



# Cambridge Crystal Ball

Published monthly by the National Cambridge Collectors, Inc.  
to encourage and report the discovery of the elegant and boundless product  
of the Cambridge Glass Company of Cambridge, Ohio

Issue No. 159

July 1986

## THOUGHTS FROM YOUR PRESIDENT . . . . .

It's very early in the morning and not a very good time to be writing an article. But, our Editor Phyllis Smith would like to have the CRYSTAL BALL ready so she can bring it with her to Convention . . . so, the deadline will have to be moved up a little bit to allow time.

I didn't know my article was so important to Phyllis. Do you know that she is sending Bill down here from Springfield just to pick up my article . . . so she can start putting the CRYSTAL BALL together today? I have to pick him up at the bus station at 11:45!

Hummmmm! Now that I've thought about it again, maybe I have exaggerated this situation just a bit. Maybe Bill did say he was coming down to pick up a car and drive it back, and I thought I'd just go ahead and get my article ready so he could take it back with him. Yea, that's the ticket . . . ! Now what else was it I wanted to tell you on this early morning.

I do hope all of you attending the Convention are enjoying yourselves. For those of you who cannot be with with us, we will again give you a rundown of the activities in the next issue of the CRYSTAL BALL.

We are still working to have everything completed at the Museum for your viewing

pleasure during convention. Please excuse the outside area, especially between the two buildings. We are having fill dirt brought in to raise the level of that area and it doesn't look too attractive yet. This will take some time. We will try to have the upper building open sometime during Convention so that you will be able to view our mold acquisitions and other memorabilia. If everything goes according to schedule between now and Convention we should have all of the molds moved from their present storage places into the building. (We still have several hundred molds stored in four other areas.)

We are still buying molds and other equipment that we originally used in the Cambridge factory. There were some molds that we considered unimportant, also a lot of incomplete molds, left at Imperial when Maroon Enterprises took over. They are getting the Imperial factory ready to open as a tourist attraction, so we were able to negotiate with Kenny Hill and remove all of the remnants of the Cambridge factory at less than scrap price. We felt this bargain was too good to pass up. Last Saturday, with the help of about fifteen hard working members, some working at Imperial and some working to unload at the Museum, we were able to remove approximately ten tons of molds and equipment. We still have a thousand snaps and puntys to remove. Hopefully this will occur between now and Convention.

You are wondering why we didn't take all of this during liquidation aren't you? Well when you see all of the paraphernalia in the storage

continued on page 16

### Membership Renewal Notice

This is your **last** issue of the *Crystal Ball*—if the date on your address label reads **7-86**.

*Please renew now!*

# CAMBRIDGE CRYSTAL BALL

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

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

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**PRESIDENT: Willard Kolb . . . . 614/695-0695**

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NCC MUSEUM of Cambridge Glass is located on U.S. Route 40, 1/8 mile east of I-77 near Cambridge. Hours: 12 noon to 4 PM - Wednesday thru Sunday. (March thru October)

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# THE DAILY JEFFERSONIAN

## Cambridge History From News Articles

by CHARLES A. UPTON

(EDITOR'S NOTE: This series of Historical articles began in the February 1986 issue of the CRYSTAL BALL. We continue in mid-article from last month . . . .)

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This enterprising concern was incorporated according to the laws of the state of Ohio in October, 1901, with Arthur J. Bennett as president and W. A. Rolf, secretary and treasurer. The plant was operated a very short time last season, and has just started in for the season with the brightest of prospects for a steady run.

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### "GLASS PLANT TO START"

The Cambridge Jeffersonian.

July 28, 1904 . . . After being shut down for about three weeks, during which time necessary repairs were made and stock taken, part of the Cambridge Glass plant will resume operations next Monday, and by August 15th the entire plant will be running in full. On Monday the engraving and mold shops started up, and on August 1st the press department will resume operations. The blowing department will not be started until August 15th.

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The Cambridge Jeffersonian.

December 1, 1904 . . . GLASS PLANT AT BYESVILLE IS SOLD TO NEW YORK CAPITALIST AND WILL RESUME OPERATIONS ABOUT FIRST OF YEAR.

The plant of the Byesville Glass and Lamp Co., which recently went into bankruptcy, was sold Wed. by the trustee, J. B. Wikoff, to Charles M. Schott, Jr. of New York City, consideration \$37,000, and it is understood that operations will be resumed about the first of the year.

Mr. Schott and his attorney, John B. Driggs, of Bridgeport, O., have been in the city for the past few days trying to purchase the plant but it was only today that the sale and transfer of the property was made.

That the plant will resume operations in

the near future will be good news for the citizens of Byesville.

