

Cambridge



Crystal Ball

ISSUE NO. 126

OCTOBER 1983

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

Thoughts from the President

"Shame on you, Mr. President of N.C.C.! You, who are so picky about meeting deadlines . . . you have missed the deadline for your article for the October issue of the CRYSTAL BALL! Here you sit, writing your article on the 10th of the month, and it should be in Springfield, OH . . . on the desk of the Editor by this time!" Well, I cheated a little because I will see Phyllis (and hopefully many other members), in Cambridge tomorrow at what will be our 1st "September Picnic" meeting. I will give her the article then and be back on schedule, again . . . because Sundays don't count! (This is called an "excuse" - in case you should be wondering. Makes me feel better anyway!)

This past Thursday afternoon (Sept. 8th), Janice and Larry Hughes and I met at the Museum to clean up a little bit before our members started to arrive for the weekend. You know how it goes, the grass needed to be cut, weeds pulled, and a little sweeping had to be done in the driveway. . . . that sort of thing!

Through a telephone conversation with Janice, I had already learned that the construction of the new addition had begun and was moving along quite well. But, I really was impressed when I arrived Thursday and saw that all of

the concrete block had been laid. I hadn't visualized how much extra space this addition was going to give us . . . until it became a reality.

Gerald Barstow is handling the construction and he located someone to lay the block. I don't even know the man's name, but he did a superb job, at a reasonable price! In a way, it seems a shame to cover up his fine workmanship with such things as paneling, and show-cases filled with that 'nasty' Cambridge glass! (whoops - only joking folks)

I was further impressed when Larry indicated to me that, during the winter when the Museum will be closed, he plans to work weekends to help finish the interior. In fact, we made all sorts of plans as to what we would do. The latter 'we' is not intended to mean Larry and me. There were a lot of people involved in helping to make the original Museum become a reality, and those same folks have indicated that they will put forth the same effort on this project.

Have you ever gotten involved in something that really motivated or enthused you to the point that you couldn't give up? I sometimes wonder, what motivated our past presidents: Charles Upton; Robert Coyle; and Bill Smith? I wonder what motivated and continues to motivate those who serve as members of our Board of Directors? What motivates our members who so faithfully pay their dues and become involved in our club activities? What motivates those who form our Study Groups in

. continued on page 9

MEMBERSHIP RENEWAL NOTICE

If the date on your
address label is --

10 - 83

This is your LAST ISSUE of the CRYSTAL BALL.

Please renew NOW!

CAMBRIDGE CRYSTAL BALL

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

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

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

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

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

DEALERS DIRECTORY

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

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

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

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

PLEASE ADDRESS ALL CORRESPONDENCE TO

National Cambridge Collectors, Inc.
 P.O. Box 416
 Cambridge, Ohio 43725

PRESIDENT: Willard Kolb 614/695-0695
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PLEASE NOTIFY US IMMEDIATELY OF ANY CHANGE IN YOUR ADDRESS!

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

WE GET LETTERS

Dear Friends, . . . Recently I went to a local flea market and saw this corrugated box for sale. It had clothes in it. I bought the box, not the contents.

This box must be nearly 30 years old, or more. As you can see in the pictures, it contained a Temple Urn. That would have been a nice find. I thought the available colors were interesting, especially "Taupe," don't you? (Incidentally how is the Cambridge Color book coming?)

Thought this would be an interesting piece of sideline information for you and the CRYSTAL BALL.

TED HIRSHBERG

EDITOR'S COMMENT: As the old saying goes, "things are not always what they seem," and in this case, that saying is very true!

I have already written Ted and explained that his box is not what he thought it was . . . but it is an interesting "find" all the same. He was gracious enough to want us to share this bit of information with all of you . . . in case you ever happen upon a similar "Cambridge Glass" box.

Instead of being 30 or more years old, the box is probably about two or three years old. It could be older, as we do not have a complete story on this glass, but we can date it fairly close since it was being advertised for sale in newspapers a little over two years ago, by your better department stores such as: Rikes; Lazarus; Bloomingdales; etc.

