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Chapter 1 : Glass Encyclopedia | Antique & Collectable Vintage Glass Guide

The Collector's Encyclopedia of American Art Glass, Second Edition, shines as the most comprehensive guide to American art glass on the market. Give the gift of.

Marks are incised or cut into the wet clay, impressed with a tool into the wet clay or stamped with a machine and ink on dry clay. Marks may also be created in the mold and these are the most permanent. Paper labels are the least permanent marks, and many companies used a paper label and another method for marking wares. Turn of the century and earlier homes had no running water. They used a pitcher and bowl set, a chamber pot, a toothbrush cup and assorted pieces in the bath area. Not all makers have a mark here, or a good one. Note that some of the marks have been enhanced for clarity the original, unedited marks appear on linked photos. Abingdon Pottery Abingdon pottery made artware from about to in Abingdon, Illinois. The pottery made plumbing fixtures long before and after the artware production. Abingdon is a high-fired pottery much like Alamo and Gilmer, using a white clay body. Abingdon shapes are often plain Art Deco or geometric style and the glazes are smooth and often tertiary colors unusual blues, greens and pinks. Alamo Pottery expanded to Hondo, Texas, and became a profitable sanitary ware business. The Alamo Pottery was sold to Universal-Rundle in , after nearly 7 years in business. The black Alamo mark is older than the blue mark. In addition to making pots for sale, Alan and Nancy maintain a gallery that promotes other local artisans. The Tennessee Association of Craft Artists website indicates that the Stegalls make utilitarian stoneware as well as pottery. Some of his work is marked S. Ballard, but paper labels identifying the pottery as "Ballard Hand Made" and "A Product of Vermont Craftsmanship" are usually his work. Ballard was an old Vermont family of potters, beginning with Orin, Alfred K. Bauer pottery started production in Los Angeles, California in Early Bauer production was red clay and stoneware, but later production was dinnerware, table accessories and florist and garden pottery. Bauer expanded to Atlanta in , producing Russel Wright designs for a short time. Bauer purchased Cemar Pottery molds in and made Cemar designs at the Bauer factory. Bauer closed in as a result of a union strike. Also marked "Bell" inside a bell design. Blue Mountain started with purchased blanks, but began producing red clay bodies with drip glazes around The black-green combination is easiest to find and to recognize. Southern Potteries was incorporated in , but dinnerware hand painted under the glaze began in the s and lasted until the late s. Blue Ridge used different marks during this time, sometimes lines of script with the Southern Potteries and Blue Ridge names and sometimes a round mark with a pine tree. Brayton Laguna Pottery Durlin Brayton started the Brayton Laguna pottery in his Laguna Beach, California home in , expanding to a dedicated facility, operating until about Denver, Colorado was the location of Broadmoor Pavers, the sewer pipe and large paving tile division of the business. By the fall of , the company had established Broadmoor Art Pottery in Denver to take advantage of clay deposits in the Golden, Colorado, area. Hunt, Eric Hellman and Cecil Jones are names to look for in Broadmoor and Colorado pottery as they signed some of the products. Buffalo Pottery Buffalo Pottery started in Buffalo, New York at the turn of the 20th century, fulfilling coupon orders from Larkin Soap for soap dishes. Buffalo pottery made semi-vitreous restaurant ware but is most famous for colorful Deldare Ware. The Book of Buffalo Pottery by Violet and Seymour Altman, published in , is the leading publication on the company. Most Buffalo pottery is marked and sometimes includes an image of a buffalo. This pottery made figurines and planters, candleholders and home accessories from about through in Burbank. Haldeman sold the factory in Production continued in Calabasas until Fine-quality figurines are often marked "Cal" in script. California Originals California Originals pottery was located in Torrance, California, and the pottery is often marked Calif. Often found with drip glazes during the mid-century modern era, this company produced ashtrays, cookie jars, vases and a few figurines. Calpotter Calpotter was a Laguna Beach, California pottery company operating in the s and maybe into the s. The wares were hand-painted with a rustic look and some were marked on the bottom with the Calpotter name. Camark Pottery Camark Pottery produced pottery in Camden, Arkansas, starting in and

