



Cambridge Crystal Ball

Published monthly by 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. 291

July 1997

Connoisseur Stemware

by Mark Nye

The Connoisseur stemware line was introduced in 1956 and remained in the Cambridge catalog until operations ceased for good in 1959. A crystal line without optics, Connoisseur was designed by Kathi Urbach, a freelance designer from New York City. This is a difficult line to identify as Cambridge unless found etched or with a Cambridge label still intact as it is a very plain line, very similar to other glassware still being produced today. The Connoisseur line consists of nine items, beer-brandy, burgundy wine, goblet, white wine, Bordeaux wine, champagne, tall sherbet, sherry, and a cocktail or brandy.

Orders for the molds to produce the line were recorded in December 1955 (the actual orders could have been placed earlier) and shipments of Connoisseur stemware were under way by February 23, 1956. Ms. Urbach retained an interest in her design as she was paid a 3% royalty on all shipments. The total value of Connoisseur shipments during March 1956 was \$789.50 and, on April 27, a cashier's check in the amount of \$23.69 was mailed to her.

Connoisseur was included in both 1956 Cambridge price lists, available plain or etched Leaf, Mimosa or Woodland. While still offered in the 1958 price list, it was



no longer available etched nor was there any mention of the etchings Mimosa, Leaf or Woodland.

No documentation has been found, but a single example of the engraving Belfast on a Connoisseur stem is known to exist. Surviving factory records indicate the production of a few pieces of Connoisseur in Smoke. These were probably samples since Connoisseur in color does not appear on any known price list.

On February 25, 1956, Cambridge was billed for the printing of a four page Connoisseur promotional folder. The author of the text for this folder remains unknown. It could very well have been Kathi Urbach herself, an associate, or an advertising company copywriter. This folder is reprinted

elsewhere in this issue. [See pages 9 - 12]

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Cambridge Crystal Ball

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Membership is available for individual members at \$17.00 per year and an additional \$3.00 for associate members (12 years of age and older, residing in the same household). Of the master member dues, \$12.00 is credited to a one-year subscription to the *Crystal Ball*. All members have voting rights, but only one *Crystal Ball* per household. **Effective 1/1/96, multi-year memberships are available: 2 years for \$33.00, 3 years for \$49.00.** Back issues of the *Crystal Ball* are available for \$1.00 each or 12 issues for \$10.00. Complete sets for \$79.00.

1996-1997

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National Cambridge Collectors Inc. owns and operates the **Museum of Cambridge Glass** at 9931 East Pike Road, Cambridge, Ohio. Open April through October 9AM-4PM Wednesday through Saturday and Noon-4PM on Sunday. March open Friday-Sunday. Closed November-February, Easter, July 4th.

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President's Message

Think About Starting a Study Group

We've spoken before about initiating a program of regional membership chairpersons to help spread the word of N.C.C. and provide greater member benefit. The pilot program for this is being announced at the 1997 annual convention.

Jeff Ross, our membership chairperson, reminded me that there is another very good tool available to help foster education and the spirit of Cambridge community...Study Groups. At present, we have a core group of study groups that meet to help share knowledge and show recent finds. It is a wonderful resource to help build one's familiarity with the vast number of items made by the Cambridge Glass Company.

However, we have to recognize that everybody has less time. It becomes very difficult to meet on a regular basis. This is particularly exaggerated when geographic proximity is a problem.

When Charles Upton was by-laws chairperson, he recognized that it was difficult for people to meet as frequently, so the club changed the by-laws mandating meeting frequency. This created much more flexibility for members.

We'd like you to think about how you could start a study group in your area. This is particularly good for those members who live a long way from our museum and are unlikely to visit Cambridge. It is a wonderful way to stay connected and help maintain N.C.C. as a national organization.

Our study group advisory chairperson, Marybelle Teeters, would be happy to help you get started and locate other members in your area.

Geography does not necessarily have to be a hurdle that cannot be overcome. Member Pam Earussi of Pennsylvania coordinates the Mid-Atlantic Elegant Glass Collectors who live in at least four different states. She coordinates meetings around major shopping opportunities like shows and extravaganzas for which members will drive 4-6 hours to attend.

It is a wonderful way to maintain comraderie and brag about what you found. It is also a chance to better understand prices, rarity, and enhance your general knowledge about Cambridge.

We recognize that it takes personal time to establish a

group. However, it is a worthy pursuit and an important way to tie you to the ongoing goal of education and preservation of Cambridge Glass.

Elsewhere in this issue are other items of note. The club has just released an updated version of our book on Near Cut. This particular book was a product of one of our study groups. Many study groups take the initiative to move forward our education efforts by developing new books. We'll all benefit greatly from this knowledge and owe them a debt of thanks. The Near Cut book includes an updated price guide to this valuable part of Cambridge's early history.

Also, you'll see notices about our August and November quarterly meetings. I highly encourage you to consider attending one or both. These sessions will be focused on education. You'll learn something while having fun. In August, you have a chance to help us with an important project at the museum. It is only through the efforts of volunteers that we can continue to inventory the historical items that are in our possession. All members benefit.

This July issue is timed to arrive at the start of the 1997 Cambridge Convention. For those of you reading it in Cambridge, welcome! For those of you friends who could not join us this year, we miss you and hope to see you in 1998. The August *Crystal Ball* will have a full recap of the 1997 Convention. My thanks to Mark Nye for his tireless efforts in coordinating this ambitious undertaking.

Please take our thoughts about starting a study group seriously. It is an excellent way to stay "connected" and boost your appreciation of Cambridge Glass while learning from others. Also, it can be fun and isn't that what this is all about anyway!



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**Learn from everyone.**  
*Ben Franklin*

## Triangle-C Finds

# The Georgian Peach Basket

by Joseph A.A. Bourque Sr.