For those of you who were members of N.C.C. back in the spring of 1981, you might recall that mention was made in both the June and September issues concerning advertising featuring "new" Cambridge Glass Company glass. We had reports from members in California, New York, and right here in Ohio that these ads were being seen. We also reported that this glass was apparently made or sold by the Super Glass Company which now owns the old Cambridge Glass Company buildings in Cambridge, OH. Evidently they also have the right to use the Cambridge Glass Company name in promoting their glassware.

Since these "new" items of glassware seem to

bear no resemblance to any of "our" Cambridge Glass, it has been the feeling of many members that there is very little possibility that anyone would become confused and buy this "new" glass . . . mistaking it for a piece of old original Cambridge glass. However, we did not give consideration to being confused by the box! Fortunately Ted only invested a quarter in his box . . . and that is a very reasonable price to spend in educating all of us! We thank you Ted.

If any of you have any additional information to add to this story, please let us hear from you.

Phyllis

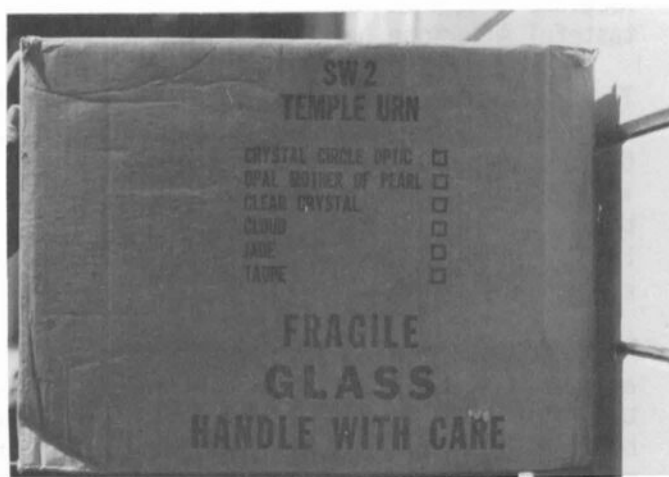
P.S. Incidentally, the Color Book is coming very slowly. It has developed into much more work than was ever anticipated, but hopefully it will be finished soon. I know the Committee will be very happy when it is finally delivered to the printer!

Super glass...super gifts...super values

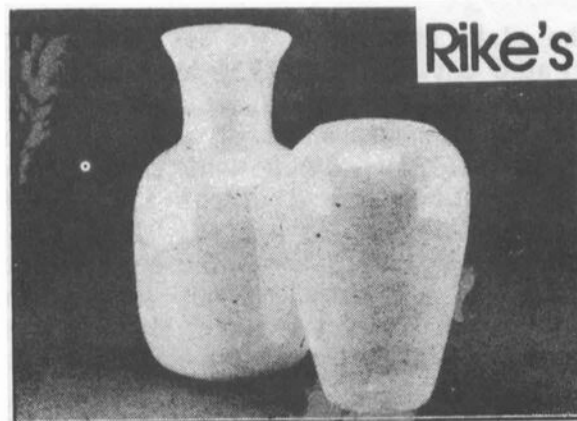


Head blown, super-soft, ornate and temple vases, powerful, traditional Oriental shapes that can hold a single flower or many decorative branches. Choose from the new temple or mother-of-pearl applications. All from Cambridge Glass.

A. Temple	Reg. \$1.90	45.50
Temple urn, 12 1/2"	Reg. 47.00	33.50
B. Temple urn, 12 1/2"	Reg. 27.00	21.50
Small ball, 11 1/2" HP	Reg. 27.00	21.50
Small ball, 11 1/2" HP	Reg. 27.00	21.50
Large 12 1/2"	Reg. 81.50	65.50
Temple urn, 12 1/2"	Reg. 47.00	33.50



THE PHOTO'S ABOVE SHOW THE BOX IN QUESTION



15.99-27.99
reg. \$20-\$38

Cambridge glass vases. Three assorted styles and sizes in clear, optic and opal glass.

NOVEMBER 1981

This ad appeared in color in a flier sent to us two years ago by a member living in NY.

CANDLELIGHT

by MARK NYE

"Modern table linens, china and silver, require glassware that blends into the general motif of the new fashions. 'Candlelight' does that perfectly, it is modern without being modernistic and classic without being entirely Grecian . . . "

"A pattern of shimmering lights aglow along lacelike tracteries distinguish this lovely and tasteful American hand-made etched crystal."

