

Cambridge



Crystal Ball

ISSUE No. 5

SEPTEMBER 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

FROM THE DESK OF -

President Charles Upton

I must apologize for a statement that I made in last month's issue of the Crystal Ball. I said that the requirements for local Study Clubs affiliation would be printed elsewhere in the publication and then I forgot to give the copy to our editor. I will list these requirements now so you will have them.

- 1. Each member of the Local Study Club is required to be a member of the National Cambridge Collectors, Inc.
- 2. Local Study Clubs will not solicit membership outside their immediate areas.
- 3. Local Study Clubs will adopt their own Constitution and By - Laws which will not conflict with the Constitution of the National Cambridge Collectors, Inc.
- 4. It is suggested that the local Study Club support the Museum Fund of the National Cambridge Collectors, Inc.
- 5. It is suggested that members of the Local Study Club support the Crystal Ball with news articles, information and pictures of anything that may be of interest to other members.

If you need any help in organizing your Local Study Club, let us know and we will be happy to give you any assistance we can.

The Quarterly meeting was to be held during the month of August, Due to the 175th. Centennial Celebration here in Cambridge that week and other shows in the area, it was necessary to postpone the meeting until Sept. 16. You will have been notified prior to receipt of this issue.

The membership now stands at 215. I believe that we can reach 500 members by the time of the convention in May of 1974. If each present member would bring in one new member this next quarter, we can make it. To present some sort of incentive, I will personally offer to the member bringing in the highest number of new members between September 15, 1973 thru April 31, 1974, one of my First Issue 1973 Cambridge Collectors Commemorative Plates. Now, get busy, talk up the club to your friends and bring in those new members. Make sure you get your name credited with the new member when the application is sent in. Anyone needing applications, let me know and I will get them to you as quickly as possible.

I have had several requests to print the story on Cambridge Glass which I wrote for the Antique Trader
Continued on bottom page 2

GENERAL HISTORY -

by John Wolfe, Jr.

CAMBRIDGE CRYSTAL BALL

P.O. Box 121
Cambridge, Ohio 43725

Official Publication of

NATIONAL CAMBRIDGE COLLECTORS, Inc.

President Charles Upton
Vice President Ruth Forsythe
Secretary Richard Pavlov
Treasurer John Wolfe

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CAMBRIDGE GLASS COMPANY 1940 - 1954

In looking back over the fifty three years of production at the Cambridge Glass Company, probably the 1935 - 1940 period would be the years that most people would agree on as being the prime years or peak of production for the company.

The company had been in business for some 35 odd years and under the superb guidance of Arthur J. Bennett, the company was well established as one of the top leaders in glass production in about every field and were known for their precise quality of the handmade wares. Their showrooms and salesmen dotted the world by the late thirties.

In 1939, Mr. Bennett sold the controlling interest in the company to his son-in-law, W. L. Orme. Mr. Orme continued with his father-in-law's great pride and with the assistance of his secretary, Miss Martha Mitchell, and department heads, the company created many new designs and colors. In scanning the colors that were made from 1940 to 1954, Crown Tuscan would reign near the top as being the most popular. It was first made around 1936 and Mr. Orme continued its production, as the fleshlike pink opaque color was a leading seller. An important color and popular with today's collectors, is the Sunset color which was

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FROM THE PRESIDENT'S DESK -
Continued from page 1

in January. It will appear in next month's issue if space permits.

Robert Coyle will report next month on the display which we had for the 175th. Celebration and the Flea Market which the NCCC sponsored. My personal thanks to Ronald Gant for the professional help in arranging the display for us. Thanks Ron!

GENERAL HISTORY Continued from page 2

produced in 1945. This color almost copied the earlier color of 1925-1935 which was called Rubina, but when comparing the two colors, there is a distinct difference. The Sunset was not produced in the many shapes that the Rubina was. The Sunset color is normally found in various size tumblers. Mr. Orme continued production of about all the transparent colors, among them being the Carmen (red), Royal Blue (cobalt), amethyst (purple), Forest green, Moonlight Blue, etc. The Carmen and Royal Blue are the most popular of these colors. The statu- esque (crystal figure) with various tops in practically every color were popular in the late thirties and forties and the demand for them today is terrific. The nudes are definitely one of the items that will increase greatly in value in the near future. They are already on their way! But it is still not too late.

