



# 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. 315

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## The Cambridge Swans Part II

by Les Hansen

In the first of a series of articles on Cambridge swans, the three "types" of swans were discussed. This article will focus on the colors of swans produced by Cambridge. All six sizes (3", 4½", 6½", 8½", 10", and 13") of Type 1 swans were produced in Crystal, Light Emerald, Peachblo (or Dianthus Pink), and Ebony. Just two of the sizes, the 8½" and the 10", were produced in four additional colors – Amber, Gold Krystol, Forest Green, and Crown Tuscan – in the Type 1 swans, which had full feather detail. These last four colors of swans were probably not produced until after the 1933 change from Type 1 to Type 2 for the 3" swans. This is because none of these four colors were produced in Type 1 for the 3" size, but all four colors were produced in Type 2 for the 3" size. Therefore, the total number of different size and color combinations of Type 1 swans is 32. This total doesn't include swans that were decorated after coming out of the molds, which will be reviewed in the next article of this series.



No. 1221 — 16 in. Swan Punch Bowl  
No. 1221 — Swan Punch Bowl and Base

### *Inside This Issue:*

Why I'm a Member  
Early Cuttings  
"Cambridge Glass" Is A Winner

Type 2 swans have some feather detail and were made in only three sizes (3", 8½", and 16"). The 3" Type 2 swans were made in all of the colors of Type 1 swans – Crystal, Light Emerald, Peachblo (or Dianthus Pink), Ebony, Amber, Gold Krystol, Forest Green, and Crown Tuscan – plus the two additional colors of Carmen and Royal Blue. The 8½" Type 2 swan was probably made in only Crystal and Moonlight, and the 16" punch bowl Type 2 swan was almost

*(Continued on page 4)*

## Cambridge Crystal Ball

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1998-1999

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## President's Message



### *Why I'm a Member*

Recently, a respected collector whose membership in NCC had "expired," renewed his membership after a few years away from the club. He sent a thoughtful letter that reviewed his expectations of membership and cited some reasons why he walked away.

He chose to return because he liked the direction of the club, but was uncertain how long he'd remain a member, even though he would love Cambridge glass forever.

His letter got me thinking about why I'm a member, and why I think I'll always be a member. There is always the chance that circumstances could change. There are persons who have been disenfranchised and disconnect from the club. It happens.

Over the past four years and more, I've had the good fortune of meeting probably 400-500 of our NCC members. (Not to say I've been keeping an exact count!) That means there are 900-1000 of you that I have not had the pleasure to meet personally. I'm sure that among our 1400 or so members, that no two would give the same exact reason for being a member, but there would be constant themes.

Because many years ago I developed an addiction to Cambridge glass, I welcome the chance to support a preservation and education mission. How well we accomplish that mission is always subject to interpretation. I have come to realize that we are totally dependent on volunteers who give of themselves unselfishly to achieve the mission. We are very dependent on the number of people who are active in these endeavors and the amount of time that they can graciously give.

Membership dues have been \$17 for the past five years. I'm sure at some time, they will increase modestly as general costs increase. To me, that is a modest price to pay to support what is an emotional decision, not a financial decision. It is easy to look at annual dues and say "what did you do for me this year?" Rather, I think that the effect is cumulative. Over the years, a body of work has been produced by volunteers. We reap that benefit every year.

First and foremost are the books that have been published. They are of constant assistance. Sure, I paid a fair price to buy the book and the "obligation"

could stop there. However, I recognize the hard work that went into producing these books, what's required to maintain inventory and what is involved in the annual marketing of these books – from shipping mail orders, internet sales, and taking book sales on the road to regional glass shows.

We live about nine hours away from Cambridge. The "local" benefit of a museum and quarterly meetings is sometimes less meaningful to those members who live a distance away. We hear that a lot and it's an important concern. However, knowing that NCC has a commitment to a museum is important to me. It makes a statement about the importance of this glass.

One of my publishing clients is Natural History Magazine, published by the American Museum of Natural History. Although their facility is in New York City, they have subscribers and members from every state. Their position – "We are more than a museum, we are a state of mind." We publish for people who have a fascination and wonder for the natural beauty of the world. It is an eloquent positioning statement and reflects a situation not too dissimilar from NCC.

Finally, to me, the most important thing is fellowship. We have made lifelong friends through NCC. Would we be friends if we left NCC? Probably, but the bond would not be quite the same and the opportunity to make new friends would be clearly restricted. As our world draws closer through the ease of internet communication, I only see this "Cambridge link" becoming easier. The reasons for membership grow even more pronounced.

I know that my feelings don't mirror everyone's. But, I want to be an NCC member forever, through good times and bad. I see the \$17 "investment" as a small price to pay. It is a commitment to a promising future and a reflection of a grateful past, that all members continue to benefit from every day.

# Early Cuttings

by Mark Nye

One aspect of Cambridge production that has received little attention over the years is cuttings. As early as 1913, and perhaps before, Cambridge catalogs were featuring cut patterns. Little is known about these early designs, and since many were placed on common-shaped tumblers, jugs, and stemware, when seen, go unrecognized as Cambridge. Some of these early pieces must have survived the years of use, abuse, and storage, who knows where.

The catalog pages reprinted in this issue are from a Cambridge catalog issued circa 1913. Using these pages, it is hoped collectors will be able to find and identify as Cambridge some of these early cuttings. It is not going to be an easy task, but for the serious Cambridge student, one worth pursuing.

(see pages 5 through 11)

*(CAMBRIDGE SWANS - Continued from page 1)*

certainly made in Crystal only. Thus, a total of 13 different size and color combinations for Type 2 swans can be found, again excluding decorations.

At this point, it would probably be wise to discuss the topic of Amber versus Mocha swans. It is quite obvious that the 3" (Type 2), 8½" and 10" (both Type 1) swans were produced in two fairly distinct intensities of Amber – a light amber and a dark amber. Some collectors refer to the light amber swans as being Mocha. The problem with this designation is that Mocha was not introduced until 1938, and the mold for the 8½" swan was altered from Type 1 to Type 2 in 1937. Furthermore, I am unaware of any company materials (price lists, catalogs, or promotional materials) that indicate that Mocha swans were produced. I suspect that all of the amber-colored swans were considered to be Amber by Cambridge and were simply produced in two intensities of Amber. This would be consistent with a wide range of colors for Peachblo (or Dianthus Pink) swans, which have a broad range of tones and intensities ranging from almost orange, to a true pink, and on to a deep, brownish pink. Whether or not to distinguish between these alternative tones and intensities of Amber and Peachblo swans is up to the individual swan collector. Personally, for the reasons presented here, I don't distinguish between them.