Thus, we are introduced to the **Candlelight** etching thru quotes from original Cambridge Glass Company advertising for the pattern. While neither advertisement is dated, I feel the former was written not later than 1936 or 1937, and that the second quote is from the mid to late 1940s.

It must be noted at the beginning . . . this article is about the **Candlelight** etching! Not too widely known is the fact that the Cambridge Glass Company also made a **Candlelight** rock crystal engraving. Little is known concerning this cutting . . . so, rather than confuse readers of this article, the information I do have regarding the cutting will be shared at a future date.

The plate etching known as **Candlelight** was created between mid 1934 and January 1936. It is not seen in the N.C.C. 1930-34 Catalog Reprint (the last pages of which were issued in early 1934). **Candlelight** does appear, in drawing form, on a patent for the #3114 stemware issued to W. C. McCartney on February 11, 1936. When the etching actually went into production is not yet known. A **Candlelight** advertisement showing photographs of etched pieces and including a trademark known to have been discontinued by the end of 1937, establishes that production occurred prior to 1938.

Production of **Candlelight** during the 1936-37 period is further confirmed by a picture of the #3400 dinnerware, with this etching, that appeared in the book "Modern Fine Glass," written by Leloise Davis Skelley in 1937. (For more information regarding this book, refer to the April 1978 issue of the CRYSTAL BALL.)

The Cambridge Glass Company catalog, issued in January 1940, contained seven pages devoted to illustrations of the **Candlelight** etching. The price list that accompanied this catalog had 128 listings, under **Candlelight on Crystal**, representing over 120 different pieces. This price list also included 99 listings under **Decoration D/1048, etched Candlelight, Gold Encrusted**. These too, all utilized crystal blanks.

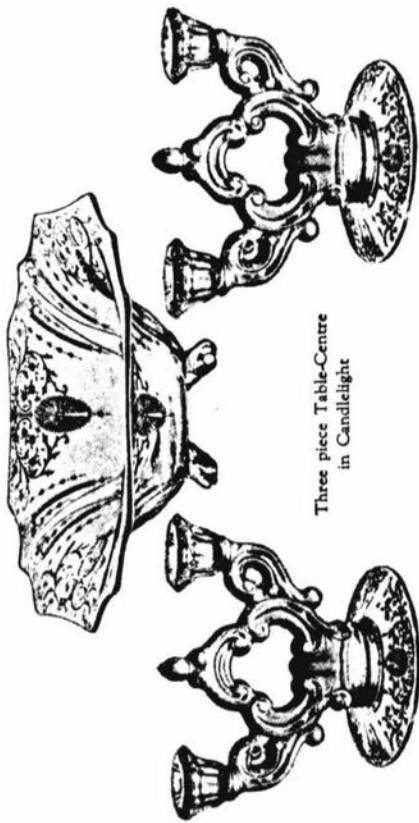
The June 1949 section of the N.C.C. 1949-53 Catalog Reprint contained five pages of **Candlelight** showing 56 different item numbers. Since the price list for this catalog is unavailable, it is not known if this represents all **Candlelight** being offered at that time. Some time after the original catalog was issued, a supplemental page, showing the etching on the #3776 stemware, was issued. With the addition of this stemware, the total number of pieces shown in the 1949-53 Catalog Reprint is 66.

The October 1953 price list makes no mention of **Candlelight**. Thus, as an active pattern, it must have been discontinued sometime between June 1949 and that date. During the re-open period, the etching was available on the #3776 stemware, for awhile, thru a replacement service for inactive patterns. The following, regarding this service, is quoted from the March 1956 price list.

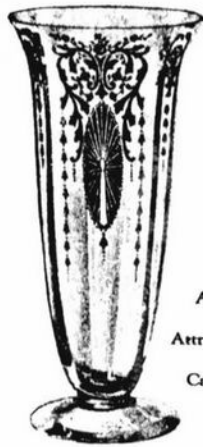
"To further improve our service to our customers, we have inaugurated another CAMBRIDGE GLASS first by providing inactive listings. This means to you that you can assure your customers that they will always be able to obtain replacements for their fine CAMBRIDGE glassware patterns. In the regular course of business we shall accumulate your replacement orders over a period of time so that we may ship such orders at least twice a year. We shall be glad to quote you prices on inactive listings upon request. However, in view of the increased cost of producing small quantities of glass, you may reasonably expect prices of inactive patterns to run 20% to 25% higher than on similar active items. Please remember that inactive DOES NOT MEAN discontinued."

