moment, the club will never be able to publish a 1920s Cambridge catalog. The Club does not own such a catalog. It has been rumored, for years, that one does exist, but if this is true, it has never been made available for use by Cambridge Collectors. It is our hope that it will one day be shared, or that another copy will eventually be found.

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# Study Club News

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## STUDY GROUP #3 - SOUTH FLORIDA "FLORIDA EVERGLADES"

The December meeting was held at the home of Mark Nye with all members present. The program was on Etchings and was presented by our host. It was an overview of the named etchings, the group previously having covered the numbered etchings.

The star attraction on the "Show & Tell" table was a crystal Caprice Doulton pitcher. Also on the table was an Alpine Caprice rose bowl.

The January meeting was held at the home of Richard and Luene Brandt, again with all members present. The topic of the evening's discussion was Cambridge advertising, led by Luene. Covered were signs, trade journal and home magazine advertisements and leaflets issued by Cambridge. A previously unseen stem with the Chantilly etching was the "Show & Tell" for the evening.

submitted by Mark Nye

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## STUDY GROUP #5 - SOUTHERN CALIFORNIA "CALIFORNIA CAMBRIDGE COLLECTORS"

I'm a little behind in submitting my monthly meeting reports for the California Cambridge Club. Since I didn't make the November meeting at Beverley Hanson's home, Betty Wanser offered to take the minutes. At that meeting we signed up for meeting places and program topics for 1984. The raffle prize was a Martha compote won by Beverley Hanson.

Most of the "Show & Tell" items were provided by the Losch's. They were: a #1554 11 1/2" cornucopia double candlestick centerpiece; yellow Apple Blossom etched cups and saucers; Stradivari 8-piece cordial set; four amber pressed Rosepoint stems; yellow Apple Blossom cordial; Farberware amethyst wine set consisting of six glasses, decanter and tray.

Ron Rockafellow shared a pair of Mt. Vernon dolphin candlesticks in light emerald green and the Wanser's a #3400/1240 oval bowl with Rosepoint etching and a 6" crown tuscan shell footed dish.

We did not have a meeting in December but instead had a lovely dinner at a restaurant

and then went to the McDowell's to open our gifts.

Our January meeting was held on the 15th at the Wanser's. Bill Losch read a letter from NCC President Willard Kolb, thanking our California group for our past contributions to the MUSEUM. You're welcome Willard.

At this meeting we studied Elaine and Cleo etchings. We had a few examples of each to study, but our club has very little in our collections of these two etchings to show. The raffle prize this month was a mandarin gold Gloria etched candy dish won by Bill Losch.

"Show & Tell" consisted of: a Gadroon individual amber sugar bowl; a #306 moonlight blue optic bulb vase; and a forest green #1300 vase with crystal foot. The sugar bowl was shared by Betty Wanser and the other two items were brought by Betty Losch. My "Show & Tell" Christmas gifts were an 8 1/2" moonlight blue draped lady and an 8" azurite compote.

Next month our meeting will be held at the Losch's and Bill is going to try and get a slide presentation that we have not seen to show at this meeting.

submitted by Joan McDowell

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## STUDY GROUP #6 - NEW YORK STATE "THE FINGERLAKES"

The Fingerlakes meeting was held January 15th in the home of Don and Shirley Ladouceur with six members present.

Our meeting was a comprehensive study of the color Heatherbloom (1932), by Marcia Ellis. The research for this program entailed contacting persons who specialized in Heisey, Fostoria, Duncan (Tiffin), as well as our Cambridge. Samples of the colors in shades of orchid made by the above named companies were shown to compare depth of color and similarities.

Following our program, a business meeting was held to schedule meeting dates and projects for 1984.

A lively "Show & Tell" produced: Regency Diane etched 9 oz. water goblet; a pair of Near Cut Daisy arch foot salt & pepper;

continued on next page

**STUDY CLUB NEWS . . . . continued**

amber Valencia etched vase #279; and a Rosepoint 2 oz. sherry #7966.

Our next meeting will take place at the Ladouceur's in N. Syracuse on February 12th. N. Syracuse is mid-way point for all members. We are located about 130 miles apart.

submitted by Shirley Ladouceur

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**STUDY GROUP #7 - EASTERN OHIO  
"THE CAMBRIDGE BUFFS"**

The Cambridge Buffs met on January 20th in the home of Jim and Shirley Douglas. There were ten members and one guest present.

Program discussion centered on Cambridge Baskets. There were 25 different Cambridge and three non-Cambridge baskets on display. Four Georgian's in smoke, crystal, amber with amber handle, and green; novelty baskets #1506; six #119 7", crystal w/Rosepoint, green, ebony, rubina, blue, peach-blo; Buzz Saw; Near Cut #2630; #4022 cut glass 16" high; Community; 3" azurite, amethyst, and helio.

"Show & Tell" consisted of the following: green glass lamp shade; Inverted Strawberry vase; Daisy banana split dish; Thistle tumbler; Thistle sugar; #2511 8" bowl; Daisy sugar and cream; Mt. Vernon heatherbloom cordial; and a cigar band ash tray, not Cambridge.

Karen Jones presented the Treasurer's report. The group bought a Near Cut piece for the MUSEUM. Our next meeting will be at Roy and Doris Isaacs.

submitted by Deanne Gray

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**STUDY GROUP #11 - ILLINOIS  
"THE CAMBRIDGE NUDES"**

The Nudes met this past Saturday (January 28th) at Mary Scharf's apartment in the sky overlooking beautiful downtown Melrose Park.