The molds for all sizes of swans were altered in 1939, or soon thereafter, to remove all feather detail and to produce the Type 3 swans. Initially, at least, Type 3 swans were produced in only Crystal and Crown Tuscan. This is because the other colors for Type 3 swans were

not introduced by Cambridge until much later – Mandarin Gold and Late Dark Emerald in 1949, Carmen (reintroduced) in 1950, Milk in 1954, and Smoke in 1955 or 1956. Type 3 swans were made in all seven of the sizes, and all of the sizes were produced in Crystal. Apparently, the 10" and 13" sizes were produced in Crystal only. Crown Tuscan Type 3 swans were made in only the 3" and 8½" sizes. However, Mandarin Gold and Late Dark Emerald swans were made in three sizes (3", 6½", and 8½"). Carmen Type 3 swans were produced in these same three sizes plus the 16" punch bowl. Milk swans were produced only during the first half of 1954;

*(Continued on page 12)*

## 1999 Calendar Planning

Mark your calendars now with these important events during the coming year:

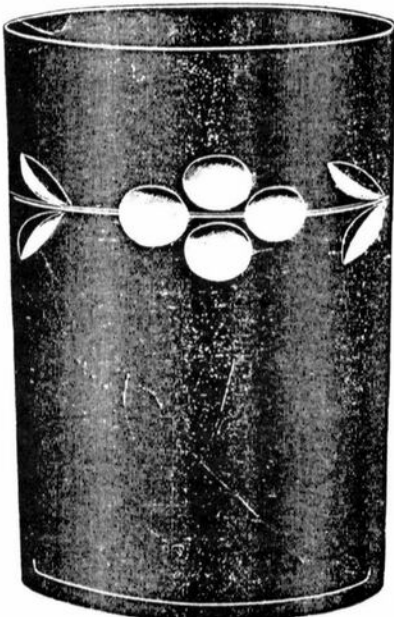
### August 28

August Quarterly Meeting and Work Session  
To Be Announced  
Cambridge, Ohio

### November 6

November Quarterly Meeting and  
Education Program  
Cambridge Country Club (tentative)

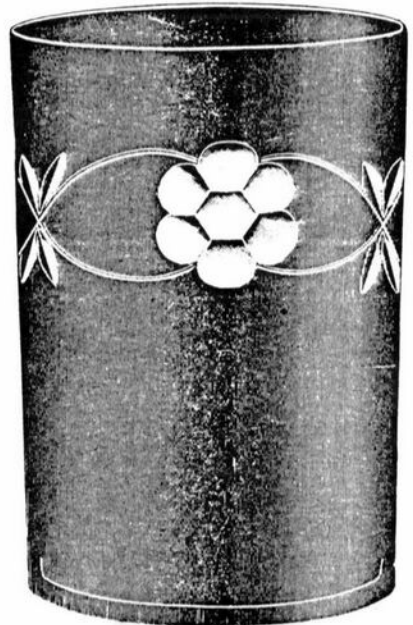




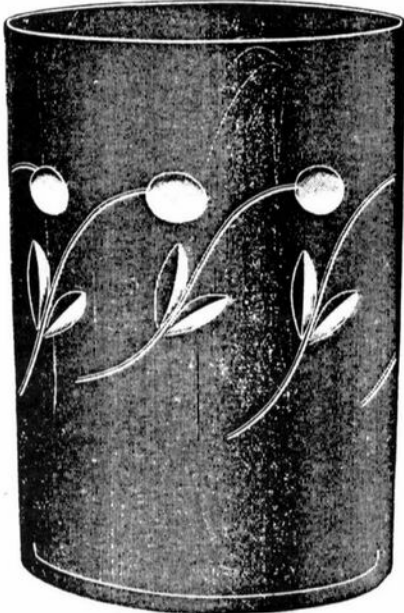
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Cut 815



Cut 816



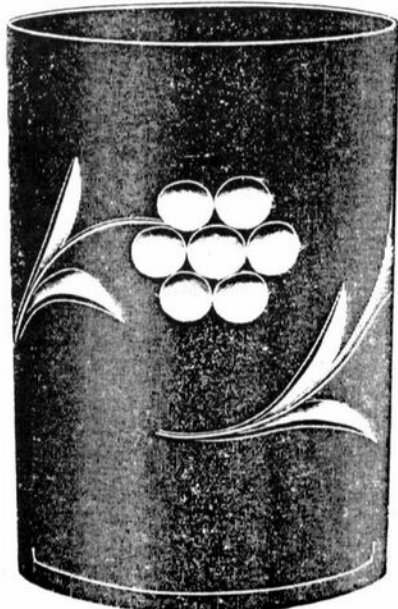
Cut 817



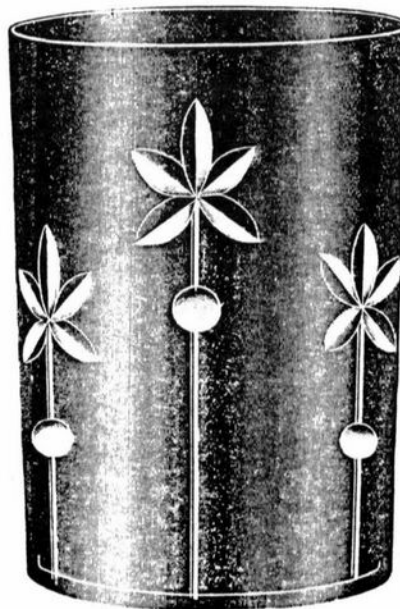
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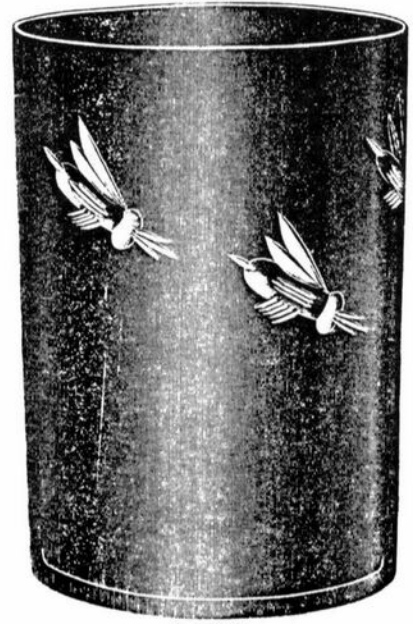
Cut 820