The final Cambridge price list, issued in 1958, makes no reference to the replacement service or to **Candlelight**. Thus, **Candlelight** appears to have been available for approximate-

. continued on page 6



Three piece Table-Centre
in Candlelight



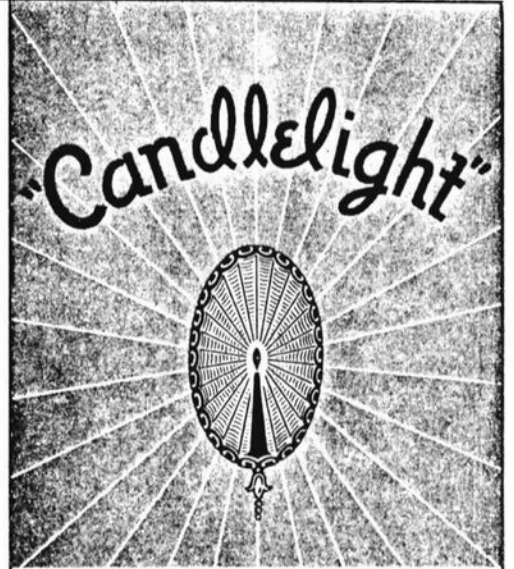
A Useful
and
Attractive Vase
in
Candlelight

Modern table linens, china and silver, require glassware that blends into the general motif of the new fashions. "Candlelight" does that perfectly, it is modern without being modernistic and classic without being entirely Grecian. Its thin but sturdy stem, flared brim, delicate etching and long curving lines, are all created in the new spirit of modern table settings.

"Candlelight" also represents a new treatment in etching, lightly done, it gives a polished appearance, very different and delightful. A complete table service or a single decorative or useful piece will be highly cherished.

This pattern will be available in open stock for many years, affording opportunity for additions and replacements.

The Cambridge Glass Company
Cambridge, Ohio



Candlelight
Patented

ly a 20 year span (1936-37 to 1956-57). It remains somewhat of a mystery as to why more advertising material for this etching has not turned up. It must have sold well to have remained in the Cambridge line for so long. The question is, "How was it promoted?"

Another question about **Candlelight** is, "Where is it?" For a pattern that covered a 20 year period, relatively little is seen today! It is, by no means, considered rare. But, one would expect to see more, considering the amount that must have been made over the years.

This writer is not aware of **Candlelight** on colored blanks. This does not mean such was never produced. However, because of the time span involved, it is doubtful other than occasional pieces would have been made in color . . . and this probably would have occurred, if at all, before 1940.

Candlelight was etched on three stemware lines: #3111; #3114; and #3776. The #3111 and #3114 appear in the 1940 Cambridge Glass Company catalog, with or without gold encrustation of the etching. The N.C.C. 1949-53 Catalog Reprint pictures #3111 and #3776 with the etching. Through the patent for the #3114 stemware, we can conclude the etching was probably first used on this line during 1936. Stemware #3111 also dates to the mid 1930s and initial use of **Candlelight** on it no doubt also occurred ca. 1936-37. The #3776 stemware was introduced ca. 1941-42 and first use of this line with the **Candlelight** etching may have occurred shortly thereafter.

Several major Cambridge lines were, to varying degrees, the recipients of **Candlelight** with major emphasis on the #3400 line, during the late 1930s to mid 1940s. In the 1949-53 Catalog Reprint, the Corinth (#3900) line was the featured blank. Other lines used to a lesser extent with this etching, include: Tally-Ho; Gadroon; and Pristine.

A ca. 1936-37 **Candlelight** advertising pamphlet contained illustrations of pieces from three of these lines, the: #3400; Gadroon; and Tally-Ho. A reprint of this pamphlet accompanies this article.

