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Book for Collectors, by Lenore Wheeler Williams

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*** START OF THE PROJECT GUTENBERG EBOOK SANDWICH GLASS:
A TECHNICAL BOOK FOR COLLECTORS ***

Transcriber's Note

Obvious punctuation and spelling errors corrected.
Original variations in spelling retained, e.g. cup plates/cup-plates, candle sticks/candlesticks, slip ware/slipware.
The Collector's Data section that begins on page 97 in the original ran for four full pages, presumably to give the readers space to make their own notes. The amount of blank space has been reduced here, and the repeating headers consolidated to a single one.
There is a "2" at the top of page 65 in the original which has been retained, though it may be a misprint. Similar numbers may be found on the Plates and it's possible this 2 belongs on Plate XVII on page 68.
Another copy of the original text in the Princeton Library includes a typewritten correction on page 13. The author and date of the correction is unclear, but reads 'Page 12, paragraph 3. The words "SOFT TIN" is a misprint and should be "IRON."'

The numbers and letters around the side of the illustrations correspond to numbered items in the text. Numbers in the text link to the illustration including that item. Illustrations of collector items link to larger versions when clicked on.

SANDWICH GLASS

by
Lenore Wheeler Williams



A Technical Book
for Collectors

Copyright, 1922

Published by
THE PARK CITY ENG. CO.
BRIDGEPORT, CONN.
Publishers and Plate Makers

DEDICATION

To G. I., H. H., N. L., M. V. all born collectors whose
love for old things is greater than their
commercial value

and to

H. C. K.

who gave the author the courage to write this book.

Contents



SANDWICH GLASS

by

LENORE WHEELER WILLIAMS, Collector of Early
American Antiques.

*A Collector's Hand Book
illustrating 186 different specimens covering the entire
subject of*

- 1.—[Glass Cup Plates](#)—historical and conventional.
- 2.—[Salts](#) and [Victorian Animals](#).
- 3.—[American Glass Candlesticks](#) and [Whale Oil Lamps](#).
- 4.—[Flat Ware of the early period](#).
- 5.—[Presentation and Commercial pieces](#).

Types, colors, molds, historical data, and information regarding the Sandwich Glass Company and its output gathered from specimens collected by the author covering ninety-odd thousand miles by motor.

On sale by the author at 522 Madison Ave., New York City; summers at "Great Hearth," Hopkinton, New Hampshire.

Price \$5.00

Edition limited.

Preface

It is not the purpose of the author in this volume to treat of the myriads of pressed glass dating from the centennial to the present day masquerading in shops as "Sandwich glass" and cluttering up the cabinets of the unwary collector only to be discarded later by those who have learned by comparison with the beautiful lacy specimens of early Sandwich that they have been led to acquire pieces of little beauty and less real value. It is of the period of Sandwich glass dating from the opening of the factory in 1825 by a handful of men, blowers of great physique, artists, and mold makers, some of whom started in the struggling "Parent Tree" factory of 1817, down to the period of greatest prosperity in 1853—that we are dealing with. These men put their best efforts into designs of intricate beauty. There is no comparison between their work and the later commercial pressed glass which took unto itself all the worst features of Victorian decoration and which was never found upon the tables of people of good taste, who turned from pressed glass to English cut during this latter period, or preserved with reverence and used on state occasions the pieces of a generation before. This late glass covered with stars and rosettes in ugly amber and blue and white became a tremendous advertising medium and was distributed as premiums and sold in quantity at very cheap prices. The author sees no object in collecting it to-day other than the commercializing of an unworthy product. The glass sheltered by the Mansard roof does not fit in with early Sandwich.

Forerunners of the Sandwich works—Evolution of the Industry

In 1787 a factory was established on Essex Street, Boston by Whalley, Hunnewell and others for making crown window glass. This enterprise was not a success until 1803 when a German by the name of Lint arrived. From then on the factory became prosperous; the state paid a bounty and by 1822 the glass had become famous and was known as Boston Window glass. This factory was given the exclusive right in their charter for a number of years.

In 1811 they erected a larger and improved factory in South Boston, and sent to England for more blowers of window glass but could not get them on account of the war so they turned to using flint glass blowers, previously brought from Europe. This factory in South Boston was the "parent tree" of the Sandwich works. It failed in the thirties and started up again and failed many times but was running in 1854.

