

Cambridge



Crystal Ball

ISSUE NO. 123

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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 your President

As I write this article I count thirteen days until Convention, as you read this article Convention will be history. As usual the August issue will carry stories of all the happenings at the Convention and you'll be able to read about all the fun you missed. Right now it looks like more people than ever will be enjoying the Convention this year. Wouldn't it be great if all our members lived within a few hours drive of Cambridge and could drop in for a few hours during Convention? We receive so many nice letters and phone calls from members everywhere and we're always thinking: "Wouldn't it be nice if these people could come to Convention or make a trip to Cambridge to visit the Museum so we could meet them personally."

An observation. We have more people outside the Cambridge area visit the Museum than do people from the immediate area. Why? Is it because the people in the area have lived with Cambridge Glass for so long that they have lost an appreciation for it? Is it because they have seen everything that The Cambridge Glass Co. made in its fifty plus years of production and can't learn anything new? Is it because as a non-member you are charged \$1.25 for admission? No. I think it is none of these things. I think it is because we live to close. I can imagine that Harold Bennett's "Cambridge Glass Museum", the "Degenhart Museum", The Historical Society, Mosser's Glass and Boyd's Crystal Art Glass, to name a few of the attractions in Cambridge, have asked the same question at one time or another. Well, I'll tell you what. A lot of people are envious of you and would love to live within a hundred miles of the area where glass history was made and is still being made today. Don't lose it. All of these organizations have put forth a great effort to see that both the past and the present will not be forgotten. We need the support of everyone, especially the local people. Take a little time and visit all of the attractions in the area, I don't think you'll be sorry.

MEMBERSHIP RENEWAL NOTICE

If the date on your
address label is - -

7-83

This is your LAST ISSUE of the CRYSTAL BALL.

Please renew NOW!

This much of my article is finished. It is Sunday morning and I think I'll have lunch, rest a while and try to think of something to say so that Jan and I will have enough to fill a page of the *Crystal Ball* on Monday evening when we start putting the issue together for the printer. Nothing seems to be going right lately. It has been a terrible year so far as I'm concerned. Six months have gone by and I haven't been able to accomplish much, I am totally dejected, through no one's fault but my own. Convention is only thirteen days away and although I'm looking forward to it, I'm not as excited about it as I usually was. Why did I get myself into all of this extra work? Well, who knows and who cares? Well I cried loud enough and they heard me all the way to California. A Phone call. It was Bill Losch. He called to tell me how much they appreciated our efforts here, that they wouldn't be able to make the Convention this year, but were making plans for next year, and that he and Betty were sending a Doulton Pitcher with gold encrusted daffodil etch as a Birthday present for the MUSEUM. Along with this would be a check from the Southern California Cambridge Collectors Study Group, in the amount of \$500.00 for the Museum. I am beginning to get high again. I think I will call Jan and relay this good news to her and find out what time we will meet to work on the *Crystal Ball*. What do I find? More people who heard my crying. Larry answers the phone and I find out that the water pump went out at the MUSEUM Saturday while I was at my daughters graduation at Ohio U. He and Gerald Barstow removed the pump and spent the better part of Saturday finding someone who would repair it rather than replace it, thus saving us a bundle of money. Great. Now I'll talk to Jan and get the bad news about material we won't have for the *Crystal Ball* this month. It will probably have to be a ten pager. Well if they heard me crying in California and they heard me crying in Cambridge there's no reason they wouldn't hear me crying in Springfield, New Concord and Miami, Fla. Smith had called Jan and was sending a three page article for the *Crystal Ball*, Lynn Welker had called and was doing a three page article on Japonica, and Mark Nye had sent a four page article on one of his 'girls', Elaine.

Now I believe you. E.A. Vimmer, this organization does have it's heads together.

(The latter part of this article was not meant to single out certain persons in the membership for plaudits, but to illustrate that the membership of this organization as a whole is greatly appreciated.)

Willard

CAMBRIDGE CRYSTAL BALL

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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.

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1/2 page	12.00	18.00
3/4 page	17.00	25.00
Full page	22.00	33.00

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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.

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National Cambridge Collectors, Inc.
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Address your orders for any of the following to:

BOOKS

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

Please add \$1.00 (P & I) on each book order.
 (Not required for Price List only orders)

Ohio residents please add 6% State Sales Tax.

 by National Cambridge Collectors, Inc.

1956-1958 CAMBRIDGE GLASS CO. CATALOG REPRINT
 (164 page reprint of original catalog)
 Paperback \$6.95

1949-1953 CAMBRIDGE GLASS CO. CATALOG REPRINT
 (300 page reprint of original catalog)
 Hardbound with 1983 Price Guide \$14.95

1930-1934 CAMBRIDGE GLASS CO. CATALOG REPRINT
 (250 page reprint of original catalog)
 Hardbound with 1982 Price Guide \$14.95

1983 PRICE GUIDE
 for 1949-53 catalog reprint \$2.25 PP

1982 PRICE GUIDE
 for 1930-34 catalog reprint \$2.25 PP

by Mary, Lyle, and Lynn Welker

CAMBRIDGE GLASS CO.
 (120 pages of reprint from 8 old catalogs) \$6.95

CAMBRIDGE GLASS CO. BOOK II
 (119 pages of reprint from old catalogs) \$6.95

CAMBRIDGE, OHIO GLASS IN COLOR II
 (15 color plates w/descriptions and notes) \$5.95

by Harold and Judy Bennett

1903 CAMBRIDGE GLASS CO. CATALOG REPRINT
 (106 page reprint of an original catalog) \$7.50

Study Club News

STUDY GROUP No. 5 - SOUTHERN CALIFORNIA "CALIFORNIA CAMBRIDGE COLLECTORS"

The May meeting was held at my house. We had a short business meeting and planned where we would hold our monthly meetings for the remainder of the year.

This was the month for our annual silent auction. As usual, we enjoyed the auction and bidding on the various items that members donated. Again this year it was a big success. We added some money from our treasury to the proceeds and were able to donate \$500 to the museum fund.