Cut 822

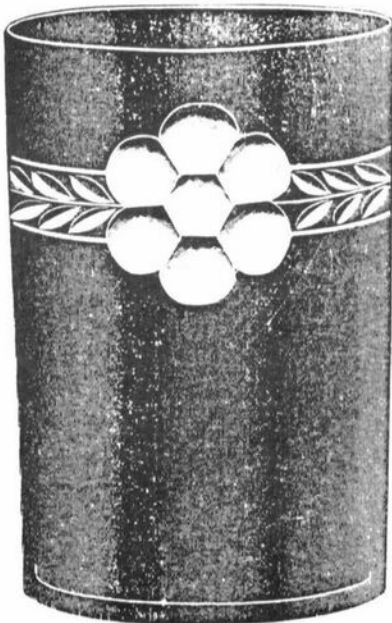


Cut 823

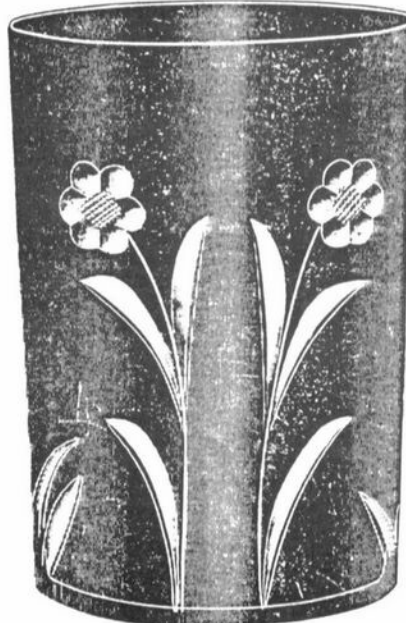


Cut 824

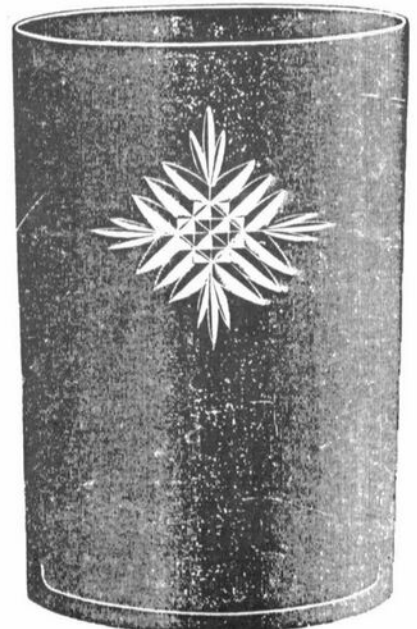
CAN FURNISH ALL ITEMS EITHER PLAIN OR OPTIC



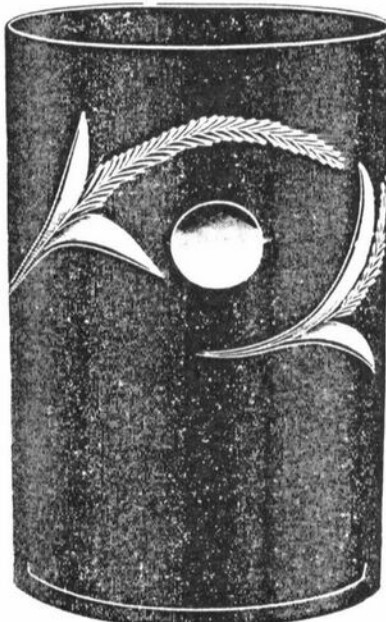
Cut 825



Cut 826



Cut 827



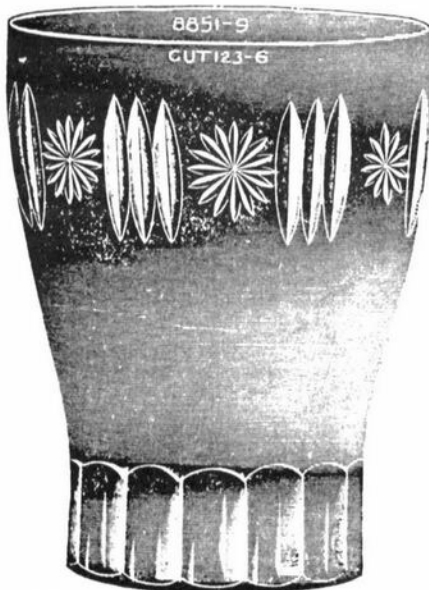
Cut 828



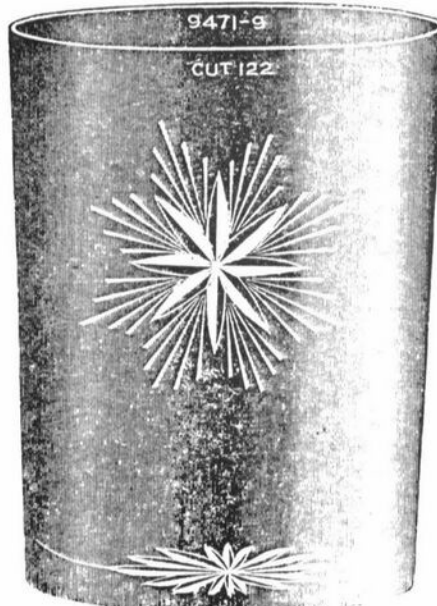
Cut 831



Cut 830



8851-9  
CUT 123-6



9471-9  
CUT 122



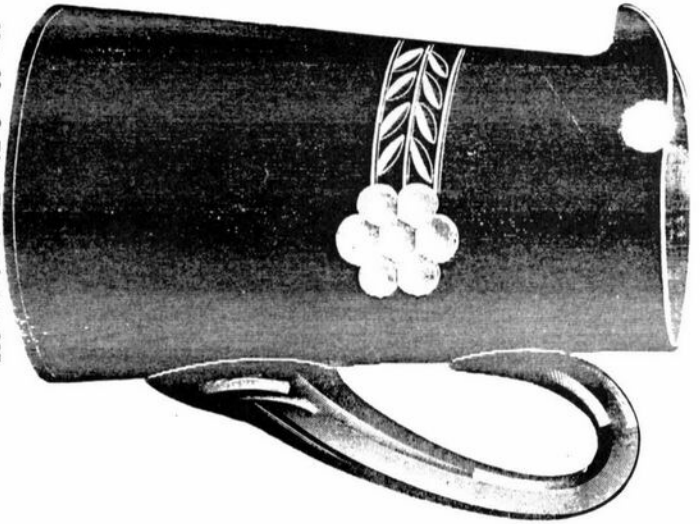
No. 9403, 9 oz., Cut 121.