The 1940 price list for **Candlelight**, lists from the #3400 line: the bread and butter; two salad plates (7 1/2" and 8 1/2"); and the #3400/54 cup and saucer. However, there is no dinner plate listed. Earlier production of the #3400 line dinner plate cannot be ruled

out at this time. There were numerous other items from this same line available with this etching, such as: sugar and creamer; #3400/161 oil bottle; bowls; handled plates; shakers; and candelabrum. Of major interest to many collectors, and also available in 1940, is the **Candlelight** etched #3400/152 Doulton jug.

Six Gadroon blanks were being etched **Candlelight** in January 1940. In addition to the #57 three-compartment candy box and cover, there were four relish dishes, including the: #112 15" oblong celery and relish; and the #67 12" tray.

Tally-Ho etched **Candlelight** being offered in 1940 consisted entirely of: three, twin salad dressing bowls, #133, #137, and #95; and sets including these bowls. The sets were made up of bowl and ladles; or bowl, ladles and under-plate.

Pristine etched **Candlelight** from this period was limited to three items: #19 two-piece mayonnaise set; #99 cocktail shaker with chrome top; and the #187 two-piece grapefruit or salad icer.

Three styles of tumblers, in addition to those from the stemware lines and the #3400/115, were also being offered in 1940. These were: the #498 in five sizes; the #497 in three sizes, with shammed bottoms; and the #321, also with shammed bottoms and in three sizes.

Other pieces being etched **Candlelight** during the early 1940s include: the #1321 28 oz. footed decanter; #7966 2 oz. sherry; #1066 cigarette holder; #980 5" cheese dish and cover; miscellaneous bowls; plates; shakers; and vases - seven of them, as a matter of fact!

Many of the pieces described or listed in the preceding paragraphs, dealing with the 1940 availability of **Candlelight**, also came with the etching gold encrusted. These included: a large number of the #3400 line items, excluding the cup and saucer, but including the Doulton jug; all of the Tally-Ho salad dressing bowls and sets; both stemware lines; and all seven vases.

While not known in transparent colors, **Candlelight** was etched onto crown tuscan blanks and then gold encrusted. One could spend a

. . . . continued on page 9



The Cambridge Glass Company



Candlelight



3900/19
2 pc. Mayonnaise Set



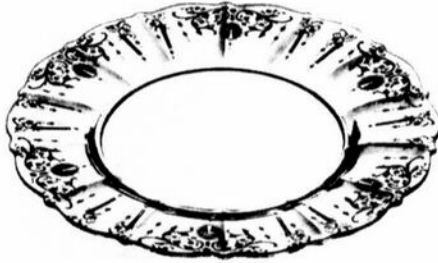
3900/17
Cup & Saucer



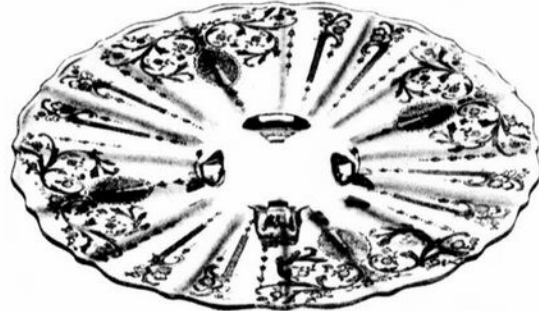
3900/20
6½ in. Bread & Butter Plate



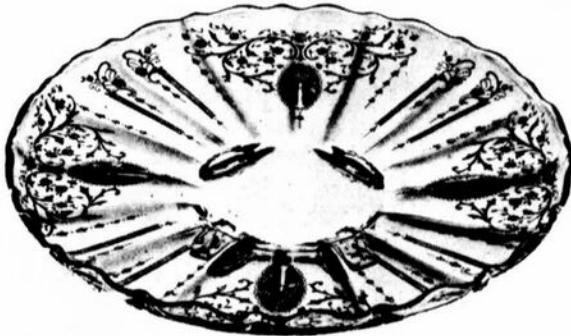
3900/22
8 in. Salad Plate



3900/24
10½ in. Dinner Plate



3900/26
12 in. 4 Ftd. Plate



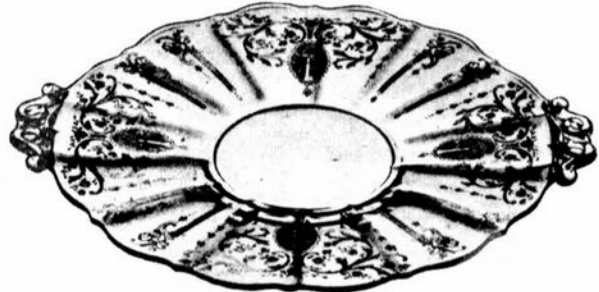
3900/33
13 in. 4 Ftd. Torte Plate, R. E.