Show and tell items were: A crown tuscan ivy ball with nude stem shared by Ron Rockafellow. Also, Beverley Hanson brought a few choice items back from her trip East. They were a gorgeous Near Cut crystal cracker jar, blue alpine caprice relish and 4 small moonlight blue candleholders in the original box.

The raffle prize was an amethyst cigarette holder with a crystal ashtray base won by me. This was the last raffle prize so it will be necessary for the members to bring another piece of Cambridge even if they have already donated for the year.

Submitted by
Joan McDowell

STUDY GROUP No. 6 - NEW YORK STATE "THE FINGERLAKES"

On Sunday, May 22, 1983, the Fingerlakes Study Group No. 6 met at Jan D'Amato's home in Rochester, N.Y. at 1:00. The begin-



ing of the meeting was a discussion on direction and goals to better stimulate growth and knowledge for future meetings. We then continued with our study of stems. We located and identified as many as time allowed. Our program for July and Sept. meetings will be on basic blanks to be prepared and researched by Janice and Sandy. We finally discussed our excitement about all members meeting at Convention.

Submitted by
Jan D'Amato

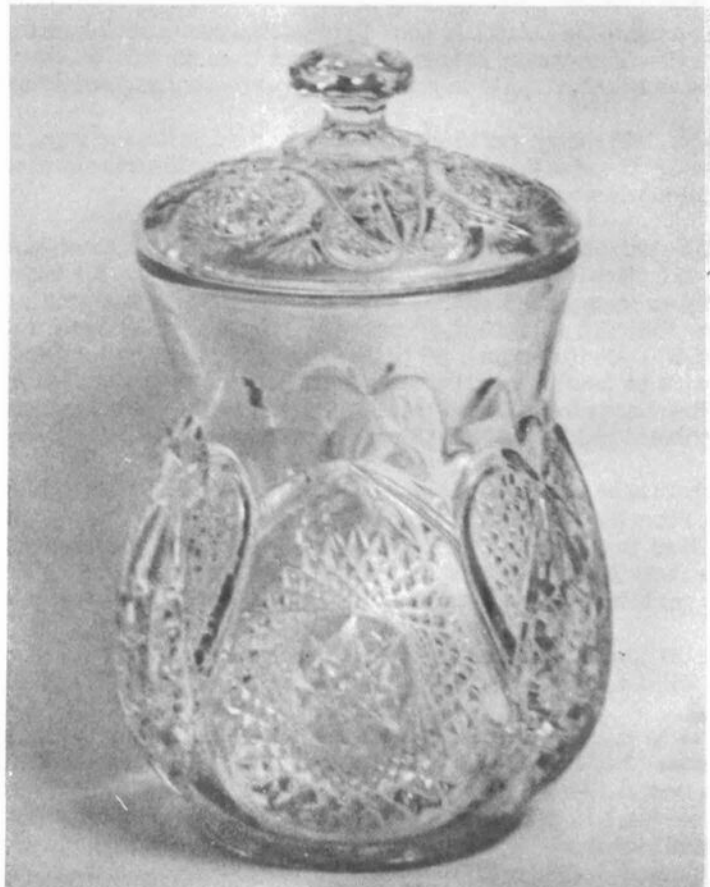
STUDY GROUP No. 11 - ILLINOIS "THE CAMBRIDGE NUDES"

...and they said it couldn't happen. Well it did. Last night at Jim and Rose Curnutts in Western Springs, Illinois. The very first meeting of the Cambridge Nudes. Other 'bodies' included were the Kerseys, B.J. and Jane, who brought an elegant Crown Tuscan Key hole urn vase, (see photo No. 1) that we all fought over, Tony Vimmer and Mary Scharf brought themselves and some Near Cut, which happened to be the topic of the evening. The Curnutts displayed an unusual tall Marjorie biscuit jar (see photo No. 2). My wife brought the sweets and I came along to keep an eye on the other 'nudes'.

The subject of Near Cut ranged from the beginning when you could purchase cruets for \$1.25 a dozen and Marjorie toothpicks for \$.40 a dozen, (oh, for the good old days), through reproductions and re-issues. It was a truly informative meeting.

The next meeting will be at Rosie's Restaurant in Nottawa, Michigan on August 14.

Submitted by
Neil Unger



EDITOR'S NOTE: The following article is the fifth of a series of articles by Mark Nye dealing with the "Cambridge Girls", ie those etchings bearing girls' names.

DIANE

by Mark Nye

"WE PRESENT FOR OCTOBER. . . This has never been shown before. An exquisite glass line of domestic manufacture made in full stemware, flatware and dinnerware. The new shape has a fancy pressed stem on which patent is applied for. The decoration shows a floral relief grouped around a medallion. The line is made in crystal and a range of colors..."

The preceding, quoted from an advertisement in the October 1931 issue of *China, Glass and Lamps*, was the caption to a picture of Diane on a No. 3122 goblet and is how the Cambridge Glass Company introduced the etching Diane and the No. 3122 line of stemware.

The verbage is a very good example of how a single reference can be misleading and ambiguous. We now know the No. 3122 line was restricted to stemware and footed tumblers and yet the ad could be interpreted to mean the No. 3122 line included flatware and dinnerware. Does the sentence regarding color availability refer to the stemware or the etching? Without additional information from other sources, a researcher could not tell. As it turns out, both the stemware and the etching were produced in a range of colors, but I am getting ahead of myself and off the main topic of this article.

During the early years, Diane, or plate etching No. 752, was issued by Cambridge on colored blanks using many of the popular Cambridge colors of the era: Willow Blue, Amber, Peach-Blo, Gold Krystal, Forest Green and Heatherbloom. This was, of course, in addition to its use on Crystal ware. Special treatments included gold encrustation on Crystal, Crown Tuscan and to a very limited extent, on Carmen blanks. From 1940 on, Diane was only available on Crystal, plain or gold encrusted and gold encrusted on Crown Tuscan. By the late 1940's and continuing on to the end in 1954, production of Diane was limited to Crystal pieces. Very little Diane in color is found today while Crystal etched Diane is readily available.