8851. 9 oz. Table Tumbler Cut 123

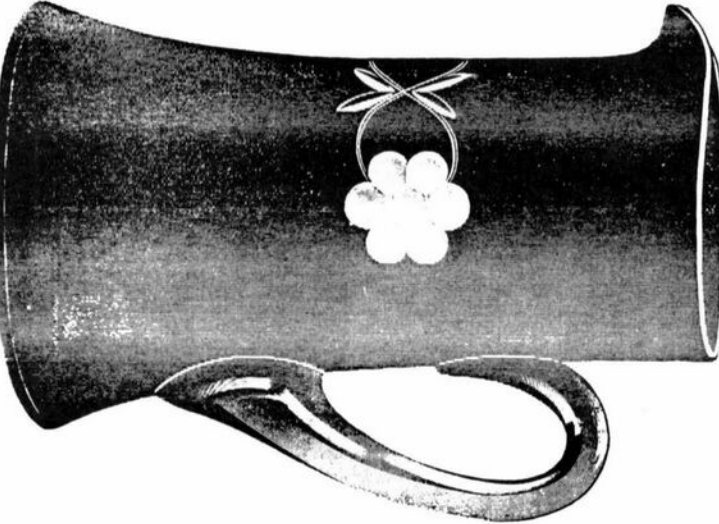
9471—9 oz. Table Tumbler Cut 122

CAN FURNISH ALL ITEMS EITHER PLAIN OR OPTIC.

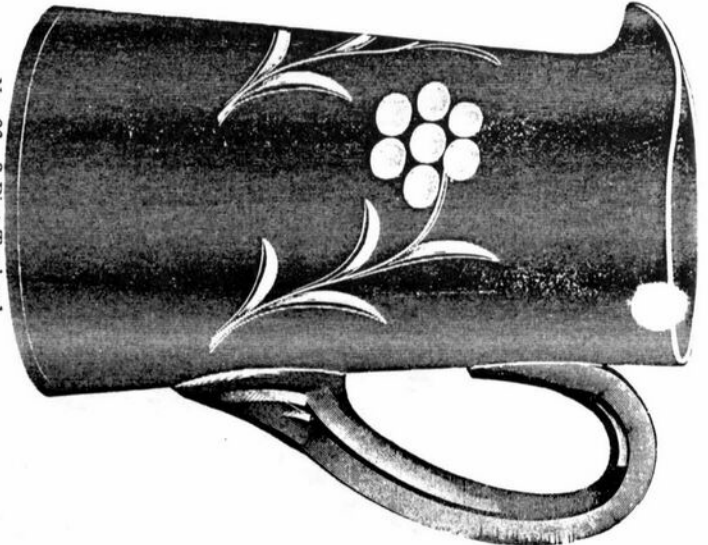




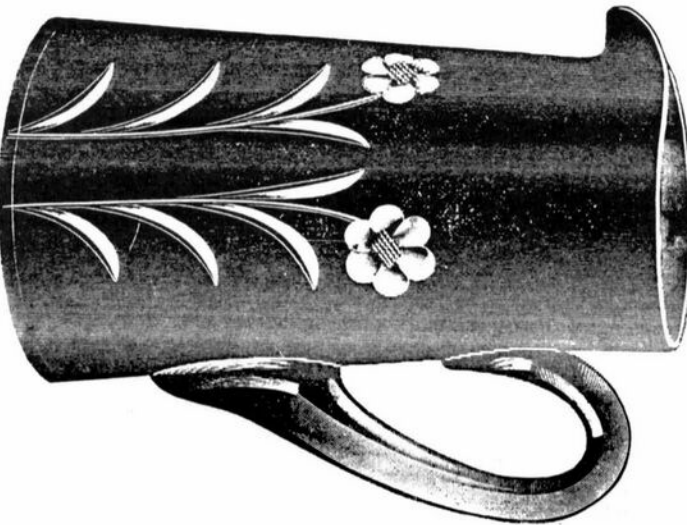
No. 96. 3 Pint Tankard Cut 825



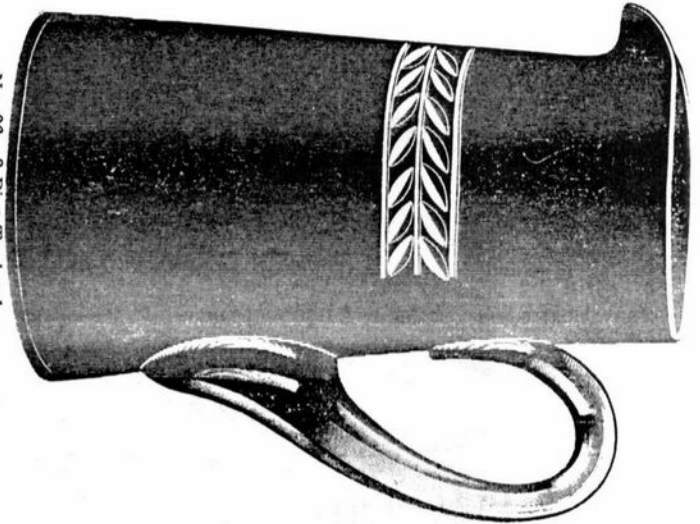
No. 93. 3 Pint Tankard Cut 816



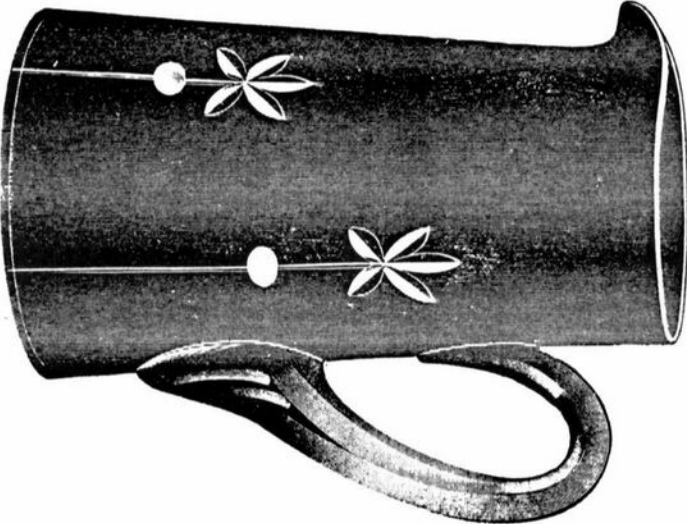
No. 96. 3 Pint Tankard Cut 822



No. 96. 3 Pint Tankard Cut 826



No. 96. 3 Pint Tankard Cut 819



No. 96. 3 Pint Tankard Cut 823

Either 93 or 96 Shape Jug Can Be Furnished in Any Cutting

(CUTS FULL SIZE)

CAN FURNISH ALL ITEMS EITHER PLAIN OR OPTIC.