Another Company was formed in 1811 called the Porcelain and Glass Manufacturing Company at East Cambridge but it failed in the production of both attempted products because of poor management. The plant was sold at auction November, 1817, and bought by a new company which called itself The New England Glass Company. This enterprise was successful from the beginning—in 1817, thus we see that some specimens of N. E. G. are of earlier date than Sandwich glass.

Its capital of \$40,000 in 1817 increased until in 1853 it was \$500,000. The start was a six pot furnace with 700 pounds to each pot. Forty hands were employed and the yearly product was \$40,000. In 1853 there were five furnaces with ten pots of 2,000 pounds each and 500 hands, and doing a business of \$500,000. The author hopes that this may throw some light upon the incredulous amateur collector's query of "Where does all the old glass come from?"

In 1825 a flint glass manufactory was established at Sandwich, Massachusetts. Building was started in April, and July 4th, 1825 they commenced blowing. It was purchased in 1826 by a new company calling itself The Boston and Sandwich Glass Company. The beginning was an 8 pot furnace—each pot holding 800 pounds and a yearly product of \$75,000. There were at first 60 employees but by 1853 the capital was \$400,000 with weekly melts of 100,000 pounds—500 employees—four furnaces of 10 pots producing yearly \$600,000 worth of cup plates, lamps, dishes, salt cellars, etcetra.

Deming Jarves, one of the incorporators of the Boston and Sandwich Glass Company, writes in 1854 as follows:

“In 1825 a Flint Glass Manufactory was established by individual enterprise in Sandwich, Massachusetts. Ground was broke in April, dwellings for the workmen built and the manufactory completed; and on July 4, 1825 they commenced blowing glass, three months after first breaking ground.”

In the early days of the factory the life of a glass blower was short due to the overheated glass houses but for twenty years prior to 1854 no employee of the Boston and Sandwich Company died or was seriously ill from his employment. The invention of the mold machine saved many lives. The pressing mold for glass was invented in 1827 by a workman named Robinson at the New England Glass Company but was later adopted and perfected by the Sandwich works.

Pressed glass was many times reheated to a point sufficient to melt a thin surface layer—This was called “fire polishing.” It removed any roughness due to the process of molding and left a smooth bright surface.

Flint glass—The name of flint glass was derived from the fact that in England flints were calcined and pulverized to make silica which is the main constituent of glass. The use of flint made the glass highly refractive and brilliant and oxide of lead which was also added increased it.

As pressed glass was the main product of the Sandwich works the few blown specimens of the factory will be taken up by the author in a separate volume dealing with the blown pitchers, plates, flips, jars, and balls blown at Willington, Westford, New London, Stoddard, Lyndeboro, Keene, and Chelmsford.

The mold machine invented by the New England Glass Works revolutionized the flint glass industry. By its use glass could be pressed into any shape.

Glass in melted form is not malleable but its ductility is next to gold and by steady pressure can be forced into any shape. The mass blown against and into moulds was subjected to the stamp and penetrated the most delicate carvings. In places the early stippled specimens of Sandwich glass are only a thirty-second of an inch in thickness. The resulting sharpness of detail is wonderful.

The reason that nothing remains of the early molds is accounted for by the fact that iron was a costly commodity even as late as 1825. Thrift was responsible for the success of our forefathers and the glass molds which were made of soft tin were melted and re-run as they became dull from usage. Original designs were destroyed as new patterns were evolved. With the invention of the stamping machine iron ladles were used to pour the glass into the mold. We are often puzzled to know why a pontil should appear on early specimens of "pressed" glass. This is because the earlier specimens were actually blown against and into the molds before the invention of mechanical pressure.

Soft Slip, a clay used in making the old Connecticut slip ware dishes was run into a new mold. This proof showed any imperfections as well as supplying the works with a pattern for a new mold when necessary. These proofs were easily broken and of little use at the factory after a mold was discontinued.

A poor impression was caused by a worn out mold or as in the case of the very early plates made by plungers before the stamp machine came into use, by insufficient contact with the mold. The rarest type of Bunker Hill cup plate illustrates this point.