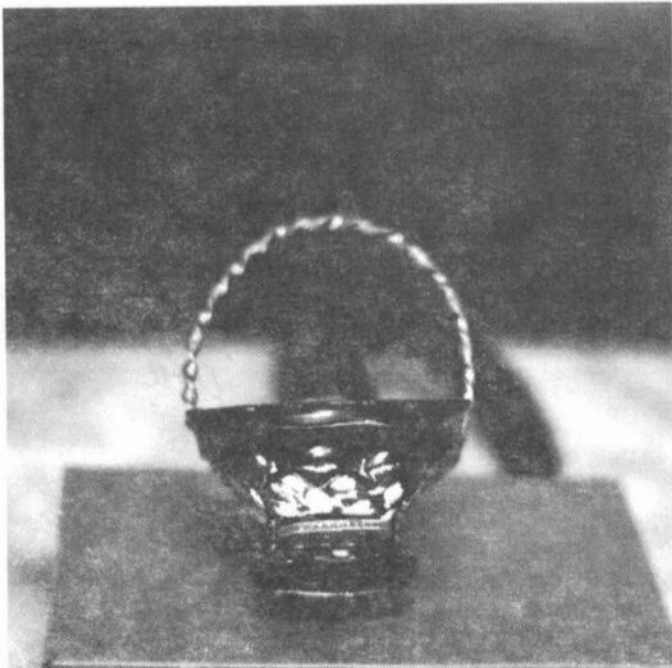
Dear Reader,

This month I will share a strange little Cambridge basket with you, and I will tell how lucky I was to get it. It's a basket in the Georgian line. Research has led me to opine that it was made from a No. 314 five-ounce sherbet blank. (See Figure 1, 1A, and Figure 2 -- 1940 Catalog)

When being made, the moment this item was released from its two-part mold, a flaring tool was applied over the rim to stretch it out until it measured five inches in diameter. Then, as is typical of a basket's shape, two opposite sides were crimped and bent upwards to accommodate a handle. (See Figure 3)

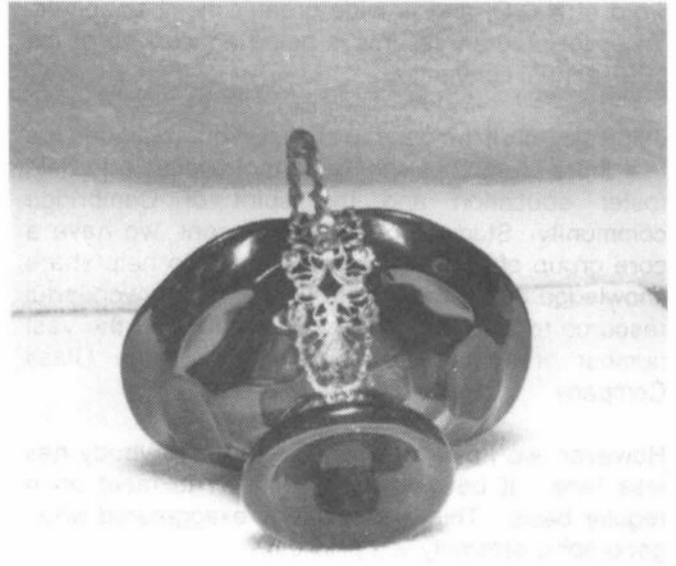
Up to this point, the Georgian-line baskets I have seen, whether real or depicted on paper, all had applied glass handles. This basket is an exception. It has a preassembled ormolu handle having 10 gilded brass parts; one bail, two brackets, one waistband (all nicely decorated), and six rivets. (See Figure 4)

The glass basket container has a full-bodied, dark Carmen coloration. It has some range regarding density, usually referred to as the "gathering effect." (The thicker



**Figure 1**

This is the first Georgian basket I have ever seen with a metal handle. It is 2-1/2" high at its tallest glass points, and 6" high to the tip of the ormolu handle.



**Figure 1A**

The Georgian design can clearly be seen. The lacy design can also be seen clearly. There is one bracket on both crimped sides of the basket. The base diameter is 2-7/16" in diameter.

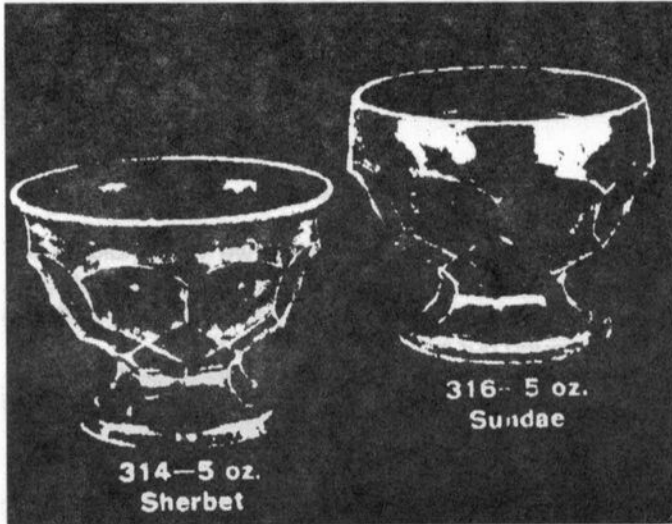
the glass is in certain areas, the darker it appears ) There are no variations of yellow, which sometimes occur in this red glass.

The basket is well made and is quite symmetrical. The golden ormolu fixture and the deep red glass compliment each other. The lacy brackets and the fine pressed designs on the handle and waist-belt blend in well to give the basket that delicate, artful look. (See Figure 4)

This basket was found in a Group-Shop, but not without that ever important collector's aid, the mini-flashlight. The basket was in a darkened wall-shelf cabinet and at first look it was not perceptible to the eye. The cabinet was locked. It was near closing time. All the clerks were busy checking customers out. As a rule, I carry a mini-flashlight with me, but I had left it in the car.

I had inspected the last few booths, but with negative results. At this point, it was closing time. I left the shop with an empty feeling as I had not even seen a good piece of Cambridge all day long. As I was about to start

*(Continued on page 5)*



**Figure 2**  
 Georgian line items Nos. 314 and 316 were the only items found which had a comparable waistline to the Georgian basket with the ormolu handle with attachments. From both of these items, only the No. 314 has a flared rim identical to the basket. These cutouts are from the 1940 Cambridge Catalog, Page 434.



