

Cambridge



Crystal Ball

ISSUE No. 2

JUNE 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

... by President, CHARLES UPTON

I hope that in gazing into the "CRYSTAL BALL", you have broadened your knowledge and will continue to do so in the future issues.

I was very well pleased with our first issue and many thanks go to the two members who have done a great job, Dick and Fran Pavlov. Dick is our Secretary and he and Fran took the job of preparing the news letter each month. They need our assistance in supplying them with information. They need your question, your suggestions, anything important regarding the finding, selling or buying of interesting pieces of Cambridge Glass. We can all work together to make this publication interesting to everyone else. You would be surprised how much interest there is in knowing about other people's finds and discoveries, so write to us and let us know what is going on out there in that big world.

The first issue of the National Cambridge Collectors plate was well accepted, as it sold out early at the Cambridge Show on the 5th. of May. There are no plates for sale to non-members and we have reserved several plates for present and future members and these will be sold accordingly as long as they last. There were exactly 500 plates made and no more of the first issue will be produced again.

I am sure, those of you who were able to visit the National Cambridge Collectors exhibit room at the Cambridge Antique Show this year, were well pleased and that you viewed many pieces and possibly bought several pieces that you wanted to add to your collection. I saw many that I wanted and could not buy and I bought several good pieces that are prominently displayed with my collection. I have never seen so many good pieces of Cambridge Glass for sale anywhere. Thanks to all of you that helped us and brought your choice pieces for the exhibit and a special thanks to Edward Ruby for the beautiful table covering and to Bob Coyle for arranging the exhibit. We plan to have a larger and more attractive exhibit next year. If you want to display your choice pieces next year, let us know in advance and we will make plans accordingly.

My personal thanks go to two more members, Harold and Judy Bennett, and the friends and relatives who helped them for the many hours of special effort, to have the very beautiful museum ready for the opening of the show. I know of the many obstacles you had to cross to get there, but the effort was well worth the finished product. The people that I have talked to say that there are no words to describe the beautiful contribution to the preservation of Cambridge Glass. You have to be truly dedicated to Cambridge Glass to have invested this much in time and effort. The dealers that exhibited in the show extend their thanks to you both

Continued on page 2

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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for the consideration extended to them during the show.

Thanks to all of you who, in any way, made the Cambridge Show the greatest ever, A lot of choice Cambridge Glass, as well as other antiques and collectables, changed ownership. I feel that the dealers presented top quality booths worthy of any show. A lot of people cannot wait until next year to see what goodies they can find.

The coverage of the CRYSTAL BALL is not as vast as the Antique Trader or other Trade papers, but the people that do read it are interested in what you want to buy or sell, so get your advertisements to us and give it a try. Send your advertisements to Dale Snode, Rt. 6, Fairdale, Cambridge, Ohio 43725.

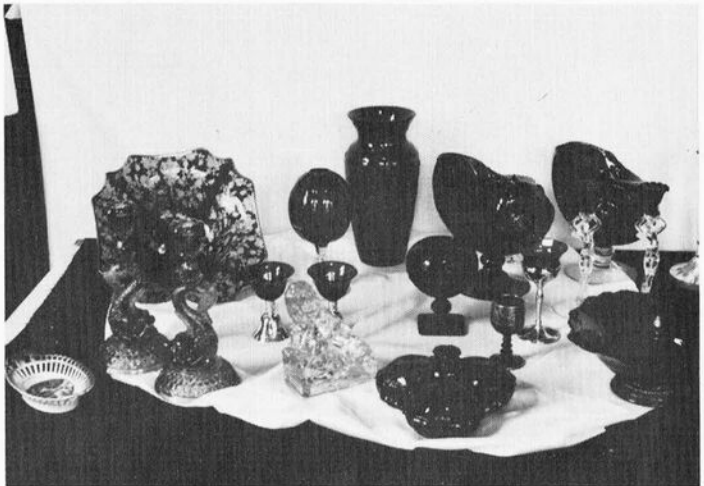
At the time of this printing, we have 151 members and membership continues to come in every day. If you need applications, let us know. we will see that you receive as many as you wish. Anyone can sign up members, so get busy, talk to your friends who are interested and get them signed up and help make this organization the largest in the country. GOOD LUCK!