With new members Mark and Jo Ann Schliesmann we all enjoyed an evening of Pizza and slides. The Pizza was furnished by Alex & Aldo's, a fine Italian restaurant in the area, and the slides came from the South Florida Everglades club and Mark Nye. Our thanks to them. By the way, do they still have "Gators" down there?? I mean, real meat

eaters, chin choppers roaming the Everglades??

Leading us thru the presentation was Tony Vimmer who has a mild interest in the pattern on the slides. What pattern you ask? Why Caprice, didn't I mention that before? Also I might add that we had a special guest who also has a nodding acquaintance with this pattern, John Aranza . . . and speaking of nodding, there's always one individual that falls asleep at the movies (remember high school?). Well, this time I got caught snoring. Come on guys give the old guy a break. Being a new Grandpa, respecting old age, and all that stuff!

Finally there's no truth to the rumor that the Cambridge Nudes are planning to change their name to the Cambridge Rondo's . . . no matter how many people suggest it!

submitted by Amy's Grandpa, Neil Unger

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**CENTRAL TEXAS  
STUDY GROUP INTEREST EXPRESSED**

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# "A CAMBRIDGE-ITE"

by D. D. RUMMEL

WHAT IS A CAMBRIDGE-ITE? The answer is very plain . . . not a resident of Cambridge, Ohio . . . but a devout collector of Cambridge glass. Not necessarily one who collects much Cambridge glass, but rather one who appreciates the quality, the attractiveness, the colors, and the history of the glass. So I say, "I am."

I ask myself, "Why do I collect Cambridge glass?" I met a man named George Hoffman at an Antique Show and Flea Market. I purchased some glass from him . . . possibly that other glass that was made in another city, up that way, from Cambridge. George showed me, at one of the shows, a Cambridge Nude. Extolling the merits, craftsmanship, and colors of the Nude . . . he suggested that I collect some Cambridge glass. I consider George reliable and honest, and so considered his suggestion very highly. This concept started feebly at first, but you know it can become feverish!

I ask myself, "How do I benefit from collecting Cambridge glass?" The pleasure of obtaining a quality antique glass item as well as the most beautiful of the antique glass, I conceive as benefit . . . some may differ with me on this, but satisfaction is personal.

I have had the opportunity and privilege of meeting some very fine people, caught up with the same fever as myself . . . people from various areas and states. People I would never have met had it not been for a mutual interest in Cambridge glass.

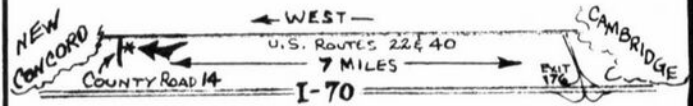
Particularly those who have devoted themselves to a cause, a project, formation of an association, the development of a glass MUSEUM, and having spent endless hours in achieving these goals. I could name many individuals involved in the above, such as: Phyllis and Bill Smith; Lynn Welker; Willard Kolb; Jo Barstow; Dave Rankin; Joy McFadden; Evelyn Allen and many others (please forgive me for not listing your name).

So, I am a CAMBRIDGE-ITE and proud of it! Just think . . . many memories . . . many new friends and acquaintances . . . and self satisfaction!

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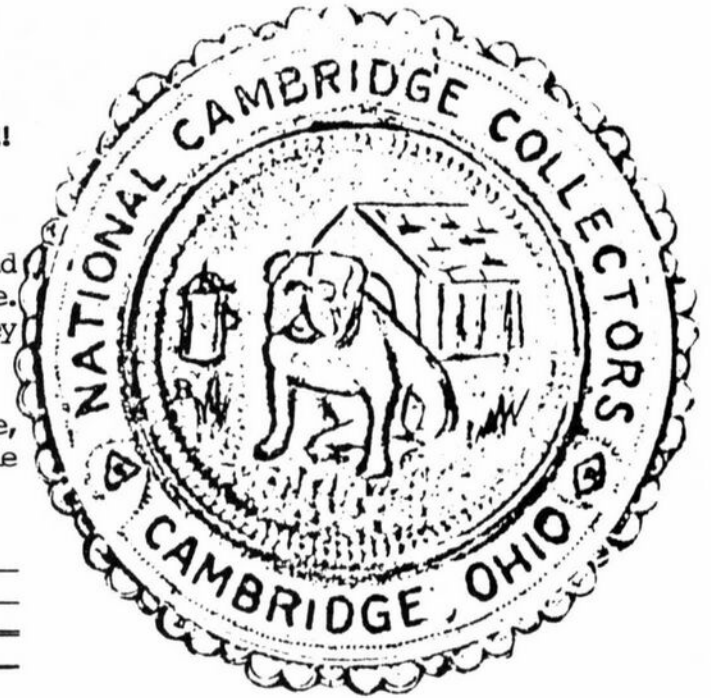
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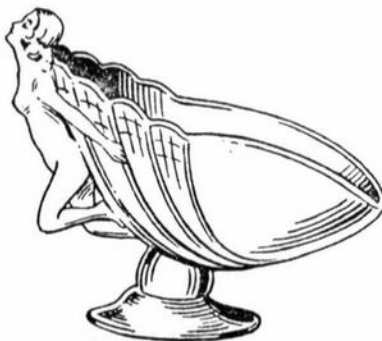
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