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continuing until about 1950. Camark used labels and a typewriter mark as well as identification in the mold. Camark is noted for Lessell art pottery and handpainted flower designs, often over molded shapes. It made figurines, pitchers, demi cups and saucers and items with fancy handles. Letitia Landers published three volumes of Camark Pottery: An identification and value reference in the 1950s, with catalog reprints in black and white. Canuck Pottery Canuck Pottery is one of the better-known Canadian potteries. Canuck Pottery started producing Evangeline Ware about 1920. Our guess is that Carmel pottery was located in Carmel, California, but we have no information on this company. Shenango Pottery operated independently but had invested money in Castleton, and by 1950 had taken over Castleton, changing the name to Shenango China in 1950. Castleton made White House china for both Eisenhower and Johnson. S similar to Cordey China. It used a hand-written mark or a stamp with thick letters for the name and sometimes shape numbers. Figurines were elegant and fragile with lace similar to Dresden, Germany figurines, typical of the 1920s and 30s. Lehner shows Chantilly China sold by Tebor, Inc. Charleton decorated wares for many companies, including Fenton, Cambridge, Westmoreland and Consolidated Glass. It also decorated porcelain and pottery as well as glass, including lamps, clocks and figurines. Charleton often used pink enamel roses and a foil label identifies Charleton decoration. Much of the Cherokee production is dated as well as marked with "Cherokee" and an arrow. Chohlidakis Originals David Chohlidakis is a contemporary Texas pottery from Devine who makes wheel-thrown pottery under the Chohlidakis Originals name. His pottery is utilitarian stoneware with unusual glazes, signed with the name in bold hand. Chohlidakis pottery distribution seems to be primarily in Texas and California. Cleminson Pottery This California pottery, usually with detailed hand-decoration, was made in Monterey Park starting about 1920 and later moved to El Monte. Some work is marked with two children holding a wreath marked "California Cleminsons. A piebird and some other pieces of Cleminson pottery, California, are marked with an interlacing BC. Vases, lamps and wall sconces were common production as well. Cordey workers applied handmade pottery flowers and leaves, with pink roses one of the favorites. Bolesaw Cybis was President of Cordey for about 10 years. He established Cybis Porcelain in the 1950s and died in 1980. Lightron Corporation purchased Cordey in 1980 and made lamps under the Schiller-Cordey name. The first products were plaster, but by the 1960s, the business was making pottery figurines, flower holders and useful accessories for the table. Coventry was out of business by the 1950s. Cowan Pottery Cowan Pottery operated in Cleveland, Ohio, making fine quality pottery and glazes starting about 1920, but was out of business by the Depression. Some artists signed the Cowan production, but the Cowan mark was an incised logo that resembles a circle with the cowan name. DeLee was in Los Angeles, California from 1920 through part of the 1950s. DeLee pieces are hand-painted, often with closed eyes and long lashes or scared-open eyes. DeLee was marked with a foil sticker and sometimes a stamped mark on ecru clay. The children are particularly collectible, and some were planters. Joanne Fulton Schaefer wrote a book on deLee Art in 1980, pages of color photos in hardcover format entitled "DeLee Art: Desert Sands swirl pottery has oxides added to make beautiful colors in the clay, and a clear glaze applied after the handmade pot is completed. Dryden Hot Springs is one of the Arkansas marks used after the move, sometimes hand-written, sometimes in the mold. Ozark Frontier was an early 1920s mark, according to G. Dybwad, author of Dryden Pottery of Kansas and Arkansas: Dryden used paper labels as well as in-mold and incised marks. Ecanada Art Pottery Ecanada art pottery operated in Hamilton, Canada, from 1920 until about 1950, making jasperware similar to Wedgwood. It is marked in the mold with an incised eCanada Art Pottery stamp. Most of the eCanada products are pastel colors – blue, pink, yellow and green. The four brothers – Davis, Javan, Willie and Rufus – became known for utilitarian kitchen ware, and Brown family descendants continue to produce pottery in the Arden area. Information online shows the business still in operation on Clayton Road in Evans produces stoneware and low-fired raku for the decorator trade. The pottery is signed by hand in script with a distinctive "E" and a large "S". Tony Evans uses a studio art pottery approach, with handwork and individual designs and glazes. Tony Evans also made studio art glass. Florence Ceramics Florence Ceramics was a Pasadena, California maker of girl and lady figurines and sometimes boys and men to match.

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Chapter 2 : Encyclopedia of American Art Glass 2nd Ed Brand New Hard Cover & Free Shipping | eBay

If you are searching for the ebook Collector's Encyclopedia of American Art Glass (American Art Glass: Identification & Values) by Ill, Shuman, John A. in pdf form, then you have come on to the faithful.

