



Cambridge Crystal Ball

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

Issue No. 172

August 1987

Speakers dazzle audience

story and photo by ROSE McAFEE

Saturday's speakers at the annual convention of the National Cambridge Collectors Inc. chose distinctly different topics.

Ed Trindle of New Hampton, N.Y., whose family dates back to the 1600s in their glass interests, interspersed humor with astute suggestions for the betterment of the collector club. David Rankin of Englewood, active in many phases of NCC efforts spoke

Saturday morning, offering descriptive and identifying data about Nearcut glass of the Cambridge firm.

The crowd burst into spontaneous laughter during much of Trindle's talk, easily relating itself to the compulsive buying and accumulating of glass treasures. Trindle described collectors as having "socialized paranoia."



Ed Trindle and David Rankin were featured speakers during Saturday's activities. Shown, l to r, Willard Kolb, NCC president, Trindle, Mark Nye, convention chairman, and Rankin.

"Have you ever bought a piece of glass you knew was too expensive, yet you purchased it anyway?" Club members recognized themselves again and again as Trindle described instances of the collecting addiction--looking for that certain color, driving miles to find that special design. He listed the characteristics of the glass collecting mentality--paying more than an item is worth, then feeling

guilt and finally glee over the acquisition. He told of how aggressive a collector can get and added that even dealers find themselves acquiring and accumulating.

A suggestion that a Cambridge Glass encyclopedia be written was favored. "We need to leave a comprehensive testimony of what we believe in. For soon, there will be no one who knows about this fine glass," he said.

Rankin, the Saturday breakfast speaker, gave an informative talk about the Nearcut era of Cambridge glass. Illustrating his presentation
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Cambridge Crystal Ball

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THOUGHTS FROM YOUR PRESIDENT

I sure am glad that no one can see my surroundings through reading this article. Things got a little better around here for awhile and then I heard about some more junk that I just had to have -- to keep it from being thrown away! Guess where it is?

Several people told me during convention that they sympathized with me about my messy desk, and it made me feel a lot better.

Speaking of convention, everything went very smoothly again this year, thanks to the expertise of Mark Nye in making all of the arrangements.

The Display room with all of the Nearcut era pieces was outstanding. Thanks to Marlene Snyder, her hubby Harold, Charles Upton, Marybelle Moorehead, Bill Smith and all of you who loaned glass for the display.

Another super Show this year, put together by Joy McFadden. Thanks Joy, and certainly thanks to all of your dealers and helpers who made it all possible.

Thanks to Marybelle Moorehead for assuming the unenviable task of promoting the Flea Market.

Thanks to all of you who helped at the various events and sales, and also to all of you who attended to make it another great Convention! Stories and pictures of "Convention '87" appear elsewhere in this issue.

Janice Hughes and Lynn Welker were reelected to the Board of Directors, and we welcomed newly elected J.D. Hanes to the Board. Election of officers will take place at the Board meeting of July 19th and if this issue has already gone to the printer the officers will be announced in the September issue. I leave this issue open since Phyllis is not feeling up to par yet and her assistant may not know all of the ropes. Phyllis will know more about her assistant's capabilities, than us, since she has lived with him for many years.

(EDITOR'S NOTE: Elections were held and all officers were reelected. Willard Kolb, president; Mark Nye, vice-president; Janice Hughes, secretary; and Bill Smith, treasurer.

Your Editor is now back on her feet, but must apologize because this issue will be out

a little late. Being away from my desk for five weeks has made it difficult to catch up. With all the help my assistant has given me, things are beginning to get back to normal -- whatever that is!

My sincere thanks to all who sent notes and get well wishes. I really hated to miss convention -- and it was nice to be told I was missed!)

A slip-up on my part by not seeing that a date had been set for the August Picnic and Quarterly meeting -- and published in your last CRYSTAL BALL. We announced it at the Annual meeting during Convention, and for those of you who were not in attendance, it will be August 8th, at the Museum, in the building that houses the molds and other equipment.

Everyone bring a covered dish (we will furnish the drinks), your own table service, and folding chairs.

Again, if someone wants to sell some glass, bring your own table and set up at around 10 a.m. Lunch will be at 12 noon. Quarterly meeting at 1 p.m., and then we will play "Glass" in the new building with all of the necessary equipment available.

I almost forgot to say thanks to all of you who donated glass to the Mini-Auction, and also to those of you who made cash donations. You will all be hearing from me via letter as soon as I can dig the club stationary out from under this mess.

See you at the August Picnic!

WILLARD

THANKS!

from PHYLLIS SMITH

To all who were so kind as to send in photographs from the convention, please accept my thanks! I received a total of 93 pictures and believe me it has been wonderful to be able to pick and chose which ones to use. There are many good pictures of individual pieces of glass that I will use in later issues of the C.B.