LOCAL STUDY CLUB AFFILIATION

We do not have any information for you yet, concerning affiliation of local study clubs, but we are working on it and hope to have something for you in the next issue of the CB. I would suggest that you go ahead and start to organize your local study clubs and we will help in any way we can. It takes time to organize such things and being affiliated with the National Club should not be that important for your first few meetings. I really encourage the formation of local study clubs. It is through these clubs that members really gain the knowledge of the subject. As I said before, let us know about your needs, information you desire, or whatever. Just getting together and taking your choice and interesting pieces for others to see, will create a very enjoyable evening for you. Get busy and GOOD LUCK to you.

Charles Upton
President

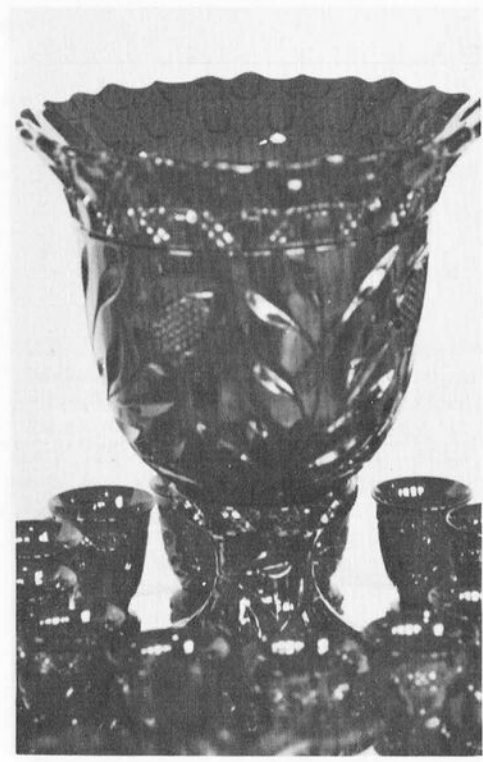
A portion of the more rare pieces in the display of the NATIONAL CAMBRIDGE COLLECTORS CLUB, Inc. Approximately 80 swans by one collector. Japonica (Royal Blue and Carmen) Pamona, Rubina, Decorated Ivory, Carmen Punch Bowl and cups, Everglade Candle Holders.



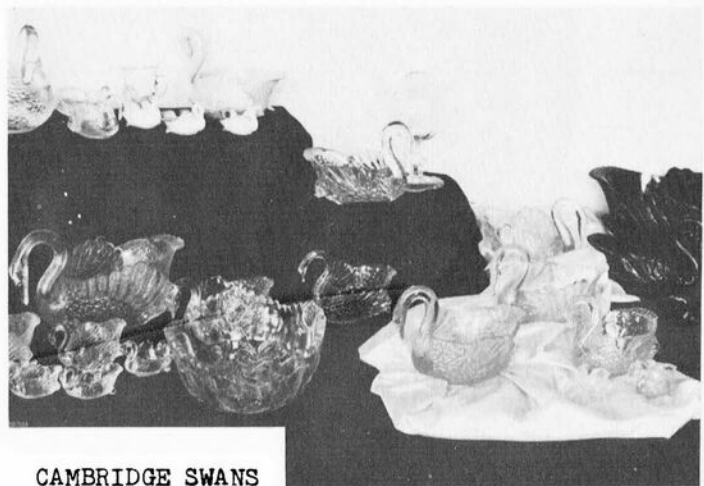
CAMBRIDGE ROYAL BLUE



NEAR-CUT PUNCH BOWL
Red & Gold Decorated



CARMEN PUNCH BOWL SET



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General History of
CAMBRIDGE GLASS COMPANY
1902 - 1913

by John C. Wolfe, Jr.



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.