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### "BYESVILLE GLASS CO. AFFAIRS"

The Cambridge Jeffersonian.

January 26, 1905 . . . The adjourned meeting of the creditors of The Byesville Glass & Lamp Co. was called Tues. morning before Referee Dugan in the probate judge's courtroom. Judge Granger and Mr. O'Neal, of Zanesville. Trustee Wikoff and his attorneys, and several local attorneys for creditors were present. The trustee reported the progress of the work of auditing the company's books at which he and Secretary Boyd, of The Cambridge Glass Co., have been engaged, and that in some respects they had not yet been able to complete it, many difficulties which were not anticipated having been met. Several of the officers of the company were present, ready for the examination, but the creditors present all agreed that time would be saved in the end by waiting until the audit has been finished before beginning the examination of witnesses. Accordingly, upon a vote being taken, Referee Dugan adjourned the meeting to January 30, 1905 at 1 o'clock p.m., at which time it is believed the examination can be promptly begun, and carried on to a finish.

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### "GLASS COMPANY FIGURES"

The Cambridge Jeffersonian.

March 2, 1905 . . . The report of the careful and very thorough investigation into the affairs of the Byesville Glass Plant has been filed and from it we are able to "speak by the book" and give a few important figures that have been misrepresented and grossly falsified by the Morning Times on a number of occasions prior to the close of the investigation and the filing of the report.

The total indebtedness of the Byesville Glass and Lamp Company is \$151,952.53. The Morning Times said it was \$350,000.

John C. Beckett's total liabilities as indorser, on accommodation paper and every other form of indebtedness, direct, indirect

continued on next page

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and collateral is \$131,753.63. The Morning Times again and again asserted it was \$175,000, and all this against Mr. Beckett personally.

Here is one publication made in the Morning Times February 2d; "Considering the heavy failures of John C. Beckett, for about \$175,000, the Byesville Glass Works for some \$350,000 and the Commercial Bank, the extent of the latter being largely increased by the former two, it is true that Cambridge has made marvelous record for business in the past year."

Who furnished these false figures?

The only possible object Mr. Taylor can have in publishing such outrageously false statements is the fact that T. E. Amos, who is associated with the Jeffersonian, is a son-in-law of John C. Beckett, and that a malicious attack upon Mr. Beckett might tend to intimidate the Jeffersonian from its exposures of the terrible robberies of those commercial bank officials, who absconded, one of whom is yet a fugitive, the other convicted and sentenced and of whom the Times is the self constituted champion and apologist, for some apparently inserutable reason.

These wild and extravagant publications utterly failed of their object. The investigation of the figures shows Mr. Beckett's total personal indebtedness to be \$2,000.

At the time, October, 1900, when Mr. Beckett gave his daughter, now Mrs. T. E. Amos, four thousand dollars, the facts are Mr. Beckett had no personal indebtedness whatever and no other indebtedness of any kind. The object of the Times is to make the impression that Mr. and Mrs. Amos are occupying valuable property that should belong to creditors of Mr. Beckett.

Could anything be more utterly false and malicious? We make the foregoing statements after the most careful examination of facts and figures and are confident of their absolute correctness.

We have no interest in Mr. Beckett's business affairs and only mention them because the base attack of the Times was made upon our son and business associate, in the most insidious and malignant manner, and as we believe at the instance of Herbert O. Barber, with the false and delusive hope of switching the Jeffersonian away from its efforts to protect the people of Cambridge and Guernsey county against robbery and

**"BYESVILLE GLASS WORKERS STRIKE  
BECAUSE TWO OF THE MEN ARE NOT RE-  
EMPLOYED BY THE COMPANY"**

The Cambridge Jeffersonian.

**August 3, 1905 . . .** After the regular summer shut down of four weeks the Byesville Glass Plant was to have resumed operations Monday morning, but owing to the fact that the company refused to reemploy two of the men, the employees declared a strike, and refused to go to work.

During the shut down extensive improvements were made about the plant, and everything was in readiness for a long and steady run. Mon. morning when the plant was to resume operations General Manager Brudewold announced to the men that all of the old employees would be taken on except two, the Hartman brothers. The men demanded that these two men also be reemployed and when the company refused to do this the men declared a strike and left the building.

General Manager Brudewold was called up over the telephone by the Jeffersonian Monday and when asked as to the cause of the strike said; "The whole matter is a question of whether or not the company has the right to employ and discharge who they want to." He said it not only effected the Byesville plant but all other glass plants, and he thought the question would be decided at the conference between the employers and employees now in session at Atlantic City. Immediately after the men refused to go to work Mon. morning, Mr. Brudewold telegraphed the facts of the strike to the conference at Atlantic City and is expecting an answer.

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The Cambridge Jeffersonian.