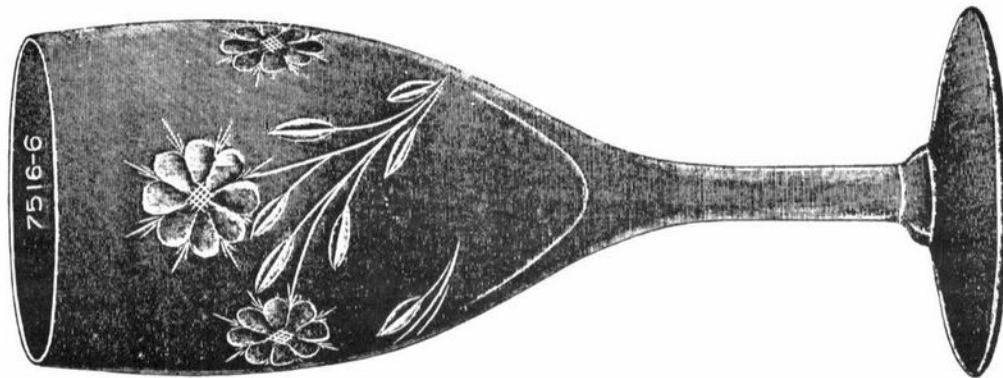
Saucer Champagne Cut 802



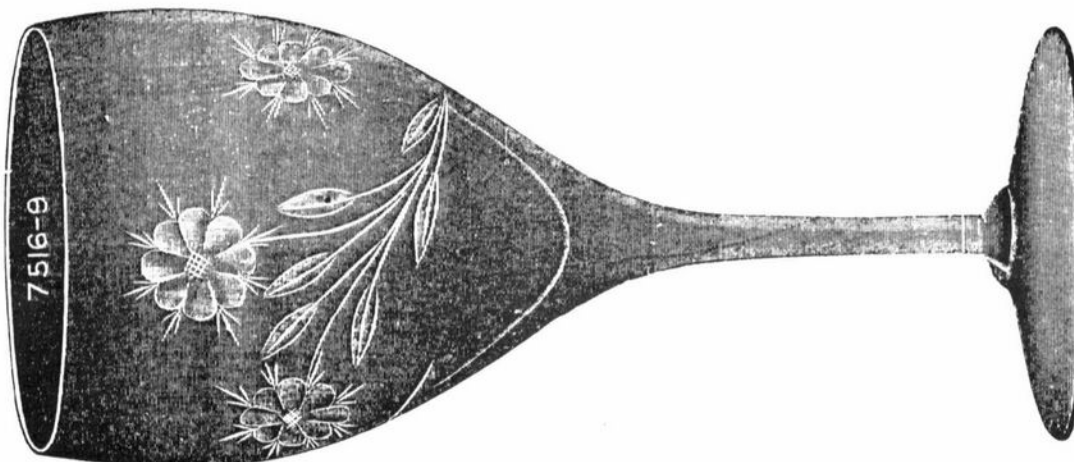
Cocktail Cut 802

FOR FULL LINE OF CUTTINGS ON STEM-  
WARE SEE PRICE LIST.

(Cuts Full Size)



Tall Champagne  
Cut 801



Goblet  
Cut 801

(CUTS FULL SIZE)

CAN FURNISH ALL ITEMS EITHER PLAIN OR OPTIC





Goblet  
Cut 813



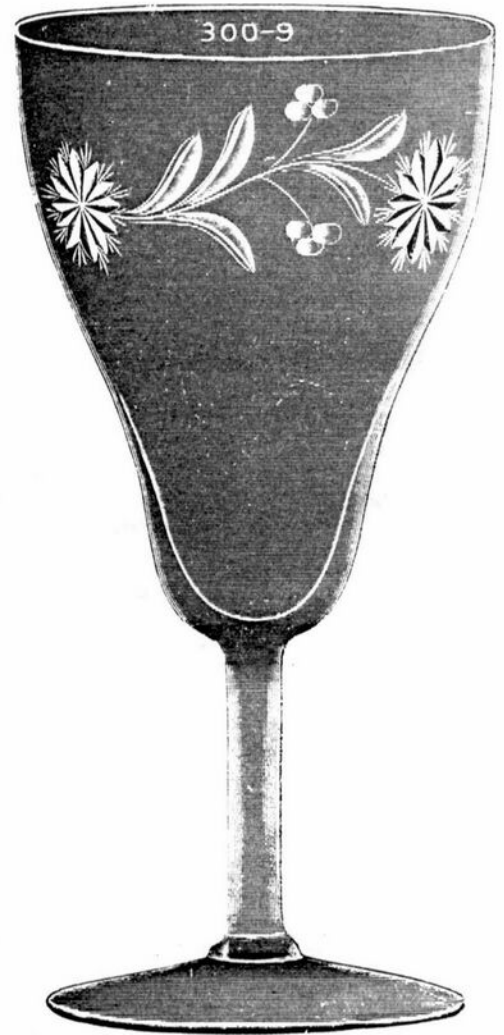
3 oz. Cocktail  
Cut 813



Pousse Cafe  
Cut 813



Saucer Champagne  
Cut 803



Goblet  
Cut 803

For Full Line of Cuttings on Stem-  
ware See Price List.

(CUTS FULL SIZE)

CAN FURNISH ALL ITEMS EITHER PLAIN OR OPTIC.



No. 7801. 10 oz. Goblet  
Cut 804



No. 7801. 3 oz. Cocktail  
Cut 804



No. 7605. 5 oz. Saucer Champagne  
Cut 815

FOR COMPLETE  
LINE OF CUTTINGS  
SEE PRICE LIST



No. 7605. 9 oz. Goblet  
Cut 815

(CUTS FULL SIZE)

CAN FURNISH ALL ITEMS EITHER PLAIN OR OPTIC.



Goblet  
Cut 123

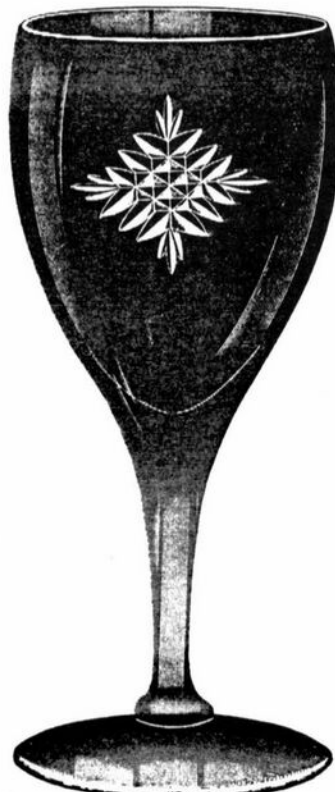


Cocktail  
Cut 123

For Full Line of Cuttings on Stem-  
ware See Price List.