After beginning production in 1902 and turning out a crystal water pitcher as their first item, Cambridge manufactured a wide variety of heavy pressed NEAR-CUT type glassware. In 1903, the second furnace was added, and the following year, another was added. In 1904, the company received highest premium at the Jamestown Exposition. Among some of the items being turned out were bar and hotel glass, tumblers of all kinds, kitchen utensils, photographers glass, peanut jars, grocers show jars, syrup jugs, fern dishes in metal stands, gas and electric shades, individual salt dips, pickle trays, etc. Many of these items were originated by A. J. Bennett or under the close supervision of him. In 1909, The Cambridge Glass Company received the gold medal at the Golden West and American Exposition in London, England. At this time, list price per dozen for a

four piece set (covered butter, handled sugar, handled spooner, and creamer) ranged from \$4.00 per dozen sets up to \$7.20 per dozen sets. The average wage paid to workers was 90¢ per day and two street car tickets. Up until this time, Pennsylvania was the power behind the Cambridge Company with Mr. Bennett as managing officer. Since the parent company was having financial trouble, Mr. Bennett invested thousands of dollars and took over controlling interests of the Cambridge plant. He decided to open a factory in nearby Byesville under the name of The Byesville Glass and Lamp Company. Operations began immediately, turning out kerosene lamps, gas and electric shades, along with a line of Near-Cut items. Names of some of the Near-Cut patterns were Marjorie, Wheat Sheaf, Star, Snowflake, Feather, Buzz Saw, Inverted Thistle, and Inverted Strawberry. The latter three seem to be the most popular with today's collectors. It was approximately 1910 that Cambridge began to produce Carnival glass, obtained by spraying an acid mist on extremely hot glass resulting in an iridescent finish. Apparently this carnival ware was not made long, if it was, no great quantity was turned out, as it is very scarce on today's market. Cambridge had three types of Carnival; Marigold, which is on crystal glass; Green which is on a green glass; and purple or Amethyst, which is on a purple glass. The Near-Cut patterns usually seen in Carnival are the Inverted Thistle, Inverted Strawberry, Buzz Saw and Feather. It seems that nearly all of the Carnival pieces carry the Near-Cut trade mark. This will normally be in the center of pieces or near the handles of cruets, etc. Just this past March, at the Presznik museum Carnival auction, in a private transaction, a Cambridge Inverted Strawberry water set changed hands for a sum of \$1800.00. It has also been stated that at a Carnival glass auction, within the past three years, an Inverted Thistle water set brought in the neighborhood of \$3,000.00.

George and Mavis Loescher of Beloit, Wisconsin, specialize in Carnival water pitchers and a few months ago, they compiled a list of what they considered to be the top 20 Carnival water pitchers. The inverted thistle was in the number twelve spot, with the Inverted Strawberry close behind in the fifteenth spot. It has been said that Henry and Nancy Taylor of Beloit, have bought and sold more rare pitchers in the past three

years than anyone else. Just a few weeks ago they published a list of the top twenty pitchers. In arriving at their decision, every aspect was considered; especially the current demand of collectors. Cambridge's Inverted Thistle and ranked eighth and the Inverted Strawberry just three behind at eleventh. An excellent showing for the Carnival glass of the Cambridge Glass Company, with these well known and authoritative collectors of carnival glass.

Next Issue 1913 to 1925

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QUESTION AND ANSWER COLUMN

You may send in descriptions (with pictures, if you wish) and we will try to provide information concerning the article.



The articles pictured are Amberina colored. Note the thin red band around the top of the water glass and also the optic ribbing. The glass can be found in the Welker re-print. The pitcher is mellow ribbed with applied Cobalt blue handle. Colors are red to yellow amber back to red. The Vase has the same characteristics as the pitcher. We have seen no marked Cambridge Glass in this color. Any help toward identifying this glass would be greatly appreciated.