Stained glass[edit] Stained glass, such as the windows that are seen in churches, are windows that contain an element of painting in them. The window is designed. After the glass has been cut to shape, paint that contains ground glass is applied, so that, when it is fired in a kiln, the paint fuses onto the glass surface. Following this process, the sections of glass are placed together and held in place with lead came that is then soldered at the joints. Leadlights and stained glass are manufactured in the same way, but leadlights do not contain any sections of glass that have been painted. Glassblowing can be used to create a multitude of shapes and can incorporate color through a wide range of techniques. Coloured glass can be gathered out of a crucible, clear glass can be rolled in powdered colored glass to coat the outside of a bubble, it can be rolled in chips of glass, it can be stretched into rods and incorporated through caneworking , or it can be layered, cut and fused into tiles, and incorporated into a bubble of glass for intricate patterns through murrine. Glass blown articles must be made of compatible glass or the stress in the piece will cause a failure. Warm glass Kiln formed glass is usually referred to as warm glass, and can be either made up from a single piece of glass that is slumped into or over a mould or different colours and sheets of glass fused together. The process of hot glass is highly scientific in that the types of glass and temperatures that they must be fired at is quite complicated operation to undertake correctly. Art glass that is kiln formed usually take the form of dishes, plates or tiles. Glass that is fused in a kiln must be of the same co-efficient of expansion CoE. If glass that does not have the same CoE is used for fusing, the differing rates of contraction will cause minute stress fractures to form and, over time, these fractures will cause a piece to crack. The use of polarizing filters to inspect the work will determine if stress fractures are present. Cold glass[edit] Cold glass is worked by any method that does not use heat. Processes include sandblasting, cutting, sawing, chiseling, bonding and gluing. Sandblasting[edit] Glass can be decorated by sandblasting the surface of a piece in order to remove a layer of glass, thereby making a design stand out. Items that are sandblasted are usually thick slabs of glass into which a design has been carved by means of high pressure sandblasting. This technique provides a three-dimensional effect but is not suitable for toughened glass as the process could shatter it. Louis Comfort Tiffany vase. The technique of using copperfoil is mainly used in the construction of smaller pieces such as Tiffany style lamps, and it was, in fact, frequently used by Louis Comfort Tiffany. It consists of wrapping cut sections of glass in a self-adhesive tape that is made out of thin copper foil. This technique requires a great deal of dexterity and is also very time-consuming. After the sections have been foiled, they are soldered together in order to form the item. Factory art glass[edit] Most antique art glass was made in factories, particularly in the UK, the United States, and Bohemia, where items were made to a standard, or "pattern". This would seem contrary to the idea that art glass is distinctive and shows individual skill. However, the importance of decoration "in the Victorian era in particular " meant that much of the artistry lay with the decorator. Any assumption today that factory-made items were necessarily made by machine is incorrect. Up to about , most of the processes involved in making decorative art glass were performed by hand. Factory differentiation and distinctiveness[edit] Manufacturers got around the problem of an inherent similarity in their products in various ways. First, they would frequently change designs according to demand. This was especially so in the export-dependent factories of Bohemia where salesmen would report sales trends back to the factory during each trip. Second, the decoration for mid- and lower-market items, often done by contracted "piece" workers, [1] was often a variation on a theme. Such was the skill of these subcontractors that a reasonable standard of quality and a high rate of output were generally maintained. Finally, a high degree of differentiation could be gained from the multiplication of shapes, colours, and decorative designs, yielding many different combinations. Concurrently, from the same factories came distinctive, artistic items produced in more limited quantities for