The carving of iron molds was called "Chipping" and mold chippers were responsible for the art of the finished product.

When the New England Glass Company moved to Ohio in the Eighties thousands of iron molds were sold to junk dealers.

Sandwich glass was made of silex, ash, nitre, pig lead, and other ingredients but the secret of the bright surface on old pressed glass, a characteristic which differentiates it from the modern pressed glass, was the use of barytes. This was introduced into the molten mass and gave the beautiful silver tint that we find in early glass. The New England Glass Company omitted this barytes from its glass with resulting dullness. Its specimens are all crude and heavy in comparison with the lacy examples of early Sandwich.

1. A small pocket lens is invaluable in studying the designs on Sandwich glass.
2. The mounting of specimens on black satine brings out a higher refractive quality of the glass than when mounted on velvet.
3. Specimens that show signs of wear may be touched up and made brilliant by a slight application of the banana oil lacquer.
4. "Rust" a term for the scum that rose to the surface of the pot and had to be thoroughly removed by skimming, often appears on specimens making them less valuable for collection. A weak solution of acid will improve the glass in such cases.

Many interesting facts concerning Sandwich glass have been gained from contact with owners of inherited specimens in the remote districts of New England—in many cases the descendants of glass blowers whose knowledge is real, not based upon hearsay in going from shop to shop.

The popular term "Snake-skin" refers to the resemblance of the stippled back ground in early Sandwich glass to the skin of a snake. I like the term Lace glass better as it more clearly conveys the delicacy of treatment. There was a later glass produced by the Sandwich works in 1875 in order to meet the popular demand at less expense. This might well be called Snake-skin because the stippling is so merged that the term applies to it much more than to the fine early specimen. This glass was made in machine cut molds. There was more background than detail and the pieces were sold in cheap sets.

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Throughout this work the author has in every instance purposely omitted the question of values. The value of old things is not intrinsic. It is governed by the demand and not by set prices. Inestimable harm has been done unintentionally by popular magazine writers who have quoted prices forgetting that those who go far afield may pay to-day a large price for a piece that to-morrow they find for a song, thus evening up the collecting average. The mere quotation of a price means nothing to the real collector but it immediately plants in the minds of the uninitiated who do not discriminate between their treasures the idea that they can get the amount quoted and more next time and so the practice of "hoarding" and "pyramiding" is established. It begins with the farmer's wife and does not stop with the dealer and collector until the modest collector becomes discouraged and his interest dies. To the very few who understand the joy of exchanging duplicate specimens regardless of value and of taking a small profit over what they pay thus enabling them to complete their collections in the spirit of olden days this book is dedicated.

As the reproduction of blown glass is easier than pressed there is a certain joy in owning fine specimens of the latter. The field is too broad and the designs too intricate to tempt the modern mold maker. The machine product is too obviously regular and lacks the silvery brightness produced in old pressed glass by the use of barytes and the artistic technique of the hand made mold.

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In the days when our forefathers considered it quite correct to pour tea from the cup into the saucer and drink it from the latter the problem still remained of an unsightly ring upon the linen. Thus the cup plate was evolved in the first place from a purely utilitarian standpoint. It took the place of the modern coaster but later became a subject for "table talk" in the form of political and social reform. The thought and sentiment of the times were worked into the dainty molds and the resulting cup-plates became works of art.

The first plates were crude and heavy but as time went on less glass was blown against the molds with greater force resulting in plates of brilliant stippling and delicacy. New designs were carved until in 1840, when the ship *Constitution* was about to be junked, to arouse public opinion one of the most exquisite octagon plates appeared—representing the highest art in Sandwich glass.

The invention of the stamp machine increased the production and the little plates came away from the molds with clearer and sharper edges and brilliancy of detail. The first cup plates made were conventional or geometrical patterns. The author owns one one-half inch thick with pontil, a rare example of the first process.

Previous to the period 1825-30 the dinner sets made in England for the American market included cup plates of china. During this time the conventional cup plates were first put out by the Sandwich Glass Works and soon gained such great popularity, due both to their beauty and their fitness with any china, that cup plates were generally omitted from dinner sets thereafter. People who could not afford entire dinner sets had previously gone without cup plates and the glass cup plate was an innovation.

