

Cambridge

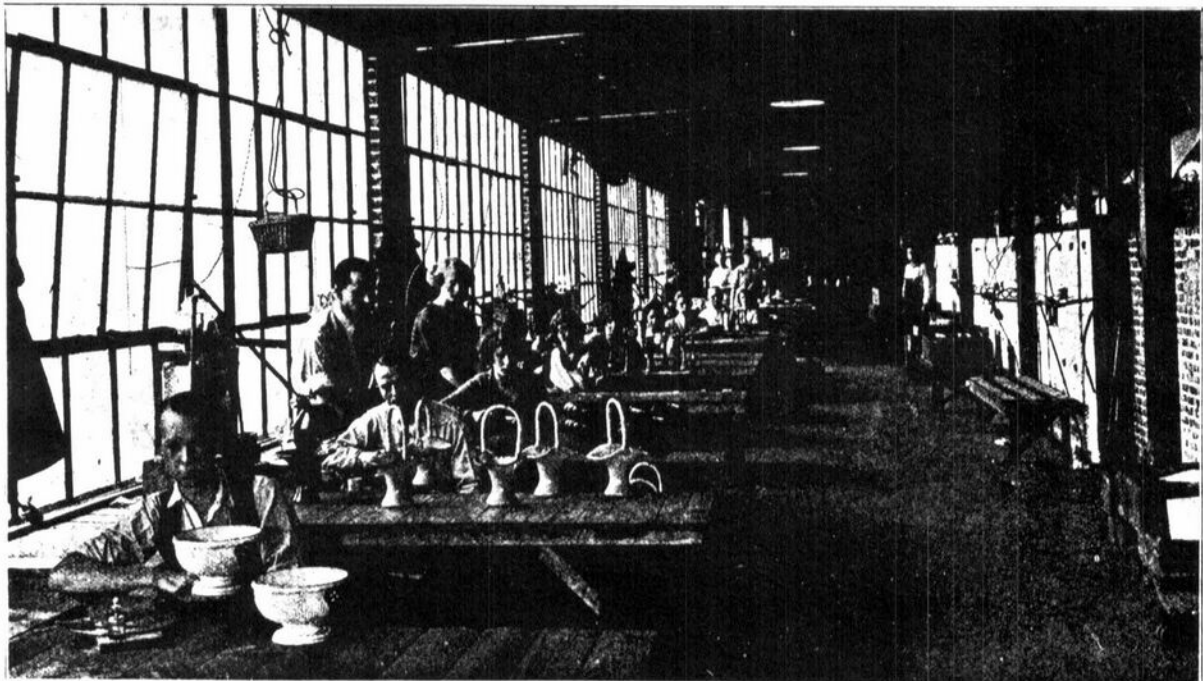


Crystal Ball

ISSUE No. 3

JULY 1, 1973

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



DECORATING DEPT.

Another development with immense possibilities. They have every modern facility to add quality production.

GENERAL HISTORY
by John Wolfe, Jr.

With operations well under way at the second factory in Byesville under the name of the Byesville Glass and Lamp Co., the first etched patterns were originated in 1913. Several of the names for these first etched patterns were names of people from the A. J. Bennett family. The name Marjorie, which was first used for a heavy near-cut type glass pattern was also used for probably the first etched pattern. The Marjorie etched pattern is a fuchsia type flower. Of the early etched patterns, Marjorie is probably the most popular with today's collector. A design of etched grapes and leaves in an all over design compose the Martha pattern. There are three different etched patterns of the grape and leaf design which makes it confusing at first to distinguish between them. Pictures of these four early etched patterns - Marjorie, Martha, No. 401, and No. 521 are pictured in this issue. The etched patterns of Betty, Dresden, Wedgewood, Adams, Cleo, and others were identified by numbers only.

Cambridge first started enamel decorating some of their ware around 1913. The pieces I have seen are usually Ebony in color with orange and lavender roses and green leaves. These pieces with this decoration are normally found in the Community pattern.

Business went well from 1913 until approximately 1916, turning out a variety of heavy pressed items, etched tableware, gas shades, lamps, decorated vases, etc. It was in 1917 that Mr. Bennett and the company decided to close the factory in Byesville and transfer all operations back to the much larger Cambridge plant. This was due partially to a slow down in business and increased costs and Mr. Bennett and his staff decided it would be better for all operations to be at one location. During the seven years of operations at the Byesville factory, the plant was under the supervision of Orrie J. Mosser. Mr. Mosser was promoted to plant manager of the Cambridge factory after returning from the Byesville location. He continued with the company for over fifty years and was with them when the doors closed in 1954.