**August 3, 1905 . . . A TRUCE DECLARED BY GLASS COMPANY AND EMPLOYEES. PLANT STARTS WEDNESDAY MORNING. HARTMAN BROTHERS EMPLOYED UNTIL ATLANTIC CITY CONFERENCE DECISION IS MADE.**

A truce has been reached between the Byesville Glass Company and their employees and the plant will start up in full Wednesday morning, the two Hartman brothers being re-employed until a final decision is reached at the conference now being held at Atlantic City, between the employers and employees.

. . . . . to be continued next month

# Cambridge Showrooms

..... A LOOK BACK IN TIME

by MARK NYE

The July issue of the Cambridge CRYSTAL BALL is usually distributed at the annual convention and thus available prior to most of the convention activities. Since we are so fortunate, I have decided to tie in this month's article with the convention and specifically with the topic of my Saturday morning talk, "What's New in the Cambridge Showrooms."

During the fifty plus years the Cambridge Glass Company was in business, it maintained showrooms in several major cities as well as in the factory itself. Over the years, particularly in New York City, the location of a showroom changed from time to time and, fortunately for us, trade journals often published detailed descriptions of the new showroom as well as a picture. So the listener will have some idea of how a Cambridge showroom appeared and since I suspect many of you might enjoy reading about two of the former Cambridge showrooms, the balance of this article will be devoted to descriptions of Cambridge showrooms, descriptions that have been taken from trade journals of the day.

Our first report comes from the May 1930 issue of "Crockery & Glass Journal" and was headlined:

## Cambridge Glass Co.'s "NEW" Factory Showrooms



"Recently the Cambridge Glass Co. completed the construction and equipment of new showrooms on the lower floor of their office building at Cambridge, Ohio. These consist of a group or series of rooms totaling 2600 sq. ft. of space, designed in

the most up-to-date manner of showing merchandise to advantage in a harmonious setting. The ceiling and walls of the rooms are in light buff tones, the floor is of rubber composition tile in dull red with black border, the fixtures are of natural oak with silver antique finish, specially designed to give the best illumination of crystal and colored glass; many of the tables have mirror tops, reflecting the contours and colors of the ware. All is arranged with the purpose of giving the visitor an impression of the most advantageous modern methods of display."

As many of you are no doubt aware, the NCC is fortunate to have in its possession the door to these showrooms. (Editor's Note: This door was donated by the Cambridge Buffs Study Group and is on display in our Museum.)

The Cambridge showroom best described in the trade journals is the one formerly located at 212 Fifth Ave., New York City, NY. The June 1941 issue of "China, Glass & Lamps" contained this announcement:

**"Cambridge Glass Co. will open a new showroom at 212 Fifth Ave. in July, comprising 4000 feet of floor space, it was announced."**

Delays are not an invention of the 1980s, for the showroom did not actually open until September of that year, some two months behind schedule. There were several trade journal "write-ups" of this new Cambridge showroom and since all were somewhat different, three will be repeated here.

From the September 29, 1941 issue of the magazine "Retailing" comes the following.

### "Glass Shown With Class"

"A series of prismatic colored panels against a pale gray background has proven a very effective way to display glassware in the new showrooms of the Cambridge Glass Co. Interesting contrast to the panel colors is the sheet of pyroxylin coated shade cloth over squares which suggests the soft luminosity of frosted glass.

continued on page 6

How to effectively display glassware has always been a vexing problem in retailing circles. The solution reached in the new showrooms of the Cambridge Glass Co. at 212 Fifth Ave. should prove very interesting to the trade.

Here glassware has been segregated as to type and color, and placed against a series of prismatic contrasts in an architectural plan that strongly suggests the Swedish style. The entire background, walls, ceiling, floor, is gray, and against this a continuous, flowing arrangement of glass shelved wall cases, designed as a series of panels, has been placed. The panels are only painted in prismatic colors but relief is gained by the occasional use of natural burlled walnut, and a pyroxylin coated window shade material, stretched over squares, so it simulates glass.

**Glass Sparkles Against Colors**

As one enters the showroom, one is aware of a sparkling and extensive collection of glass in a setting radiating such colors as chrome, yellow, maize, smoky gray, azure blue, bright pink, celadon green, chartreuse and white. The paint colors are flat, and against them the glassware is decidedly glamorized. In the open floor is a series of oblong and round tables, natural walnut or painted tops on inset natural maple legs designed in the bentwood manner. On these table are other special displays.

There is not one panel of mirror used in the entire showroom. Morrow, it was decided after much thought, is a distracting display medium for glass, since it repeats a shape two or three times with a confusing result. Mirrors on table tops, however, reflect the design of certain types of decorative glass. The showroom space was designed as an open exhibition place for glass: separating glass types into a series of small rooms also detracts from the one idea any showroom should have . . . that of presenting great variety.