I cannot give credit on individual photos, but I have used photo's from each of you who were kind enough to send them to us. Many thanks to: Joe Andrejcak; Helen Clark; Rose McAfee; Jerry Reid; and Charles Upton.

Shopping California

by MICHAEL KRUMME

Greetings from California fellow Cambridge Collectors! The following paragraphs detail what I've seen in the last few months at several Antique Swap Meets in the Los Angeles area.

At the Pasadena City College swap meet, a peach-blo Rose Lady figural flower holder on the earlier, tall beaded base was \$125. Another one (or perhaps the same one) turned up in another booth a few months later for \$165. A pair of amethyst #3400 tilted salt and pepper shakers were \$18, and a 6 1/2" crystal swan was \$40. In amber Cleo a nice set was the #977 11" "basket" with a pair of single candleholders at \$75.

At the Long Beach Veteran's Stadium Antique swap meet, three #3011 Statuesque cocktails w/ebony stem/crystal bowl & foot, turned up. I scooped up one at a mere \$6, while the two other ones were priced at \$38 and \$75. The former sold, while the latter has been languishing in the same booth for sometime now.

The twice-annual Troubleshooter Antique swap meet was a dream come true for Cambridge aficionados. One seller had a large table full of Rosepoint, including the hard to find #3900 dinner plates at \$125 each, and the egg shaped salt & pepper shakers with the square glass screw on base, \$87.50 the pair.

In another dealer's booth was a Caprice covered candy in -- get this -- Bluebell! The very knowledgeable seller assured me that it was, to the best of his knowledge, an original piece. I didn't examine it myself, but should I get the chance again, I'll report back on what I find. This piece was, by the way, \$87.50. (EDITOR'S NOTE: We have found no reference that would indicate that Caprice was ever made in Bluebell, but we do know that the Imperial Glass Company made the Caprice covered candy in their Antique Blue color which is very close to the Bluebell color. They made other pieces in Cambridge molds in this Antique Blue color, including other pieces of Caprice and the Mt. Vernon decanter and wine glasses. I purchased an Antique Blue Caprice covered candy from the Imperial Hayshed several years ago, for \$4.)

Some longtime Cambridge buffs were apparently liquidating some of their collection, and if what was out was any indication of what remained, they must have quite a collection! Two nude stem table goblets, carmen and forest green, were \$100 each. The elusive all crystal nude stem Ivy Ball was \$125, while the one with a forest green top was \$150. Even rarer were the two turtle shaped flower frogs -- the crown tuscan one had a taller back on the turtle while the forest green one had a flat back. Both were priced at \$200. There was also an assortment of figural flower frogs and other goodies which I'll try to note for next time.

Yours truly made the find of the day with a square decanter and stopper, etched Rosepoint. It wasn't long before it found a good home with an advanced Rosepoint collector who said he had never seen one like it.

Also spotted were the #1197 tray with the toilet bottles, all ebony with hand painted roses on the bottles, \$37.50; and a lone Chantilly Ball shaker at \$7.

That's all for this time folks, but I'll try to keep you up to date on what we Western Collectors have been seeing out on the field.



ETCHINGS

A SYNOPSIS

by MARK A. NYE

I find myself once again facing a deadline and no time to do the research necessary to complete any of my current series of articles: Baskets and Butter Dishes. I promise I will complete both of these during the coming months, now that the Convention is over; and since hopefully that means available time for research and writing.

However, this does not resolve the issue of what to do for August! I have been at an impasse, attempting to come up with a subject that could be handled easily from a preparation aspect as well as illustration. (Our Editor has been ill and I want to make it as easy as possible for her.) After much thought, I decided to start a new series, based on a slide program presented for the first time during the 1987 Convention.

Since (with only a few exceptions) etchings shown in the slide program are illustrated in Catalog Reprints available thru the Club, as well as in the slide program, limited illustrations will be provided with this series. If you are not familiar with the etching and would like to know what its design features are, the original source will be provided with each article. Later, those few etchings not illustrated in available published material will be shown.

This series is not intended to be an in-depth review of Cambridge etchings; rather it is just what the title states -- a synopsis of representative Cambridge plate etchings produced and sold during the 50 plus years the company existed. Perhaps in the months and even years to come, we may cover all of the Cambridge etchings, but that remains to be seen. For the foreseeable future, we will only cover those etchings included in the current Etching slide program; which, by the way, will be available for rental after September 1st.