Mr. Orrie Mosser's son, Tom is presently in the glass business owning a factory which turns out paperweights and small novelty items. Variety Glass here in Cambridge is also owned by Tom Mosser and Miss Martha Mitchell, a long-
Continued on page 6

CAMBRIDGE CRYSTAL BALL

P.O. Box 121
Cambridge, Ohio 43725

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NATIONAL CAMBRIDGE COLLECTORS, Inc.

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JOHN WOLFE
P.O. Box 121
Cambridge, Ohio 43725

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COLLECTORS CORNER

By BOB COYLE

Since the last issue of the CRYSTAL BALL, letters have been arriving from various members with items of interest to all of you.

We will try to share these with you in this issue and future ones, so please keep us informed.

A member and Cambridge collector from Dallas, Texas writes us about recently adding to her collection a Carmen Cut Wild Rose Punch Bowl and base. This is like the one that was on display at the Cambridge Show in May. This member is looking for punch cups to match her bowl, so if any of you readers have any to sell - better get your ad in the next issue of the CRYSTAL BALL.

Orva Heissenbittel from Washington D.C. tells us of the newly formed Capitol Cambridge Collectors Club which is a study group for members in the Washington D.C. area. The club will meet monthly in the homes of members and will remain small in size. It will be a serious study group - researching history and techniques of glassmaking, in general, and Cambridge glass in particular.

The Club's founder, Orva Heissenbittel, founder of eight Collector's Clubs in the Washington area, has volunteered her help in organizing other local study groups in the Washington D. C., Maryland and Virginia areas. Anyone interested may write to her at 6213 Joyce Drive
Washington D.C.
20031

A recent Antique Show in Newark, O., mostly dedicated to Heisey Glass, had some beautiful pieces of Cambridge in many of the booths. Among some of the rare pieces sold were a decorated Crown Tuscan Flying Lady Bowl; a Crown Tuscan covered Urn Lamp and a pair of Carmen Everglades candleholders. We shouldn't forget to mention an eight piece Cambridge and Farber cocktail set which was also sold at this same show.

Among some of the beautiful pieces of Cambridge displayed at the recent Cox Show in Indianapolis, were a Helio Rams Head bowl and Doric candlesticks; a Rubira mayonaise compote with matching ladle; a Moonlight Blue Lady flower frog; and a complete child's table set in Royal Blue.

I am proud to announce in this issue that I am the owner of my first piece of Japonica, which is a beautiful vase is Carmen.

Robert Coyle
441 Mt. Vernon Road
Newark, Ohio 43055



Treasured is this first piece of Cambridge glassware made in 1902 now in the proud possession of a grandson of A. J. BENNETT
—William C. Orme, Chagrin Falls, Ohio.

Colors in Cambridge

... by Jabe Tarter

Cambridge RUBINA has traveled under many names. For lack of a better name for early pieces coming on the market, before books, catalogs and in-depth studies had been made, many dealers gave their own names to colors.

Cambridge RUBINA is actually Rubine Verde in the nomenclature of glass analysts. But because Cambridge called it simply, RUBINA, it has long been confusing to the general buying and selling public.

Before it was fully on the market as an antique or collectors item, and because no studies had been published, it was natural for the dealer to give names most descriptive to this beautiful glass.

It has been known as Bluerina, Watermelon Glass, Christmas Glass and Ruby Blue or Green as the appearance seemed.

It's formula is complicated and expensive. With the warming in processes, it was difficult to strike an even color on the same color combination twice in a row.

Sulfate of Cadmium, the much used Selenium, Cobalt, Zinc, Soda ash and Silicas were the main ingredients. These, in combination of correct proportions, melted longer than usual for an ordinary mix, and pressed from a day tank, required the extra step of the warming in process. After the piece was pressed, it was cooled slightly and then warmed in the glory hole, the hottest part of a furnace.

It didn't seem possible to strike the same color combination with different presses of glass. It seemed the coloring agents of orange, red and blue interchanged so that either a blue-green-yellow tint; an all blue and sometimes a pure blue was reached. This apparently makes it all the more interesting to those who collect it.