**Figure 3**  
 Note the upturned and crimped edges of the basket which holds the handle in place. There was another Georgian line "Crimped" basket made by The Cambridge Ohio Glass Company. It was the No. 319/B/3. (See Welker Book 2, Page 37)

*(GEORGIAN BASKET - Continued from page 4)*

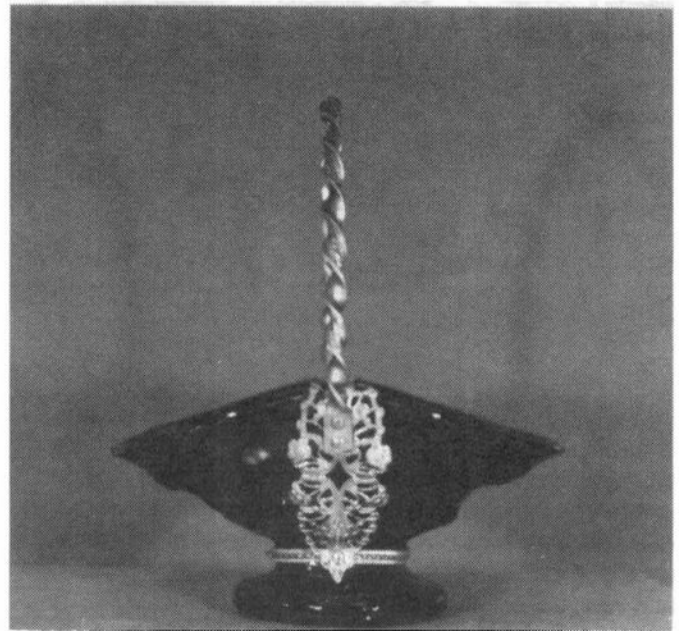
the car I saw my mini-flashlight on the dashboard. I scooped it up and hurriedly I went back to the shop. Luckily, the doors were not yet locked. I proceeded with dispatch to that murky cabinet. The moment the beam of light shone in the dark corner of one shelf, I knew I had my Triangle-C find.

The key-keeper was summoned. I explained my dilemma. She muttered about how late it was, but was sympathetic and opened the cabinet door. Very gently I lifted out this superb little red and golden Cambridge gem. It was in pristine condition, and the price was acceptable.

While I checked the condition of the basket, the clerk said, "It's a peach of a basket." To which I retorted, "Yes, and it's a Georgian peach at that!"

Happy Triangle-C finds.

Joe



**Figure 4**  
 Note the ormolu twisted handle, the bracket with top pinched inside, the waistband, and three rivets; another bracket, one upper rivet, and two other bottom rivets are not shown as they are on the opposite side. The waistband ends are secured together by a spur of one end of the band which engages into a drilled-out hole on the other end of the band. This protruding spur is simply bent down, holding both ends together.

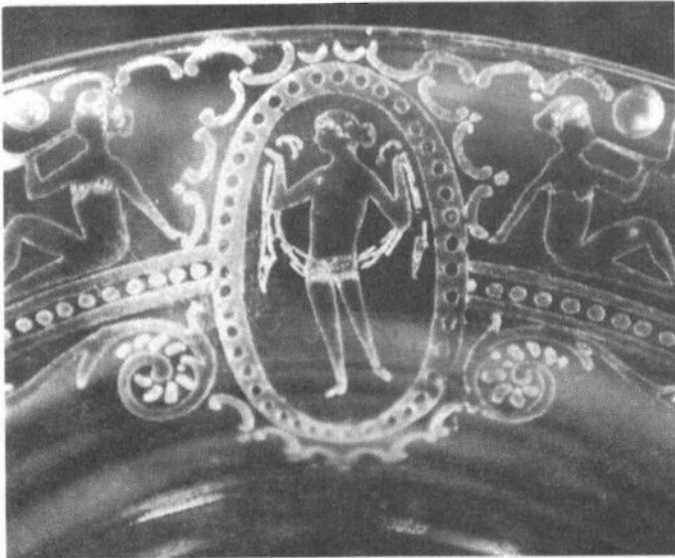
**Belief in a thing makes it happen.**  
*Frank Lloyd Wright*

# The Case of the Mysterious Etch

by Frank and Jean Consentino

Over the years, in our search for elegant stemware for our personal collection, we have found a few pieces of the etch that some collectors call "Bubble." This three-sided etch depicts two sitting nudes facing each other and blowing bubbles from long bubble pipes. Between the two figures is an urn with a type of palm growing in it. There is also a standing nude, holding a bit of gossamer, inside an ornate cameo. Additionally, there is a lot of scrollwork around these figures, which makes for a fairly busy etching.

So far we have only found this etching on Fry stems. We have found it both in crystal and in solid pink, and have found it in wine, champagne, and water goblet sizes.



We have been unable to find this etch in any of our many glass books, and the Fry collectors that we have met don't seem to know the real name of this etch. Because of this and the fact that we have only seen a total of perhaps 30 pieces of it in the past 20 years, we have always assumed that it was just an obscure Fry etching.

Last month, while shopping an antique co-op in the Mobile, Alabama, area, we were pleasantly surprised to find a lot of 12 pink stems on their shelves. We were stunned to find four pink signed Cambridge luncheon plates bearing the same etching along with the stemware.

Because the plates have a greater surface area than the stems, they have a five-sided etch instead of three, but they are identical in every way, including the color!

Naturally we bought the lot, even though we don't collect

plates. We needed the evidence.

Suddenly after all these years, here we were holding a Fry stem in one hand and a Cambridge plate in the other, both with the same etching! The questions began tumbling through our minds at the same time.



Had we mistaken the stem blanks? We didn't think so, but we immediately began researching the Fry and Cambridge books out in the motor home. We came away convinced that it was definitely a Fry stem as we had always believed, but that left the question of who decorated these two pieces of glass from competing glass companies. Also, as we now know there are plates with Cambridge logos, are there any other pieces out there? What about cups, saucers, sugars, creamers, jugs? The possibilities are endless.

We then started a series of phone queries to fellow collectors around the country, and the general consensus is that no one really knows, but just maybe the Wheeling Decorating Company did the etchings. So far the mystery continues.

Does anyone of our readers have any of these pieces? Does anyone have any old Wheeling or other decorating house catalogs which might shed some light on the subject? Inquiring minds would like to know!