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the upper-market consumer. These were decorated in-house where decorators could work closely with designers and management in order to produce a piece that was profitable. Usable art glass[edit] Many items that are now considered art glass were originally intended for use. Often that use has ceased to be relevant, but even if not, in the Victorian era and for some decades beyond useful items were often decorated to such a high degree that we can now appreciate them for their artistic or design merits. Some art glass retains its original purpose but has come to be appreciated more for its art than for its use. Collectors of antique perfume bottles, for example, tend to display their items empty. As items of packaging, these bottles would originally have been used and thus would not ordinarily have been considered art glass. However, because of fashion trends, then as now, producers supplied goods in beautiful packaging. Likewise, certain usable novelty items once produced for the gift trade, such as the paperweights crafted by Scottish artist Paul Ysart, are today considered valuable works of art glass owing to their creative and complex designs. Moulded art glass[edit] A major shift in the definition of what constituted "art glass" came with the publication of the book *Glass - Art Nouveau to Art Deco* by Victor Arwas. Various colours inter-mixed or otherwise incorporated Texture: Frosting, satinizing, glue-chip, overshot and sandblasting Surfaces: Overlays, cameo, cut-back, cutting and engraving Refined glassware[edit] Up-market refined glassware, usually lead crystal, is highly decorated and is revered for its high quality of workmanship, the purity of the metal molten glass mixture, and the decorative techniques used, most often cutting and gilding. Both techniques continue to be used in the decoration of many pieces made from lead crystal, and nowadays these pieces are regarded as art glass. Cut glass[edit] Cut glass is most often produced by hand, but automation is now becoming more common. Some designs show artistic flair, but most tend to be regular, geometric, and repetitious. Occasionally, the design can be considered a "pattern" to be replicated as exactly as possible, with the main purpose being to accentuate the refractive qualities, or "sparkle", of the crystal – certainly an aesthetic consideration, but not generally considered artistic. A relatively new term is coming into use for this genre:

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Chapter 3 : Art glass - Wikipedia

Synopsis. American Art Glass combines beautiful full-color photos with an extensive text. Complete listings and descriptions, original catalogs and advertising, and a comprehensive value guide make this the most informative source available. values. X

A window decorated with different colored crackle is truly breathtaking. It was the Venetian Glass Makers of the 16th Century, who invented this marvelous process. The glass was immersed in cold water while it was molten hot, thereby cracking the glass. The glass was then reheated and either mold or hand blown into the shape the glass blower desired. The reheating of the glass sealed the cracks. Glass makers from the 19th Century and even today are still using the same methods. Washington Glass Company, H. One day about five years ago, during the month of August, we were in a flea market in Commack, Long Island. We were browsing the different dealers, and I heard a vendor ask a customer, "Would you give me three dollars for this amber cruet? I immediately stepped forward and said that I would take the cruet for three dollars. We were hooked, and five years later, we have a collection of around four-hundred pieces. In our books on Crackle Glass, we show the different shapes, sizes, colors of the cruets, miniature vases, miniature pitchers, large vases, large pitchers, decanters and many other beautiful items. We have made the mistake many times in purchasing a piece of glass, being over-zealous, not carefully checking the piece, and thinking we have a great buy, only to go home and see the piece is defective. Any defects will automatically devalue the piece. We suggest you hold up a piece to the light and turn it slowly in all directions to see if there are any imperfections. Make sure your piece is properly wrapped to protect it until you get home. By using our book as your guide, you will be able to distinguish the new from the old. The older pieces will show more wear marks on the bottom and inside where a stopper may have been. A cruet or decanter with a stopper or top to it is worth more than a piece without it. We have noticed that the shapes are more imperfect in the older pieces. You may see that they may lean to one side or you may feel bumps or variations in the glass that you cannot see. The fewer cracks or "crackles" a piece has the cheaper the piece of crackle should be. It is finally holding its own in the world of antiques and collectibles. Up until last year, when our book, "Crackle Glass Identification and Value Guide" was published, crackle glass was not taken very seriously by many dealers and collectors, who passed over it because it was hardly known. Prices have soared, and pieces that were so easy to find are just not there anymore. People are holding on to crackle glass. Dealers are putting high prices on crackle glass, and collectors are more than willing to pay the prices. Being glass collectors, we became hooked on crackle glass when we saw it shimmering in the sun. We think it is absolutely beautiful. You would too if you saw how the light reflects and refracts off the cracks. The glass looks alive. A window decorated with different colored crackle glass is truly breathtaking. It never fails to amaze us how quickly people become as hooked as we are when they see our display at antique and collectible shows. We have now set up the first crackle glass club in the United States. We have members from all over the country. Our members buy, sell and trade crackle glass between each other. They also compare prices from one area of the country to the other. We also send out a newsletter three times a year. We are constantly asked how can you distinguish the old from the new. Just as with any other collectible, it is very important for a collector to research as thoroughly as possible the subject matter. We would suggest that by studying our book, and visiting reputable antique shops, to obtain hands-on experience, you will learn to distinguish the old from the new. We can tell you that the styles, color and feel of the new crackle being made today, is different from the crackle being made in the past. Much of the new crackle is being imported from China, Taiwan, the Phillipines and Mexico. Most of the old crackle has a nice ring to it, as the glass was of better quality. The exception to this is the good quality crackle glass that is still being made today by the Blenko Glass Company of West Virginia. For years, Blenko continued to make crackle, but only specific pieces. Today, they have extended their crackle line. Like crackle glass, it originated as a way of hiding defects in the surface of glass. There was an abundance of items produced, such as vases,