The Mardi Gras (crystal with as- sorted colored flecks) was made in 1950 and not in great quantity, mainly because it was a special order item which was put into production with

little results as orders were few. It is one of the scarest among all of the articles Cambridge produced.

Mr. Orme and his associates were pleased with their square pattern of 1950, as it won top honors for its modern design in various glass shows across the United States.

The Milk Glass made from approxi- mately 1934 until 1954, was evidently discontinued in between those years and then put back into production around 1950. The availability of it is very limited today. Nearing 1954, production began to slow as the demand for top quality hand-made glassware continued to decrease as it had done for several years. The costs involved in making the glass soared, competi- tion was greater than ever before, and there was a great need for financial backing. Plans were discussed for making a cheap low cost grade of glass, but this was decided against by the company. All of this, coupled with management problems, proved to be disastrous for the company. So it was in June of 1954, that the company ceased operations and many craftsmen laid down their tools for the last time inside the Cambridge Glass Company.



General View of New York Display Room
184 Fifth Avenue

New York is a very important market. Buyers will find there our latest productions.

Patterns

by Ruth Forsythe

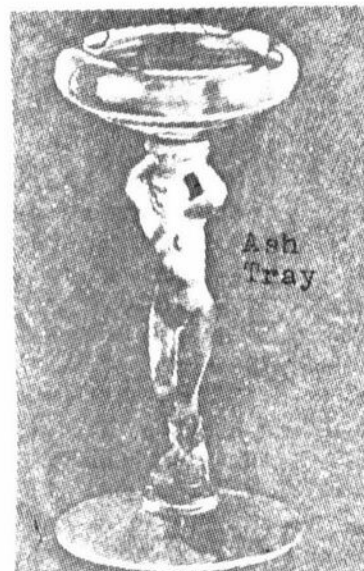
FIGURE or STATUESQUE

A change this month from popular Near Cut to the Queen of them all - FIGURE or STATUESQUE.

This pattern is commonly referred to as the exotic "Cambridge Nude". A figure with such grace and beauty should really not be called a nude, but rather we might say she is in a condition of being undraped.

Needless to say, she is a favorite of many Cambridge Glass collectors as she is truly an artistic accomplishment done in excellent taste. And, we might add, the sweet little lady is rapidly advancing in price. She is one-hundred percent Cambridge beauty as no other glass company has made the human figure quite like Cambridge STATUESQUE. The approximate dates of manufacture are 1936 to 1954.

The subject has long hair which if hanging straight down would come to about the center of her back. However, the upper part of her body leans to the right as does her hair. The raised right arm comes through her hair. There is good detail on her fingers and some pieces she wears a bracelet on one arm at the wrist; some pieces, a bracelet on each arm and on others, no bracelet at all as the arm is perfectly smooth at the wrist. She appears to have most of her weight supported by the left foot with the right foot slightly back in a relaxed position. The toes of the left foot are quite visible. The right foot seems to be covered by a flimsy drape which must have fallen from around her body. On some pieces, the right foot is visible; on others it is covered. She stands on a disc-like platform which is attached to the base of the object. The body is in almost perfect proportion; truly a magnificent work of art.



The arms are gracefully raised upward to support many different shapes of utility ware. The object she is holding rests slightly on the left side of her tilted head.

Following is a list of most of the glass made in STATUESQUE: Banquet Goblet, Hock Glass, Sauterne, Claret, Cocktail, Wine, Brandy, Cordial, Covered Sweetmeat, Cigarette Box and cover, Ash Tray, Cigarette Holder, Candlesticks, Flared Comport, Shell Comport, Bud Vase and Ivy Ball.