*[Frank and Jean are collectors and dealers of elegant stemware. They may be reached at P.O. Box 625, Plaistow, New Hampshire 03865, by telephone 603-382-6162 or by FAX 603-382-3232.]*

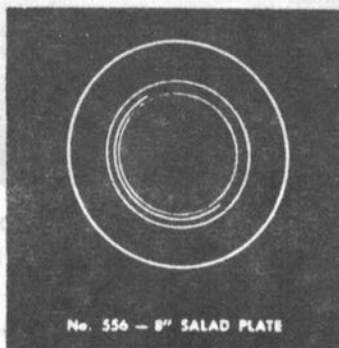
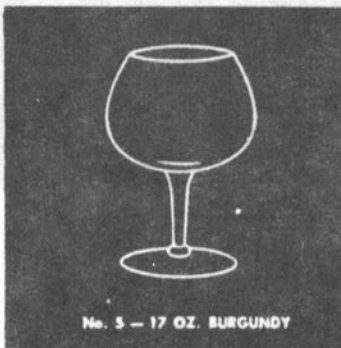
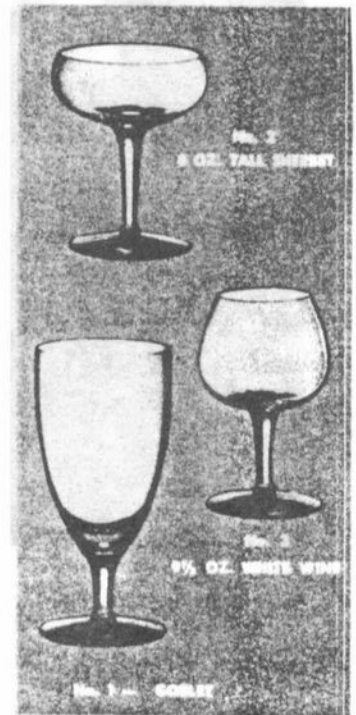
# A Glimpse Into the Past



Center - Marjorie Orme  
Left - Bud Orme (born 1920)  
Girl - Betty Orme (born 1918)  
Sitting with book - Grandmother Martha Bennett  
Right - Great Grandmother Locke, Martha Bennett's mother

**Though we travel the world over  
to find the beautiful,  
we must carry it with us or we find it not.**

*Ralph Waldo Emerson*



# Connoisseur Line

MADE IN CRYSTAL



THE CAMBRIDGE GLASS COMPANY, CAMBRIDGE, OHIO, U.S.A.