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Patterns

by Ruth Forsythe



12 1/4 inch Punch Bowl and Foot
15 inches High

Everything is turning up roses. Spring is here, Judy and Harold Bennett have opened their spectacular Cambridge museum and Charles Upton's Cambridge Antique Show and Display was a great success.

All of this and a fast growing National Cambridge Collectors Club have set fire to an already sparking treasure hunt for Cambridge glass.

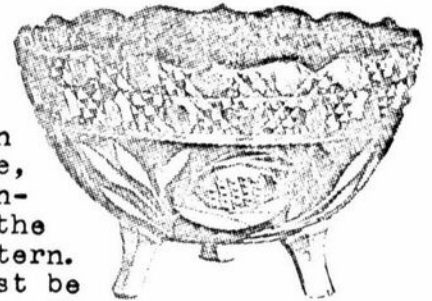
CUT WILD ROSE - No. 3200 Pattern

Some think a name is not important, but often this can be a determining factor in success or failure. The person responsible for naming the various patterns of Cambridge glass had to be an astute person.

As we know, roses have a great influence in our society. In songs, poetry, name for girls and just recently a well known perfume company has come out with a line called "Roses, Roses". Rose, one of the most beautiful of all flow-

ers, a symbol of fragrance and loveliness. Sweetbrier or WILD ROSE, the loveliest wild flower of the country roadsides - hence, an excellent choice for this Cambridge glass pattern, CUT WILD ROSE.

We always think of a wild rose as a single flower with five petals. However, as you can see in the accompanying photo, it is as though the designer took a sharp knife and cut the rose bud in half lengthwise, exposing the inner beauty of the rose in the pattern. Surely this must be the reason for the name CUT WILD ROSE.



There is a band of plain buttons alternating with double X buttons. They vary according to the size of the piece as to the number of these bands. Some have one row, some two and some three. Also, many pieces have a band of these buttons around the bottom.

Those of you who visited the Cambridge Antique Show and Display, surely recall a Carmen Punch Bowl in CUT WILD ROSE, with thirteen Carmen punch cups. How lucky can the number thirteen get?

CUT WILD ROSE was made in many pieces, such as punch bowls and punch cups, water sets, sugar and creamers, berry sets, compotes, nappies, celery trays, orange bowls, fern dishes, vases, bowls, etc. Punch cups were listed as handled sherbet cups. Many pieces made in CUT WILD ROSE, are footed.

Usually, CUT WILD ROSE is found in clear, but the punch set displayed at the Cambridge show is proof positive there is color. Not marked that I know of, so learn your patterns and collect beautiful Cambridge glass and not just trade marks. CUT WILD ROSE is listed in the Cambridge catalogues under the Near Cut trade mark.

COLLECTORS CORNER

By BOB COYLE

The 1973 Cambridge Antique Show is now history, and "what an event it was". Not only was it the finest show to date held in Cambridge, but it was loaded with quality pieces of Cambridge Glass which seemed to be selling so fast, one would think this was the last supply of Cambridge to ever be made available to the public.

The highlight of the three day show had to be the Grand Opening of Harold and Judy Bennett's Museum. Words can not describe the outstanding beauty of the presentation of their many years of collecting Cambridge Glass and Cambridge Art Pottery. This Museum is certainly one of the finest contributions to the field of American - made glassware. Our hats are off to you - Harold and Judy for an outstanding creation.

It would be impossible to record all of the fine pieces of Cambridge that were available during the Show, but I will try to highlight some of the more interesting items.

One of the rarest of the rare in Cambridge, had to be the Nude Stem banquet goblet with the Crackle Carmen Bowl which Pat Goldsberry from Michigan displayed in his booth. This piece certainly made a few mouths water.

During the Show, Lynn Welker purchased a Rubina Basketweave water pitcher, which was placed in his booth for sale. I really think the Welkers will find a space for it in their collection as it certainly is a winner.

Yours truly became the new owner of an Ivory Lady Flower Frog - only the second one I've ever seen. The first one you were told about in the CRYSTAL BALL last month. I also purchased a pair of Carmen Everglade single candleholders. These pieces were immediately placed in the beautiful Display which Charles Upton and John Wolfe had made available for the benefit of the Show patrons.