The supporting FIGURE or STATUESQUE was made in Crown Tuscan, Blue Milk, Ebony, Satin, Clear, Peach-Blo, Crown Tuscan with Gold and possibly others.

The bowls of the drinking vessels are clear and in most Cambridge Transparent colors. Other pieces in Transparent colors, clear, Crown Tuscan and Blue Milk. Many of the Crown Tuscan pieces are decorated with gold, gold and enamel floral and combined gold, enamel and floral scenic decoration.

Have had the pleasure of seeing banquet goblets in Carmen, Pistachio and Mandarin Gold Crackle with STATUESQUE Stems. These seem to be few and far between.

Recently heard of some Cambridge "nude" wines for sale. Traveled quite some distance only to find they were similar, but definitely not Cambridge. The big difference was in the hair of the figure which hung straight across her back. Also, the bowls of the wines were iridescent.

We can truly crown our STATUESQUE Queen Miss America as she was designed and made in America. She is all ours and we love her.

COLLECTORS CORNER

By BOB COYLE

After a month of travel through the Rocky Mountain States, an Antique Show in Denver, Colorado, and one in Chicago, I am now back on the staff of the Crystal Ball and ready for some serious Cambridge talk.

Letters from our readers have been arriving weekly with information and questions concerning Cambridge Glass. A collector from Shelby, Ohio asks about glass companies in the Cambridge area reproducing glass from the original Cambridge moulds. The Imperial Glass Co. of Bellaire, Ohio purchased the existing moulds from the Cambridge factory when they closed, and to the best of our knowledge, they are the only company that have used the original moulds. We are aware of some Inverted Strawberry pieces being produced with the Near Cut mark, but these are made from new moulds and with careful examination, the detail is obviously not as fine as the original Cambridge pieces.

Mrs. George Paulson of Freehold, New Jersey shares with us her latest additions to her large collection of Cambridge Glass. Some of the highlights include a 13" Moonlight Blue Lady Flower Frog, a three piece console set in Heatherbloom with Portia etching and gold trim, and a rare Eleanor Blue marked cuspidor in the Martha pattern. Sounds like the Paulsons have been busy shoppers. Mrs. Paulson's advice to our readers is: "The more you hunt it - the more you find".

A member from Williamsburg, Va. writes to us regarding a Cambridge plate with the American Beauty Rose, gold encrusted with a paper label, which he found in a jewelry store in Massillon, Ohio. The store owner said it had been on the shelf for about 5

twenty years. Needless to say, the plate is now in Williamsburg. This same reader tells of finding eight Nude stem cocktail glasses in various colors at a shop in Columbia, Missouri - at a bargain price, too.

Cambridge hunting is good around the Dayton, Ohio area as told to us by a collector who recently uncovered a Georgian tumbler in Heatherbloom and a Georgian candy dish in Carmen.

A Cambridge collector from New Jersey, who is known in many circles as a Heisey Collector, recently found a Crown Tuscan Nude Flying Lady Bowl with beautiful painted decoration. Also found by this same collector - believe it or not - was another Carmen Cut Wild Rose punch bowl and 10 cups. This makes three that have turned up since our Crystal Ball article by Ruth Forsythe.

A recent trip West by two National Cambridge Club Board Members, uncovered rare items in Cambridge. Included in their finds were two Nude Stem Banquet Goblets in the extremely rare Crackle finish and five pieces of Mardi Gras. Contrary to what some people may believe, all of the rare Cambridge is not still in Cambridge.

The Antique Show at McCormick Place in Chicago last week was abound with Cambridge Glass. Fran Ellis from Indiana displayed many beautiful Cambridge pieces from Rosepoint stemware to the rare Nude Stem cocktail glass in Heatherbloom. Yours truly purchased the latter at more than double the price I sole one for a year ago, and was most happy to find it. Fran has a habit of coming up with some beautiful items in Cambridge.

A Lady Flower Frog in Moonlight Blue was recently discovered at a German Village shop in Columbus, Ohio.