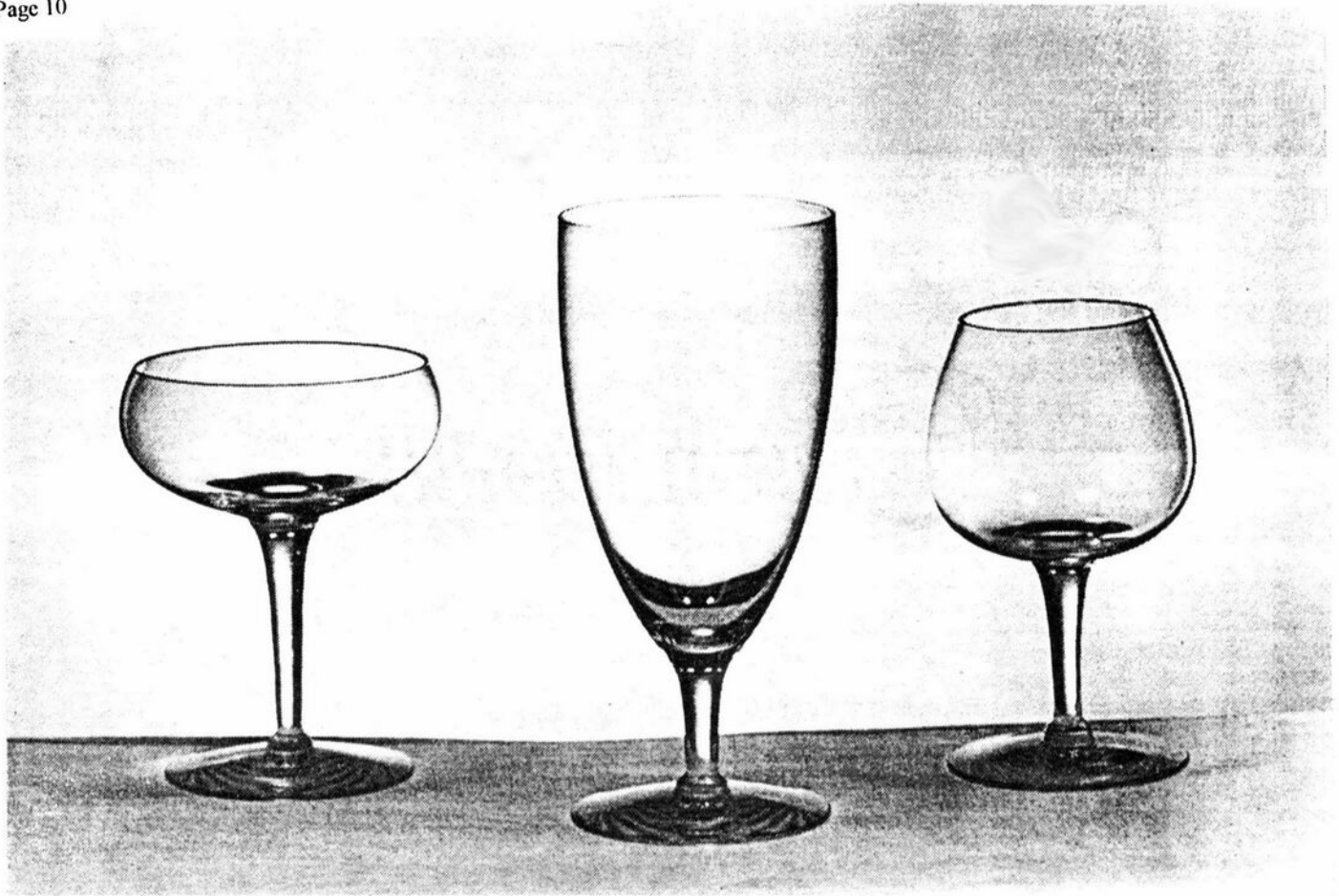
*The*  
*Connoisseur*  
*Line*

DESIGNED BY

KATHI URBACH

MANUFACTURED BY

*The Cambridge Glass Company - Cambridge, Ohio*



#2 — 8 oz. Tall Sherbet

#1 — 16 oz. Goblet

#3 — 9½ oz. White Wine

### GOBLET

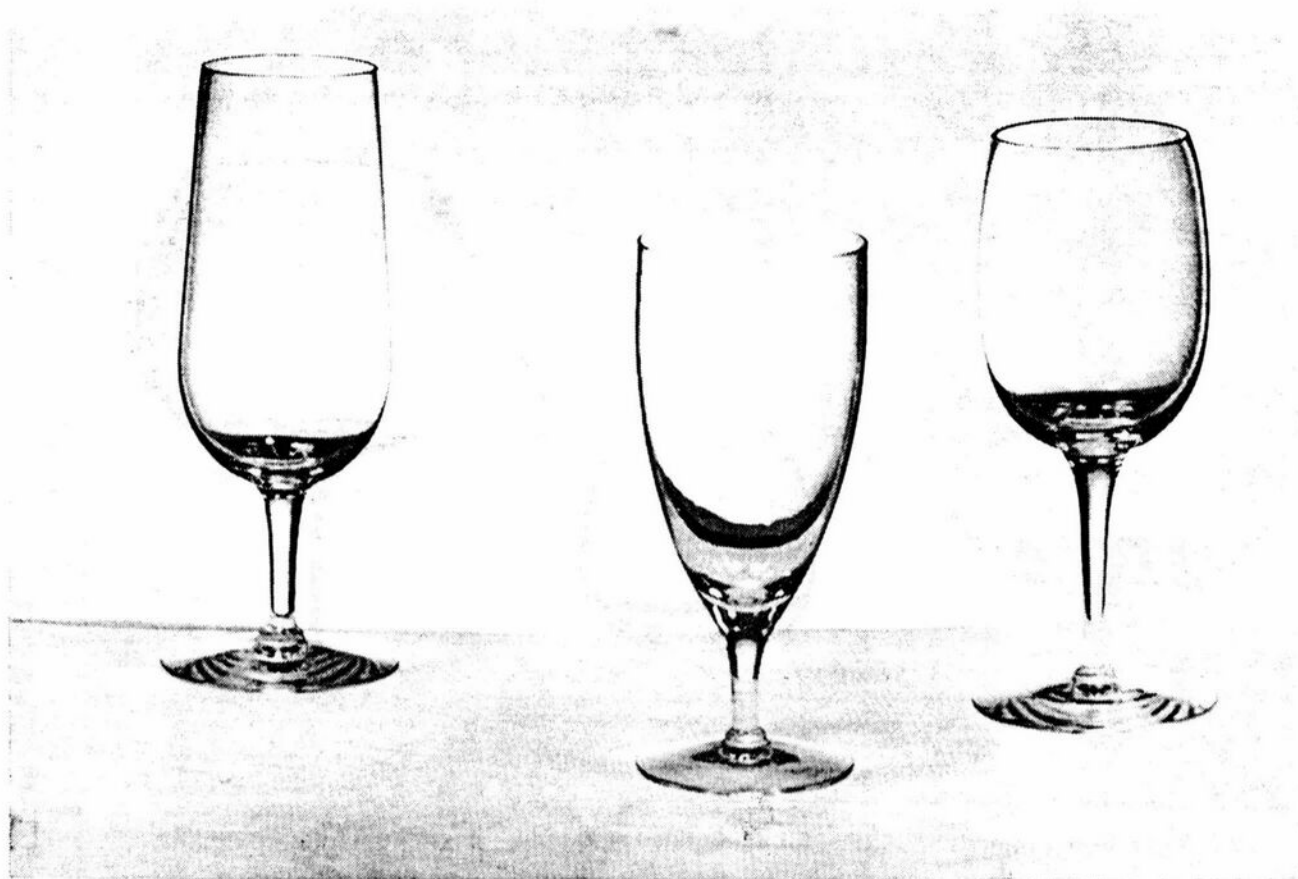
You will note that this particular Goblet is 16 ounces in size. Ample room for serving water with ice, for use in summer drinks giving you a capacity of 16 ounces which is ample room for ice to last the full meal or for refills. This glass in itself is a beauty and will grace any table. It falls in line and coordinates with the other items in dinnerware that you may have on your table. It can be used as a casual glass on the Terrace or at your Bridge Party. It is exceptionally nice for Ice Cream and Ginger-Ale, giving ample room for the ingredients.

### TALL SHERBET

This can be used for various Sherbets or can fall into the emergency class for a Saucer Champagne. This glass follows the contour of your special drink and wine glasses.

### WHITE WINE

The Contour of the Cocktail, Burgundy and other glasses of this type is followed through with the White Wine. This is because the temperature of this particular Wine should be room temperature. This glass can be used to follow the contour of the hand which makes it easy to maintain warmth or to get the correct warmth and temperature to the particular ingredients in this shape glass. Of course, the shape of the glass is dignity in itself which makes the drink much more delightful.



#4 — 9 oz. Bordeaux

#7 — 8½ oz. Champagne

#6 — 7 oz. Sherry

#### WHITE BORDEAUX OR WHITE BURGUNDY

The perfect glass is thin and large to permit the full enjoyment of the senses of sight, smell and taste. Half of the unique perfection of these wines is in the aroma or "Bouquet". Therefore the glass should never be more than half full. These wines should be drunk slightly iced.

