



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. 207

July 1990

Glass Dress and Factory Materials Make Interesting Glassware Display

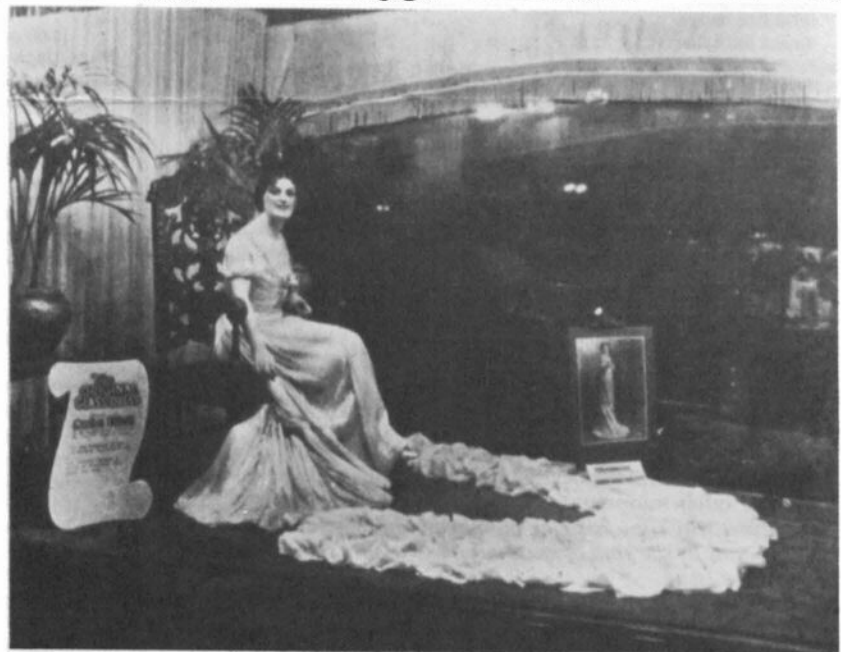
The following article and photo's are from the September 12, 1927 issue of "China, Glass & Lamps."

Columbus, Ohio, for a week during August had something unusual to talk about. It was the display in the windows of the Wm. Hinterschied Co., wholesalers and retailers of china and glass at 195 South High street. This display depicted materials and processes in the manufacture of glassware as well as an attention-getting example of the art of the glassworker.

In one of the High street display windows of the Hinterschied store was shown a glass spun dress or a dress made from spun glass.

A beautiful wax figure was draped as she sat in a chair with the spun glass dress and on the seated figure was trained a crimson spotlight. The model was seated in an Italian Renaissance high back chair and immediately behind it were natural palms against a background of silk lace draperies. On one side of the figure was placed a sign explaining the history of the glass dress and on the other side was a large photograph of Miss Edith King, leading woman with the Hartman Theater Stock Company of Columbus, actually wearing the dress.

A second window was confined to the display of glassware in process of manufacture from raw materials to the completed article. The materials were supplied by and were the property of the Cambridge Glass Co., Cambridge, Ohio, which also is the owner of the spun glass dress. Photographs of the two windows are reproduced herewith.



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 \$15 per year and additional members (12 years of age and residing in household) at \$3 each. All members have voting rights, but only one *Crystal Ball* will be mailed per household.

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Paid advertisements containing reproductions or new glass will not knowingly be accepted for publication.

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

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NCC Museum of Cambridge Glass

The Museum is located on U.S.40, one-eighth mile East of I-77 near Cambridge. Hours: 10 am to 4 pm Wednesday thru Saturday. Noon to 4 pm Sunday. March thru October
Closed: Monday & Tuesday
Easter and July 4th

Phone: 614/432-4245

SUSANNA "BEA" STILLION

WORKER OF THE MONTH

by LORRAINE WEINMAN

As a former Cambridge Glass Company worker, Susanna "Bea" Stillion is one of the most recent to be videotaped by the Cambridge Cordials Study Group. She has shared a glimpse of Cambridge Glass history with us; adding to the wealth of information about glass processes and including personal memories that might otherwise go untold.



BEA STILLION

Bea started working at the Cambridge Glass Company at the age of fifteen; an age that, we came to find out, was not unusual. At that time, a number of young boys and girls were working. She and Mary Burik (see the June CRYSTAL BALL) shared some amusing stories concerning this topic.

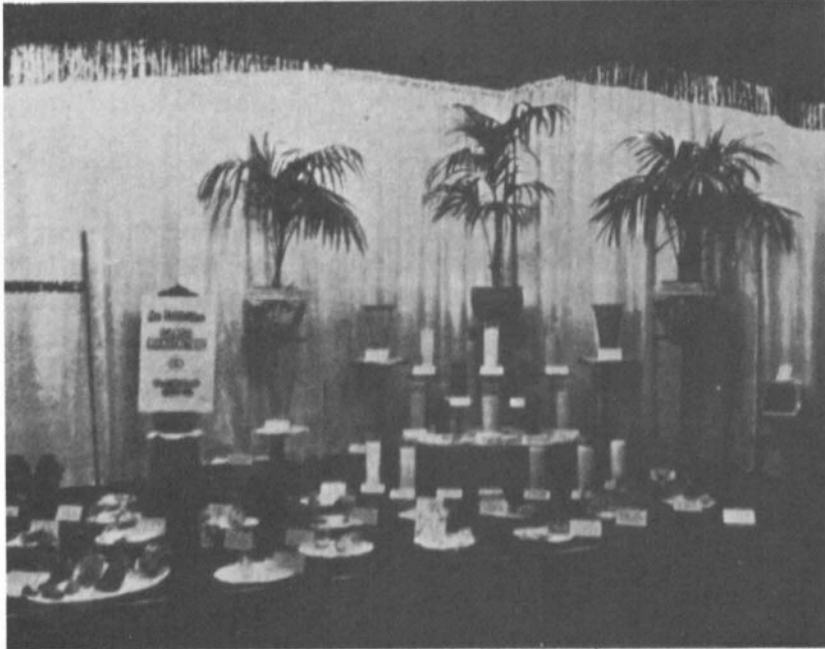
Bea started out in the Cutting Department. After being laid off, she returned to work in the Etching Department. Within this department there were several "shops." In each "shop" there usually was a printer, a cut-out girl, two put-on girls, and two rub-down girls. Bea's job was that of putting the print on the glass.