**Notables Present at Opening**

Antonin Raymond, who also designed the Pitt-Petri shop in Buffalo, was the architect for the Cambridge showroom. It was introduced to the press at a gala party last Thursday, and to the trade last Friday afternoon.

Among the executives of the Cambridge Glass Co. who were present for

both showings were: W.L. Orme, president of the company, with Mrs. Orme; W.C. McCartney, sales manager; H.A. Lovelady, assistant sales manager; H.R. Pickering, road representative in New York and Pennsylvania; E.P. Henn, the New York manager; and H.J. Nichols of Mumm, Romer, Robbins and Pearson, Inc., Columbus, O., in charge of advertising for the firm."

The October 1941 issue of "China, Glass and Lamps," under the headline "New Cambridge Showrooms," carried the following description of these same Cambridge showrooms.

Colors combined in striking effect are among the dominant features of the handsome New York showrooms which the Cambridge Glass Company opened late in September at 212 Fifth Ave. Twenty-Sixth Street and Fifth Ave. More than twice as large as the quarters at 184 Fifth Avenue which the company occupied for 25 years, the showrooms were designed by Architect antonin Raymond. The style is definitely modern, with straight lines broken by curves--as will be observed in the lines of display tables--which the wall cases are divided into panels of varying colors. Soft gray and subtle tones of coral, rose, blue, chartreuse, and other colors have been used in these backgrounds with occasional panels of natural stained wood or of white, lighted from behind to simulate daylight. The glassware is arranged in prismatic contrast against these colors, and also on the display tables which are topped in pastel tones. Fluorescent lighting for the wall cabinets is smartly combined with overhead lights spotted over display tables.

The entire room is carpeted in a neutral color, and at the entrance are huge double doors made of panels of heavy plate glass. The private office of the New York Manager, Eugene P. Henn, at the Fifth Avenue corner of the showroom is decorated in deep blue and white."

This article then went on to describe the opening parties and who was in attendance.

A somewhat shorter report on the New York City Cambridge showroom appeared in the October 1941 issue of "Crockery & Glass Journal." It's headline read:

**"Cambridge Glass Co. Opens Largest New York Showroom in it's History"**

. . . . . continued on page 8

*thru these doors*

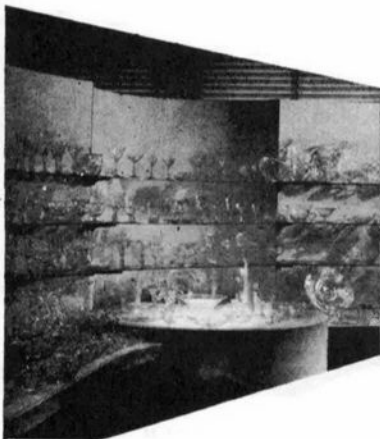


*pass the  
smartest buyers  
of fine  
hand made crystal  
in America*



**A cordial welcome always awaits you . . .**

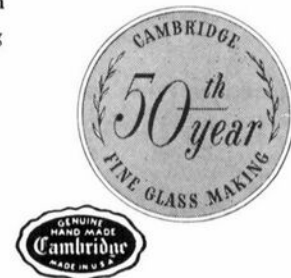
Visit us during the week of July 15th, or whenever you are  
in town, for a complete display of fine hand made crystal.



***greeting you will be:***

W. C. McCartney,  
*Sales Manager*  
Eugene P. Henn,  
*Eastern Sales Manager*  
Frank Grabhorn  
H. R. Pickering  
H. P. Hilliard  
Tom Walshe

THE CAMBRIDGE GLASS COMPANY  
Cambridge, Ohio  
*New York City Showroom 212 Fifth Avenue*



SHOWROOMS.....continued from page 6

Quoting from this article, in part . . .

"After a quarter of a century at one address, the Cambridge Glass Company of Cambridge, Ohio, have moved to new offices and showrooms at 212 Fifth Ave., where they occupy the entire fifteenth floor.

This showroom is twice as large as the previous showroom and was styled and arranged for dramatic effect by architect Antonin Raymond. The showroom is done in panels of varying colors, ranging from grays, coral, rose and chartreuse.

One of the most striking effects in this new room is the unusual color theme which emphasizes the wide variety of colored stemware which has always been a feature of the Cambridge line."

This New York showroom was to serve the Cambridge Glass Co. for the next thirteen years, only closing in 1954 with the demise of the original Cambridge Glass Co. During the reopen period there apparently was no permanent major showrooms outside the factory.