Distribution of their products was a great problem at the Sandwich works. Much glass found its way over the country by way of the tin peddlers cart. The finding of a number of specimens in the same locality to-day can often be traced back to a peddler who went out of business in that particular town—his wares to be rediscovered by a later generation.

The author has in her cup plate collection a slipware "proof" of the ship *Cadmus*. This was the first run of a new mold and served as a pattern from which to take orders. The iron molds were too much in use to show to prospective buyers and the little glass plates themselves too fragile and hence the proof of red glazed clay served the double purpose of showing necessary corrections in a new mold and giving the company a "sample" cup plate. These proofs are very rare as they seldom got out of the hands of the factory and were destroyed as new patterns were created to take the place of the old.

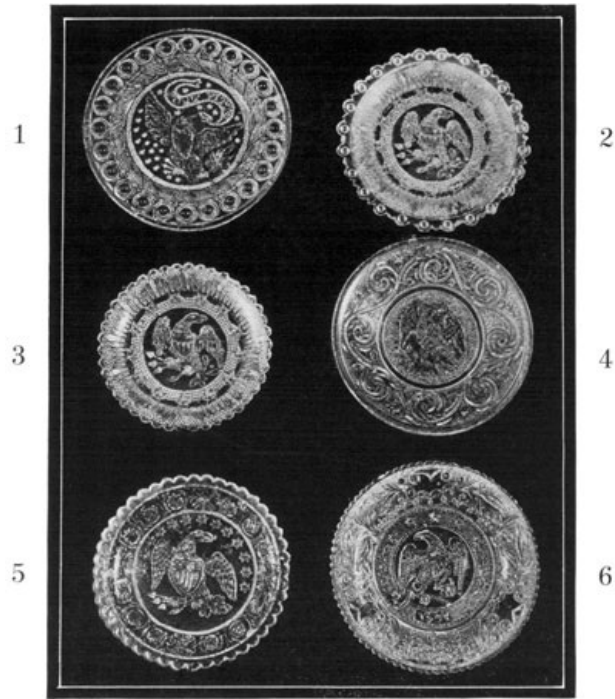


PLATE I

1. Fort Pitt—Eagle in flight grasping arrows and olive branch, 24 stars scattered in background, ribbon from eagle's beak with words FORT PITT. Edge peacock feather design, wings half folded. Issued to recall Washington's capture of Fort Duquesne—renamed Fort Pitt.

A—Same serrated edge.

Rare.

2. Rayed eagle—Deeply serrated, edge with bulls eye in each scallop, 13 stars with rays on stippled field.

A—Smaller and more numerous serrations.

Uncommon.

3. Miniature rayed eagle—Same as No. 2 with outer border omitted. This plate is the size of the bee-hive and is exceedingly rare.

4. Scroll bordered eagle—Fine stippling, shield on breast of eagle is lacking and the edge is unserrated.

5. Large eagle with 13 stars, medallion border, no stippling in background.

Uncommon.

6. 1831 Eagle—Five stars signifying new states added, dated 1831, eagle facing to left.

