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Chapter 1 : Lawrence Grow: used books, rare books and new books @ [calendrierdelascience.com](http://calendrierdelascience.com)

*The Warner Collector's Guide to Pressed Glass (Warner Collectors' Guides Series) [Lawrence Grow] on [calendrierdelascience.com](http://calendrierdelascience.com) \*FREE\* shipping on qualifying offers. Briefly discusses the history of pressed glass, shows antique lamps, vases, candlesticks, plates, trays, pitchers, bowls.*

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## Chapter 2 : Pressed Glass Frequently Asked Questions - English Pressed Glass

*Get this from a library! The Warner collectors' guide to pressed glass. [Lawrence Grow] -- A systematic classification of American pressed glass.*

Pressed glass covers glassware made by an industrial process involving moulds and this process was invented in the USA during the 18th century. Before this time, articles of glass had to be free blown or blown into a mould and then cut or decorated by a skilled craftsman. This made them expensive and beyond the means of ordinary people. The industrial process which created pressed glass changed all that. Now a single workman could make hundreds of the same article every day. Suddenly the expanding middle class could afford to have beautiful household items for many functions. There followed an explosion of Victorian ingenuity in England which led to a vast number of items, some weird but many beautiful to our eyes today. For a while, English pressed glass manufacturers dominated the world of glass articles, exporting hundreds of tons of glass a month all over the globe. This has left plenty of antique glass or vintage glass still in use for us to collect and enjoy. However, some pressed glass is beautifully designed and beautifully produced in amazing colour, providing items both pleasing to the eye and very functional. How Is Pressed Glass Made? After the initial design had been decided, the main part of the whole process was the creation of the mould. Moulds were made from metal and were often in three parts, being clamped together to allow the casting process. Not much is known about the mould makers who were perhaps the true craftsmen responsible for the amazing articles which have come down to us. They cut the pressed glass patterns into the metal. Many moulds were melted down to supply the industries involved in war production in the 20th Century. Once the mould was ready it was heated so that the molten glass would not get a thermal shock once it was introduced to the mould. They then placed the gather on the mould and allowed it to flow it, cutting it off when the correct amount of glass for the article had been reached. Once the molten glass was in the mould a plunger was lowered from above and pressed into the mould, squeezing glass into all the indentations of the design on the mould. Once this was done, the mould was opened and the article removed. Often the surface of the new article was dull so it was taken to the furnace and exposed to the heat for a few seconds to make the surface more brilliant. Then it was readjusted if it had lost some of its structure in this reheating. The next process the glassware goes through is annealing, a process which gradually cools the glass from very hot down to room temperature. If the glass cools quickly then it will become very fragile and break with little force. The newly pressed glass items are placed in a lehr, or annealing oven, and progress steadily through it as the temperature reduces until they are cool enough to handle. Some items needed extra work when they came out of the mould, for example to fold over handles into positions which could not be achieved by mould production alone. The last process is washing and packing which in those days was done exclusively by women. Pressed glass is relatively easy to identify. The moulds, even though the parts of them were tight fitting, had seams where they fitted together. These seams left mould lines, either minor or really quite obvious, on the glass item. Many items were made in a tripartite mould so there are three sets of mould lines. Some items carry the registration diamonds or the registration numbers which were current in England in the second half of the nineteenth century, but many did not so this is by no means a foolproof method. Knowing the patterns which each glass manufacturer produced is a really good way of spotting the genuine article when you see it. Trade marks may also have been used and can be helpful in identifying Davidson Glass, Greener Glass and Sowerby Glass. Modern articles are usually lighter in weight and the glass is very pure, while Victorian glass often has inclusions and irregularities inside the glass and on the surface. Is Pressed Glass Worth Much? The value of antique pressed glass varies greatly with the specific item, the condition and the fashion of the market at the time. Flint glass, in other words clear glass, is usually less valuable than coloured glass. The particular colour and the manufacturer responsible for the piece also strongly influence the price. One of the best ways of getting some idea is by seeing what typical items are selling for on Ebay, although that is different to what is being asked in some cases! Should You Buy

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Something Damaged? In the past I bought damaged articles if they were very cheap and interesting. Chips or cracks really do affect the price of an article and I check items very carefully before deciding to buy. Now only a perfect item will do and this I feel is a good strategy for starting a great collection. One thing I do when examining a piece of glass is to close my eyes and feel around it. This way the chips or cracks can be felt without the eyes confusing matters with all the light and colour of the piece. There are many places where you can find vintage pressed glass although it was a lot easier ten or fifteen years ago. Since then many people have woken up to the charm and value of this kind of glass, which is not overly expensive to start a collection with. Charity shops, bric-a-brac shops, auctions, antique fairs and Ebay are fertile areas for searching out pressed glass, although much is uninteresting and damaged. Twice a year the National Glass Fair is held in the UK and these concentrate mostly on more expensive and rarer pieces. I have bought quite a few items via Ebay and had very few problems. People may not know the identity of the piece they are selling so it can be an opportunity to grab a bargain. There are many ways of amassing a pressed glass collection. One way is to buy only a few expensive and perfect items you really like for as much as you can afford each time. Another is to concentrate on a particular type of item such as sugar bowl and cream jugs, animal figures, carnival glass, commemorative articles, a particular glass maker or a type of glass such as pearline. Always buy the best item you can afford and leave the many, inexpensive items which are neither beautiful, useful or valuable. That way you will be proud of your collection and with luck, it will become more valuable with time. Do Fakes and Reproductions Exist? As with all fields where valuable items exist, there are fakes and other problems. Sometimes moulds were bought by other manufacturers when glass houses failed which was often and then the items were produced anew. Continental glass houses reproduced many items which were initially made in England, especially popular designs which would by definition sell well. You can check out items like this for newness, very clear glass and lack of wear marks which may help indicate something which is not old and original. What Books Cover Pressed Glass? A number of books on pressed glass exist although many are out of print. The accuracy of information in some of the older books may also be questionable in parts. It is worth, however, building up a library of books covering the field you are interested in as a book will always have something to teach you. Although the majority of pressed glass was manufactured in the north-east of England and in the Midlands, museums in the north do not have large collections of this type of glass. There are a couple of cabinets on the main floor and a packed cabinet on the upper level up the glass staircase. The National Glass Fair mentioned above can also be a great place to see the rarer and more costly pieces, as only good quality and expensive pieces are likely to be on display there.