The procedure within the "shop" was outlined in detail. Bea described the steel plate where the printer designed the etching. After applying ink, he put a thin paper on the plate and rubbed it until the design was transferred. The paper was then lifted and handed to the cut-out girl, who used a penknife to cut off the excess paper. Then, as Bea had so often done when she worked there, the print was carefully put on the glass so that no lines overlapped and the print was perfect. Another girl placed the glass on a covered peg and rubbed an eraser-like tool over it until the print was on the object being done. After this was accomplished, the glass was dipped in an alcohol and water solution to remove the paper and leave the print on the glass.

At this point, the glass was put on a board and was taken to the Wax Department to have wax applied wherever the piece was to remain clear. From there it was sent to be subjected to the acid. After the acid treatment, the black ink was washed off with hot water in the "scalding." Then the glass was placed in sawdust and shined. Finally, the etched glass was inspected.

This department worked by "piece work" rather than a flat rate. Therefore, the shop's working together well was important to all members. Although the girls had their own jobs, when they finished their work, they would help the others within their shop. Rubbing down took more time and it was important to know just how much pressure to use. Bea stated that relish trays were difficult to do and that large pieces were awkward to do because they were hard to hold.

Bea has greatly helped us to learn about the Etching Department and to picture more clearly the Cambridge Glass Company in operation. The Cambridge Cordials appreciate her assistance.



Illustrating the wearing qualities of glass is the history of the spun glass dress. It was made in Brooklyn about 1902 and was made on a model representing the figure of Maxine Elliott, then a leading state favorite as well as a great beauty. The dress actually was worn by Miss Elliott during a stage performance. The dress was later exhibited at the Pan-American Exposition in Buffalo on a wax model of Miss Elliott. The dress now is the property of the Cambridge Glass Co.

In the window displaying materials and manufacturing processes, explanatory signs were placed on each of the exhibits. Among the exhibits were a small or "monkey" pot, in which glass is

melted; a gathering pipe, several iron molds and the various materials such as sand, soda ash, lead, lime and coloring oxides.

The entire exhibit was planned with great care because it was felt by both Hinterschieds and the Cambridge Glass Co. that unusual interest would be developed. Prior to the opening of the display, Miss King appeared on the stage at the Hartman theater wearing the glass dress. On the day following the opening of the display, local newspapers printed descriptive articles.

Attention having been drawn to the unusual display through the stage and newspaper publicity, the display itself caught and held the attention of those passing the Hinterschied store. While no tabulation of the number of people who came to view the exhibit was made, the Wm. Hinterschied Co. believe they are certain in estimating that not less than 25,000 persons saw the display and were sufficiently interested in it to spend from five to 20 minutes viewing it.

The unique display was continued for one week and created such interest that people talked about it in all sections of the city and officials of the Hartman Theater told the Wm. Hinterschied Co. that several hundreds had commented on the exhibition to them.

The Wm. Hinterschied Co. found that the display was the most successful publicity "stunt" they ever had put on and declare that it was very valuable to them from an advertising point of view. The Cambridge Glass Co. reports that several large department stores have asked for loan of the glass dress and glass materials for display purposes in their stores.

Cleveland enjoyed the display of the glass dress and the glass-making materials during the week of September 5, through the windows of the Geo. H. Bowman Co. on Euclid avenue. During this week, starting September 12, the display will be shown in Toronto by the T. Eaton Co.

Early in October the windows of the Crowley-Milner Co., in Detroit, will have the display.

From The President's Desk

How time passes so quickly and waits for no one. I should have had this written two weeks ago (as soon as I returned home from the Springfield (Ohio) Flea Market), but one thing led to another; and now it is two weeks before I leave for Convention, and just 15 days before this newsletter is due to leave Springfield for the Convention. I knew it had to be done early, but slip it did and got put aside for something else. Consequently this will be a brief message this month.

There will not be a slide program on Cambridge Pinks, during convention, but there is a rather lengthy article on Peach-Blo in this issue. (That is, there is supposed to be an article on Peach-Blo, but it too was late. Hopefully there will be time to get it in this issue.) The narrative for the Figural slide program has been re-written and this program will be re-introduced, as promised, at this year's Convention. Other programs to be presented, include: Colors; Etchings; and Stemware.

Everything for the Convention; Antique Show & Sale; and Flea Market is coming together, and as always, a good time is promised for all those who attend.

The Stemware display at the Museum has been rearranged and a list identifying each piece, color and decoration will be available to visitors.

We will be presenting "Committed To Cambridge" awards during Convention. If you have not yet made your contribution to the fund drive and are attending the Convention, this would be a good time to do so. In doing so, you will be able to take home the award and make a further contribution by avoiding the cost of shipping the award.

Ground for the new Convention Center in Cambridge has been broken, but construction of the actual building will not begin before mid-summer, at the earliest. It is doubtful it will be ready by the summer of 1991, but by 1992 there will be an alternate site available for our functions, including the Convention and Antique Show & Sale.

Rain has finally begun to fall in South Florida, but our water supply is still low and water conservation remains a way of life. At least now we will not have to water lawns and gardens.