It has been reported in numerous color combinations. From deep blue in combination with ruby alone; to powder blue and red with yellow-green tints; or the deep blue-green with rosy tints which give most pleasing combinations. One never knows what new combination he may find next.

The red and blue-green combination is easily dubbed Watermelon. It would give the appearance of the red meat of a watermelon with the green rind showing.

Of course, Bluerina is a natural for an antique dealer to name. Any combination of colors which shade are "inas". In order for a color to be an "INA", it must shade. That is the meaning of the term.

The two books in color, one by Welkers and one by Bennett, the catalog by McClain, and one by Welker, together with the forthcoming book in color of the Welker and Vogelsong Collections are of prime importance to the new collector. They identify patterns not here-to-fore known.

The forthcoming color story by this writer in the Syndicated News Chain of the more than 3000 piece collection of Russel and Joan Vogelsong of Akron, O., will be a boon to those still having Cambridge Glass hidden in the attics and basements.

The latter story in color in the Syndicated Column is read in more than 45 papers across the country and Canada. It will aid in identification of colors and patterns of which, readers have not yet been aware, are collectable.

It will carry the notation that there is a thriving Cambridge Glass Collectors Club, headquartered in Cambridge, Ohio- whose aim is the study and preservation of this beautiful glass. It will carry, as well, the story that our additional aim is to establish and maintain a permanent museum to preserve the most beautiful glass in the world, by the Master Artist, Arthur J. Bennett, owner and operator of Cambridge Glass.

TRADE
"Mercur"
MARK

DEEP PLATE ETCHED GRAPE NO. 401



No. 7858 6 oz.
Saucer Champagne
or Tall Sherbet



No. 7858. 6 oz. Fruit Salad



No. 5000. 4 in. Footed Nappy



No. 2909. Handled Custard

General History: from p. 2

time secretary at the old Cambridge Glass Company. Miss Mitchell worked closely with Mr. Orme in creating many new designs and colors in the forties and fifties before closing. Recognition also goes to Marjorie Mosser Addison, a daughter of Orie and sister of Tom. She is the source of a lot of my information for this monthly article.

Around 1918, Mr. A. J. Bennett and his staff decided to turn out a wide variety of opaque colors. Within a couple of years, the company was manufacturing several opaque colors, mainly Heliotrope - a purple; azurite - a dark blue; ivory - light cream; primrose - yellowish opaque, darker than ivory; jade - a blue green; and ebony which was made in previous years. Some of the opaque colored pieces were decorated with etched designs and gold encrusted, overlaid with spun silver, and hand enameled. A few of the most sought after pieces were made in 1920 and after. These are pieces with the peacock decoration, and dragon decoration. Pomona pieces - 1918, are crystal glass hand enameled, floral decorated, with an iridescent finish which took five different operations to complete. There-

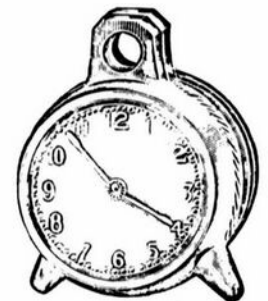


Boat.
Capacity 8 oz.
Furnished with Metal Cap.



Patented in U.S.,
Feb. 9, 1904.
Patented in Canada,
Nov. 23, 1904.

Patented Hinged
Cover Jars.



Clock Container.
Capacity 2 1/2 oz.
Furnished with Metal
Back Cap.



No. 140. 4 oz. Mug.
Furnished with or
without Tin Cap.
Capacity 4 oz.



No. 135. Toy Mug.
Capacity 1/2 oz.

NATIONAL CAMBRIDGE



COLLECTORS INC.

Patterns

by Ruth Forsythe



INVERTED STRAWBERRY

The strawberry, a delicious heart-shaped berry which grows both as a wild plant and a cultivated plant. One of the earliest fruits in the garden. A small plant which grows close to the ground and belongs to the rose family. Most fruits have their seeds protected on the inside. The strawberry is the only fruit I can think of that has seeds on the outside of the fruit.

The small indentations for the tiny dry yellow seeds are captured in the INVERTED STRAWBERRY pattern, giving the strawberry in the pattern a sparkling, shimmering, delighted effect.