During the almost quarter century it was a part of the Cambridge line, Diane was used on at least 4 complete stemware lines, Nos. 3122, 1055, 3106 and Stradivari. Only the No. 3122 line was used during the entire time, first appearing in the previously cited ad and last listed on the October 1953 price list. Stradivari with the Diane etching is listed on the January 1, 1940 Price List and the Nos. 1055 and 3106 stemware line etched Diane are shown in the 1931 and 1934 sections of the 1930-1934 Cambridge Catalog as reprinted by the National Cambridge Collectors, Inc. Also shown in the 1931 section are the No. 3135 footed tumblers etched Diane, as are 6 sham bottom No. 1066 tumblers, all under the page heading "1066 Stemware Plate Etched "752" Diane".

In addition to the 4 complete lines, Diane etched pieces are known from three other stemware lines: cocktails from the No. 3104 line; 6 oz. hollow stem saucer shaped champagnes from the No. 7801 line; and No. 7966 sherries and cordials. The No. 3104 cocktails were found with the No. 1408 60 oz. cocktail mixer or martini pitcher and are in crystal as are the No. 7801 champagnes.

The No. 7966 sherry was available in 1940 as a single item or together with the No. 1321 28 oz. decanter as a 7 piece set. This same set was also offered in the 1953 catalog. The No. 7966 cordial was paired with the No. 1320 14 oz. footed decanter to form a 7 piece cordial set in 1940 but does not appear on the 1953 price list.

Besides the stemware lines and their associated tumblers, assorted other tumblers were etched Diane. From the 3400 line, there is the 3400-41 3 piece frappe set, consisting of a bowl and 1 each of 4 oz. and 5 oz. cocktail tumblers; however, only the bowl is etched, the tumblers being plain. From the same line also come the following tumblers, all etched Diane: 3400-100, 13 oz.; 3400-115, 13 oz.; 3400-38, 12 oz.; 3400-38, 5 oz.; 3400-92, 2½ oz.; 3400-1341, 1 oz. cordial tumbler and the 3400-1344 1 oz. cordial tumbler. Three other blown tumbler lines, Nos. 498 (five sizes), 497 (3 sizes) and 321 (3 sizes) were listed in 1940 as being available with the Diane etching. Since readers may not be familiar with the latter tumblers, the shapes are shown page 33-B-10 of the NCC Inc. reprint of the 1930-34 Cambridge catalog. Lastly from the 1940 catalog, the Nos. 7801 and 3000 5 oz. footed tumblers were also etched Diane. The Corinth or No. 3900 line contributed 2 additional Diane etched tumblers during the later production years, the 3900-115 13 oz. and the 3900-117 5 oz. tumblers.

Pitchers to be found etched Diane number at least 10. That is right Diane collectors, you are looking for 10 pitchers to complete your sets. From the 1940 Price List comes listings for: 3400-100, 76 oz. jug with ice lip; 3400-38, 80 oz. ball shape jug; 3400-141, 80 oz. jug; 3400-152, 76 oz. jug (Doulton style); and the No. 103 2 piece nite set, composed of a pitcher and tumbler. The 3400-141 jug, although not listed as such on the 1940 price list, is called a Doulton pitcher by today's collectors. For readers unfamiliar with the two styles of Doulton jugs, the 3400-141 is shown on page 33-B-11 and the 3400-152 on page 34-11 of the NCC reprinted 1930-34 catalog.

With the advent of the Corinth line, five more pitchers joined the Diane family. These are the Nos. 3900-114 Martini jug; 3900-115 76 oz. jug; 3900-116, 80 oz. ball jug; 3900-117, 20 oz. jug; and the 3900-118, 32 oz. jug.

Not to be overlooked are Diane etched decanters, cordial bottles and cocktail shakers. The former includes Nos. 3400-92, 32 oz. decanter; 3400-113, 35 oz. handled decanter; 3400-119, 12 oz. cordial bottle or decanter, all from the ball shaped line. Other Diane decanters are the No. 1321 28 oz. footed decanter; No. 1320, 14 oz. footed decanter; No. 1372 28 oz. decanter with cut stopper polished in; and the No. 1380 26 oz. square decanter. In the grouping of Diane etched cocktail shakers and mixers are found 6 items: No. 1395 cocktail mixers with top spoon; Pristine No. 99 cocktail shaker with chrome top; Pristine No. 101 cocktail shaker with glass top; Nos. 98 and 99 cocktail shakers with chrome tops; and the previously mentioned No. 1408 60 oz. Martini pitcher or cocktail churn.

The original Diane etched dinnerware utilized No. 3400 line blanks. The place setting pieces being offered in 1940 were: 6 in. bread and butter, 8½ in. salad plate, 9½ in. dinner plates, 10½ in. service plate - all from the round shape; 7½ in. square salad, 3400-176; cup and saucer; A.D. cup and saucer, 3½ in. cranberry, 5¼ in. fruit saucer and a 6 in. cereal, all from the round shape group. Complimenting these items were: fingerbowls from the stemware lines; Pristine No. 18 2 piece cocktail icer; No. 3600 2 pc. cocktail icer; No. 696-300 3½ oz. 2 piece canape set; No. 477 corn dish; No. 1534 5 in. blown nappy or fruit; Martha No. 188 2 piece salad or fruit icer; No. 555 7½ in. salad plate; and the No. 381 8½ in. rim soup.

By 1949, Diane etched dinnerware was using Corinth or No. 3900 blanks and the number of available pieces was smaller. The 1949 catalog pictured the 6½ in. bread and butter, 8 in. salad, 10½ in. dinner, cup and saucer and an individual creamer and sugar. Rounding out the place setting pieces were the No. 968 2 pc. cocktail icer, No. 3500-15 individual sugar and creamer and the No. 477 corn dish, now called a pickle. The 1953 Price List also offered the 3400-54 cup and saucer.

Returning to the 1940 era, we find Diane listed as being on many other No. 3400 blanks, in addition to the place setting items. A wide assortment of serving, condiment and decorative items were being offered at that time. Included are 5 styles of salt and pepper shakers, and 3400-52 butter and cover, 4 styles of oil bottles, 6 candlesticks or candelabra, assorted bowls, plates, bonbons and relishes, all too numerous to list here.