The Display showed many pieces of rare Cambridge Glass and Cambridge Art Pottery and was graced by the enormous Swan collection owned by Ed Ruby.

Practically every type of glass - ware which Cambridge made, was available at the Show to buy, with the exception of Japonica, Pomona and Mardi Gras.

Just prior to the Show, Charles Upton became the proud owner of a beautiful Pomona Vase. This piece was shown in the Display during the show.

There was quite a bit of Rosepoint for sale when the Show opened, and by closing time Sunday night there were few pieces to be seen.

A dealer from Pennsylvania showed a beautiful Cocktail Set which was clear frosted with a Duck Scene in Silver Overlay. This set was really unique.

At a local Auction, John Wolfe purchased a pair of Black Decorated Crown Tuscan double branch candle holders stamped with the Crown mark. It was said that this item had changed hands at least three times, but now they have finally found a good home.

Prices in general at the Show seemed to be modest, but it is obvious to most people that they are on the upgrade, as many items were sold at prices, that in the past, would have seemed high, but very very few questions were asked concerning the price - they just bought.


Don't forget to keep us informed on happenings in your area for future publication.

Robert Coyle
441 Mt. Vernon Road
Newark, Ohio 43055

Colors in Cambridge

... by Jabe Tarter



TOMATO COMPOTE WITH COVER
18 inches tall, reported to be largest
found. Marked with . Author's
Collection.

Cambridge Tomato, one of the more rare and avidly sought of the Cambridge colors, was reputed at one time to be an experimental color.

But the fact that it was made for a period of about ten years hardly puts it in the experimental category. It is one of the loveliest and apparently most difficult to make since it has not been reproduced by any of the firms with the Cambridge formulas.

Shading from a near custard to vaseline to selenium ruby, it reverses the color steps at either top or bottom of a vase, compote or covered urn.

As in so many colors made by Cambridge, and devised by that master artist, A. J. Bennett, Selenium is once more a most important ingredient. It sets the tone and colors for the custard shade and the ruby is dependent on it.

Orange Cadmium, Selenium, china clay, potash and manganese combined with silica sand in controlled amounts are the component parts of the favored Tomato. Of course, as with many formulas, the ingredients are controlled in amounts with the sand used to make the batch of glass.

One would almost think Uranium Salts had been used for the vaseline. But this is a combination of Selenium and Orange Cadmium. It is the warming in process which gives the final effect.

The ingredients are combined in a hopper in controlled amounts, then shoveled into the glass tank. The tank differs from the glass pot in that the fire goes up and over the tank, while the pot is heated from below and around the sides. Cambridge Tomato was made in day tanks. That is, it was made from the amount of controlled formula to last for a single day's working time.

Former Cambridge Glass workers inform us that the color burned out if left in the tank overnight, and because the plant was usually on an eight hour basis, that is the amount of glass cooked.

After the gather of glass was pressed in the different molds chosen for a batch, it was allowed to cool enough to hold its shape. This was the job of the "take off" man. He sat directly beside the presser. And as each piece was completed, he took the piece with asbestos tongs and placed it in an upright position under a cool air blower, watching that it held its upright position.

As soon as it stood alone, it was grasped with a clamp and placed in the glory hole, the hottest part of the furnace. The glass maker knew exactly how long to keep it in the intense heat to achieve the best color.

The end was reversed and the other end was heated. If it were to be a compote, the lid received the same treatment.

The heat treatment shaded the glass from a yellow custard-like appearance to vaseline to ruby in the center, and reversed the colors when the end was reversed in the glory hole.