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pitchers, baskets, ladles, dishes, etc. Like crackle glass, there were several methods of making overshot. The first way was that the gather of hot glass was rolled over a steel plate that was covered with thousands of very small pieces of glass. They adhered to the glass. They were very sharp, sharp enough that they could cut hands at the slightest touch. The gather was then returned to the ovens and reheated, melting the small pieces of glass, this melting causing them to lose their sharpness. The gather of glass was then reheated and then blown into a desired shape. This produced a wide thickness between the pieces of glass. The thickness varied from one piece to the other, depending how big the piece was made. The surface of this glass was usually smooth. The second process involved the glass being blown into the original form first, and then rolled into glass fragments. The surface of these items were sharp to the touch with no avenues between the fragments. If you look very carefully at some overshot glass items, you can see the glass is crackled underneath the small pieces of glass. Some of the companies that produced overshot glass are: Most early pieces of overshot glass were clear, the colored pieces coming a little later on. Colored overshot was produced by dipping the gather of clear glass into a pot of colored glass. American overshot glass was never made with the blending of colors such as amberina. The blending of colors was produced by England. All of the colored overshot glass not blending of colors was done by Czechoslovakia. Overshot glass was never pressed into a mold, although some were mold blown. The price of overshot glass is very expensive compared to regular crackle glass. Even though there was an abundance of overshot glass made, it is very hard to come by, much is not seen. One day, we purchased a piece of regular glass that we were told was vaseline glass. We immediately went to our local book store and purchased a book on vaseline glass. The book taught us the only way to find out if you have true vaseline glass is by subjecting the piece to a black light. Vaseline glass will fluoresce. This is because vaseline glass contains uranium oxide. The electrons circling the nucleus of the atom are pulled out of the orbit towards the ultraviolet light and back to the nucleus again. Resulting energy is in the form of yellow-green light characteristic of uranium. To our surprise, many pieces fluoresced, even pieces that did not look green glowing. There are other types of glass that will glow: Burmese and custard glass, the latter two also containing uranium oxide. If you have two pieces of crackle glass that are similarly the same, but one is vaseline glass, the price of that piece should be valued much higher percent higher. When vaseline glass was invented it was not called vaseline glass. It was called "Uranium glass" or "Canary glass". So, if you get yourself a black light, go to the shows and the shops and you will be able to find excellent buys on vaseline crackle glass. Vaseline glass came in all shapes, sizes, different types of wares: Door knobs, finials, cruets, plates, etc. We have in our collection a punch bowl set, plates, glasses, cruets. You will be amazed when you take a piece into a room, shut the lights off, put on the black light and see how the pieces glow. We hope you enjoy this article as much as we enjoyed writing it. If you are looking for crackle glass, you can usually find a selection on offer on ebay. Click here to see the Crackle Glass available just now. If you have enjoyed this article you will enjoy the books listed below. Click on the bookcover or the title to see more information. References and Further Reading:

Chapter 4 : The Encyclopedia of American Art Tiles | Collectors Questions | Collectors Questions

The Collector's Encyclopedia of American Art Glass by J This book has some very good information if you're into collecting glass of every kind. Pictures are in color and very well done.

Chapter 5 : Glass Links from the Glass Encyclopedia and the Virtual Glass Museum

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Chapter 6 : blog.quintoapp.com | Free Online Encyclopedia

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Since the first edition was released in , The Collector's Encyclopedia of American Art Glass has been America's #1 bestselling book on the subject. Dealing primarily with the glass made from the s through the end of the s, this complete reference to the collectible patterns of American art glass includes updated values, accurate.

Chapter 7 : American Art Glass | Collectors Weekly

All about The Collector's Encyclopedia of American Art Glass: Identification And Values (American Art Glass Identification and Values) by Ill John A. Shuman. LibraryThing is a cataloging and social networking site for booklovers.

Chapter 8 : Crackle Glass information from the Glass Museum on line

The Collector's Encyclopedia of Pattern Glass has 4 ratings and 1 review. Sheryl said: If you collect pattern glass, this book is a must-have for identif.

Chapter 9 : List of collectables - Wikipedia

This is an excellent piece of work. It will be of much interest to any serious collector of American glass. The photographs are very good, the historical perspective is to be commended, and the pricing of pieces seems to be well researched.