On a sad note, we pause for a moment to remember our N.C.C. members and friends who have passed away during this past year. Unfortunately, the list is a long one, and we are saddened that we must add yet another name, George Wesley Stone, this month. The glass collecting world has lost so many good friends. We do, at this time, express our sympathy to the families and friends of each and every one.

One thing seems to follow the other, and if this is true, our August Quarterly meeting and picnic will be here before we know it! The date is set for August 4th, and will be held in the Museum storage building. (See page 20, of this issue, for time, etc.) If you have never attended our August meeting and picnic, why not give it consideration this year, and join us. The food is always GREAT, and this is the one time of year when things aren't quite so hectic and we have the time to visit and get better acquainted. If you have attended in the past, we look forward to seeing you once again.

Besides the August Quarterly meeting date, you might want to add our November Quarterly meeting date to your calendar now and start making your plans. That date is November 3rd, time and place to be announced later.

Until next time, Collect Cambridge.



NATIONAL CAMBRIDGE COLLECTORS, INC.

Balance Sheets

December 31, 1989 and 1988

Assets

	<u>1989</u>	<u>1988</u>
Current assets:		
Cash	\$ 24,286	18,919
Accounts receivable	75	286
Inventories	10,260	6,997
Prepaid expenses	<u>1,169</u>	<u>1,210</u>
Total current assets	<u>35,790</u>	<u>27,412</u>
Property and equipment:		
Land	24,500	24,500
Buildings	51,214	51,214
Building improvements	40,567	39,912
Furniture and equipment	10,776	10,775
Display fixtures	15,348	10,285
Museum contents (Note 2)	<u>39,103</u>	<u>35,568</u>
	181,509	172,254
Less accumulated depreciation	<u>51,293</u>	<u>42,237</u>
	<u>130,216</u>	<u>130,017</u>
Other assets:		
Deposits	<u>44</u>	<u>44</u>
	<u>\$ 166,050</u>	<u>157,473</u>

Liabilities and Fund Balances

	<u>1989</u>	<u>1988</u>
Current liabilities:		
Accounts payable	\$ 117	-
Deferred membership dues	7,844	7,179
Accrued and withheld taxes	<u>1,219</u>	<u>1,341</u>
Total current liabilities	<u>9,180</u>	<u>8,520</u>
Fund balances:		
Operating fund	22,926	22,809
Museum fund	<u>133,944</u>	<u>126,144</u>
Total fund balances	<u>156,870</u>	<u>148,953</u>
Total liabilities and fund balances	<u>\$ 166,050</u>	<u>157,473</u>

NATIONAL CAMBRIDGE COLLECTORS, INC.

Statements of Activity and Changes in Fund Balances

Years Ended December 31, 1989 and 1988

	Operating Fund	Museum Fund	Total	
			<u>1989</u>	<u>1988</u>
Support and revenue:				
Admissions	\$ -	701	701	643
Memberships	13,076	-	13,076	12,620
Donations	3	8,578	8,581	3,990
Auxiliary activities and sales	7,663	24,677	32,340	26,330
Interest	385	770	1,155	991
Other	<u>4</u>	<u>1,772</u>	<u>1,776</u>	<u>140</u>
Total	<u>21,131</u>	<u>36,498</u>	<u>57,629</u>	<u>44,714</u>
Expenses:				
Supporting services	15,168	17,731	32,899	32,158
Cost of auxiliary activities and sales	<u>5,846</u>	<u>10,967</u>	<u>16,813</u>	<u>12,713</u>
Total	<u>21,014</u>	<u>28,698</u>	<u>49,712</u>	<u>44,871</u>
Excess (deficiency) of support and revenue over expenses	117	7,800	7,917	(157)
Fund balances - beginning	<u>22,809</u>	<u>126,144</u>	<u>148,953</u>	<u>149,110</u>
Fund balances - ending	\$ <u>22,926</u>	<u>133,944</u>	<u>156,870</u>	<u>148,953</u>

Clark, Schaefer, Hackett & Co.
CERTIFIED PUBLIC ACCOUNTANTS

Board of Directors
National Cambridge Collectors, Inc.
Cambridge, Ohio

We have reviewed the accompanying balance sheets of National Cambridge Collectors, Inc. as of December 31, 1989 and 1988, and the related statements of activity and changes in fund balances and statements of cash flows for the years then ended in accordance with standards established by the American Institute of Certified Public Accountants. All information included in these financial statements is the representation of the management of National Cambridge Collectors, Inc.

A review consists principally of inquiries of company personnel and analytical procedures applied to financial data. It is substantially less in scope than an examination in accordance with generally accepted auditing standards, the objective of which is the expression of an opinion regarding the financial statements taken as a whole. Accordingly, we do not express such an opinion.

Based on our review, we are not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in conformity with generally accepted accounting principles.

Very truly yours,
CLARK, SCHAEFER, HACKETT & CO.

BY *Donald Jones*

May 23, 1990

Cambridge "Pinks"

by MARK A. NYE

During the 50 plus years the Cambridge Glass Company was in business, four pink colors were used: Peach-Blo (later known as Dianthus Pink); LaRosa; and Cambridge Pink, all three being transparent colors; and Crown Tuscan or Coral, the opaque pink shade brought out in the early 1930s.

Since the theme for this year's Convention includes the color pink, I thought I would jump ahead a number of years in my current series of articles, dealing with early Cambridge production, and cover the early years of Peach-Blo production. Crown Tuscan was previously covered in two articles (published in the February and March 1986 C.B.); and LaRosa and Cambridge Pink were discussed in the series of articles on Transparent Colors (published in 1988 & 1989 C.B.'s). Some of the information presented here has been previously used in prior articles, but is necessary for the complete story of Peach-Blo, and may not be familiar to new readers.

Trade journals do not mention Peach-Blo until the end of July 1925, thus indicating it was probably brought out at mid-year. The following comes from the August 3, 1925 issue of "China, Glass and Lamps."