All of the etchings in the following descriptions were illustrated in the 1930 Cambridge Glass Company catalog and its subsequent supplemental pages; and thus will be found in the reprint of this catalog issued by N.C.C., Inc. and popularly referred to as the 1930-34

Catalog Reprint. Several have also been the subject of detailed articles in past issues of the CRYSTAL BALL.

CLEO: In production by at least 1922, Cleo was not discontinued until sometime in the mid-to-late 1930s. There are full lines of tableware, dinnerware and stemware etched Cleo in crystal as well as peach-blo, light emerald green, amber, willow blue and gold krystal. Cleo remains easy to locate and sets may be assembled by today's collectors.

NO. 717: Introduced in the late 1920s, use of the #717 etching was possibly limited to vases. Unseen in this illustration is a butterfly located on the reverse side of the vase. Discontinued during the 1930s and not often seen today, #717 is known on amber, light emerald green and willow blue blanks.

WINDSOR CASTLE: This is a rarely seen etching produced for a short period of time (beginning in January 1931); and one that exhibits a great amount of detail. Shown in the 1930-34 Catalog, silver encrusted on an ebony blank, the Windsor Castle etching is also known on crystal, peach-blo, light emerald green and gold krystal blanks. Other colors are entirely possible. Use of the Windsor Castle etching was probably limited to items such as jugs, tumblers and vases.

IMPERIAL HUNT SCENE: Correctly known as Imperial Hunt Scene or etching #718, this etching was introduced in the mid-to-late 1920s and remained in the Cambridge line until sometime in the 1930s. Found on a variety of blanks in color and crystal, plain and gold encrusted. Included in the items to be found etched Imperial Hunt Scene are two full lines of stemware and dinner plates.

GOLF SCENE: Although dating to the same era as Imperial Hunt Scene, the etching known as Golf Scene is found less frequently. Not visible in published illustrations, the design does include a golf ball in flight. Production of this etching was probably limited to use on select items such as drinking vessels and related items. Known in peach-blo, amber and light emerald green, trade journal advertisements implied this design was also available in willow blue, gold krystal and black.

DRAGON: The Dragon etching was in production by February 1922 and remained in

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the Cambridge Catalog until sometime after 1930, as it is shown on a vase in the 1930 Catalog. The Dragon etching is known on azurite, helio, primrose and ebony blanks, where it is encrusted with gold, black or red enamel, and red eyes.

NO. 520: Known only as #520, this etching was in production by the fall of 1928 and may date to several years earlier. Discontinued during the 1930s, #520 will be found on complete sets of dinnerware and stemware in crystal and the colors of amber, peach-blo and light emerald green. Other colors are possible.

NO. 704: Etching #704 was introduced in the mid 1920s and remained in production until the mid-to-late 1930s. It will be found on complete sets of dinnerware and stemware as well as on miscellaneous items, in such colors as: amber, peach-blo, light emerald green, and crystal. Other colors cannot be ruled out.

TULIP: Tulip is known to have been in production by the Fall of 1928 and was illustrated in the 1930 Cambridge Catalog. Shown in Cambridge catalogs on tumblers, a jug and an ice pail, it may have been used on other blanks as well. Discontinued sometime during the 1930s, Tulip, or #518, will be found in most of the prevailing transparent colors of the 1920s and early 1930s, including light emerald green and peach-blo.

NO. 726: Found in transparent colors as well as crystal, #726 most likely was introduced in the late 1920s, only to be discontinued sometime during the 1930s. Use of the #726 etching may well have been limited to such items as tumblers and jugs.

NO. 731: Rosalie, or #731, was in production by the fall of 1928 and will be found on blanks made in the transparent colors prevalent during the late 1920s and early 1930s. Etched onto a full line of dinnerware and stemware, Rosalie will also be found enamel encrusted and on unusual color combinations. Production of this etching ceased during the mid-to-late 1930s.

NO. 736: Another etching dating to the late 1920s and early 1930s, #736 was not intended for use on tableware. Shown here on an aquarium, it will probably be found on crystal and transparent colored blanks. This #736 remains an infrequently seen etching.

NO. 737: From the same time period as the previous etchings, #737 was perhaps intended primarily for use on vases. Rarely seen today, #737 was probably made in most of the prevailing colors of the period.

NO. 740: Probably brought out in the late 1920s, #740 is a seldom seen etching done on stemware and tableware in crystal and the transparent colors of the 1920s and 1930s.

NO. 741: Shown in the 1930 Catalog, this rarely seen #741 etching, is known in two versions. One with leaves at the top and another having a flower at the top rather than the leaves. Discontinued during the 1930s, #741 was most likely placed on both colored and crystal blanks.