#### SHERRY

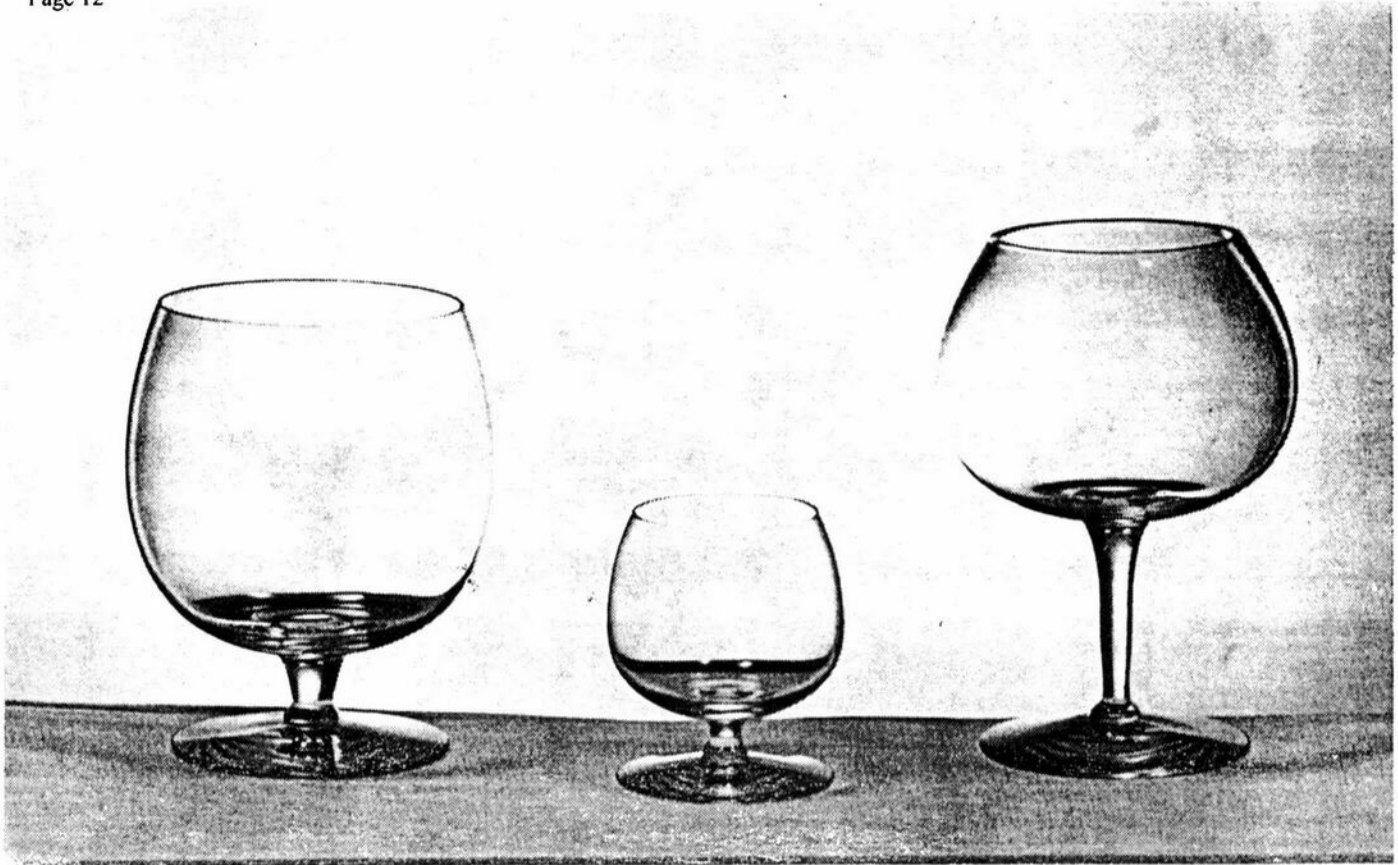
Spanish Sherry is the most fragrant of wines. Oloroso is the name given to one of the two great classes of Sherry, and is the Spanish word meaning fragrant. To get the most out of these wines, and to enjoy the more delicate character of the drier Finos, a good glass is important. A good Sherry glass is mostly chimney, which serves to collect and gather the aroma of the wine so that its perfume fills your nose while you are taking a sip. Both taste and smell are affected simultaneously and in instant succession, producing that complex sensation which is so familiar when you are drinking wine. The colors of the tremendous range of Spanish Sherries are subtle and attractive, demanding a clear glass that has no distortion. The stem should be long enough to make the glass easy to hold — there should be room for at least two fingers — and the stem should be thin enough so that it can be grasped easily. The rim should be thin enough so that you don't notice the edge when you sip — everything is designed to center attraction on the wine. The way to judge a glass is to pour an inch or two of wine into it; the glass should look right, then, and the wine should look wonderful. Nothing less than perfect proportion will do, because its function is to present to you one of the great and simple wonders of the world.

#### CHAMPAGNE

From the great Champagne District of France comes the world's most famous wine. It was almost 300 years ago that the monk Dom Perignon discovered the secret of retaining the natural effervescence of the wine and the proper method of bottling. To him, the entire wine loving world owes a debt.

Although countless types of glasses have been used to glorify the drinking of Champagne, one of the most popular today is the tulip-shaped glass. There are reasons for this. Connoisseurs claim that the upper section of a tulip-shaped glass tends to hold the bouquet within the confines of the glass. The bubbles which pop on the wine's surface hit the edge of the glass and deflect aromas so they do not escape the glass to be lost forever. The tulip glass, it is claimed, more perfectly contains the wine and aids in showing off the distinctive collarete formed by the bubbles at the surface.

Whether the tulip glass should be long or short stemmed depends on individual preference. According to the Champagne Producers of France, the short stemmed tulip glass lessens the danger of tipping over the glass. The long 4½ inch depth of the "Connoisseur" Champagne glass combines the length of the flute glass and the curvature of the tulip vessel, ideal for the King of Wines.



#9 – 25 oz. Beer or Brandy

#8 – 5½ oz. Cocktail or Brandy

#5 – 17 oz. Burgundy

#### BEER OR BRANDY

Cognac, France on the Charents River, is the home of all Cognac brandy. For centuries Cognac, the King of the Brandies, has been enjoyed by Connoisseurs in a classic glass. The glass has been shaped thus for several reasons. It is wide at the bottom and can be held for warmth in the palm of the hand. The cognac connoisseur uses his glass first to swish the cognac around and at the same time provides it with the necessary warmth from his palm. The shape of the Cambridge Connoisseur serves to concentrate the aroma and bouquet of cognac.