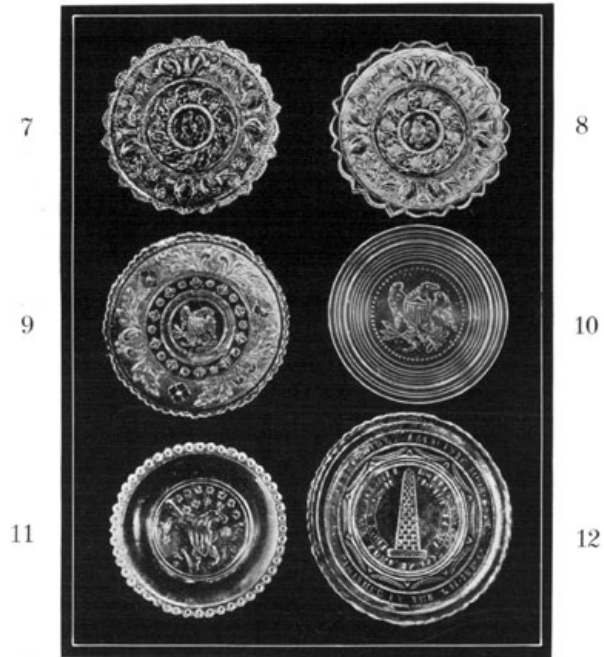


PLATE II

- [7.](#) Grape eagle—A small eagle surrounded with circle of dots, and a border of grapes and branches with leaves alternating. Outer border has four large stars, edge scalloped and pointed with stipple extending to edge of serrations.
Rare.
- [8.](#) Same with no stippling in scallops and points on clear ground.
Rare.
- [9.](#) Small eagle with inner circle of stippling fleur de lis and flowers in alternate band in clear ground border consisting of three leaf and scroll motifs and three clear flowers—the finest stippling is used in this plate which is so delicate that it is difficult to find perfect specimens.
Uncommon.
- [10.](#) Concentric circle eagle—As we go to press a small eagle has been found with background of concentric circles extending to edge of plate—Clear ground.
Rare.
- [11.](#) Plain bordered eagle—Bulls eye serrations—13 stars around eagle in scattered field.
Rare.
- A—Edge with plain serrations without bulls eyes.
Rare.



PLATE III

This series of four distinct designs was gotten out to commemorate the completion of the Bunker Hill monument. Three changes in the mold were made before the works were satisfied with the plate. The earliest is very rare.

- [12.](#) Bunker Hill Monument on clear ground, three lines of inscription, outer line set off by rope in tassels, bricks in monument.

Corner stone laid by Lafayette, June 17, 1825

Bunker Hill battle fought June 17, 1776

From the Fair to the Brave

Finished by the Ladies 1841

- [13.](#) Same as 12, with twelve stars in inner circle around monument.

- [14.](#) Bunker Hill with rope border, two lines of inscription without bricks in monument, twelve stars in circle around monument.

- [15.](#) Bunker Hill Monument, one row of inscription only, twelve stars in larger circle around monument with one star above with bricks, rope border.

Rare.

[16.](#) Cadmus—Small square rigged ship in circle of dots, border like plate No. 7. This plate is called the small Constitution by many as the ship is undoubtedly the same type of vessel but the plate was gotten out to represent the Cadmus, the ship which brought Lafayette to America in 1824, and shows the early cruder workmanship—See Camehl page 197.

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[17.](#) The Constitution—Large square rigged ship in center, inner border type of No. 7, octagonal plate of exquisite workmanship. Note cover design of this book. This cup plate represents the acme of Sandwich glass designing. It was issued when feeling was running high against the probable “junking” of the Constitution in hopes that public opinion might change the fate of the old sailing vessel.

Very Rare.

[18.](#) Pennsylvania steam boat-octagonal. This is the companion piece to the Constitution. The inner border varies in that it has four shields and scrolls in a background of horizontal lines. In popular magazine articles this boat has been called the Fulton but any one familiar with the old wood cuts of Robert Fulton’s steam boat will note that they do not bear the slight slightest resemblance to the boat on the cup-plate whereas it is the almost exact counter part of the side wheeler Pennsylvania that plied the Ohio River. Further Fulton’s boats had one mast for sailing in case of trouble.

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I refer my reader to the “Blue China Book,” by Camehl page 224, “City of Pittsburgh, Pennsylvania Steam Boat,” by Clews, and to page 231, “Fulton Steam Boat” and ask them to draw their own conclusion. The political situation in regard to navigation on the Ohio River at this time has further bearing on the subject. A further note that will substantiate this claim is that in a careful check list of known specimens kept and much research work done along the lines of glass found in a given locality, the majority of these rare little octagonal cup plates and the still rarer large plates with the same ship in the center have come out of Pennsylvania, showing that the Pennsylvania Steam Boat would be likely to find a readier sale there than elsewhere. It appealed to the States pride as prior to the Civil War, States Rights were a much more prominent issue than later on.

Very rare.