Accompanying this article (on page 7) is an illustration of the New York showroom as it appeared in an ad 35 years ago this month (July 1951), during the 50th Anniversary Year of the Cambridge Glass Company. This picture is the same one that was used in 1941 advertisements that announced the opening of this New York City showroom.

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NEW YORK GIFT SHOW IN FEBRUARY 1940



Pictured above (center) is Eugene P. Henn, Manager of the New York office of the Cambridge Glass Company. This photo gives us a view of the New York office during the New York Gift Show in February 1940. (From: "Pottery and Glass Salesman," March 1940.)

We were privileged to have Mr. Henn as our Banquet speaker during our 1975 Convention. He was the last person to leave the New York offices when the Cambridge Glass Company closed their doors in 1954.

Mr. Henn now resides in New York state and it is with deep regret that we report he has been seriously ill for quite sometime. Our best wishes go out to him.

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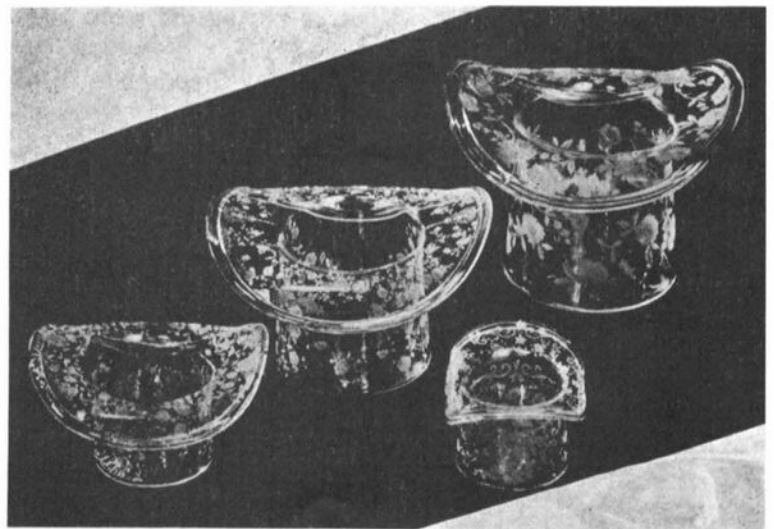
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CAMBRIDGE GLASS CO.

The established utility of the ever-popular glass hat reaches the peak in attractiveness with this series of four delicate etchings from Cambridge Glass. Beautifully executed in fire-finished crystal with a hand rolled rim, the items are also available in plain, cut or engraved designs. The 9" **Blossomtime** retails at \$2.50; 8" **Rose Point** at \$2.00; 6" **Wildflower** at \$1.50 and the 5" **Chantilly** at \$1.25.

*Full information may be obtained by filling out the attached Business Reply Card.*



Taken from March 1940 issue of "POTTERY and GLASS SALESMAN."