3900/28
11½ in. Ftd. Bowl



3900/34
11 in. 2 Handled Bowl



3900/35
13½ in. 2 Handled Cake Plate



3900/40
Ind. Sugar & Cream



3900/41
Sugar & Cream

Cambridge, Ohio - - - U. S. A.



The Cambridge Glass Company



Candlelight



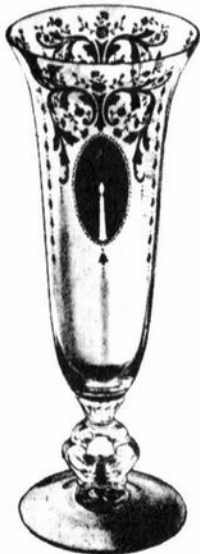
278
11 in. Ftd. Flower Holder



279
13 in. Ftd. Flower Holder



1299
11 in. Ftd. Flower Holder



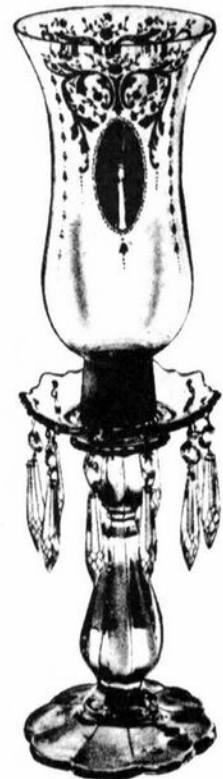
1238
12 in. Ftd. Flower Holder



1309
5 in. Globe Flower Holder



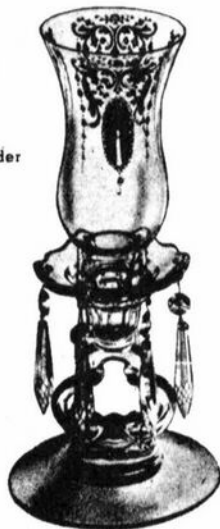
1237
9 in. Ftd. Flower Holder



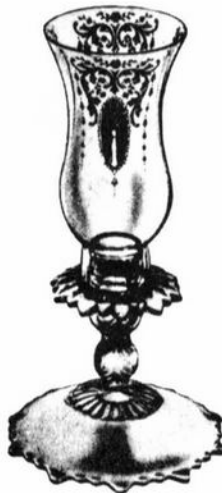
1613
Hurricane Lamp



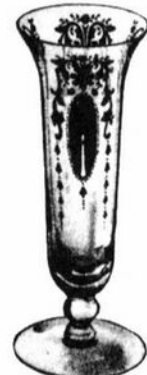
6004
5 in. Ftd. Flower Holder



1603
Hurricane Lamp



1617
Hurricane Lamp



6004
8 in. Ftd. Flower Holder

Cambridge, Ohio - - - U. S. A.

lifetime attempting to put together a collection of the Candlelight crown tuscan vases, for there are 15 of them to be found. Completing the 1940 listing of crown tuscan with Candlelight are: three candlesticks; a bowl; the 12" Gadroon #3500/42 covered urn; a relish; and the Gadroon #3500/57 candy box.

As mentioned earlier, the 1949-53 Catalog Reprint pictures Candlelight on two stemware lines: #3111; and #3776. Neither line, however, is shown in its entirety. The dacquiri cocktail and two of the footed tumblers (3 oz. and 10 oz.) are missing from the #3776 line illustration; while the #3111 line is lacking the claret, cordial and two footed tumblers, again the 3 oz. and 10 oz. sizes.



In addition to the pieces shown on the two pages from the 1949-53 Catalog Reprint (reprinted with this article), and the stemware, other items of Candlelight being offered in 1949 included: no less than five relish dishes; two mayonnaise sets; three candlesticks; and three four-footed bowls. Also available were: the #3900/100 oil bottle; #3900/115 13 oz. tumbler; #3900/165 candy box and cover; #3900/1177 shakers; and the #968 two-piece cocktail icer.