NO. 742: A seldom seen etching, #742 is known on stemware and a salad plate in addition to a jug. Shown in the 1930 Catalog, #742 was most likely made in color as well as crystal. It is highly unlikely this etching remained in the Cambridge line for more than a few years.

NO. 743: Another rarely seen etching, #743, like the previous etching, was illustrated in the 1930 Cambridge Catalog and was out of production by the mid-to-late 1930s. Known in peach-blo, #743 was, without a doubt, placed on blanks in other colors as well.

APPLE BLOSSOM: Etching #744, or Apple Blossom, was introduced in 1930 and remained in the Cambridge line until the late 1930s. It will be found in a wide range of stemware, dinnerware and tableware, along with accessory and decorative items; in most, if not all of the transparent colors of the 1930s. Colors such as willow blue, gold krystal, peach-blo and heatherbloom. Apple Blossom, or Etching #744, was produced in large quantities and today is easy to find, although some colors are less abundant than others, willow blue being a good example of the latter.

GLORIA: Gloria, or Etching #746, like Apple Blossom, was brought out in 1930 but was discontinued before the late 1930s. Less frequently seen than Apple Blossom, Gloria is by no means rare, although it apparently did not achieve the planned for level of acceptance. Produced in most of the transparent colors of the 1930s, there is an extensive array of Gloria etched stemware, tableware and dinnerware, as well as decorative pieces.

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Glass workers hold vivid memories

by ROSE McAFEE

"I haven't seen you since the days in the etching department," one old-time glassworker was heard to tell another at the reunion Sunday at the Museum of Cambridge Glass.

The old-time glassworkers reunion was arranged by Bill Smith of Springfield, Ohio, as part of the four-day convention of National Cambridge Collectors, Inc.

The Museum, owned by NCC, was chosen as the reunion site so workers could again enjoy seeing the quality glassware, the product of their working years at the local plant.

It has been almost 30 years since the plant closed its doors, but several who attended can date their employment back to the 1920s and 1930s.



Mary Martha Mitchell and Andy Kulick

Andy Kulick, who grew up in Kipling and now lives in Barberton, looked at the attractive glassware in the glassed in cases. "I worked on a lot of this stuff when I was in hot metal (department). I was particular with my work even if I was just a little fellow. I only weighed 128 pounds then. I remember Snipe Wilson, Zach Boyd and Orrie Mosser."

"Guernsey County should have a hall of fame for these people," he said. Back to his glasshouse days, he commented, "I remember the chemist Johnson who mixed the colors. He had it all in his head. He didn't give away any of his secrets and they died with him."

Kulick's sister, Katherine Tolbert of East Cambridge, tells she began working in the glasshouse at the age of 16. "I washed and selected ware. I was proud to work there."

Earnest Watson, who admits he is 82 years old, said he began work at the glasshouse at the age of 14, about 1920. "I first learned how to 'carry-in,' then they asked me to become a glass blower. I learned that too."



Al Pack and Earnest Watson, former workers.

Watson and Al Pack had a lot of reminiscing to do. Pack, who is staying briefly with his sister, Mary Riggs of Cambridge, now resides in Tampa, Florida.

About his days in the glass plant, he says he worked there from 1922 to 1933 the first time, then returned for five more years, working until the plant closed. "I was in the hot metal department," he says.

Freda Gooden Rahm of Jacksonville, Florida, came especially for the reunion. "My sister sent me the clipping about it. I like all these cases of glassware and remember when they were made." She suddenly thought of something. "Say, I have a cigarette box with a skiing scene etched on it. I think I will give it to the museum the next time I come to Ohio." Mrs. Rahm tells that she began work in the glasshouse when only 16 and was in the etching department.

Eighty-seven year old John Howell was watchman for 16 years at the glass plant, carrying a time clock, which he keyed in during his rounds (see photo on page 14).

"I turned the key for every department so they'd know I was on the job."

Perhaps the oldest glasshouse worker to attend was Maude Phillips Foreman Wainer, 89 of Cambridge. She was at the plant 30 years until it closed and worked for Roy Pritchard.

SHOW ROOM

by JOE ANDREJCAK

The theme of this years NCC Convention was the Nearcut Era. The showroom, as always, was a rainbow of sparkling colors with the gleam of crystal. Glass from the Nearcut era to the plant shutdown in 1958.

As we all know now, Nearcut was not just the heavy pressed crystal, but also ebony, azurite and early emerald, plain and gold encrusted.

The pictures shown here do not do the showroom justice! Even when the lights went out during the Saturday storm and the dealers opened the drapes -- the glass was breathtaking.

How about a floor vase, etched Rosepoint, surrounded with smaller Rosepoint vases -- the 13" kind (sorry we have no photo).