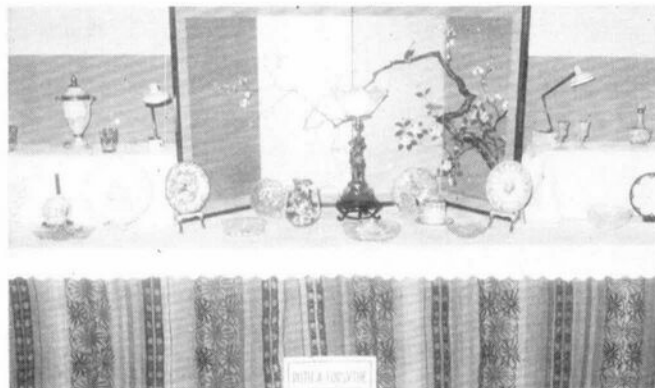
Many pieces have been found with the familiar Triangle-C mark, indicating it to be true Cambridge of the finest type.

CAMBRIDGE SHOW HIGHLIGHTS

We hope the following pictures will serve as a very quick trip through the 30 dealer's booths. Visitors were impressed with the beauty and neatness of the booths. The lack of "repros", collectors bottles, depression glass and Avon bottles was very apparent. Although Manager Charles Upton has made every effort to produce a balanced show, CAMBRIDGE Glass was found in the majority of booths. Lack of space prohibits pictures and descriptions of all displays.



One of the most unusual items was found in BOB COYLE'S booth (from Newark, Ohio.) Pictured is a Weller lawn sprinkler in the shape of a frog - priced at \$185. Bob's merchandise was artistically displayed with help of panels, draped cloth and Parson's stands. Blended together, they produced a clean and dramatic visual impact. Items seen were a CAMBRIDGE Wild Flower Pitcher with silver overlay - \$45.; a large green swirl bowl - signed Steuben for \$45.



An elegant booth by RUTH FORSYTHE of Plain City, Ohio. Ruth described the show as "Fantastic". The fine display and Ruth's charming manners, plus her thoroughly knowledgeable background of Antiques, enabled her to say she was "sold out" by the close of the show. Some items in her display were a gold encrusted hand-painted plate signed Nippon at \$38.; Libby signed cut bowl at \$78.50; CAMBRIDGE Crown Tuscan decorated urn at \$150.



Pictured are a Wheeling Peach Blo tumbler, Cut Glass Bowl - signed Clark at \$165.00 and Cut Glass Celery - signed Libby at \$80.00.



"The one that got away" - discussed by Sally Stevenson & Holly Ross of Ross, O. owners of the OLD 'N THINGS. Also with back toward camera is Lois Wagner of Canton, Ohio. Items found in the booth were a Lotz Vase, Decorated Gunderson Peach Blo, Flo-Blue, and a Steuben Vase 11" tall in Blue Aurene.

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MORE PICTURES FROM THE
CAMBRIDGE GLASS SHOW



"Buzz" Voglesong, proprietor of "THE GLASS SHOP" in Akron, felt this the best show ever. Found in this booth were $\frac{1}{2}$ gallon Tankard in INVERTED FISH pattern signed NEAR CUT at \$225.; HEATHERBLOOM Candlestick at \$45. Buzz has collected about 6 yrs. He also prints a newsletter for collectors of Cambridge called THE CAMBRIDGE GLASS COLLECTORS NEWS.



Audra and Dennis Kwasnik have been CAMBRIDGE Collectors for only two years, but their enthusiasm and impressively stocked booth showed they were already "old hands" in the business. Audra indicated she was quite impressed with the quality of the show and also said the appreciation and familiarity the buyers had of the merchandise was certainly a contributing factor towards the fine show.



Even this small portion of the display by Margo Simko is enough to make any Cambridge collector begin to drool. Just imagine about three times as much in the rest of the booth. Enumeratable nude stems, goblets, wines, bowls, candle holders etched and in colors. Margo has collected approximately 20 years. This was her first exhibit at Cambridge.



Frances Ellis of Fran-e's Antiques was a new exhibitor at this show. Her booth was packed full with some of the rarest of CAMBRIDGE pieces, but by the end of the show, her "cupboard was bare". Nearly everything was sold! Her comment was "that's why I came". The picture, showing a portion of the large display, was taken Saturday afternoon after many items were sold.