The failing fortunes of the Cambridge Glass Company during the first years of the 1950s, partly due to shifting tastes of the buying public, brought an end to Candlelight. Today, another generation seeks out this, and other fine etchings, in a resurgence of appreciation for high quality, handmade American crystal.



3111
4½ oz. Oyster Cocktail



3776
4½ oz. Oyster Cocktail

EDITOR'S NOTE: This comprehensive article by Mark Nye has been prepared as a direct response to a request from an N.C.C. member living in Connecticut. The January 1983 issue of the CRYSTAL BALL carried his request for additional information on the Candlelight etching. Sorry it took us so long

A. L. HUNTER . . . THIS ONE'S FOR YOU!

THOUGHTS . . . continued from page 1

order to learn more about, and promote the study of, Cambridge glass? What further motivates them to become financial, as well as material, backers of our Museum?

What motivated the members who attended the Convention this year and gave such wonderful gifts to the Museum on the occasion of our 10th Anniversary? What motivated the many members who 'threw money into the hat' during the Annual meeting, in order to help finance the new addition to the Museum? And last, but certainly not least, what motivated you folks, who were unable to attend the Convention and Annual meeting, to send in your checks to financially back our new addition?

I know what motivates me! It is the product of the struggles of N.C.C. and especially its membership. I was fortunate to inherit the position of President of N.C.C. after the groundwork had been laid for its future. We are still not financially free, so far as the new addition to the Museum is concerned, but we are confident that we will find a way, through our membership, to complete this project.

As I have indicated before, this organization started at zero ten years ago, and with the efforts of every member, new and old alike, we are going to continue in our efforts to make posterity aware of "The Haunting Mysticism of Cambridge Glass."

WILLARD

Study Club News

STUDY GROUP #3 - SOUTH FLORIDA "FLORIDA EVERGLADES"

After a three month break in formal meetings, our group met on August 23rd, with seven members present. The scheduled topic was the "Cambridge Stems" slides which were adhered to, but with a little difficulty! Gremlins had been at work, and with the slide program, we received the narrative for another of the slide programs! It did provide a good opportunity for members to test their knowledge of Cambridge stems gained in past study sessions.

The "Show & Tell" table held several "goodies". These included: the Tally-Ho #1402/49 jug in crystal with both the Hunt Scene and Gloria etchings (the Gloria etching was used as a border around the top and the Hunt Scene was applied just above the Tally-Ho "rings"). A most unusual piece, to say the very least! Also on display was the: #3121 6" low blown comport, etched Apple Blossom; a #3400/646 "keyhole" single candlestick in royal blue, etched Apple Blossom and silver encrusted; an amethyst #3400 sugar and creamer etched Apple Blossom and silver encrusted; and #3400/55 cream soups in crystal, etched Apple Blossom.

Other "goodies" included: the Caprice #31 two-piece cake salver; Tally-Ho blown goblets and tall sherbets in royal blue; a Caprice #112 twin salad dressing bowl with handle; the Caprice bitters bottle with chrome tube; and a Nude stem champagne with Rockwell Sterling decoration.

submitted by Mark Nye

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

Our August meeting was held in the home of Betty Short. She is a friend of the club who collects Victorian items. Her home is filled with an assortment of beautiful glass, pictures, furniture and pieces from the Victorian era. We exchanged names for our Christmas party and decided to hold it at the Foxfire in Anaheim.

When we had our "Show & Tell", our super buyer and seller, Ron Rockafellow, again had a story to tell. He was visiting Las Vegas and

while shopping at antique shops, he met a lady who inquired whether he purchased glass. Of course he said yes and she said she had some at home that she wished to sell. So Ron went with her and purchased over 30 pieces of Chantilly and some beautiful carmen sherbets with the crystal pressed Rosepoint stem. He purchased all of these items for around \$200. Ron brought the carmen sherbets, and some Rosepoint goblets with the early type stem, and an 8 1/2" amber draped lady, to "Show & Tell."