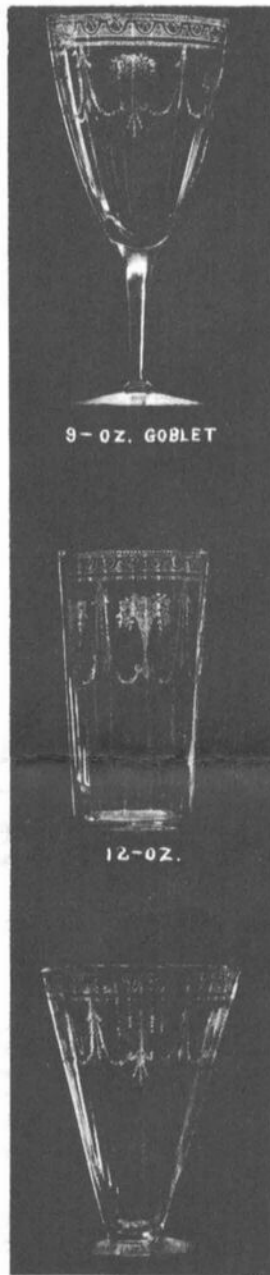
"An unusual number of lovely new things have arrived at the show rooms of the Cambridge Glass Co., at 184 Fifth Avenue, since my last visit. The most important is a new color in glass known as Peach-Blo. It is made up in stemware and in footed and straight sided tumblers, in wide optic, and may be had either undecorated or with an encrusted band and line treatment.

The color is absolutely unique in modern glass. It has the warmth and sparkle of amber, and the gayety of the Du Barry Rose, and is different from these, while combining the charms of both. The name - Peachblo - describes it perfectly."

The first reference to Peach-Blo in "Crockery & Glass Journal" appeared in the July 30, 1925 issue and was contained in a lengthy paragraph describing what was new in the New York showrooms.

" . . . New stemware, graceful to a degree, has been worked out from the never failing

resources of this prolific company. The line comes in amber, green, amethyst, crystal and peach blow, on a narrow optic shape with a new etched gold band in simple design. The peach blow by the way, is another innovation, an addition to the color list. It is delicate yet deep and rich and altogether lovely . . . "



12-oz. Ftd.
#3051 Line

The stemware referred to was probably the #3051 line, but the etching remains unidentified.

It is possible Cambridge was the first of the big handmade glass houses to introduce a pink color. Duncan & Miller brought out theirs in 1926, Fostoria introduced Rose or Dawn in 1928, Imperial's Rose Marie dates to the mid-1920s, and so on.

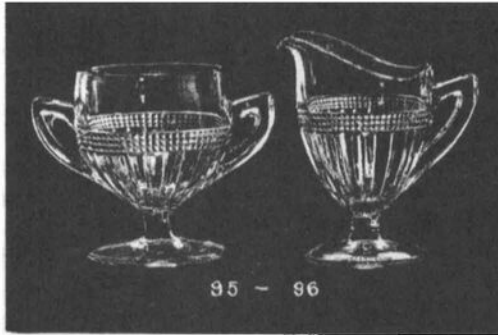
From "China, Glass and Lamps" of January 18, 1926, comes this item about Peach-Blo.

"In the new colored glass known as Peachblo, the Cambridge factory has two shapes in reproduction of old English glass and have been named the "Wetherford" and the "Stratford." The former has wide panels and straight lines while the latter is more intricate in design. The "Wetherford" shape also is shown in emerald, amber and amethyst in clear colored glass. Both the new patterns in the new 'Peachblo' glass also are shown with gold treatments including bands and encrustations."

The cover of the March 29, 1926, issue of "China, Glass and Lamps" carried a Cambridge advertisement that read.

"GEISHA GIRL FLOWER HOLDER - a magnificent specimen of the glassworker's art - this unusual flower holder brings to the flower bowl a touch of true oriental beauty. Used on the console, the dining table and as

part of the indoor garden in sun porch and living room. Many uses mean many sales means profits. Made in Emerald, Amber-Glo, Peach-Blo and Crystal; 12 inches high. Order by No. 523 and specify color desired."



"WETHERFORD" Sugar & Cream

"A REALLY CLEVER CANDY BOX" is how the lead line reads, in the Cambridge advertisement on the cover of "China, Glass and Lamps," June 7, 1926. Illustrated was the #580 candy box with rose knob. Quoting from the text:

"Entirely new in candy boxes is the No. 580 with the unusual Rose Bud knob in color contrasting with the box and cover. This is only one of a number of shapes in this delightful box.

Supplied in Amber-Glo, Peach-Blo and Emerald. The Peach-Blo box has the knob in either Emerald or Amber-Glo and there are other contrasting selections."

Three weeks later, the Cambridge advertisement on the cover of this same trade journal featured a bridge set described in the lead-in, as "A BRIDGE SET SUPREME."



623 6-pc. Highball.

"For the bridge game or for the summer veranda, we offer The No. 623 five-piece handled high ball or bridge set, consisting of handled tray and four tumblers. In the entrancing transparent shades of Amber-Glo, Peach-Blo and Emerald, this set

can be made a real business getter. The tumblers can be supplied either plain or crackled."

In the July 8, 1926 issue of "Crockery & Glass Journal" was published this information

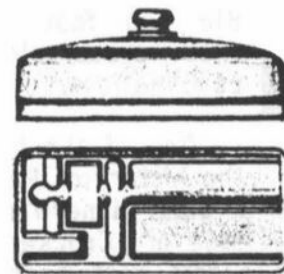
regarding another new Cambridge item.