A crystal Swan punch bowl on his/her base, with punch mugs.

Did you know that what is now called a Swan punch bowl started out as a fish aquarium? Picked that up listening to a conversation somewhere in the showroom.



Flower Holders in every size, shape and color.

The flower frogs and Nude line was ever present in all the colors with all the prices in the book. Candlelight was not too plentiful again this year. Nor was Rubina, but one block vase, more blue than yellow, green or red, went home with me.



There were a few choice pieces of Windsor Blue, with the Flying Nude Lady bowl (being held here by Mary Welker) SOLD!



The Nearcut theme repeated itself in the showroom with this beautiful electric lamp.

How well the Nearcut sold is unknown at this time, but the Marjorie punch bowl (shown on page 14) and various other pieces of Buzz Saw, Feather and Fernland were all present -- but no Star was seen.

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Display Room

by PHYLLIS D. SMITH

NEARCUT glass is just exactly what the name implies -- it is pressed glass that looks so near to cut glass, it is sometimes hard to tell the difference. Hence the name! This year our convention Display Room was aglow with the radiance of this beautiful glass.



Shown here is Barbara Harbaugh putting the finishing touches on the display before the doors opened to the public.



Convention Faces

by PHYLLIS D. SMITH

and with the help of their Photo's, also by
**Joe Andrejcek, Helen Clark, Rose McAfee,
 Jerry Reid, and Charles Upton**

Hopefully the old saying, "one picture is worth a thousand words," will apply here. I apologize that we cannot picture everyone who attended the Convention, even more that we cannot put a name to every "face" that we have pictured.

We do hope you will enjoy and relive for a few minutes the fun and excitement of the 1987 Convention. If you could not attend this year, now is the time to start making your plans for next year. Looking forward to seeing you there!



Book Sales table, l to r: Janice Hughes, Ohio; Priscilla Southworth, Florida; Ronnie Marshall (back to camera), Ohio; Tarzen Deel, Jr., Virginia; and Frank Hayes, Michigan.



Just "visiting" and waiting for the Show to open are, l to r: W.T. Dawson, Oregon; Larry Hughes, Ohio; Norman and Velma Mason, Massachusetts; and Helen Clark, Ohio.



Enjoying the conversation during the Get Acquainted Party are, l to r: Frank Maloney, Massachusetts; John & Pauline Stiko, Indiana; and Jo Rogers & Amy Jo Jones, both from Colorado.



There was a large crowd waiting in line for the opening of the Antique Show & Sale on Friday evening. There were approximately 350 to 400 Cambridge collectors eager to find just that right piece to add to their collection.



Becoming "better acquainted" are, l to r: Rose McAfee, Ohio; Mark Nye, Florida; Cindy Arent, Judy Momirov, & Mary Martha Mitchell, all from Ohio; and Sue Reid, Indiana.

BUFFET BREAKFAST LINE



Kathy and Shelby Nussbaum (second couple in line), from Connecticut; and other convention attendants, wait in line for breakfast.



Waiting for the Banquet Speaker to begin are, l to r: Clarke & Carole West, Ohio; Marcia Ellis, New York; Dixie Huckabee and daughter Barbara Shaeffer, both of California.



NCC President Willard Kolb all ready to attend the Banquet -- which he understood was to be a "semiformal" affair! That's Larry Hughes laughing in the background.



Enjoying the Banquet are, l to r: Don & Lynne Wormland, Michigan; Frank and Milbra Long, Texas; and Frank & Phyllis Hayes, Michigan.



Holding their souvenir Nearcut punch cups from this year's convention are: Rich and Sally Bennett. In the background is Dale Snode, NCC member, and guard for our Antique Show. All three are from Cambridge.



PHOTO AT LEFT: Caught "loitering" in the hallway are: Ed Trindle, New York; Mary Scharf, Illinois; and Ronnie Marshall, Ohio.

Convention Resumé

by MARK A. NYE

I suppose it could be said that I was not a totally unbiased participant in this year's convention, but I think most, if not all who attended, will agree that the 1987 Convention was another success.

The addition of the reception on Thursday night was a big hit with almost 100 people in attendance. It was a very informal affair, a return to the original concept of a get acquainted party with no structured format. With a pay bar and chips and dip provided by NCC, the evening was devoted to making new friends and seeing old ones along with much conversation. Plans are to include this event in next year's schedule.

Due to minimal response, the Fenton Factory tour was cancelled. A few of the members who did sign up for the trip decided to go it on their own and drove to Williamstown. While the local factory tours did take place, the response was somewhat limited and this activity may be discontinued at future conventions.