## PEARL MIST



29 - 6 in. Vase



22 - 6 in. Vase



21 - 7½ in. Vase



38 - 11 in. Ftd. Vase



20 - 10½ in. Vase



2 - 5 in. Candlestick



23 - 5 in. Vase



42 - 6 in. Comport



73 - 6 in. 2-Lite Candlestick



3 - 6 in. 2-Lite Candlestick



39 - 13 in. Oval Bowl  
Shallow Crimped



36 - 12 in. Oval Bowl



61 - 10 in. 4 Ftd. Bowl



19 - 12 in. Oval Bowl

A. JUST 1, 1942



## PEARL MIST



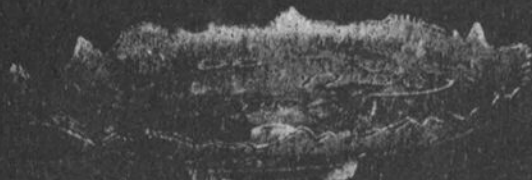
16 - 12 in. Crimped Bowl



17 - 13 in. Bowl  
Rolled Edge



77 - 14 in. Bowl  
Fancy Rolled Edge



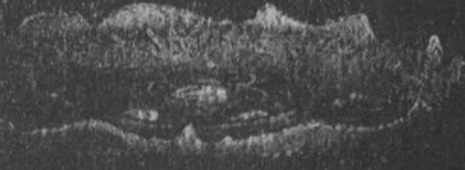
16 - 14 in. Bowl  
Shallow Cupped



15 - 11 in. Bowl  
Deep Crimped



30 - 18 in. Plate



76 - 15 in. Plate  
Turned Edge



71 - 13 in. Bowl  
Shallow Cupped



69 - 14 in. Plate  
Turned Edge



70 - 15 in. Plate

AUGUST 1, 1942



## PEARL MIST



11-10½ in. Bowl  
Deep Crimped



78-14 in. Bowl  
Fancy Rolled Edge



13-13 in. Bowl  
Rolled Edge



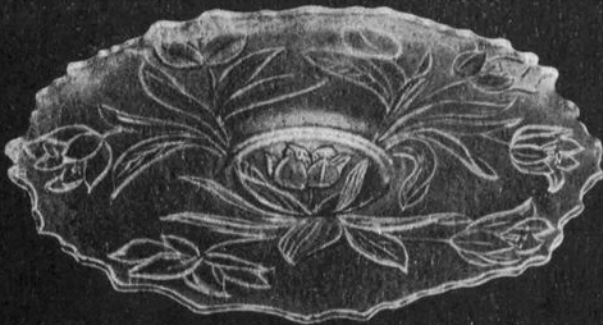
14-14 in. Bowl  
Shallow Cupped



12-12 in. Crimped Bowl



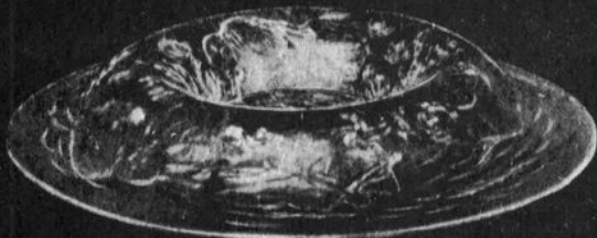
28-16 in. Bowl  
Shallow Cupped



31-16 in. Plate



74-18 in. Plate  
Turned Edge



75-15½ in. Bowl  
Fancy Rolled Edge

AUGUST 1, 1942

# MAKING BEAUTIFUL GLASSWARE

## *More Beautiful*

A piece of Cambridge Crystal is a beautiful thing, just as it comes from the lehr. However, there are many pieces which are made more beautiful through etching, cutting, or decorating with gold, silver, or platinum.

### *Etching*

Etching is of three kinds: Needle Etching, Pantograph Etching, and Deep Plate Etching.

In "Needle Etching," the article to be etched is dipped into a special wax, formulated to resist the action of the hydrofluoric acid of the etching bath, and then placed in a machine where needle points cut off the wax in the design to be etched.

"Pantograph Etching" is done in much the same manner except that the needles follow a key or master pattern. Pantograph Etching can usually be recognized by its conventional lines, loops, and curves. It is impossible, however, with either Needle or Pantograph Etching to achieve the beauty and delicateness of the Deep Plate method.

All etched Cambridge glass is finished with the "Deep Plate," by far the most complicated and expensive method, resulting in exquisite designs and shading impossible by any other process. But the results justify the additional cost, as you will easily see the first time you pick up a piece of Cambridge Rose Point, Elaine, Candlelight, or Wildflower, and examine it thoroughly.

In the Deep Plate method, the master etching is first made on a metal plate. If you were to examine one, you would instantly recognize the design executed in raised metal, just like the letters on printer's type. Because of the variation in size of different pieces, it is necessary to have a separate master plate for each size of piece--goblet, wine glass, tumbler, plate and whatever others are to be etched in this particular pattern.

This plate is first covered with a special black wax or ink and the excess then scraped off, exposing the raised portions of the metal which constitute the design, while the hollows which are not to be etched remain covered with the black wax.

A special tissue paper is then laid over the plate and firmly pressed down so that when the paper is stripped off, the wax or ink adheres to it, completely covering the paper except in the lines of the design from which all wax has previously been removed by the scraping of the metal plate. After trimming away the excess, a girl very skillfully wraps this paper around the glass to be etched. In a few moments the wax hardens and the paper is then softened with a special liquid and stripped off. This leaves the portion of the glass which is to be decorated covered with wax except where the design occurs.

Another girl now takes the goblet and with wax protects those portions of the glass which are not involved in the design, such as the inside of goblets, the top of plates, etc.

This placing of the design on the glass is a very delicate operation and must be done with extreme accuracy. Pick up a Cambridge Etching, examine it thoroughly. You'll find it exceedingly difficult to find any break in the design to indicate where it began and where it left off.

The article is then ready for the hydrofluoric acid bath, which eats away, or etches, only the exposed glass wherever it is not covered with protective wax, namely in the lines of the design from which the wax was scraped off while it lay on the original master plate.