"One of the cleverest of the new items on the market is that shown by O. C. Graham, New York manager for the Cambridge Glass Co., at the concern's salesroom, 184 Fifth Ave. This is a glass compact set consisting of a bottom and cover in a fancy oblong shape. The lower part has recesses for rouge, powder and puff, eye brow pencil and lip stick. This is made in amber, green, peach-blo and crystal in polished or satin finish and comes in various decoration."

During the balance of 1926 and into 1927, Peach-Blo was mentioned quite regularly in the trade journals. On the cover of a February or March issue of "China, Glass & Lamps," appeared a Cambridge advertisement featuring a night set that was described as:

"A triumph in Cambridge Art Glass is this gold-encrusted Night set composed of small covered jug, oval tray and tumbler. Supplied in Amber-Glo, Peach-Blo or Emerald."

Cambridge advertisements continued to appear on the cover of "China, Glass & Lamps" and featured such items as, the five compartment relish dish, the #3075 cheese dish, square dishes for brick ice cream, bookends, console sets and shakers, all of which were being made in Peach-Blo and in most cases further decorated with etchings and gold encrustations. One of the new items brought out in 1927 and furnished in Peach-Blo, as well as other colors, was the "Sani-Shaving Service," and this item was featured on the cover of the June 13, 1927 issue of "China, Glass & Lamps."



SANI-SHAVING SERVICE

"Something entirely new and original is the 'Sani-Shaving Service,' entirely of glass in two pieces. The bottom portion is for safety razor, blades, cream, brush and styptic pencil. Ideal for the bathroom cabinet. In Cambridge colors of Amber-Glo, Peach-Blo and Emerald."

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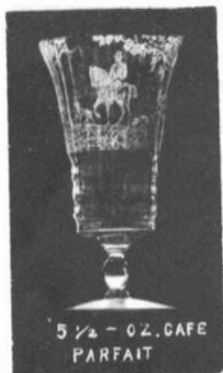
CAMBRIDGE PINKS . . continued from page 9

One week later, this item appeared in the same trade journal.

"Individual breakfast sets of amber, green and peach each equipped with an 18 inch glass tray to match are new and selling well at the Cambridge Glass Co., 184 Fifth Avenue.

The 18 inch tray is of a size and shape that makes it available as a platter also which is a point to remember in selling the set to a thrifty housewife. The glass tray is fitted with the regulation cereal and plate, sugar and cream, egg cup and saucer. It certainly would start the day right to have breakfast appear at the bedside on one of these peach colored services."

Advertisements appearing in "China, Glass & Lamps" throughout the balance of 1927 continued to mention Peach-Blo. In a cover advertisement promoting a new stemware line (#3085), this text was used:



#3085

"In blown stemware in colored glass, CAMBRIDGE wares rightfully have a high place. The shape illustrated is new and graceful. Shown are the goblet, tumbler and sundae. This is especially attractive in bowl of Peach-Blo and foot of Emerald. Also procurable in other combinations."

One of the big events in the history of Peach-Blo was the introduction of glass dinnerware. From the March 31, 1927 issue of "Crockery and Glass Journal" we have this contemporary account of this event.

"Among the host of lovely new items which the Cambridge Glass Co., Cambridge, O., are featuring at their New York showroom, 184 Fifth Avenue, is an open stock table service, which is one of their latest surprises offered to the trade. This is most complete and includes every imaginable item. Oval plates in six different sizes, open and covered dishes,

large and after dinner coffees, sugar and cream, bouillons and cream soups are only a few of the pieces shown. The decorative treatments these are offered in are a revelation.

A selection of five gold encrustations, and two etchings, as well as the plain glass are exhibited on colors of amber green and peach. The decorative schemes employed are reproductions of the Dresden Rose, border en-



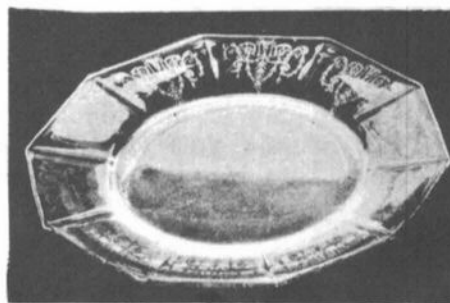
crustations and fanciful etchings."

This table service was the Round Line; and etchings to be found are #520 and #704.

Later came the Decagon Line and the #3400 Line, both of which were made in Peach-Blo and came in a full dinnerware line.

"There is a stunning new patented Decagon shape now being exhibited by the Cambridge Glass Co.at their New York display room... The keynote of the success of this progressive factory is originality and in this ten sided shape they are certainly offering something of unusual appeal. It is particularly adaptable to the bowls they are showing in a selection of either bell, cupped or rolled edges in colors of either emerald or peach ..."

One of the etchings used on Decagon blanks, and probably the most popular, was Cleo; and today, Peach-Blo Cleo is one of the collectible Cambridge patterns. From "China, Glass & Lamps," May 20, 1929, comes this description of a luncheon set that had just been introduced by Cambridge.



DECAGON E/CLEO

"In their attractive Decagon design the Cambridge Glass Co., Cambridge, O. has announced a 21-piece Luncheon set

which should be most suitable for June and summer merchandising. The set is composed of six cups, six saucers, six salad plates, sugar, creamer and handled cake or sandwich tray,

comprising complete service for a table for six. The Decagon shape in Cambridge glass is exceptionally well designed and fits in with the demand for wares which can be used with either Colonial or Spanish settings. The illustration shows the set in the Cleo pattern etching. This is an exceptional pattern and has proved popular in stemware. The luncheon set is made in Willow Blue, an unusual shade of blue; in Peach-Blo, a unique shade of pink, and in Emerald, a green of spring time freshness

In 1930, Cambridge brought out their #3400 Line and among other etchings Apple Blossom.



No. 3400 Dinnerware With Apple Blossom Etching
"APPLE BLOSSOM is setting THE VOGUE."