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The name was said to have been derived from the fact that in England in the late 17th Century that flint, a form of hard, very pure, natural quartz, was calcined and pulverized to make silica as a main ingredient in glassmaking. Use of this pure silica makes glass highly refractive and brilliant. This English formula also employed oxide of lead as another ingredient. Thus, the anonymous relationship between the terms Flint Glass and Lead Glass, although flint and lead each have a different role in glassmaking. This name applied to fine quality lead glassware in the 18th Century. In early advertisements, clear or crystal glass was called flint. The term flint was also used after when successful lime glass was developed by dealers to incorrectly describe this new lime glass. Technically, Lead Glass is the most correct term in describing flint glass in America. The general type of glass containing lead oxide as a principle ingredient apparently never contained the raw flint material here. Thus, the term flint is a misnomer. The synonymous use is simply an accepted description by traditional use of both terms. Here, flint generally refers to a lead-based glass, even though it has been used when referring to lime glass. There was some overlap after up to about 1800, but generally glass factories had generally switched over to the lime formula by 1800. This was due to a couple of factors: About five times as much lime glass could be produced for the price that flint was costing to produce. This also enabled the middle and lower-class families to afford glass for their homes. The older canary flint glass was a much more bold, bright yellow color than this new lime-based canary glass. Hudson Moore, page 10, it states: Canary flint glass WILL glow bright green under a UV blacklight and for all intents and purposes, is collected by vaseline glass collectors as a "yellow-green glass that will glow green under a UV blacklight, due to the presence of uranium oxide in the glass formula definition most widely used by vaseline glass collectors. Due to the content of lead in the glass, the glass has a softer feel to it. Canary flint glass was also much thicker than the vaseline glass made after 1800, but this was primarily due to the lack of refinement in the glass presses of the day, rather than a necessity of working with molten glass with a high lead content. If a pressed pattern is made from lead flint glass which is noticeably heavy and normally rings when tapped, the chances are good it was made before 1800. Flint glass pressed ware has been made over the years since, and is still made today, but in very limited quantities. Conversely, non-lead or lime glass which does not ring when tapped was formulated for factory production circa 1800, which establishes the earliest date for lime glass in pressed tableware. If the item is flint and non-Lacy i. If the item is made of colored lime glass, it can be dated as early as 1800. There were comparatively few items in color during the flint glass period, including Lacy glass. What we can infer from this information from the Welker book is that there was very little colored flint glass made during the period that Canary Flint was produced. More has been written about the Boston and Sandwich Glass Co. If you would like to learn more about this company, I would suggest you go to your nearest public library and see if they have any of the series of books by Barlow and Kaiser still in print, but expensive to buy them all. There is also a good book by Ruth Webb Lee on this company. Canary Flint is an illusive thing to find, but you can still find it. It will either be identified as canary flint and you will pay dearly for it, or it will not be properly identified and you can find some real bargains. The first one was identified as Canary Flint, the second one was not. Antique shops are generally going to know what they have before they put an item out for sale, so expect to pay full retail or more if you come across a piece in a shop. If you do find a piece in an antique shop or mall, decide then and there if you are going to buy it. Chances are that it was just recently put on the shelf and that it will not be there for long, no matter what price is listed. Monthly antique shows are another location to look for good flint glass. Chances are better here than in an antique shop to find a bargain, as it may just be listed as a yellow piece of glass, due to the fact that it does not have the usual yellow-green look of vaseline glass at least under florescent or incandescent lighting. I have yet to come across a piece at a weekend show, but that does not

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mean they will not show up. Again, decide then and there if you are going to buy it, because the traffic at these shows will mean that it probably will sell very early. I mentioned the wafer in the previous paragraph. A lot of this early canary flint glass that was made by Boston and Sandwich and New England Glass were made as two separate pieces. They were then joined together with a glob of molten glass and pressed together. When pressed, this would form a thin wafer of glass that would hold the two pieces together. This will be a smooth area between the top and bottom portions that will look somewhat as part of the total item, yet will have no pattern molded into it like the top and bottom portions. The best place I have found for Canary Flint is on-line auctions. The best deals will be where they have not properly identified the piece, or put it under the wrong category. Some of the best deals I have gotten was because the item was under the wrong category, it was not identified properly by the seller, AND it was a little out of focus or the picture was dark. I knew what I was looking at from doing the research. If the glass looks very thick, is a bright yellow that does not show any green taking the photo indoors under incandescent light will totally eliminate any of the green UV flash and has a somewhat simplistic design without a lot of detail. This is your clue to start looking further. You do not have to know what it is right then, if you spot it shortly after the auction starts. After all, that auction will probably run days, which gives you some time to do the research. Once you get a possible name of the pattern or manufacturer, you can research further in reference books or ask fellow glass collectors on the internet without divulging where the piece is located for sale! This master salt is on the far left of the picture shown in this article. To close, I would like to say that anyone who collects vaseline glass or flint glass should try to add one piece of Canary Flint to their collection as an example of a true antique from a time gone by that will never be here again. Back row, left to right:

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