A pleasant surprise for all first time female attendees was the gift of a long stem pink carnation when they picked up their registration packet.

The Opening Session on Friday Night saw the addition of a second convention souvenir; this year it was a dark blue tub salt produced and donated to us by Boyd's Crystal Art Glass. The mini-auction was its usual success with over \$1,000 being raised. Anyone want to buy a marble?

Saturday morning, Dave Rankin presented an informative lecture on the Nearcut Era. Those of us who were there now know the answer to the question "Do Lemons Whistle?" but I will never reveal the answer.

Members attending the Annual banquet were presented with a souvenir menu featuring advertisements for the Bennett reamer. This was in addition to the regular banquet souvenir which this year was a punch cup, in a light blue somewhat similar to moonlight blue, made using the original Marjorie Nearcut punch cup mold. This mold is one of the few Nearcut era molds to survive and is owned by

the NCC. As is customary, the banquet souvenir was pressed for us by Mosser Glass.

Our banquet speaker and NCC member Ed Trindle, after describing collectors and dealers, stated that there is a need for an encyclopedia dealing with the Cambridge Glass Company and its ware and then proceeded to offer a suggestion on how to raise the funds to pay for such a volume. Ed's suggestion was to auction off the rights to name the unnamed Cambridge patterns and pieces. This somewhat controversial proposal was a topic of discussion at post banquet gatherings in the lower corridors and members rooms, as well as the Annual Meeting the next day.

Bill Smith reports the Former Employee Reunion, held each year at the museum, was very well attended with some 35 former workers present, along with guests and NCC members. Bill said, based on the amount of conversation, everyone enjoyed themselves and had a good time.

The Get Acquainted Game was won by Barbara Moody of California, who, during the course of the convention, collected 123 signatures. Congratulations Barbara.

We all missed our CRYSTAL BALL editor and membership chairman Phyllis Smith who had the misfortune to become ill just prior to the convention and was hospitalized for some ten days. The good news is Phyllis was discharged from the hospital the day after the convention was over, and is doing well.

All in all, Convention '87 was a success and my thanks to everyone who helped in anyway to make it so. SEE YOU NEXT YEAR!



Carl & Shirley Beynon enjoying the Banquet.

National Cambridge Collectors, Inc.
Fourteenth Annual Meeting
June 28, 1987
Shenandoah Inn, Old Washington, Ohio

The meeting was called to order at 10 a.m. by President Kolb. In attendance were 11 Board members and 110 Club members from 25 states.

The minutes of the previous meeting, held on February 27, 1987, were read by Secretary Janice Hughes, and approved.

The Treasurers report was given by Bill Smith, showing the Operating Equity as of March 31, 1987 to be \$23,521.00 and the Museum Equity \$125,257.00.

President Kolb introduced guests, Sam Stover of the Glass House, Inc. restoration committee and Vicki Burton, Ohio artist.

COMMITTEE REPORTS

CONVENTION: Chairman Mark Nye thanked everyone who assisted in making the Convention a success.

MEMBERSHIP: Bill Smith reported in the absence of Phyllis Smith. We now have 1198 members, but several have renewed at the Convention.

CRYSTAL BALL: Bill Smith again reported for Phyllis Smith. He stated she would need articles and photos from the Convention to use in the C.B.

PUBLICITY: Chairman Joe Andrejcek thanked Barbara Shaeffer for the cover photo and article in the Glass Review. He listed all the other magazines and newspapers where he had placed articles and show ads.

BUDGET & FINANCE: Chairman Dave Rankin reported the financial statement was in the July issue of the CRYSTAL BALL. He stated despite not having a major fund drive during the past year the organization was self-sustaining.

MUSEUM: Chairman Bill Harbaugh reported the land in front of the service building had been graded and a 34' x 40' slab has been laid. He thanked Lynn Welker, Marybelle Moorehead and Janice Hughes for cleaning the interior of the Museum.

AUCTION: Chairman Lynn Welker reported the Auction will be the last weekend in February and consignments will be taken after September 1st. He suggested getting them in early, as last year the Auction was filled in a month.

ANTIQUA SHOW: Chairman Joy McFadden thanked everyone who helped set up tables and worked the ticket sales.

PUBLIC RELATIONS: Bill Smith reported they had not attended many shows so far this year. They will possibly be attending the N.D.G.A. Show in New Orleans in July.

FLEA MARKET: Chairman Marybelle Moorehead thanked everyone for their help with set up and gate. She reported a profit of \$875.00.

STUDY GROUP: Janice Hughes read a letter from the California Cambridge Collectors Study Group with a donation of \$400.00, and the Tuscan Crown Study Group \$500.00.

OLD BUSINESS: None.