Bill and Betty Losch had an unusual find. It was the 86 oz. Gyro Optic #3143/39 moonlight blue pitcher. The same one that was written about in the August DAZE. It was in perfect shape and lovely. They also had a coral (crown tuscan) everglades vase.

We studied the Chantilly etching and displayed different examples from our collection. Bill Losch's luck is still holding out. He won the raffle prize which was a marked amethyst cup and saucer. Our September meeting will be held in my home.

submitted by Joan McDowell

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

On Sunday, August 21st, the Fingerlakes Study Group met at the home of Bob and Marcia Ellis in Pittsford, NY.

The meeting opened with a lively and lovely "Show & Tell." It seems we had been getting lazy lately, as we had not been packing up our newly acquired goodies as conscientiously as before. At any rate, "Show & Tell" produced the following: a handsome Near Cut decanter bearing a #(?) identification; a #2628 water pitcher and six tumblers with gold decoration; a crystal bridge hound; a set of eight #3035 heatherbloom goblets; a clear Everglades two-piece flower holder; a 14" dark emerald green Everglades, Swan pattern, footed bowl and matching 16" plate; and an ivory sweet pea vase with a 22 carat gold label still attached.

A piece of crystal was submitted for determination of its being Cambridge Square, and another wine and tumbler for determination of Near Cut Ribbon or Westmoreland's Heritage.

continued on next page

STUDY CLUB REPORTS . . . continued

We began setting up our meetings and programs for the coming year. That ordeal was followed by the first part of a two-part program on "Blanks" by Sandy O'Donnell. She covered the: #3400; #3500; Decagon; Tally-Ho; and Mt. Vernon blanks this month.

submitted by Marcia Ellis

On Sunday, September 11th, the Fingerlakes Study Group met at the home of Don and Shirley Ladouceur in Syracuse, NY.

A brief business meeting was held. Follow-up from last meeting established the Cambridge Square look-alike was a pattern called "Moroccan," company unknown.

Our program was Part II of our series on "Blanks." Janice D'Amato presented information on: Colonial; Cambridge Square; Virginian; Seashell Line; Everglades; and Caprice blanks. We were able to see examples of each blank, which aided greatly in the discussion.

Our next meeting will be held at the home of Sandra O'Donnell in Rome, NY, on October 16th.

submitted by Shirley Ladouceur

STUDY GROUP #10 - LONG ISLAND NY
"THE TUSCAN CROWNS"

The Tuscan Crowns August meeting was held at the home of Rick and Jean Serzanin in Brentwood, NY. Discussion centered on various types of fund raising activities to help the Museum building fund.

Pieces newly acquired by members included: two pinch decanters in royal blue with silver decoration; an 8 1/2" carmen swan (purchased for a steal); Diane etched cordial; amber keyhole vase with gold Portia etching; and a blue Apple Blossom etched footed bowl.

submitted by Charlie Weeks

STUDY GROUP #11 - ILLINOIS
"THE CAMBRIDGE NUDES"

All "bodies" and "parts" were accounted for as the NUDES held their meeting at Rosies Restaurant in Nottawa, MI.

Eddie Unger led the meeting on Cambridge signatures and white wine. The signatures included: the Triangle C; Near Cut; the Crown Tuscan mark; and the elusive Japonica. The different paper labels were also included in the discussion.

The NUDES were up in Michigan to attend the final Centreville, MI Flea Market, and for one of the NUDES it was a lucky day. A while back, Jane Kersey broke one of her crystal punch cups and she was just "crushed" (well maybe not crushed, but definitely flattened). So guess what popped up at the show, five of them. How about that Glass fans? By the way, the rumor that she heaved that cup at B.J. (her husband) was just that - a rumor.

Don't know how those darn rumors get started. She probably used a flat iron! As for the white wine, will keep it on ice till next time -- and remember, when you see a NUDE, tip you're hat and say "Howdy."

submitted by Neil Unger

CAMBIRDGE GLASS
MENTIONED IN ROMANCE NOVEL

One of our members has brought it to our attention that the Cambridge Glass Company has been mentioned in one of the novels published by Silhouette Romances. The title of of the book is "A Passionate Business" by Stephanie James.

Page 56 contained the following passage: "'Your little salt bowls,' he explained politely, indicating her display case. 'That's a particularly nice swan. Cambridge Glass Company isn't it?'"

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