No. 7516. 2½ oz. Wine  
Cut 827



No. 7516. 6 oz. Tall Champagne  
Cut 827



No. 7516. 10 oz. Goblet  
Cut 827

(CUTS FULL SIZE)

CAN FURNISH ALL ITEMS EITHER PLAIN OR OPTIC.



**(CAMBRIDGE SWANS - (continued from page 4)**

however, surprisingly, they were made in five sizes – all but the 10" and 13". Cambridge made swans during the reopen years (1955-58), including a small number of 3" swans in Smoke. Hence, the combinations of size and color for Type 3 swans (undecorated) total 25.

Mention should be made of suspected Heatherbloom swans. The consensus among swan collectors, as well as most dealers of Cambridge glass, is that Cambridge didn't make Heatherbloom swans. All swans that might appear to be Heatherbloom are probably sun-colored Crystal. Furthermore, some collectors have coined the names of "Amberina," "Tangerine," and "Heatherpink" as colors for Cambridge swans. As far as I know, Cambridge didn't officially produced any of these colors. The "Amberina" color almost certainly is simply Carmen with yellow streaks, often in the neck and feet of swans (especially for the 3" Type 2). The "Tangerine" color name was coined for 3" Type 3 swans that are almost solid red-orange; one of these swans was on display in the former NCC museum. The so-called "Heatherpink" swans have a very faint lavender/pink cast and seem to be found in only the 3" and 6½" sizes of Type 1 swans. "Tangerine" and "Heatherpink" could have been experimental or special order colors. More probable

explanations for these colors might be that "Tangerine" resulted from a "bad" batch of Carmen and "Heatherpink" resulted from a "bad" batch of Crystal.

We are now up to 70 different combinations of type, size, and color for Cambridge swans! Of these, 32 are Type 1, 13 are Type 2, and 25 are Type 3. (This total doesn't include those swans that some collectors have designated as Mocha, Heatherbloom, "Amberina," "Tangerine," or "Heatherpink.") Also, reported sightings abound of single swans in type, size, and color combinations that were not supposedly produced by Cambridge. Typically, these renegade loners (if they, in fact, exist) have been in the 6½" and 8½" sizes. I have provided in this article only those colors of swans that have been confirmed as produced by Cambridge in multiples. We have yet to review the many decorations that were placed on Cambridge swans, as well as swans that were specially designed as candlesticks, flower pots, or covered candy dishes. These swans will be discussed in the next article of this series. If you have information that will be helpful in documenting the production of additional colors of Cambridge swans, feel free to contact me at 898 Hunt Place, St. Paul, MN 55114 or by email at hanse009@tc.umn.edu

**Swan Colors by Type**

**Type 1 (full feather detail)**

<u>3", 4½", 6½", 13"</u>	<u>8½", 10"</u>
Crystal	Crystal
Light Emerald	Light Emerald
Peachblo	Peachblo
(or Dianthus Pink)	(or Dianthus Pink)
Ebony	Ebony
	Amber (both light and dark)
	Gold Krystol
	Forest Green
	Crown Tuscan

**Type 2 (some feather detail)**

<u>3"</u>	<u>8½"</u>	<u>16" Punch Bowl</u>
Crystal	Crystal	Crystal
Light Emerald	Moonlight	
Peachblo		
(or Dianthus Pink)		
Ebony		
Amber (both light and dark)		
Gold Krystol		
Forest Green		
Crown Tuscan		
Carmen		
Royal Blue		

**Type 3 (no feather detail)**

<u>3"</u>	<u>4½"</u>	<u>6½"</u>
Crystal	Crystal	Crystal
Crown Tuscan	Milk	Mandarin Gold
Mandarin Gold		Late Dark Emerald
Late Dark Emerald		Carmen
Carmen		Milk
Milk		
Smoke		
<u>8½"</u>	<u>10", 13"</u>	<u>16" Punch Bowl</u>
Crystal	Crystal	Crystal
Crown Tuscan		Carmen
Mandarin Gold		Milk
Late Dark Emerald		
Carmen		
Milk		

# LETTERS FROM MEMBERS AND FRIENDS

Hello,

It has come to my attention, and I am sure you will be hearing this also, that there are "imperfections" on the Mosser scotties.

We own a set of each piece done with this mold, both by Cambridge and Imperial. I have carefully examined each piece and will give you my evaluation of them. The Mosser pieces have "straw" marks on each side of the base, as well as a curve over the edge into the next tier. On the Cambridge solid Crystal and solid Ebony, the marks are NOT there. However, on the Cambridge hollow Crystal and hollow Pearl Mist, the marks are there in exactly the same location. They are also there on the Imperial Carmel Slag (1982) and Black Satin NCC, 1979 pieces as well as on the hollow Ebony test piece done for that series. These "straw" marks are again in the exact location as on the new blue ones. It is my conclusion that (1) the solid bookends were done with a different mold...or (2) they were indeed done first before the mold became "marked"...or (3) due to the quantity of glass used, that somehow eliminated the marks. I am sure that you will know how this happened as you are experienced with the glass making process and I am not.

...I felt it was important to bring this to everyone's attention so there are answers if these questions arise from folks receiving their bookends. I again state that the marks are there in all the hollow pieces we own (12) in the exact same location as on the hollow Mosser blue ones. They are NOT there on the solid pieces (10) we have.

Lesley Connor

Hi Lesley and Bill,

...Let me explain why the marks are on some pieces and not others.

The original scotties were solid. The mould is the same mould, except that the pieces were pressed through a font which means that the plunger forced the glass into the mould through a receptacle which had about a 1" hole feeding the hot glass into the mould to form the scottie. Therefore the glass entered the mould and filled from the bottom up to what would be the base of the scottie. After the plunger was raised from the font, the font would be raised up enough to shear off the 1"

connection of glass between the font and the top of the mould. Therefore the round rough spot you see on the bottom of the solid scottie.

This process probably became too expensive both because it entailed an extra step and because it used about an extra pound of glass. Therefore somewhere along the line they discarded the round plunger which would have pressed into the font and replaced both the font and plunger with a new ring and plunger which would press the glass into the shape after it was allowed to settle into the bottom of the mould after the presser had cut off the right amount of glass. This plunger would be the same one or a similar one to the one being used today. It would be the shape of the inside cavity of the finished scottie.