Visualize this lovely table setting. Consider the interest it will arouse among your customers and the sales it will bring. Apple Blossom, adaptable to dozens of beautiful table combinations, gives you in one consistent theme, quality stemware, dinnerware, novelties and flat pieces in a selection of delicate and striking colorings in attractive design. There is peach, emerald, amber, crystal, or willow blue and our recent innovation, the new Gold Krystal. Call at our nearest showroom, where you will find complete samples awaiting you. Apple Blossom is not expensive -- you will be agreeably surprised. Advertising mats supplied to assist your sales." From "China, Glass & Lamps," September 1930.

Today, Apple blossom in any of its colors,

including Peach-Blo, is a top rated Cambridge collectible and in much demand. I am quite sure buyers from 1930 would certainly be surprised by the prices Apple Blossom commands today.

Also new in 1930 was the etching Gloria; and the following was taken from the October 1930 issue of "China, Glass & Lamps."

"Gloria is the name which the Cambridge Glass Co. has given to its newest decoration and it is to be seen at the showrooms, 184 Fifth Avenue. As the illustration shows, the Gloria is a floral pattern of a most distinctive character. One unusual feature is the fact that the design begins at the bottom of the piece and extends upward, instead of starting at the top and working downward as is more customary.



3400/85 Square Cream Soup
and Saucer

ETCHED GLORIA

A full line of dinnerware, flatware and stemware may be had in this decoration, and it has been developed in amber, green, pink, gold krystal, willow blue and crystal. In the illustration, the pattern is shown on Cambridge's new patented "3400" square plate, a shape which is proving most attractive to all buyers who have seen it"

Color continued to play an important role in the Cambridge line and among the colors that continued in the line was Peach-Blo. In 1934, the name was changed to Dianthus Pink, perhaps as the result of some legal difficulties with the name Peach-Blo. However, as the 1930s progressed and then drew to a close, the use of color was declining throughout the glass industry and after 1935, new lines coming from the Cambridge factory, except for Caprice, were seldom, if ever produced completely in color as well as crystal.

Peach-Blo or Dianthus Pink, as it was then known, was discontinued, along with many other colors, in 1943 due to the shortage of raw materials.

In Memoriam

*"Spirit of Love and Truth
Breathing in grosser clay,
The light and flame of youth,
Delight of men in the fray,
Wisdom in strength's decay;
From pain, strife, wrong to be free
This best gift I pray,
Take my spirit to Thee."*

GEORGE WESLEY STONE
Larkspur, California

From his wife of 47 years, Carrie Louise, we have received the sad news that our N.C.C. friend, George Wesley Stone, passed away on April 18th. The cause of death was congestive heart failure, even though he had suffered for quite some time with lung cancer.

George was N.C.C. member #592 and both he and Carrie have supported our club in every way, over the years. They attended many of our Conventions, the last one just two years ago.

Besides his membership in N.C.C., George was also the 3rd president of the Golden Gate Chess Club, a member of the International Carnival Glass Association, Inc., and the Pacific Northwest, San Joaquin Valley, and the Northern California Glass clubs.

We extend to you, Carrie Louise, our heartfelt sympathy. George will be greatly missed, not only by you, but by all who knew and loved him.

Study Club News

STUDY GROUP #13 - SOUTH WEST OHIO
"MIAMI VALLEY, OHIO"

The Miami Valley (Ohio) Study Group held their meeting on May 8th, in the home of Sue and Dave Rankin, Brookville, Ohio. There were 13 members present.

The meeting was brought to order by Frank Wollenhaupt. Bill Smith discussed our money making project to be held during Convention weekend. He also gave copies of the price guides for the 1930-34 and 1949-53 Catalog Reprints to those who will be doing the updating. Bill also reminded us that we are to

bake cookies for the Former Workers Reunion to be held on the Sunday afternoon, during Convention.

It was reported that 92 additional etching plates were cleaned on April 28th, by the Huffords, Rankins and Smiths. These plates contained several new etchings. As these plates have been cleaned, they have also been printed, and copies of these prints are in large books at the Museum. Anyone interested in viewing this material may do so, at the N.C.C. Museum. It is hoped that eventually a book can be published on Cambridge Etchings.

There will be no more formal meetings until September 8th. Our topic for discussion at that time will be "Our Summer Finds!"

Our program was led by Dave Rankin and the subject was "Cambridge Blues." As a part of the program, we viewed Sue and Dave's new glass room. It was beautiful!

"Show & Tell" consisted of the following: a small 2-1/2 oz. crystal tumbler, etched Gloria; 1/2 lb. butter lid, with Rosepoint etching; moonlight flower arranger for the Caprice rose bowl; #3400 forest green plate, etched Portia; #3500 crystal relish, cut Adonis; forest green Cascade vase; crystal Caprice cake plate with peg bottom; dark green Calla Lily candlesticks; and a moonlight Gyro Optic jug.

submitted by Vicki Wollenhaupt



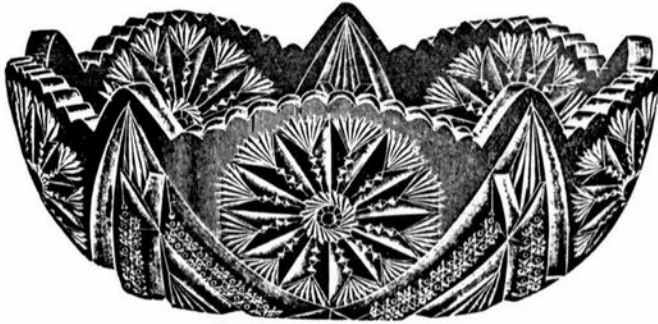
*Ring out across the hills
and plains,
Ring out across the seas,
Ring out and make us
know again
the old simplicities
That gave our sturdy
fathers strength
To make their dreams
come true,
As they shaped
in the wilderness
A nation nobly new.
Ring out and lead our
stumbling feet
From ways where gray
ghosts nod
To paths our fathers
humbly walked
With faith in man and God.*

ATTENTION

The following 4 pages are reprinted here from the 1906 Cambridge Glass Company catalog.