NEW BUSINESS: President Kolb reported the Picnic and Quarterly Meeting will be held at the Museum on August 8th.

Mark Nye reported on Mr. Trindles suggestion, during his Banquet speech, regarding auctioning off the right to name a numbered pattern of Cambridge glass. There were several suggestions and comments. This will be discussed by the Board of Directors.

Bill Smith reported the C.B. Index completed by Barbara Stock is being typeset and due to the cost incurred will have to be sold.

Virginia Houston suggested having binders made for the CRYSTAL BALL.

Harriette Bond asked about the new book mentioned in the Secretary's minutes. President Kolb stated the Board was discussing a handbook for Etchings.

President Kolb introduced Sam Stover, a spokesman for the Glass House, Inc. restoration committee, and Mrs. Vicki Burton, an Ohio artist.

Mr. Stover reported part of the development
continued on page 16



Marjorie Punch Bowl and Punch Cups

Speaking of punch bowls, the Rosepoint punch bowl, under plate and cups begged for me to take them home, but I also heard my wife's voice and I changed my mind!



Rosepoint Punch Bowl - the price tag? \$5,000!

The carmen Cut Wild Rose punch bowl is a sight to behold, especially when light shines behind it! There was a lot of gold encrusted, etched pieces on carmen blanks this year -- worth the price of admission.

Speaking of admission, the customers started to line up this year at 2 p.m. for the 6 p.m. opening. Some even brought their own chairs! By 6 p.m. the long line extended way out into the motel parking lot.

We didn't hear if those first in line were able to make the best purchases -- but we do know that a lot of sacks and boxes left the showroom and there were smiles on the faces of the buyers and dealers alike.

Once again, thanks to the efforts of show chairman Joy McFadden, and the support of our many dealers -- it was a beautiful show!



John Howell, a watchman at the old glass house, at the reunion.

John was pleased to be reunited once again with the time clock he carried while he was employed as a watchman for the Cambridge Glass Company. This time clock is now owned by NCC and is on display in the museum.

CAMBRIDGE TURKEY



This lovely bird was offered for sale during this year's Antique Show & Sale. It was Willow Blue and the price tag read \$595.

**MUSEUM Telephone Number
614-432-4245**

"You never get a second chance to make a good first impression."

SPEAKERS continued from page 1

with slides of the various Nearcut designs, he told the years they were made and special ways of identifying the Cambridge designs. Nearcut was the kind of glass which most nearly resembled that of cut ware, he explained.

"Cambridge developed its early reputation with heavy pressed glass," he said.

The 1906 catalog showed the firm created the princess, duchess and countess lamp designs. The same year, the wares included tumblers, wines, cordials and goblets. Five general catalogs covered the nearcut era of the Cambridge plant, he said, and a wide area of decorations made the Cambridge lines distinctive.

He told a humorous anecdote about how the Cambridge lemon squeezer happened to be made, but questioned the truth of it. Cambridge was known for its kitchen glass as well as pharmaceutical designs during the Nearcut years which extended into the 1920s. Rankin was also presented a paperweight gift by Mark Nye.

One of the most popular and traditional events of each convention is the "Show and Tell" identifying session by Lynn Welker of New Concord. Welker, a glass authority, can usually identify ware, whether or not it is Cambridge made. He would hold up a choice piece, making comments such as "This is really a nice piece of Cambridge Jade."



Lynn Welker admiring Ivory Beverage Urn

He identified an early Cambridge Nearcut celery; "a really pretty peach-blo stippled comport;" a colonial cut glass salt dip; and an

elegant ivory samovar by Cambridge--"A really great piece."

Welker commented on the poor quality of reproductions being made and noted that even seconds in Cambridge glass were quality.

Cambridge Colors, Cambridge Stemware, Cambridge Etchings, and Cambridge Nearcut were the focus of other programs, done alternately by Mark Nye, David Rankin and Bill Smith. They brought out that crystal was the first glass made in Cambridge, but opal was listed in the first catalog. Soon colors were developed and enhanced the graceful lines of the Cambridge ware. The 1930s brought out many of the popular colors such as gold krystal, crown tuscan, rubina, dianthus pink and heath-erbloom. Violet was an uncommon color and sunset used mostly for tumblers. Color bunching would occur with some designs.

The program on Nearcut brought out that it was a trademark used to denote it had the look of cut glass. Although much was done in crystal ware, colors were also added to this line, such as amber, ebony, emerald and mulberry. Marjorie, the design named for the daughter of A.J. Bennett, was a popular Nearcut design.

SEEN AT THE SHOW



This lovely Beverage Urn has Plate Etching #1 on its top section and Plate Etching #739 on its lower section. It was offered for sale during the Show and the price tag read \$190.