INVERTED STRAWBERRY is a very realistic pattern with leaves on the stems in groups of three, small five petal flowers and strawberries strewn around the piece.

INVERTED STRAWBERRY is an old pattern and has been a favorite of collectors for years; many of whom did not know Cambridge made the pattern. They have collected it only because it is beautiful. Also, because of the many collectors, the pattern is becoming very difficult to find.

One of the Cambridge Glass Company's greats, made in many pieces such as various sizes of bowls, pitchers, tumblers, fruit or berry sets, butter dishes, spooners, celeries, cake plates, miniature punch sets, etc. Usually found in clear. I have seen pieces in emerald green, emerald green with gold and carnival. Not all pieces are marked, but many are marked NEAR CUT.

INVERTED STRAWBERRY has been reproduced and yet it has not been reproduced. This statement does not seem to make sense, but as in most reproductions, a new mold was made of the pattern. Also, very few pieces have been made. Actually, the only ones are the tumbler and toothpick holder. A water pitcher in a size that was never made by Cambridge in the first place in this particular pattern, a basket and a candy dish which were never made originally by Cambridge in the Inverted Strawberry pattern. These new pieces do bear the NEAR CUT mark.

In the new Inverted Strawberry, the Strawberry and flower are coarser and there are no mold marks on the pieces. Remember !!! the Cambridge INVERTED STRAWBERRY had definite mold marks.

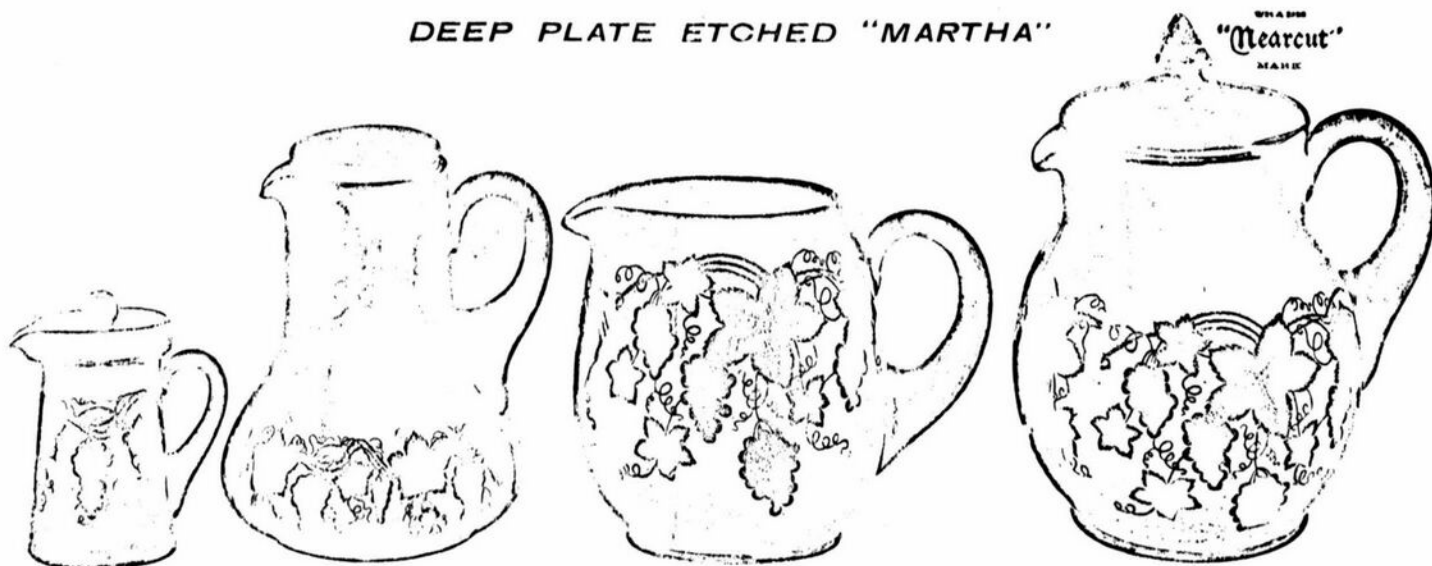
Please bear in mind, many antiques and collectables have been copied and for this reason the copy is never quite like the original. Almost all of the old molds have either been destroyed, sold for scrap or worn out. STUDY THE OLD AND YOU CAN READILY RECOGNIZE THE NEW.