#### COCKTAIL OR BRANDY

You will note that the capacity of this Cocktail makes the item very appropriate to serve a 3½ oz. Cocktail which is regulation size or what you might classify as a double Cocktail. The shape conforms to the hand which makes it very easy to handle and also without danger of tipping. This can also be used for Brandy which must fit the contour of the hand so the warmth of the hand will help to heat the Brandy and create the correct temperature for evaporation. Of course, the feel of this glass in your hand makes the drink much more desirable.

#### BURGUNDY

This wine requires a larger glass since it is leadier and heavier and needs more room to expand. Wine is best when it can "breathe". It means that wine in contact with air releases its essences and starts a process of oxidation which makes it perfect. This glass should never be more than half full in order that the wine be swirled for full enjoyment.

(CONNOISSEUR - Continued from page 1)

The catalog page that also accompanies this article is from the Cambridge catalog issued in late 1956.

[See Page 8]

## August 23rd Quarterly Meeting Inventory/Education Planned

The August quarterly meeting of N.C.C. will focus on the original Cambridge hardware that was resecured by N.C.C. in the mid-1980s. The club is in possession of many of the manufacturing items used to make Cambridge Glass, including molds, snaps, and punties.

The day will begin at 10 a.m. with a review of these historical items and a call for assistance to help inventory some of these valuable items. This is a wonderful opportunity to learn more about the process of glassmaking and to help the club better catalog these assets.

The inventory program will be followed by our annual N.C.C. picnic and Show and Tell of special items found at summer markets. Please plan to attend and help show your support for the club while gaining a valuable learning experience. Attendees are asked to bring a dish and/or beverages for the picnic.

*The ivy that masks the tower  
Adds beauty to the scene  
But needs support forever.  
Alone. Only a shield of green.  
Covering what it touches  
Tenaciously climbing high,  
But needing an earthly contact  
In aspiring to reach the sky.*

*Without the others we cherish,  
Their support and expertise,  
Our efforts would be futile  
We need their frequent ties.  
Like the vining ivy  
We must have a root divine,  
And the upward hope of living  
Depends on help to entwine.*

Paul White

## 1997 Calendar Planning

Be sure to mark your calendars with these important National Cambridge Collectors, Inc. dates. The following are tentative dates for major club activities during 1997:

|            |                                 |
|------------|---------------------------------|
| August 23  | August Quarterly Meeting/Picnic |
| November 8 | November Quarterly Meeting      |

## November Quarterly Meeting Rescheduled for November 8th

Previous *Crystal Balls* have shown a tentative date of November 1st for our 4th quarter meeting. The actual date has now been finalized for Saturday, November 8. Please mark your calendars now.

The November meeting has been one of our premier educational programs and been very well attended. In 1995, Lynn Welker led an exceptional program on Rose Point with an expanded Show and Tell. Last year, Ken Rhoads moderated a panel on the histories of not only Cambridge, but Heisey, Imperial, and Fostoria as well. This session was videotaped by Mac and Georgia Otten and reshowed at the 1997 Annual Convention.

Program Committee Chairperson Bill Hagerty is finalizing details for the 1997 meeting and it promises to be another stand-out program. This will be an evening program and is likely to be held, as have been the previous two, at the Cambridge Country Club. More details will be forthcoming in the *Crystal Ball*. Make plans now to attend.

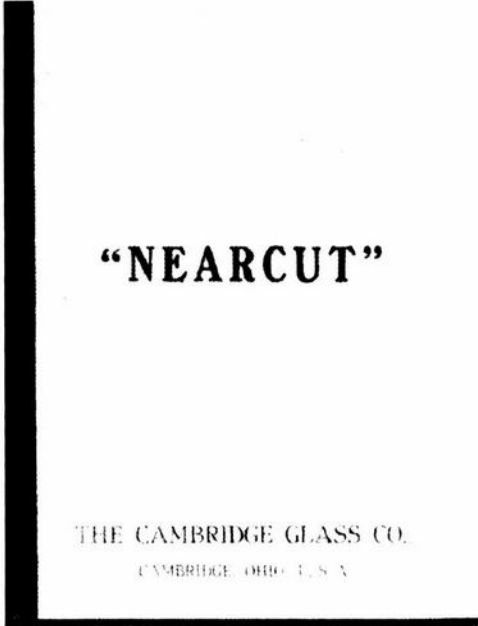
**To love what you do and  
feel that it matters –  
how could anything else  
be more fun?**

*Katharine Graham*

# NEARCUT BOOK

## NOW AVAILABLE

This 108-page reprint of the  
1910 Cambridge Catalog  
also includes an updated price guide.



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**No items are too sick to clean!** If we cannot clean an item to  
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**Send no money up front.** When we return your item a bill will  
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satisfied, only the return postage is requested.

**Most items** clean in 6-8 weeks. All glass is handled and  
cleaned at your risk. Some very cloudy items may take several  
additional weeks.

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LETTERS  
FROM  
MEMBERS AND  
FRIENDS**

Have any questions or comments that you would like to share with the NCC membership?

Please write! We would like to hear from you.

Dear Sir,

I have a research question on which, hopefully, you, one of your members or staff can help me.

Farber Brothers NYC, in their Krome-Kraft line, used the identical nude female figurine as Cambridge did on their statuesque line. On Plate 57, *Colors in Cambridge Glass*, top shelf, second from left, one of these pieces is depicted. The piece depicted has Farber Brothers' markings (eg. no reference to Cambridge, a patent date of 1924, and a Patent No. of 87496011). There are other Krome-Kraft pieces that use this same figure, that incorporate no glass, and of course the entire statuesque Cambridge line which is independent of anything to do with Farber Brothers.