## MISCELLANEOUS



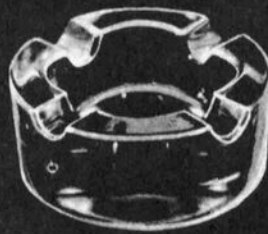
1476—Salt & Pepper Shaker W/ Glass Top Cut Flower



1476—Salt & Pepper Shaker W/ Glass Top



1680—Salt & Pepper Shaker W/ Glass Top Cut all over or uncut



P.717—5 In. Ash Tray



1627—3 In Coaster also  
1628—3 1/2 In Coaster (Made to Stack)



P 716—5 In Oval Ash Tray with Cigarette Lighter



3775—Goblet Etched Chantilly



3725—Goblet Etched Wildflower



12 oz. Zombie Glass



P.75—54 oz. Jug (Revised Top)



400—14 oz. Tumbler (Solid Ball Bottom)



400—12 oz. Tumbler (Solid Ball Bottom)



400—9 oz. Tumbler, (Solid Ball Bottom)



400—5 oz. Tumbler, (Solid Ball Bottom)



400—3 oz. Cocktail (Solid Ball Bottom)



400—6 oz Fruit Salad (Solid Ball Bottom)



## Miscellaneous



7966 Goblet  
D 1063 Gold Rose



3106 Goblet  
Etched Lily



7966 Goblet  
D 1064 Etched Lily



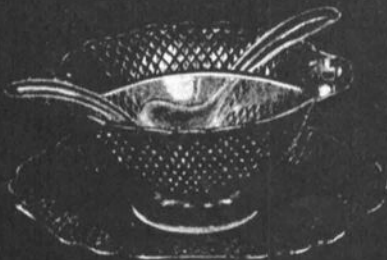
3500/41 10 in  
Urn and Cover



7966 Goblet  
D 1036 (Apple Blossom)



MI Version of 6 x 4 in  
Oval Ash Tray



Mount Vernon 10 7/8 in.  
4 pc. Twin Salad Dressing Set



P597 7 in. Fld Vase



P598 10 in. Fld Vase

In the Cambridge plant the greatest care possible is used in formulating the etching solution and in allowing the piece to remain in the bath just the right length of time. In consequence there is a depth, clarity and brilliance to the Cambridge etched piece which you do not find in ordinary etchings. The decorative pattern formed by the etched glass is literally alive with light reflected from a million tiny surfaces. It has a delicacy of line that catches every glint of light. In its delicacy of detail it resembles the work of the old master etchers whose work is prized by connoisseurs of art, with a value almost above price. If you compare a Cambridge Etching beside the rather lifeless, frosted etchings found on much expensive crystal, you will be amazed at the great difference, which is plain to the most casual eye.

From the acid bath, the glass goes to the automatic washing machines, where hot water removes all wax and reclaims it for further use. The glass is again inspected, this time for acid spots, thoroughly polished with sawdust, and wrapped for packing.

## *Cutting*

Cutting is the method of beautifying glass most used by the ancient Romans, the Venetians, and the English. It is still one of the most effective. With rapidly revolving carborundum wheels of different sizes, or copper wheels supplied with a steady stream of emery dust and oil, skilled workmen follow designs which have been placed before them or previously stenciled on the glass. With their wheels they are able to cut any desired design much as an artist would draw a picture with a pencil.

When the piece comes from the cutting room, the cuttings are gray and must be polished, either by buffing wheels or by immersing in a solution of hydrofluoric acid. The acid method is most generally followed in America. The acid dissolves a portion of the surface, smoothing it out and giving a beautiful polished appearance. It is more satisfactory in many ways than the old style buffing process which, if not carefully done, causes spreading or pulling of the design and distortion of the pattern.

## *Rock Crystal*

Repeatedly the question comes up, "Is this genuine Rock Crystal?" Strictly speaking, no glassware is rock crystal. The only rock crystal is the natural quartz as Mother Nature made it. Large pieces of quartz have been formed into cups, chalices and molds. Almost invariably these are museum pieces. So, if one desires to be absolutely correct, they are the only pieces of genuine rock crystal. However, in common usage, Rock Crystal is fine handmade glassware that has been cut and polished.

Others ask the question, "Is this Crystal or is it just Glass?" Originally, crystal referred solely to the color of glass and, regardless of its quality, crystal glass was clear glass, to differentiate it from colored glass. However, in recent years the word "crystal" has been adopted by the public to indicate any fine handmade glass in contrast to cheap, machine-made glass, regardless of color. More and more you will hear the word "crystal" applied not only to clear or colorless glassware of fine, handmade quality, called "Clear Crystal," but also to the same grade of colored glassware such as "Ruby Crystal," "Moonlight Crystal," "Amber Crystal," etc.

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# Study Club News

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

The California Cambridge Collectors held their meeting May 16th in the home of Jim and Joan McDowell. There were five members and two guests present.

We held our annual silent auction and although very few members were present, we collected \$400 to contribute to the National Club.

A few items were shared at Show & Tell. Ron Rockafellow had a pair of crown tuscan Dolphin candlesticks and a 13" emerald green draped lady. The lady was purchased for \$25. Leave it to Ron to dig up the bargains.