In this process the glass is forced up along the sides of the mould as the plunger is lowered into the mould. As this glass rises from the bottom (actually the head of the scottie as it is pressed upside down) it has to meet somewhere as it fills from all sides. This causes what are called lap marks where the glass meets since the mould is of an irregular shape inside and the glass does not come up to meet the ring all at the same time. These marks have nothing to do with a mark that is in the mould. As you have noted whether they were made by Mosser, Cambridge, or Imperial, they all have the same marks in the same areas. There are technical explanations as to why they are sometimes worse than others, but I won't get into that.

In the process using a font, the glass is sort of squirted into the mould and the plunger never actually enters the mould, therefore the glass is not forced in different directions and does not have to meet and fill as it makes contact with the mould ring. Therefore the "lap" marks do not show on the solid ones. If you look closely at hand-made glass, made in a mould the same type as the scottie is, you will find these marks to some degree. Some colors show up more than others and Moonlight Blue is one of them.

The whole process is a little more technical than this but you can pretty well get the idea.

Hope this has been of some help.

Willard

*(Continued on page 14)*

(LETTERS - Continued from page 13)

Hi Willard,

Thank you so very much for explaining the marks on the Mosser scotties. I find it fascinating that the same marks are on all three mfg's... Cambridge, Imperial, and now Mosser. I thought that somehow the process of making solid versus hollow was the reason they were not on the solid, but did not have a clue as to how those were made. We always wondered about the ring of glass on the bottom and now know it was because the glass was cut from the front there. The front marks are different sizes on each solid one we have. I think the solid pieces are really awesome, they are so massive! You are right when you say an extra pound of glass was used. They are extremely heavy.

To make sure we are talking about the same lap marks ... what I am referring to are the curved marks right before the "N" for NCC on the base and almost in the exact location on the other side of the base. I do not mean the marks on each corner that do look to be a mould seam mark. I'm sure this is what you are referring to but thought I would verify that.

On one set of the solids we have, there is so much glass that it gives the base a distorted look. The mould was filled so full that the glass fills the base to the degree that it is rounded, not level on the bottom. This gives an illusion of distortion from the side looking at the base itself. I also find this fascinating that both scotties would be the same in this set, which means that all the work done that shift was done the same or this set was kept together for over 55 years!

... Thanks again for the explanation..... I will pass this on when asked about the marks.

Lesley

Hi,

We're on the same wavelength on the marks. They are on both sides in the area you describe. The ones you see on the corners are mould seam marks... By the way, if you notice on the scotties, the mould seams follow the contour of the dog so that they are not prominent. These types of moulds are called "coggle" moulds and are very expensive to make in comparison to a regular open and shut press mould.

Willard



## **"Cambridge Glass" is a Winner for Tiffani Neilson**

Tiffani Neilson, daughter of NCC board member Michael and wife Lisa Neilson, Cambridge, Ohio, recently entered a project on Cambridge Glass in the "Festival of Learning" sponsored locally by the Guernsey Bank Children's Charities. The event annually draws hundreds of participants from area high schools in hopes of winning college scholarship money. Tiffani's project, titled "In the beginning there was... Cambridge Glass," earned her a place award and a \$100 scholarship. The report covered many areas such as: the history of Cambridge Glass, the people, how glass was made, and where the glass is today. Her report was recently submitted to the Metropolitan Museum of Art in New York City at the suggestion of NCC member Charles Upton. Charles was contacted by the museum facilitators for information on Cambridge Glass and its history. Charles felt her report could be helpful to the museum and the club. Tiffani is a sophomore honor student at Cambridge High School. This scholarship is the third she has earned from the "Festival of Learning."





**WON'T YOU HELP?**

The Ohio flood of 1998 destroyed the National Cambridge Collectors' Museum. Due to our great loss we are offering the public an opportunity to help by purchasing a special edition of Scottie Dog bookends. These Scotties will be made from the original Cambridge Glass mold in a "Moonlight" blue color, and will be clearly marked with the N.C.C. name, date and Mosser logo. The cost will be \$100 per set. Shipping charge is \$10 per set, unless picked up at the N.C.C. Convention in June 1999. If you pick up at the 1999 Convention, or are an Ohio resident, you will be subject to 6 1/2% sales tax (\$6.50 per set).

THANKS!!!!

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Shipping - \$10.00 per pair	_____	X \$10.00 = \$	_____	Amount \$ _____
Sales tax if Ohio Resident or picking up at Convention	\$ _____	(\$6.50 per pair)		Date _____
Total of order		= \$	_____	

Will pick up at the Convention in June 1999. - # of sets: \_\_\_\_\_ Ship # sets: \_\_\_\_\_

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P.S. Those of you who are dealers and are buying the above Scotties for resale, and will not be paying the State of Ohio Tax, will have to sign a tax exempt form for such and all lines must be filled out completely to be exempt from paying the State of Ohio Sales Tax.

The undersigned hereby claims exemption to purchase of tangible personal property from the National Cambridge Collectors, Inc. on and after February 5, 1999 and certifies that this claim is based upon the purchaser's proposed use of the items purchased, the activity of the purchaser, or both as shown hereon: (Exemption Number from Rule #93.

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# CAMBRIDGE GLASS AUCTION

450 LOTS

The sale includes a broad selection of Cambridge glass collected by the late Richard L. Slifko, long time member of the National Cambridge Collectors, Inc.

**Included in the sale are:** **Figure flower holders**, all colors and sizes; **Swans**, smaller sizes in various colors; **Blue Caprice**, large selection; **Crystal Caprice**, bowls, goblets, plates, cups and saucers, etc; **Rosepoint**, includes goblets, plates and several hard to find pieces; assorted **decanters**, individual and sets; **Cambridge Square**, very good selection; **Ivy Balls**; **Cascade** punch bowl and 18 cups; **Dolphin** candle sticks; **Bookends**, including **Scotties** and **Pouter Pigeons**; **Hérons**, large and small; **Milk Glass**, 25 pieces; **Mt. Vernon** goblets and sherbets; **Ebony** console set; Other desirable pieces include **Azurite**, **Crown Tuscan**, **Ebony**, **Amber**, **Carmen**, etc. Non-Cambridge items include 12 **Universal Pottery** water jugs.