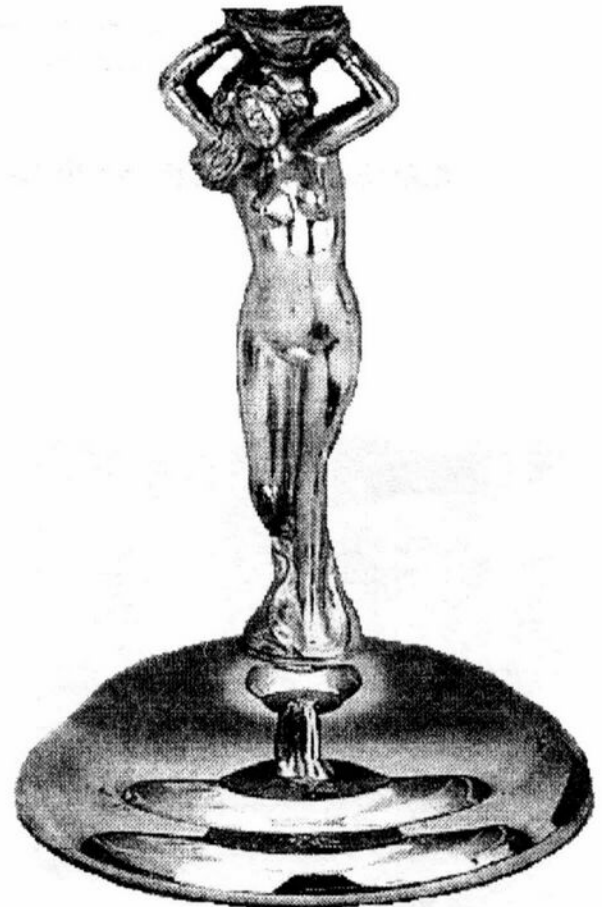
My question. Who is the originator of the nude female figure, Cambridge or Farber Brothers? Also, what were the working relationships between the two companies, who licensed who, etc.?

Thanks for any help that you can give.

Sincerely,

Bill Burleson Jr.

[EDITOR'S NOTE: *Anyone know the answers to these questions? Please write and share what you know about this subject.*]



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always pays the best interest.  
*Ben Franklin*

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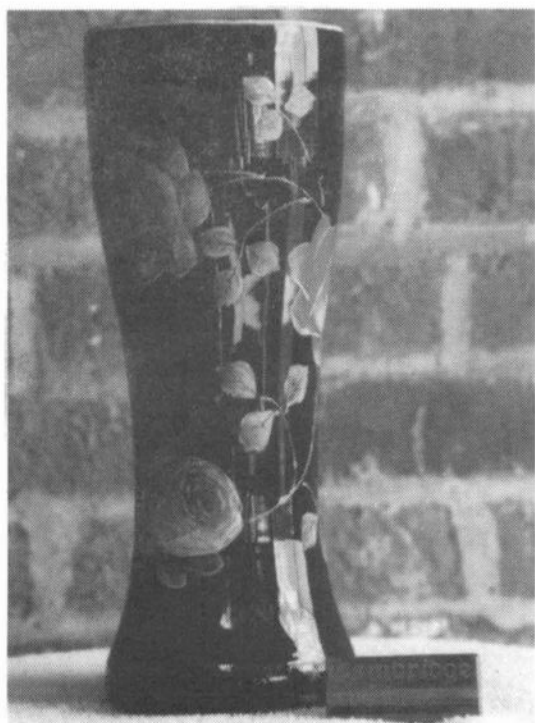
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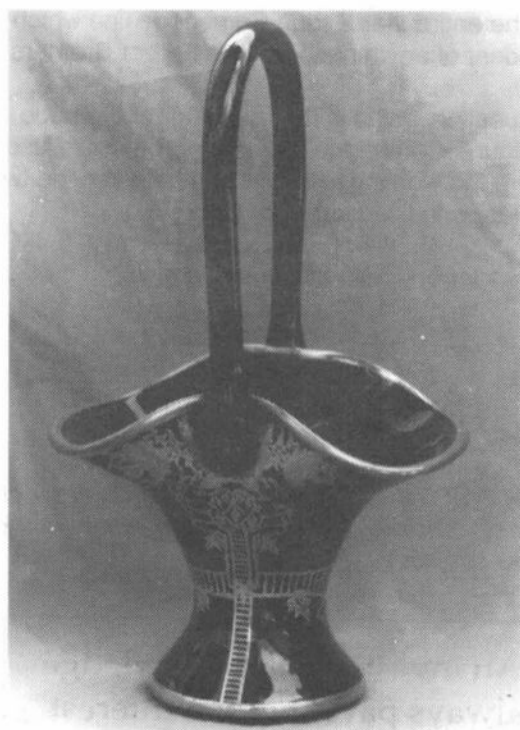
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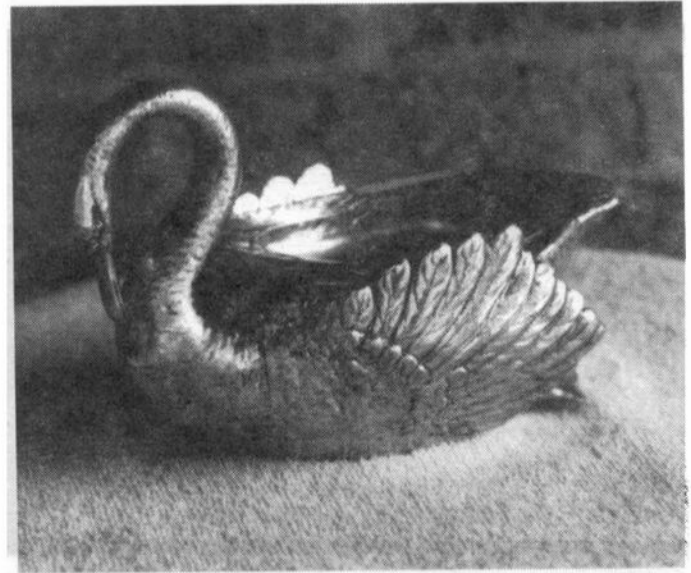
We really appreciate hearing about and seeing what other people are finding. Thank you for sending your recent finds. Please keep sending snapshots too.



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Also #605 5" Underplate Etched Cleo



Moonlight Blue  
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#1043 8-1/2" Silver Plate Swan  
With Lt. Emerald Green Insert Bowl



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Engraved Bowl Unknown Cut



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