Gadroon or No. 3500 and Tally-Ho or No. 1402 blanks also played an important role in the Diane story. The January 1, 1940 Price List had 34 listings for Diane etched Gadroon and 19 for Tally-Ho. The Tally-Ho offering was limited to 4 large plates, Nos. 1402-28, 29, 101 and 102; salad dressing sets made up from the Nos. 1402-133, 137, 95 and 96 twin salad dressing bowls, ladles, small underplates and the Nos. 1402-101 and 1402-102 large plates; and 2 three compartment bowls. Relishes, nappies, comports, and ashtrays made up the bulk of the January 1940 Diane Etched Gadroon pieces. Additional Gadroon items included the blown candy box and cover as well as two other covered candy boxes, Nos. 3500-57 and 3500-78.

While on the subject of candies, there are at least 6 other Diane etched candy boxes with covers. These are the: 340-9 7 in. candy box and cover; 3121-4 blown candy and cover (low); 3121-3 blown candy and cover (tall); 1066-4 blown candy and cover (low); and the 3900-138 and 3900-165 candy boxes with lids.

Another item that cannot be ignored is vases, at least 23, as a matter of fact, are to be found etched Diane. These vases range in size from the No. 6004 5 in. footed vase to the No. 1336 18 in. vase. Excluding the gold encrusted crystal and Crown Tuscan pieces, the latter vase as the most expensive single piece of Diane offered in January 1940, listing at \$12.50 each. On the same price list, Diane stemware was priced at \$1.13 at stem and ball jugs at \$3.75 each.

As Decoration D-1012, gold encrusted Diane, there were 161 crystal listings on the January 1, 1940 Price List. Included were the complete No. 3122 stemware line; many of the 3400 line pieces except that the dinner and service plate, cream soup, cranberry, fruit saucer and cereal were not include; 22 of the 23 vases with only the 18 in No. 1336 being omitted, much of the Gadroon described earlier and all the Tally-Ho previously mentioned.

Various Crown Tuscan pieces are also to be found with D-1012. 8 such items are pictured in the 1930-34 catalog reprint and include 3 vases, a console bowl, the 3400-67 12 in. 3 compartment relish, No. 1066 cigarette holder, No. 1311 4 in. footed ashtray and the No. 615 cigarette box and cover. No doubt many of the other Crown Tuscan pieces shown were also available with gold encrusted Diane. The January 1940 price list contained a listing of 22 items in Crown Tuscan available with gold decoration, including Diane. Of the twenty-two fifteen were vases and 1 was the No. 3500-42 covered urn. Making up the remaining 6 items was a console bowl, 3 candlesticks, a 3 part relish and the No. 3500-57 8 in. 3 part candy box and cover.

Regular production of Diane ceased with the initial plant closing in 1954. Catalogs and price lists from the reopen period do not list Diane as being an open stock etching. However, the 1956 price list does state that Diane was available on No. 3122 stemware thru the In-active Listing Service. This replacement service was limited to stemware, plain, etched or engraved and promised not more than a 6 month delay in receiving ordered pieces. Thus the Diane story closes as it opened, with the No. 3122 stemware, for the last price list, issued in 1958 omits any reference to the matching service or to Diane.



3122
1 oz. Cordial



3900/19
2 pc. Mayonnaise Set



3900/40
Ind. Sugar & Cream



Diane



3900/54
10 in. 4 Ftd. Bowl, flared



3900/62
12 in. Ftd. Bowl, flared



3900/67
5 in. Candlestick



3900/65
12 in. 4 Ftd. Oval Bowl



3900/72
6 in. 2 lite Candlestick



3900/100
6 oz. Oil, q. s.



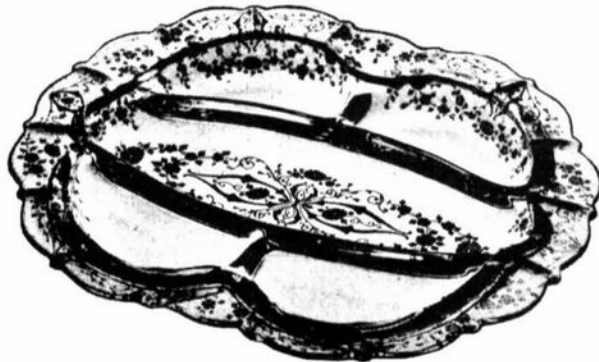
3900/74
6 in. 3 lite Candlestick



3900/115
13 oz. Tumbler



3900/111
4 pc. Mayonnaise Set



3900/120
12 in. 5 part Celery & Relish



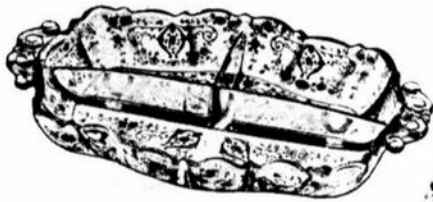
3900/123
7 in. Relish or Pickle



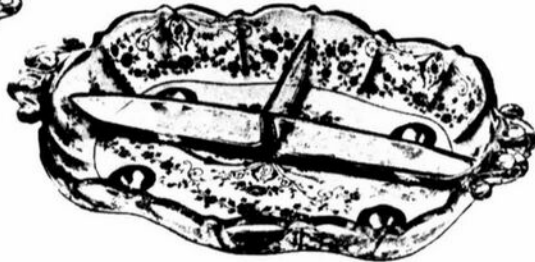
3900/124
7 in. 2 part Relish



Diane



3900/125
9 in. 3 part Celery & Relish



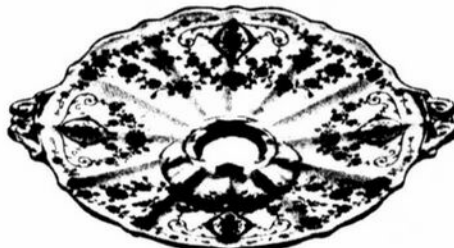
3900/126
12 in. 3 part Celery & Relish



3900/129
3 pc. Mayonnaise Set



3900/130
7 in. 2 handled Fid. Bonbon



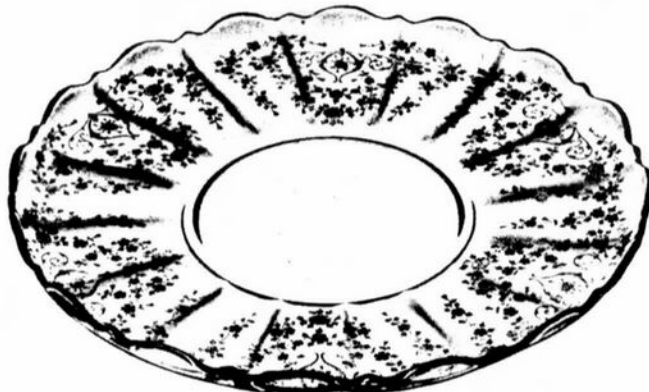
3900/131
8 in. 2 handled Fid. Bonbon Plate



3900/136
5 1/2 in. Comport



3900/165
Candy Box & Cover



3900/166
14 in. Plate, r. e.