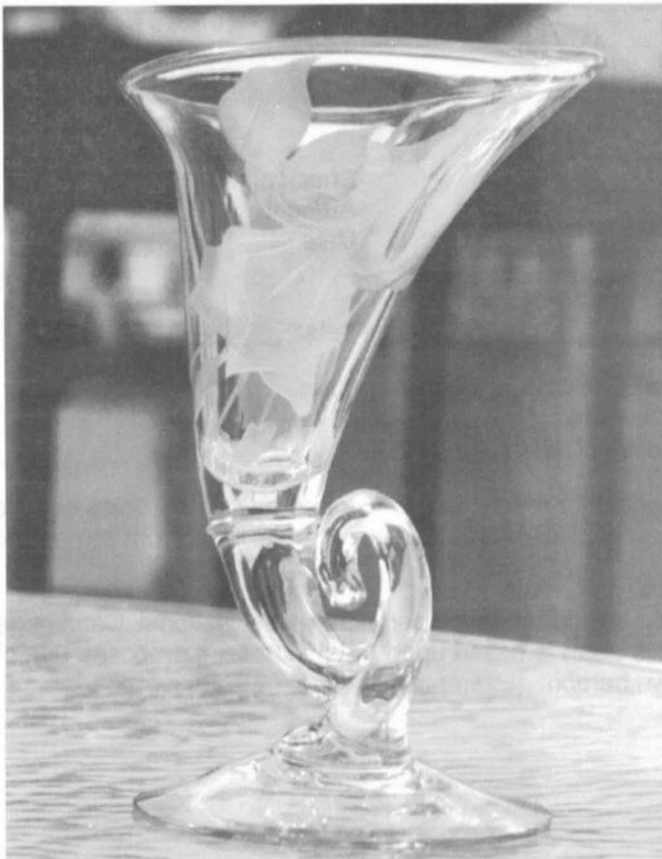
The sale is being held by the order of Attorney James L. Widmaier, Columbus, OH. Probate case #466182

Date and time of sale: **Saturday, July 10, 1999-----10:30 a.m.**

Location: Plumber's and Pipefitter's Hall---11306 East Pike (SR40) Cambridge, OH 43725 (Old US Rte 40 East of Cambridge)

Terms: Cash or check with proper ID

Auctioneer: Craig Connelly (740-587-2874)



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1999

# NATIONAL STUDY GROUP REPORTS

## Study Group #13 The Miami Valley (Ohio) Study Club

The meeting of the Miami Valley Study Club was held on April 13, 1999, at the Huber Heights Library. Twenty-two members were present.

During our business meeting, we discussed the development of our study club's website, and the NCC purchase of land for the new museum. Our program schedule for future meetings has again been revised because of cancellation of our March meeting due to bad weather. The revised schedule is as follows:

- May: Heat Sensitive Glass - led by Ellen Teller
- June: Annual NCC Convention
- July: Annual Picnic at Phyllis Smith's - date to be announced
- Sept.: Annual Pig Roast - date to be announced
- Oct.: Chantilly - led by Diane Gary
- Nov.: Nearcut, Part II - led by Dave Rankin and Frank Wollenhaupt

The program of the evening was on Figural Flower Holders led by Ron and Norma Hufford.

Show and Tell: Items included were: #1206 12 oz. Amethyst Spiral Narrow Optic tumblers with paper labels, in original wrapping papers, stamped Amethyst; #300 Caprice 2 1/2 oz. footed Whiskeys; #1327 1 oz. Forest Green cordial/favor vase with gold foot; #2780 Inverted Strawberry 8 oz. oil bottle with glass stopper; "Cambridge

Glass" advertising prism sign; #636 Gold Krystal 9 1/2" candlesticks; #2760 Daisy/Archfoot mustard (no lid); #2631 Marjorie 8" square nappy; #3450 Carmen Nautilus 1 1/2 oz. perfumer with Crystal stopper; #50 Carmen 8 1/2" Dolphin candlesticks; #7801 Rosepoint footed iced tea; #3011 Carmen cupped comport; #1675 Crystal 8", 3-part relish with Eagle handle; Nearcut Daisy oil bottle; W-105 Milkglass 9", 3-footed bowl; #3 Moonlight Blue 3 1/2 oz. cocktail; #126 Crystal 12" 4-part relish; #2780 Strawberry 7" candlesticks, Carnival treatment Marigold on Crystal; 6 1/4" Ivory round plate, Blue Willow etch with blue enamel; #1043 Forest Green 8 1/2" Style 1 swan; #300 Mocha Caprice 2 1/2 oz. wine; #518 Moonlight Blue 8 1/2" Draped Lady (Imperial?).

—submitted by Judy Rhoads, secretary

## Study Group #14 The Cambridge Cordials

The Cambridge Cordials study group met on May 15, 1999, at the home of Kathy Chester. Present at the meeting were: Cindy and Mike Arent, Shirley and Carl Beynon, Judy Momirov, and Kathy Chester. Lindy Thaxton was present as a guest.

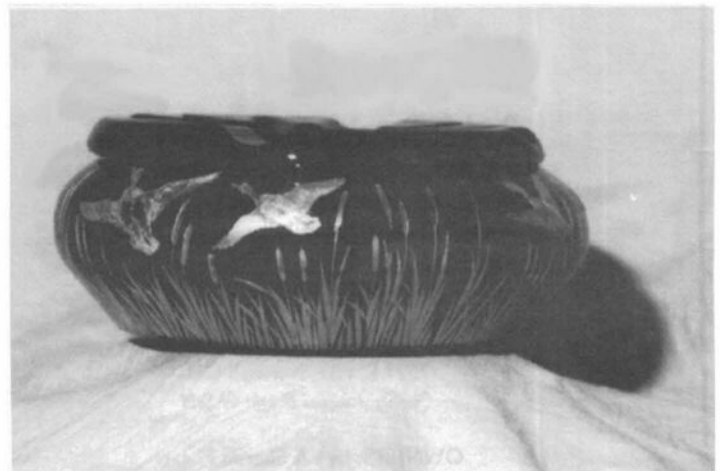
The members present worked on the workers' reunion letters for Convention and got the letters assembled. Additional topics regarding the workers' reunion were discussed.

## Recent Finds

Looking for recent "finds."

Have you found something recently that you would like to share the fun and excitement of with other members??

We would love to see!! Please send photos...or even just tell us about it!



Ebony Ash Receiver with Gold Encrusting



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**WANTED:** "Any piece of Cambridge Etch 520, in pink." Please e-mail at [dhmjh@ibm.net](mailto:dhmjh@ibm.net) or phone (714) 538-6656. Thanks. Mary Jane.

**WANTED:** Gadroon crystal (clear) with brushed gold band - 3500 series. Wine and water goblets. **Contact** Lynne Groban, 301-530-6705 or FAX 301-530-2162.

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