Club News

... By J. C. Wolfe, Jr.

Congratulations to our 190 members, the total that we stand at, as of this issue. Our members are from seventeen different states with naturally Ohio having the most at 137. Recognition goes to California with its nine members, and to Michigan and New Jersey with eight each. Other states with members include - Montana, Texas, Virginia, Massachusetts, Illinois, Maryland, Oregon, New York, Indiana, Pennsylvania, Colorado, Washington, and District of Columbia. Thanks to Orva Heissenbittel of Washington D.C., who has already organized a local club. Special recognition goes to Iva Johnson of Dallas, Texas. She is our first out of state member. Congratulations Iva, how did you get your membership application so soon?

DEEP PLATE ETCHED "MARTHA"



No. 106. 8 oz.
Syrup and Cover

No. 103. 38 oz.
Guest Room
Jug and Tumbler

No. 111. 3 1/2 Pint
Jug

No. 107. 66 oz.
Jug and Cover

fore, Pomona was not produced in great quantity and is very scarce. It is considered rare among today's collectors. Another popular shape that Cambridge produced in 1920 and after, is the Rams Head Bowl and Doric Column Candlesticks. These were made in practically every color that Cambridge ever made with Rubina - 1925; Carmen - 1934; and Crown Tuscan at the top of the list. I have never seen a Royal Blue one, but am assured that someone is going to turn one up, SOON! Two more rare items made in the early twenties are the Owl and Monkey Lamps. These were made in Ivory, Ivory with brown flashing, Ivory with green flashing, and probably one of a kind - an azurite blue monkey lamp and a combination ivory and red slag monkey lamp which are in a home here in Cambridge, and were not for sale at last checking.

Nearing 1925, and closing for this issue, we will cover the next fifteen years when Cambridge made most of their transparent colors. In this newsletter and future ones, I will do my best to make available to our printer, pages from old catalogues and if there are any certain shapes or patterns you would like to have pictured or described in more detail, please notify me.

John C. Wolfe, Jr.
Rt. 4
Cambridge, Ohio
43725



No. 106. Jug and Cover
30 and 66 oz.



No. 3000. 4 1/2 Pint
Jug.
Optic

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Ram's Head candlesticks-2 pieces
Rosepoint etching-Welker P 1 #12
R 2 \$30.00 2. Ram's Head Fruit Basket Crystal
Valencia Etching-Welker reprint
P 1 \$35.00 3. Moonstone (reversed finish) 9½"
Cornocopia Vase \$35.00 4. Everglades candlestick-crystal
Welker reprint P 69 - 2 . \$18.00 5. Everglades Vase-Blue-Welker
reprint P 69 - 23 \$65.00 6. Everglades 14" Platter-shallow
cupped - Moonlight \$55.00 7. Martha Washington - Carmen
2 mugs w/crystal handles
each \$20.00 8. Indgoon-Royal Blue-2 part candy
7" long \$22.00 9. Royal Blue bottle & 4 glasses
\$45.00 10. Amethyst bottle & 4 glasses
base a little cloudy . . \$35.00 11. Ivy Ball-Amethyst-ring stem
\$20.00 12. Ivy Ball-Royal Blue-ring stem
\$25.00 13. Mandrian gold trinket box
w/ etched cover \$25.00 14. Crystal 10½" Rock Crystal-cut
Harvest pattern-Sandwich plate
ring stem \$15.00 15. Heliotrope candlesticks 6¼"
Bennett p. 18-row 1 Pr. \$40.00 | <ol style="list-style-type: none"> 16. Flying Nude - Crown Tuscan
\$125.00 17. Jade Vase - 12" high . . \$30.00 18. Dolphin milk glass candy \$20.00 19. Crown Tuscan plate - rose
pattern \$15.00 20. Crown Tuscan ashtrays (2)
decorated each \$15.00 21. Crown Tuscan ashtrays (2)
plain each \$10.00 22. Amethyst water jug . . . \$22.00 23. Crown Tuscan divided dish
decorated \$35.00 24. Jade bowl 9½ with stand \$38.00 25. Cruet - Blossomtime-nick
on bottom of stopper \$22.00 26. Amethyst Vase 9½"-Welker
reprint # 1555 \$15.00 27. Amethyst Vase 5" (same as above)
\$15.00 28. Blossomtime vase 12"-ringstem
\$28.00 29. Amethyst decanter 32oz.-Welker
reprint #31400 \$18.00 30. Amber decanter (same as above)
\$15.00 31. Crown Tuscan shell - 9"
decoration worn \$35.00 |
|--|---|