3900/671
Ice Bucket with Chrome Handle



3900/1177
Salt & Pepper Shaker (doz. pr.)



968
2 pc. Cocktail Icer



3121
5 3/8 in. Blown Comport



Diane



274
10 in. Bud Flower Holder



278
11 in. Ftd. Flower Holder



279
13 in. Ftd. Flower Holder



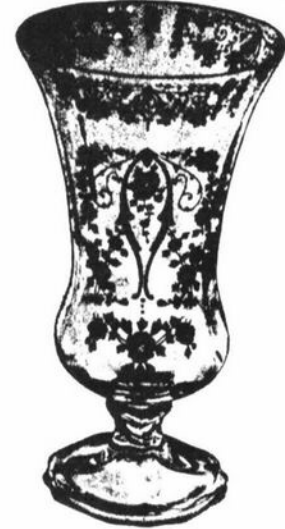
1237
9 in. Ftd. Flower Holder



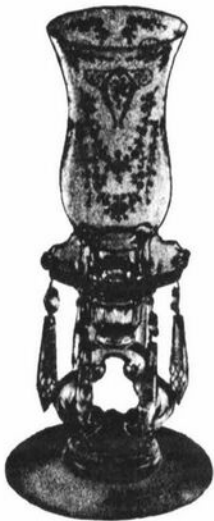
1238
12 in. Ftd. Flower Holder



1309
5 in. Globe Flower Holder



1299
11 in. Ftd. Flower Holder



1603
Hurricane Lamp



1617
Hurricane Lamp



6004
6 in. Ftd. Flower Holder



6004
8 in. Ftd. Flower Holder

Patterns

CAMBRIDGE SQUARE

by Phyllis Smith

"Modern beyond its time" words such as these have been used to describe the very modern, very plain, and yet, very lovely Cambridge Square line.

Cambridge Square was first introduced to the trade with a full page advertisement appearing in the December 1951, issue of "China, Glass and Decorative Accessories," and "Crockery and Glass Journal."

The advertisement glowingly announced that "..... Cambridge will present at the Pittsburgh China and Glass Show one of the most distinctive new crystal shapes ever created by American glassmakers. It is a pattern aloof from the conventional — an ultra-smart, imaginative design brilliant with the beauty of flawless crystal and austere with the mood of the times.

You are cordially invited to see this exciting new pattern at rooms 101-103 in the William Penn Hotel. On the square we believe you'll like it!"

With this description, the new Cambridge Square line was launched into a world that probably was not really ready for anything so completely modern in its design! But, ready or not, this line was put into production and was continued by the Cambridge Glass Company until the company closed its doors for the final time in 1958.

According to the forward in the NCC 1949-53 Catalog Reprint, the catalog pages showing this pattern were added to this catalog in May 1952, with one page being added in October of that year. Approximately seventy pieces were shown on these eight catalog pages and our research tells us that they were produced in crystal only until the introduction of the new color Ebon in late 1953 or very early 1954.

Before we get into the various colors in which this pattern may be found, let us first describe a couple of the features that were considered by some to be quite revolutionary.

First of all, the design of the square base was most unusual for that time period. You should take note of the shape of this base (all sides are the same size). A similar pattern by another company has sometimes been confused for Cambridge Square, but a quick look at the bottom will show the difference — the center is round, not square on this look-alike!

Another feature of this pattern, they seemed to be quite proud of, was their new cup which was available in two sizes — tea (or punch) and coffee! The smaller of the two was the tea cup and it was shown in the August 1952 issue of "Crockery and Glass Journal" as part of a 15 piece Punch Set meant to retail for \$25. The caption under the photo described the cup as "the only seamless cup made that stacks perfectly, open handle also permits hanging." We own several of the larger coffee cups, and the way this handle is made makes it the most comfortable cup to drink from that we have ever encountered. Modern beyond its time perhaps, but just right for present day use and collecting!

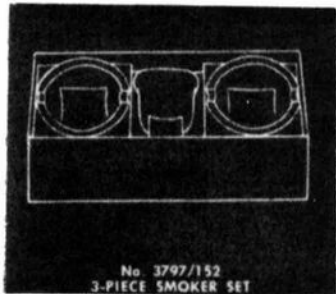


Cambridge Square 13 piece Punch Set

The photo shown here does not show the punch set exactly as it was being sold in the 1952 ad, but it does offer you a view of the shape of the cup. The 1952 set also included a 13 1/2" torte plate and a chrome ladle.

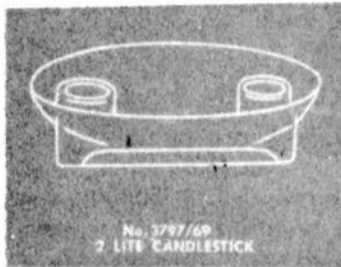
Continued

In doing the research for this article, I came upon another interesting (to me at least) advertisement in the July 1952 issue of "Crockery and Glass Journal." It was a photograph with caption that read "attractively packaged in a white take-home gift box, this new addition to the Cambridge Square line will retail at approximately \$2. The set includes an urn and two ashtrays."