Nappies.

SCALE, HALF SIZE.



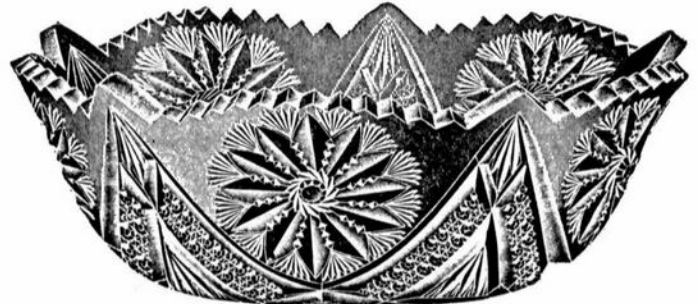
No. 2628 8 inch Nappy, Round.
Packed 3¼ dozen in a barrel.



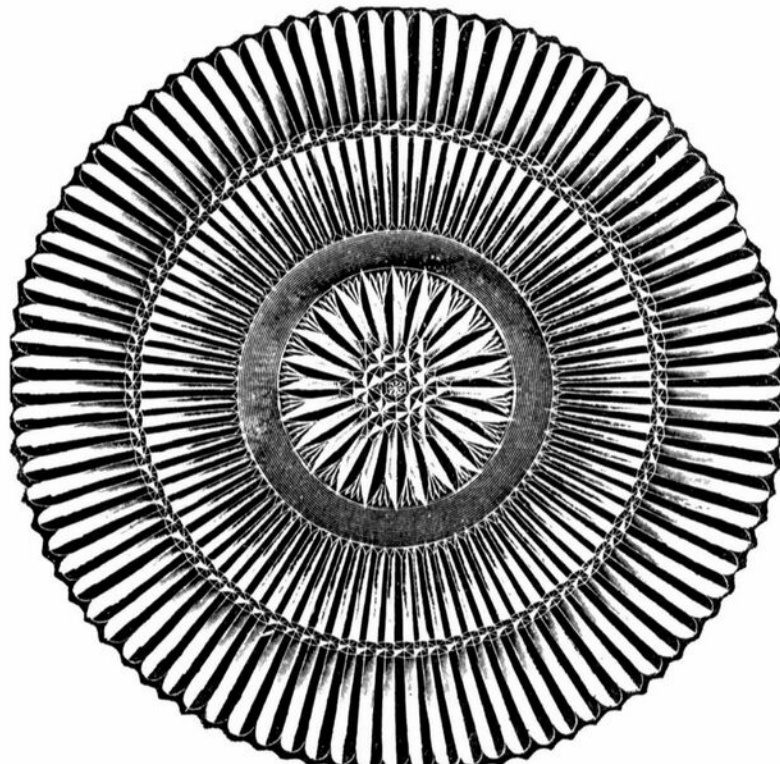
No. 2628 4½ inch Nappy.
Packed 20 dozen in a barrel.



No. 2628 5 inch Ice Cream.
Packed 23 dozen in a barrel.



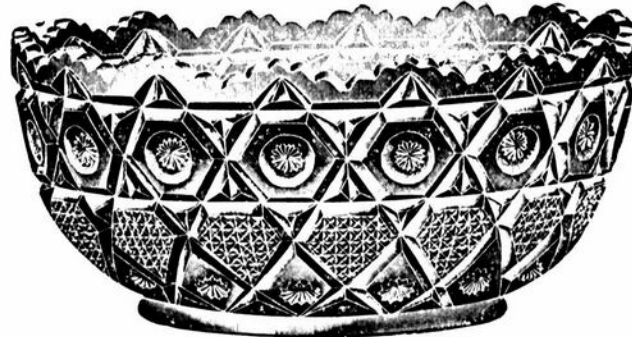
No. 2628 8 inch Nappy, Belled.
Packed 3¼ dozen in a barrel.



No. 2634 11 inch Plate.
Packed 5½ dozen in a barrel.

Nappies.

SCALE, HALF SIZE.



No. 2629 8¼ inch Nappy, A Shape.
Packed 3½ dozen in a barrel.



No. 2629 9¼ inch Nappy, B Shape.
Packed 3½ dozen in a barrel.



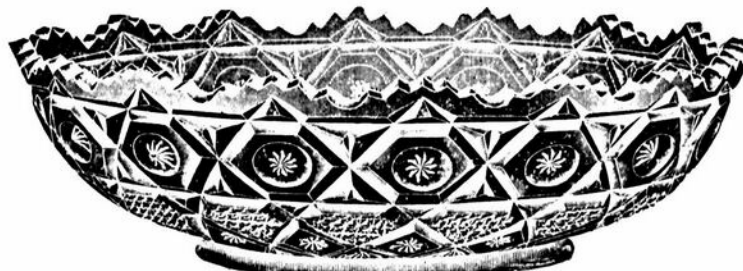
No. 2629 4¼ inch Nappy.
Packed 24 dozen in a barrel.



No. 2629 4¼ inch Nappy, C Shape.
Packed 24 dozen in a barrel.