Bill Losch shared a mandarin gold cream and sugar and the four piece bridge set in the original box.

We also signed up two new members, Wendall and Carolyn Walters. Welcome to the Club.

We have not made plans for our next meeting, but are hoping to get back to getting together more frequently.

submitted by Joan McDowell

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## STUDY GROUP #6 - NEW YORK STATE "THE FINGER LAKES"

The Finger Lakes Study Group met April 20th in the home of Jan D'Amato-Patchen, with four members and one guest present. We first attended an Antique show at the Rochester Convention Center and to our pleasant surprise we saw several pieces of Cambridge glass, which we looked over carefully.

For Show & Tell we had a Caprice Rose bowl, and a Portia etched #3400/38 Tumbler. Donald Ladouceur had prepared an excellent program on Cambridge and reproduction glass, such as swans, squirrels, etc. It was fun comparing and guessing about the color, size, shape, and quality. Then he revealed which was Cambridge and gave helpful hints as to how we could tell the difference on the more difficult pieces. He gave us all an extensive list of

repros by Summit Art Glass, Wetzel Glass Co., and Crystal Art Glass Co. Thank you for all your work Donald.

submitted by Jan D'Amato

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## STUDY GROUP #7 - EASTERN OHIO "THE CAMBRIDGE BUFFS" Phone: 614/432-5230

The Cambridge Buffs Study Group met May 18th in the home of Charles and Mary Alice Upton. There were ten members and four guests present.

Mr. & Mrs. Myron (Daisy) Hagen were our guests and Daisy spoke to us about her experiences as a worker for the Cambridge Glass Company. She started work at the glass plant when she graduated from high school and worked from 1932 to 1941 in the Etching Shop. She explained how they cut, inked and placed the etching on the glass pieces. She also explained the work when they sent the glass piece on to the other shops.

Our Study Group will be selling a picture of the old glass plant during the Convention. One picture will be framed for display and then given to the Museum.

Show & Tell items were: crystal Plate etched Diane; 12" plate with Portia and Lorna etchings and gold edge trim; several other etched pieces; and butter molds.

submitted by Deanne Gray

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## THOUGHTS . . . . . continued from page 1

building and consider that all of our molds and other items were down in the basement at Imperial, and that they had to be loaded on carts between very narrow racks with virtually no lighting and then hauled what must be a quarter of a mile to the loading dock, you will understand why so much time was needed. The ten tons or so we hauled last Saturday took several days of hard work just to get it to the loading dock. We didn't have that kind of time during the liquidation.

Anyway, the return of all the contents of the Cambridge factory to Cambridge will continue to be an obsession with us. We are already looking ahead to recovering some of the other molds.

WILLARD



## — Classified —

**BUYING:** Caprice blue or Rosepoint by Cambridge. Rose or Orchid by Heisey. American, June, Fairfax, Versailles, Trojan by Fostoria. Also Depression Glass and all crystal or colored of that era. **Nadine Pankow**, 207 S. Oakwood, Willow Springs, IL 60480. 312/839-5231

**ODD PARTS SWAP:** I have a large amber Cambridge Turkey base. Will pay \$50 for your matching lid, or sell you my base for \$50. **CAPRICE WANTS:** 7 pink saucers and 7 crystal cups. Also seeking a single blue caprice tiered 3-lite candlestick - for resale - so must be reasonable. **Johnson**, Box 52572, Tulsa, OK 74152. 918/585-3203

**WANTED:** #3500 Stemware - Elaine etching. **Mike & Karen Tippens**, 712 Roy Beatty Lane, Waco, TX 76705. 817/799-8983

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3 comp. open Relish, sterling base 70.00

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#3400 8 1/2" Plate 14.00

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Nude stem Cocktails: gold (2); amethyst; green 100.00

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NOTE: When writing to the Dealers listed here, please enclose a SASE!

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<p><b>THE HITCHING POST</b> 7467 S. R. 88 Ravenna, OH 44266 Ph. 216-296-3686 <b>D. McDaniel</b> <b>CAMBRIDGE — HEISEY — GENERAL LINE</b></p>	<p><b>TASTE OF HONEY</b> <i>Glassware - Collectibles</i> <b>Clarke &amp; Carole West</b> 3433 Turner Drive Springfield, Ohio 45504 <b>SHOWS ONLY</b></p>	<p><b>1886 HOUSE</b> East Schodack, N.Y. 12063 <b>MAIL and SHOWS</b> <b>Laurie Cruise</b> 518-477-5895 <b>CAMBRIDGE - NORITAKE - AZALEA - D.G.</b></p>
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