This set may be found in Crystal and Crystal with Gold Band decoration

The picture of the Smoker Set (shown above) brings back happy memories of the 10th year reunion of the Cambridge high school Class of '46. A set exactly like this one was given as a prize to the class member who had "lost the most hair!" Can you guess who that turned out to be? You are absolutely right . . . and that set was the first Cambridge glass Bill Smith ever owned. We still display them proudly — unfortunately we weren't smart enough, back then, to keep the box they came in!



The two-lite candleholder (shown above) was featured in a photo in the February 1954 issue of "China, Glass and Decorative Accessories." The caption under the photo described it as a "two-piece candleholder or epergnette." Along with the candleholder they included a small flower frog that fit between the two candle pockets . . . with the addition of flowers and candles, this little epergnette made a very pretty arrangement. The candleholder can be found in crystal and ebon.

Our research material indicates that the new Ebon color came into being in late 1953. In the NCC 1949-53 Catalog Reprint, page E-1, ebon is described as "a black glass with a finish totally unlike any which has been on the market before. To describe this finish is difficult: to say it has a mat finish is incorrect, it really is a rough mat finish to which has been added a luster — a dull sheen which gives it a soft beauty. Borrowing, and changing a little, a phrase from a certain cigarette advertisement, Ebon is both a Treat and a Treatment."

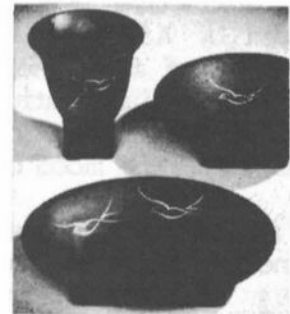
On pages E-2 and E-3 of the reprint you will see the 18 different pieces of Cambridge Square that were produced in ebon. It is possible you may find others, but these are the only ones we know of at this time.

Ebon was decorated quite frequently with birds and stars in gold. These decorated pieces seem to be more desirable than the plain ones, and therefore demand a higher price.

Here's something that is Modern in line, yet compatible with any style of furnishings.

It's Ebon—a black satin glass that will go with almost any color scheme. The smooth lines are set off by the square base.

Try pale pink roses or gold mums in the 5½" vase. You can float one or two flowers in the 7- or 9-inch bowls, or heap them with fruit for your table. (Cambridge)



Advertisement from November 1954

Since there is no mention of ebon in the NCC 1956-58 Catalog Reprint or in the 1958 Price List, it is my opinion that ebon was only in production for a relatively short period of time. It is possible that it was only produced until the plant closed for the first time and was never produced at all during their re-open period.

Now that we have established that Cambridge Square was produced in crystal and ebon, let's add Carmen to the list. Very few pieces were produced in this pattern in carmen by the Cambridge Glass Company. In fact we can find reference to only four items and they were: a 10" shallow bowl;

Continued

10" round bowl; 11 1/2" cake plate; and the 9 1/2" vase with crystal foot.

In the September 1977 (Issue #53) of the **CRYSTAL BALL**, Gwen Shumpert wrote an article telling us about the pieces she had found of carmen **Cambridge Square** with a sticker on each piece that read "**Cambridge by Imperial.**" Yes, Imperial Glass Company produced several pieces of this pattern in their Ruby color. According to Gwen these items were produced in 1969 and in the following pieces: 7" candy box and cover; 11" and 6 1/2" salad bowls; 13 1/2" plate; 10" oval bowl; 6 1/2" ashtray; and cupped candlesticks. They also produced the 7" candy box and cover in crystal.

Platinum line decorations were used on many pieces of the crystal **Cambridge Square**. The Cambridge company named the pieces with the platinum decoration **Triumph**.

While reading thru some old Cambridge factory inventories, we were able to dig out a few additional interesting facts concerning this **Cambridge Square** line.

The #3797 flat tumblers (all seven sizes) were made in crystal **Crackle**. That's right, we said crackle! They showed up in two different inventories (with less items in the second one), but there is no evidence that they were ever a production item. Surely one or several will show up one of these days.

On page 148-D of the NCC 1949-53 Catalog Reprint, the three sizes of square candlesticks are shown in **Ebony**. The inventories indicate that they also produced the 6 1/2" ashtray in **ebony**.

The 1957 inventory list shows that the #3797/78, 9 1/2" vase was made in **Smoke**. There were only 15 pieces on hand at that time, so it doesn't seem likely that very many of these vases will ever be found.

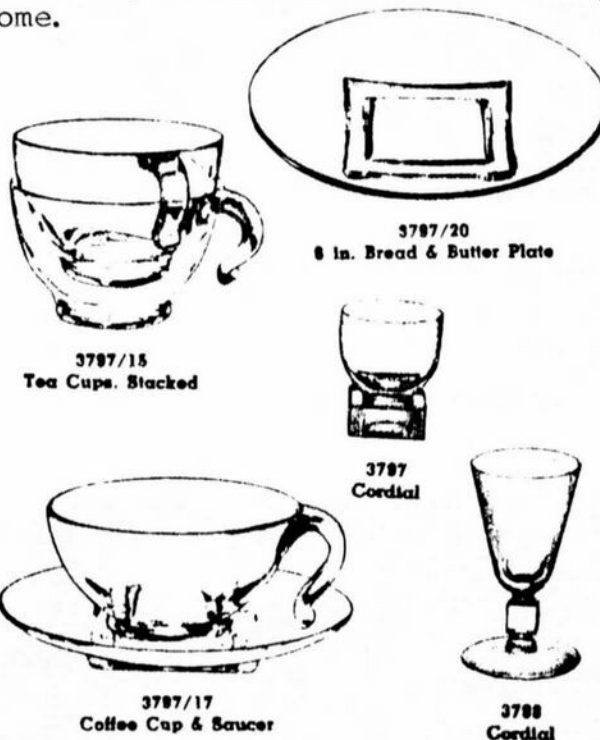
To us, the most exciting color information was found on the inventory page that listed the: "#3798 wine and cordial; the #3797/28 plate; and the #3797/57 bowl; all in **Crown Tuscan!**" Presumably these pieces were not a part of their regular product line.

It is entirely possible that you may someday find one of the #3797 (flat), or #3798 (stemmed) pieces, with an **engraving**. The 1957 inventory lists these blanks with "Eng. 9-P." We have been unable to identify this pattern by a name or description.