Congratulations to the Welkers on their new book, Cambridge, Ohio Glass in Color, Book II. It is now on the stands and should be another valuable addition to your reference library.

Next issue of the Crystal Ball, watch for my coverage of the Guernsey County 175th. Anniversary Celebration in Cambridge, Ohio, featuring the Flea Market and display sponsored by the National Cambridge Collectors Club.

Colors in Cambridge

... by Jabe Tarter



CAMBRIDGE AMBERINA

Apparently one of the least desirable colors in Cambridge Glass is the Amberina. It had its beginnings in the New England Glass Co., in the 1880's. But that particular firm never tried to keep the secret of the method in which it was made.

The much used selenium, combined with silicas, potash, soda ash and arsenic acid were the ingredients in carefully measured amounts. Too little of one ingredient would result in brittle glass. Too much of any single ingredient, except Silica resulted in a dark color tending toward the black amber.

In the original glass formula from the New England Glass Co., later the Libbey Glass Co., oxides of gold were used in the making of Amberina. But with the passage of time and the desire to achieve a less expensive product appealing to a greater number of people, a substitute had to be found.

Many firms had used Selenium before A. J. Bennett tried it in the Cambridge Glass Co., but it took the master artist in the person of Mr. Bennett to change the form if not the ingredients.

When the ingredients were mixed together, they were melted in the day tank so that the glass was cooked to just the correct degree. It has been described as the appearance of boiled jelly. When the bubbles came up to a huge point with a "Blurp", then burst, the glass was just right. If it was a full roiling boil, it was not yet ready for pressing.

When the piece was pressed, it came out a clear amber. Only reheating in the glory hole with a clamp around one part of the object, did the selenium strike a clear ruby.

The clear amberina pieces are no more attractive from Cambridge than anywhere else. But, Mr. Bennett went a step further. He sent the pieces to the cutting and decorating shop for the final touches.

Mr. Hancock, head and owner of the Cambridge Glass Cutting shop, who later started the La-Flo cutting house, had artistic ideas about cutting which equaled those of Arthur J. Bennett. Indeed, it is reported that the two men's minds ran closely in the same track where the beauty and cutting pieces were concerned.

A rather plain and usually ugly piece of pressed amberina went into the cutting shop; but in the hands of Mr. Hancock and his helpers and the discussions with Mr. Bennett, they rarely came out except as a work of art - capable of demanding almost the same high prices of the famous New England Glass Amberina.

Amberina has had the name of being somewhat plain for such a long time, few stop to realize that the "plain janes" with their cut and engraved designs are just as desirable and now as avidly sought as any of the other colors.

Amberina, like any of the other shading pieces, is an INA only because it does shade from one color to another. It can shade from amber at the top of a piece, or it can be in reverse and shade bottom to top.

It is still no secret how Selenium amberina is made. It is used in almost every glass house in America. But we have no record of any Selenium Amberina becoming the beautiful piece with cutting, etching and engraving other than in the Cambridge Glass Co. under the guidance of A. J. Bennett and Mr. Hancock.

CANDY BOTTLES



No. 2827.
"Sheaf of Wheat."
Candy Bottle.
Capacity 3 to 4 oz.



No. 2829.
"Owl" Candy
Bottle.
Capacity 3 to 4 oz.

Something Entirely New in Candy Bottles.

As these are new and have never been made
we can only estimate capacity.

All fitted with Metal Screw Cap.



No. 2828.
"On the Hog"
Candy Bottle.
Capacity 3 to 4 oz.



No. 2830.
"Squirrel" Candy
Bottle.
Capacity 3 to 4 oz.



No. 1. Toy Tumbler.
Capacity 6 Drams.



No. 3. D. D. Mug.
Capacity 7 Drams.



No. 6. Toy Mug.
Capacity 6 Drams.



No. 91. Toy Mug.
Capacity 1/2 ounce.