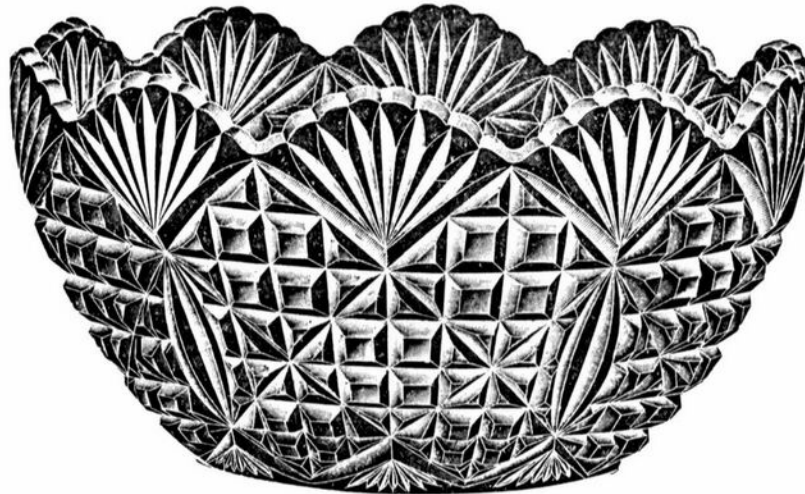
No. 2629 9¼ inch Nappy, C Shape.
Packed 3½ dozen in a barrel.



No. 2629 10 inch Nappy, D Shape.
Packed 3½ dozen in a barrel.

Nappies, Bowls and Custards.

SCALE, HALF SIZE.



No. 2588 10 inch Bowl.
Packed 5-6 dozen in a barrel.



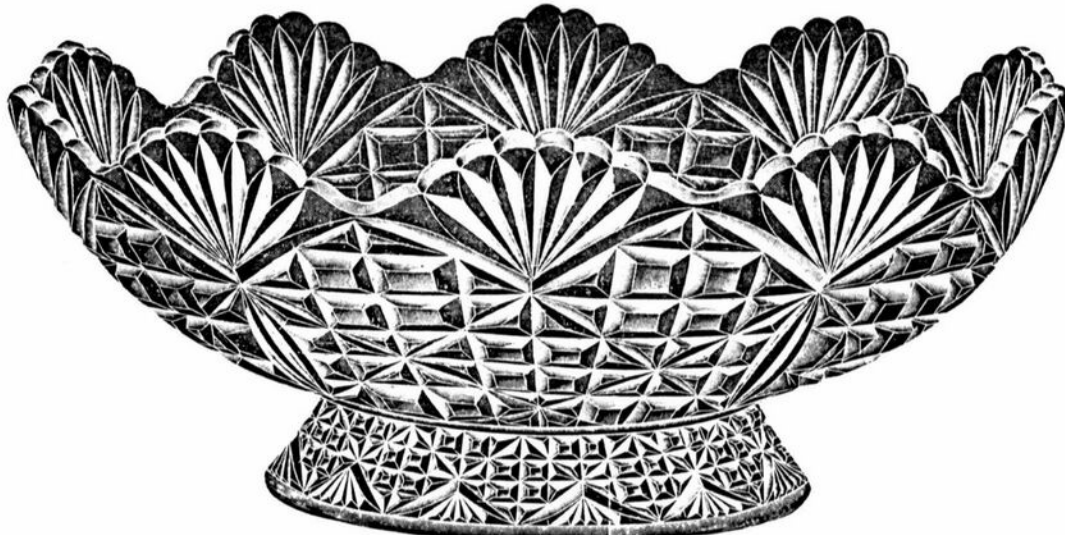
No. 2588 Custard, Flared Shape.
Packed 24 dozen in a barrel.



No. 2588 5 inch Nappy
Packed 15 dozen in a barrel.



No. 2588 Custard, Bell Shape.
Packed 24 dozen in a barrel.



No. 2588 14 inch Footed Bowl, Flared.
Packed 1/2 dozen in a barrel.

Nappies.

SCALE, THIRD SIZE.



No. 2627 6 inch Nappy, Square.
Packed 11 dozen in a barrel.



No. 2627 6 inch Nappy, Belled.
Packed 14 dozen in a barrel.



No. 2627 6 inch Nappy, Flared.
Packed 14 dozen in a barrel.



No. 2627 6 inch Nappy, E Shape.
Packed 11 dozen in a barrel.



No. 2627 Basket Shape Nappy.
Packed 9 dozen in a barrel.



No. 2627 7 1/4 inch Plate.
Packed 12 dozen in a barrel.

SCALE, HALF SIZE.



No. 2588 12 inch Footed Bowl, Bell Shape.
Packed 1/2 dozen in a barrel.



No. 2504 Packer's Butter and Cover.
Packed 12 dozen in a barrel.



No. 2511 Butter and Cover.
Packed 4 1/2 dozen in a barrel.



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NOTE: The Welker's are reprinting their Catalog Reprints Book I & II.
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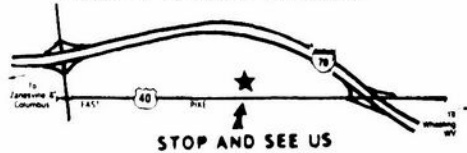
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- #84 Mt. Vernon stein 14 oz. amber w/applied crystal handle C.....\$ 52
- #674 Round 13" bowl w/725 etch pink C.....\$ 32
- #1138 8½" Sea gull flower holder..\$ 55
- DECAGON
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- Sandwich tray, c/h gold krystal...\$ 45
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OLD GLORY

By Alice L. Mason

What do you see when you look at
the flag
With its stripes like flowers
blooming?
Is it far-flung fields, or turning
wheels
Of a land with progress booming?
What do you hear when the oath
is pledged
Like a giant chorus ringing?
Is it marching feet or the
measured beat
Of each heart, free and singing?
What do you feel when a star is
born,
Enriching the state of the Union?
Do you really care or whisper a
prayer
That will join us in silent
communion?
What do you think when you look
at the flag
Are the good seeds of freedom
growing
From your church, from your door,
From the distant shore
Where your flag and mine is
showing?



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