You may also find one of the three or four shapes that were produced on special order for the Vanadium Corporation of America. These modified (heavier) blanks carry an **etched advertisement** for Vanadium.

Should you decide to collect the **Cambridge Square** pattern, it will be possible to amass a complete dinner service in crystal. If you would prefer just a Hostess set, you should be able to do so in both crystal and the **Triumph** (platinum band decoration) line. The **Triumph** line did not include cups and saucers, but there were several stemmed items and approximately 18 assorted occasional pieces available.

Colored items were available in occasional type pieces only, and were, perhaps, intended for use with the crystal, or by themselves, as decorative additions to any home.



NOTE: In referring to the photos shown in the old publications, we are sorry that they cannot be shared with you - but they were xerox copies and will not reproduce.

WE GET LETTERS

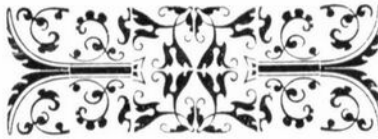
Hello to everyone on the staff of the Cambridge Crystal Ball publication. Just thought that I would drop you a "line" to let you know of a recent find of beautiful Cambridge glass.

I have run across a No. 279 13½" footed vase in Cambridge JAPONICA which is in mint condition. The exterior is hand-painted enameled white floral decoration or appleblossom's in the AMETHYST color. The interior is moonstone (satin) finish, the foot of the vase is crystal with an enameled border, and the bottom underside of the crystal foot is signed with the Cambridge JAPONICA signature. The rim of the vase also has a white enameled border.

I know that the JAPONICA pattern is quite scarce and rare, but could you help me possibly to entertain opinions from other Cambridge collector's who are knowledgeable with JAPONICA!

Thank-you so very much for your time and trouble concerning the situation mentioned above. By the way, I have been a club member since 1982 and thoroughly enjoy the club publication very much, my membership number is No. 2150. Looking forward to hearing from you in the not too distant future. Happy collecting!

Len Lesniak
Detroit, Michigan



In answer to several inquiries about Cambridge's Japonica Line, this article will attempt to answer questions about this line. The decoration, Japonica, is styled after several oriental blossoms, originating in Japan, such as the quince and camellia. These are grouped together and so-named, Japonica. This decoration was produced in the late 30's and consists of white enamel blossoms on white branches. Two different types of flowers can be found, the smaller of the two flowers being most generally found. White enamel rims decorated the top and bottom of most pieces. A white enamel signature can be found on these pieces; however, some pieces are unsigned. The signature consists of a circle with the C in a triangle in the center, the word, JAPONICA, placed around the triangle, and 2 dots at the bottom, all done in white enamel like the decoration.

Japonica was produced primarily on Carmen and some Royal Blue. Amethyst and Forest Green are seen less often than the first two colors. There is a good possibility that it was produced on Amber as well. Most pieces of Japonica have a satin finish on one side, such as inside a vase or underneath the base of a candlestick or the exterior of a bowl. However, some pieces such as the globe vase have been seen with both sides satinized. This

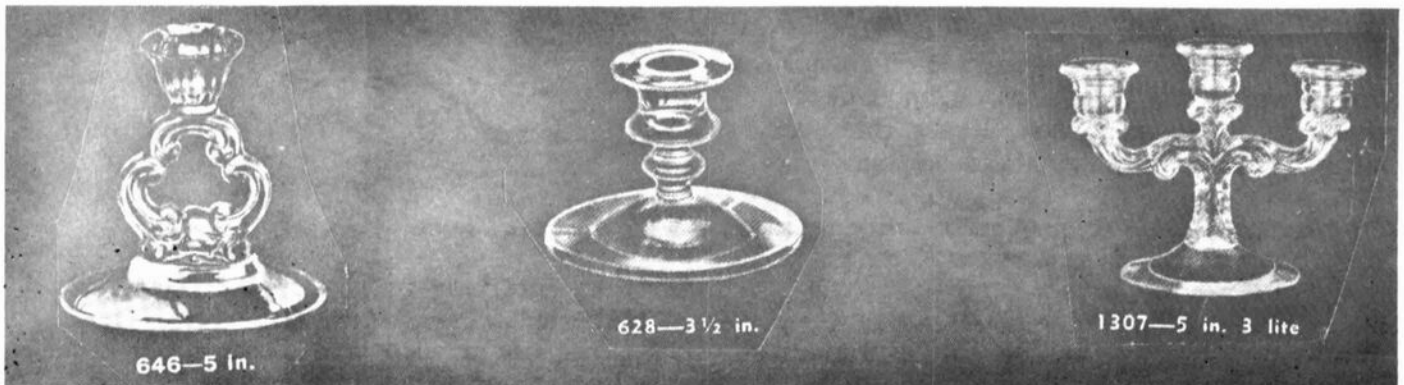
line was fairly limited and expensive when it was new. Caution should be taken when purchasing Japonica as some pieces have tan colored flowers which were apparently burnt in the firing process of the enamel. These pieces would definitely be considered seconds and less expensive than perfect pieces, but still worthy as Japonica is quite rare.

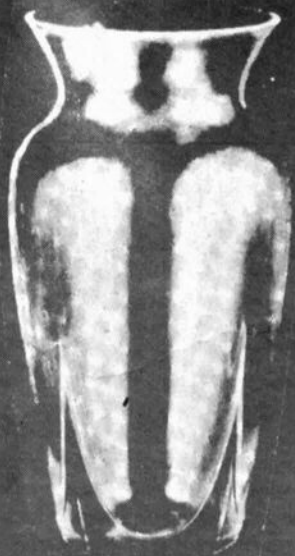
The photos shown from catalog reprints list most pieces produced in Japonica. One vase, 13" tall is round with a shoulder and oval top. This piece can be seen in the NCC museum. Most often seen in Japonica are vases; however, some covered urns, bowls and candlesticks were made. One plate is known and a luncheon set in the No. 3400 Line has been reported. Please let us know of other shapes seen in Japonica so they may be reported in the *Crystal Ball*.

Any piece of Japonica would be a fine addition to any collection. Happy collecting and may it bring you, Japonica.