COACH HOUSE DEDICATED

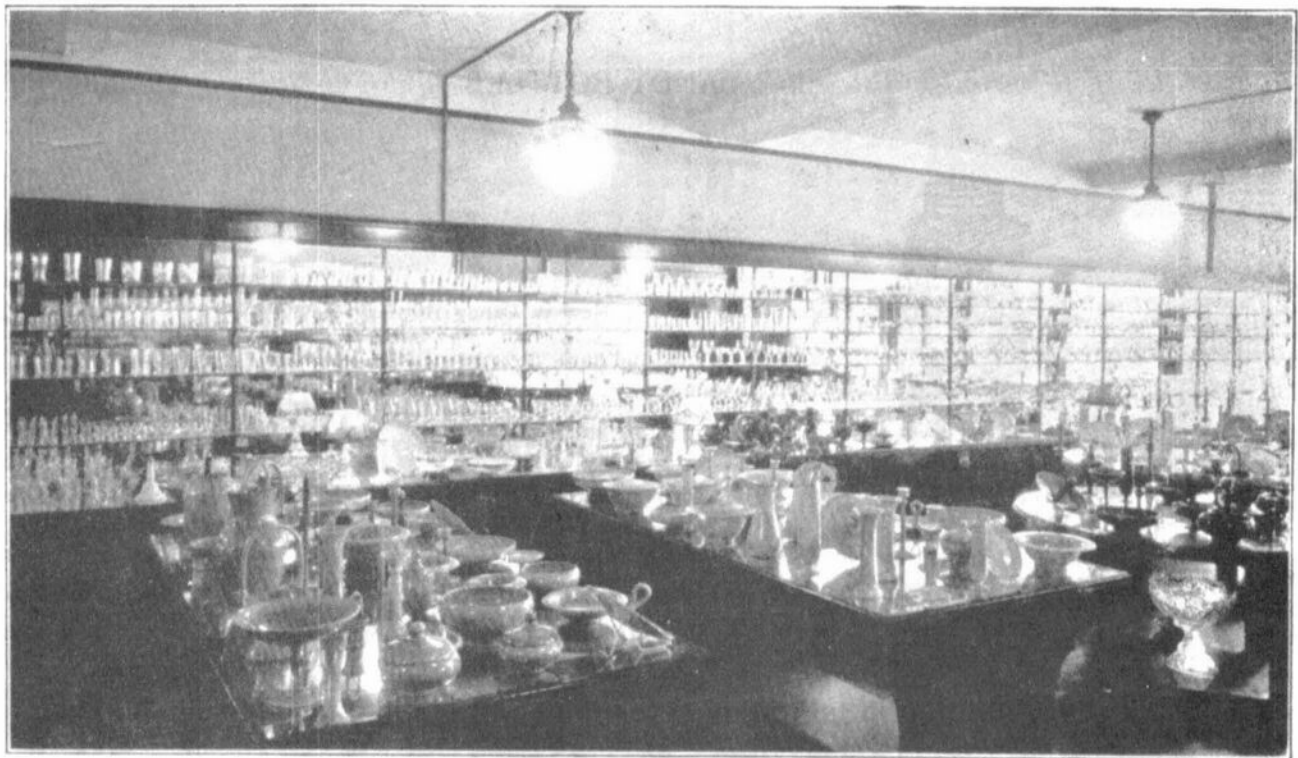
The Coach House Manor, former home of A.J. Bennett, founder of the world famous Cambridge Glass Co., was dedicated Saturday and a plaque erected on the site at N. Seventh St. and Wall Ave. W.T. McCullough, left, present owner, has turned the residence into apartments. Mayor Robert Scott, right, made a short dedication talk.

NATIONAL CAMBRIDGE



COLLECTORS INC.

ELYSIA FARM ANTIQUES
Fawn Grove, Pa.
will be exhibiting at
the Show in Sistersville,
W. Va. Sept. 14-15-16.
Hope to see you there.



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Buyers visiting New York should see this most complete display.

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MOLDEN & BUDDEN—94 Jer-
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