ETCHINGS continued from page 6

LORNA: Lorna was introduced during the second half of 1930 and discontinued by 1939. Lorna was cataloged in a full line of stemware and dinnerware, but is infrequently seen today. Produced to an unknown extent in all of the transparent colors of the 1930s, including heatherbloom, Lorna, or #748, has also been seen on royal blue tumblers and is shown in a Cambridge catalog supplement on ebony blanks, silver encrusted.

DIANE: One of the more popular Cambridge etchings, Diane, also known as etching #752, and first seen in the Fall of 1931, was not to be dropped from the Cambridge line until 1954 with the initial plant closing. Diane will be found on most of the prevailing Cambridge colors of the 1930s and early 1940s. Complete stemware and dinnerware sets were made in willow blue, amber, peach-blo, crystal and possibly in gold krystol, forest green and heatherbloom. There are four lines of stemware etched Diane and two lines of dinnerware. Many pieces will be found gold encrusted or with a gold edge, as well as plain.

PORTIA: Portia, or #754, is another of the well known Cambridge etchings and was brought out in early 1932, remaining as an open stock pattern for twenty years. Most often seen on crystal blanks, Portia, also known as etching #754, was made in colors and pieces are known in heatherbloom, gold krystol, forest green, royal blue and carmen. Portia will be found on at least five lines of stemware and two lines of dinnerware blanks. Similar to most of the major etchings, many items in the Portia line were available gold encrusted or with a gold rim, in addition to being sold plain.

to be continued

QUARTERLY MEETING MINUTES.....continued

planning is to turn the Cambridge Glass factory into a tourist attraction, craftsman center, and youth oriented recreational facility. He stated \$50.00 shares are being sold in the State of Ohio, as are bricks from the factory for \$5.00. Mr. Stover answered several questions.

Mrs. Burton reported her interest is getting the Cambridge Glass building on the National Register of Historical Places.

A motion was made by Bill Harbaugh to adjourn at 11:40 a.m.

Janice Y. Hughes, Secretary

Study Club News

STUDY GROUP #7 - EASTERN OHIO
"THE CAMBRIDGE BUFFS"
Phone: 614/432-5230

The Cambridge Buffs held their meeting June 21st at the home of Charles and Mary Alice Upton. There were nine members present.

The death of member Pauline Westfall was reported with much sadness.

Discussion at the meeting centered around the printing of another Nearcut Book and Price Guide, for next year. Treasurers report was given by Charles Upton, followed by a quiz on Nearcut glass. It was noted that our group was asked to help at the Convention.

Show & Tell consisted of the following items: Ambassador cordial; #671 cordial; heatherbloom candy dish; primrose covered candy dish, bluebell Georgian tumbler; Yardley jars; Cleo cream & sugar in amber; #2505 miniature cream pitcher; Nearcut sugar.

Next meeting to be held at the home of Doris and Roy Isaacs.

submitted by Deanne Gray

In Memoriam

*"There are stars that go out in the darkness
But whose silvery light shineth on;
There are roses whose perfume still lingers,
When the blossoms are faded and gone;
There are hearts full of light and sweetness,
When no longer the life current flows;
Still their goodness lives on with the living,
Like the souls of the star and the rose."*

PAULINE WESTFALL
passed away June 21, 1987

Our sincere sympathy is extended to her husband Dean, their children, grandchildren and other family members. She was loved by all who knew her and will be greatly missed.

The DAZE

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#207/213 Caprice covered Cig. Box w/4 Ashtrays, set.....	\$ 40
#163 Martha 8½" Asparagus Plate.....	10
#3797/126 Square 3-part Celery/ Relish.....	18

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Wetherford 4" deep Bowl.....	8

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#3400/4 carmen 12" Bowl.....	35
#1004 pink 7½" Aero Optic Vase.....	25
#SS17 crown tuscan 9", 3-ftd., Bowl (minor chip inside)...	25
#1043 mandarin gold 8½" Swan (minor chip on foot).....	100
#2699/112 6" ftd. Nappy, signed Near Cut.....	12
#3400/38 amethyst, 80 oz. Ball Jug.....	50
Windsor blue Sea Shell Ashtray/ Card Holder/Cig. Snuffer...	70
#1337 royal blue Cig. Holder w/crystal ashtray foot.....	35
#12 Jade 12½" Bowl w/ebony foot.....	60

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WANTED: Amber, #3115 stemware, etched #731. Need 1 sherbet, 1 coffee cup, 4 goblets. Write to: **Patricia C. Otto**, 6224 B Midnight Pass Road, Sarasota, FL 34242.

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