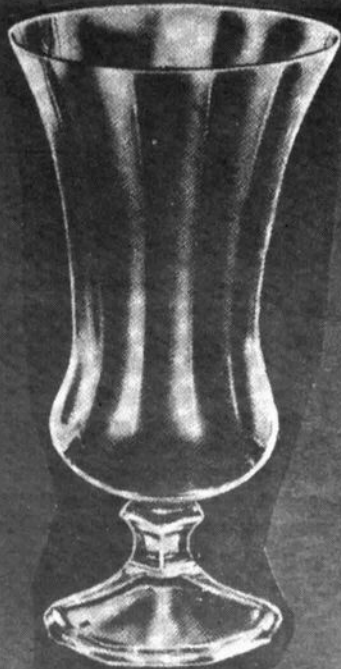
Lynn Welker

Editors Note: See photos at bottom of page and pages 13 and 14 for type of ware decorated in Japonica.

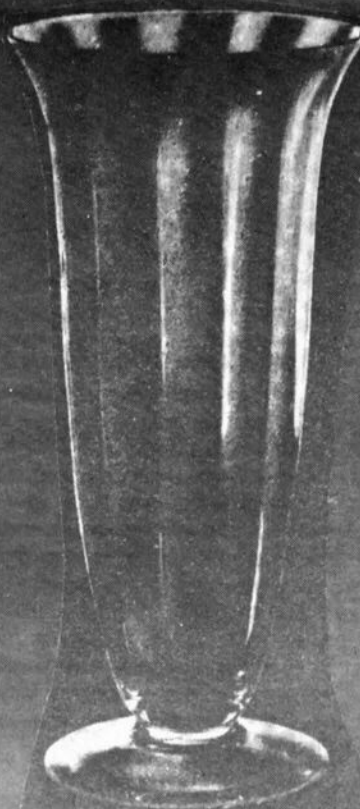




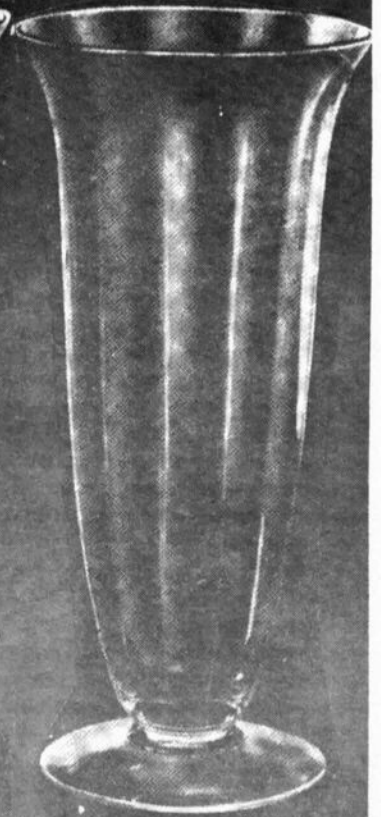
1242
10 in. Vase



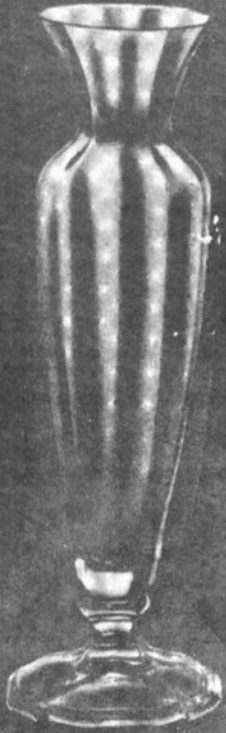
1299—11 in. Ftd.



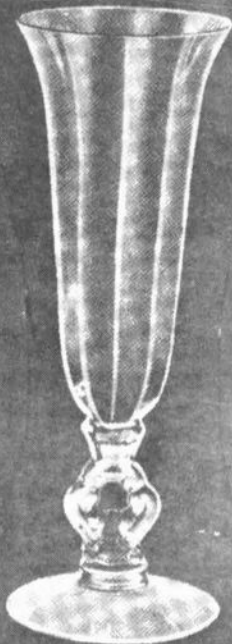
No. 278—11 in. Ftd. Vase
Also No. 279—13 in. Ftd. Vase



278—11 in. Ftd.



No. 1301—10 in. Ftd. Vase
Also No. 1300—8 in. Ftd. Vase



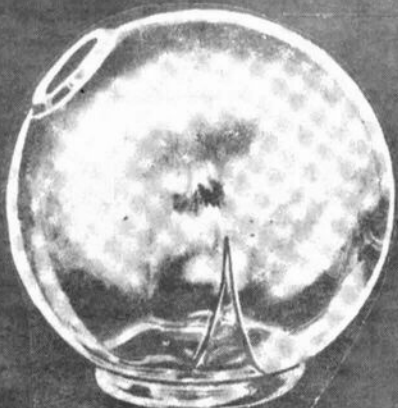
1237—9 in. Ftd.



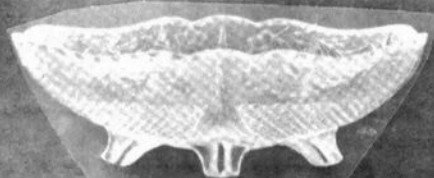
3400 4—12 in. Bowl, 4 Ftd.



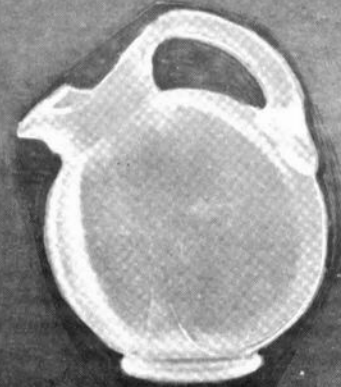
3400 102 5 in.
Globe Vase



3400 93 5 1/4 in. Ivy Ball



3400/1240-Eng. 622
12" Oval Bowl



3400/38
80 oz. Jug
Ice Lip



3500/45. 10 in. Frd. Vase



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Editor's Note: We regret the error on page 5 of the June issue. The photo was inadvertently reversed at the printers.



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