CARMINE CREA ANTIQUES
 64 Locust Hill Avenue
 Yonkers, New York
 10761

ANTIQUÉ FLEA MARKET
 Guernsey County Centennial Celebration
 Downtown Cambridge, Ohio
 August 17 & 18
 Set-up time 6 A. M. to Dark
 Further information: John Wolfe, Jr.
 \$5.00 set-up fee Box 121
 Cambridge, Ohio
 Antiques will also be displayed in
 local store windows which will help
 create interest.

Fine collection of CAMBRIDGE - some
 Heisey, over 150 pieces. Includes
 rare COBALT RAMS HEAD BOWL (no repro)
 Ebony vases - gold encrusted. No
 animals. List available.
 Mona Cupp
 202 Stites
 Belleville
 Illinois
 62221
 613-233-2758

Harold Bennett, of Cambridge, Ohio, started collecting Cambridge Glass while he was still in High School. This in it's self is not too unusual. Many people began collecting while quite young. However, the Cambridge Glass Co. was still in business when Harold purchased his first article of Cambridge glass, a Rosepoint bowl for 50¢. The appreciation he had for the work - manship and design of this glass con - tinued to grow and finally led to the construction of the Cambridge Glass and Pottery museum.

For many years Harold only collected and did not sell. Concerning the first articles he sold, Harold said "I thought I really made a lot of money when I sold a pair of Crown Tuscan Dolphin Candlesticks for \$12.00". Also men - tioned was the sale of a hundred or so

visitors. Harold said there are ap - proximately 3,260 pieces on display with no "filler". There are few dup - licates in the display.

Crown Tuscan, I was tole, is the favorite of the visitors, Rubine being a close second, followed by Royal Blue and Carmen.

Harold explained that although the museum is completed, additional pieces are still being added - approximately 12 since the opening. An amethyst Japonica covered urn, and a decorated ivory vase were recent additions.

When asked about favorite pieces, the Pomona ware, especially, the Pomona cuspidor, were at the top of the list.

Visitors will see pictures of vari - ous stages of production at the old plant, plus many interesting and little known facts about Cambridge Glass.

Example: Rubina was not a good seller for Cambridge, nor was Heliotrope. In fact, the salesmen refused to take it on the road even as samples. When the factory shut down, Rubina was sold by the barrel at 15¢ a pound.

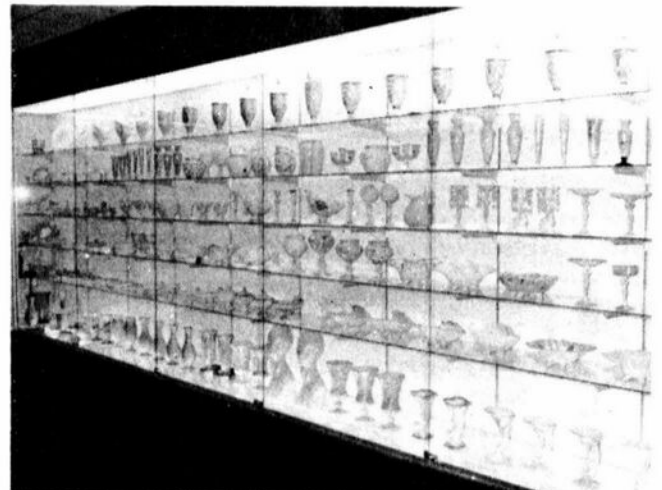
This article is only an introduction to many other interesting and detailed articles to appear in the subsequent is - sues on CRYSTAL BALL.



EBONY

nude stems for approximately \$1.50 each to a local antique dealer.

The idea of a Museum originated about 10 years ago. After a year of construction, plagued by many delays, the Museum finally opened on May 5, 1973. The collectors in the area who knew of the soon to be announced Grand Opening could hardly wait. The pictures do no justice to the Museum, but we had no other for this issue. The lighting is flawless, being bright, but without glare and shadows. All glass is cata - gORIZED according to color and pattern. Knowledgeable guides, and sometimes Harold and Judy, are on hand to assist 10



CROWN TUSCAN