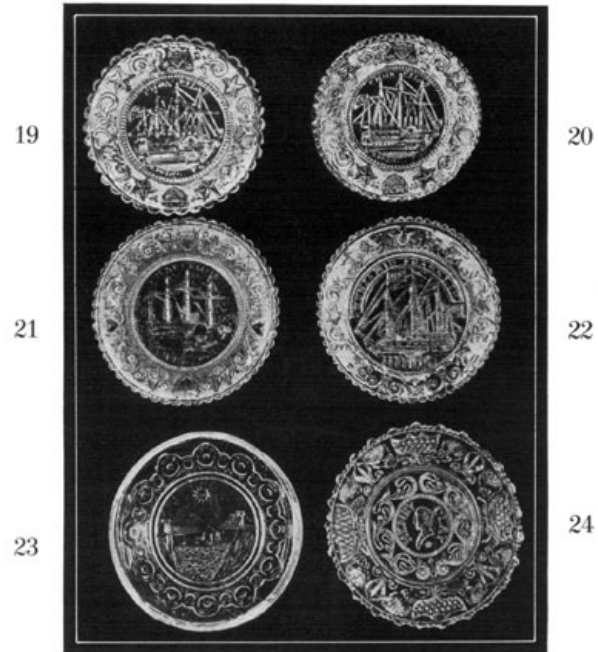


PLATE IV

- [19.](#) Chancellor Livingston—Auxiliary sailing vessel with paddle wheel, full rigged with flying jibs, American flag at stern, dotted waves, word “Chancellor” above and “Livingston” below ship on clear ground. Border two shields, two hearts, and four large stars on stippled ground. One of America’s first steamboats named after Robert Livingston, chancellor of New York State, a partner of Fulton in ship building.
- [20.](#) Chancellor Livingston same as No. 19 but with stippled ropes.
Uncommon.
- [21.](#) Chancellor Livingston—With line waves and different arrangement of spars, an earlier design than No. 19.
- [22.](#) Benjamin Franklin—Full rigged ship covering entire center of plate, flag inscribed B. F. at mast head. American flag at stern, stippled rigging and elaborate equipment. Border with spread eagle, four anchors, stars and scrolls.
- [23.](#) The Maid of the Mist—Boat on rough water showing the Suspension Bridge at Niagara, the falls and sun above bridge. This cup-plate was issued in honor of the completion of the bridge across the Niagara River. A later plate but exceedingly rare. N. E. G.
Very rare.

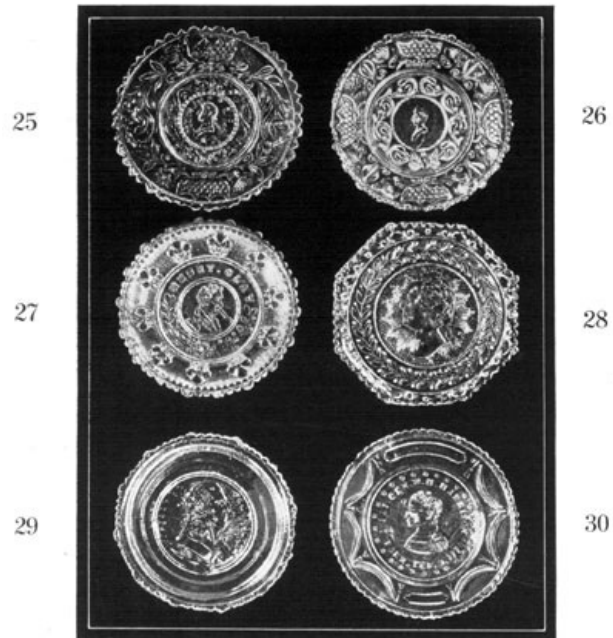


PLATE V

- [24.](#) Henry Clay with one star under small head in center facing left. Words "Henry Clay" in stippled circle around head. Thistle and medallion border.
- [25.](#) Henry Clay with five stars,—a rare plate and one that easily escapes the notice of the collector who mistakes it for No. 25. Two of the stars are placed over the head and two outside the center circle, not in border.
- Rare.
- [26.](#) Henry Clay with no name—A smaller head, than any of the others without inscription—uncommon but not rare, probably a mold superceded by No. 25.
- [27.](#) Henry Clay facing right—A large head facing to the right, in inner circle of clear glass. Two laurel branches crossed and tied with ribbon to form a half wreath under portrait. Words HENRY CLAY in large letters above head, border of fine stippling with ten large fleurs de lis serrated edge. The author considers this the rarest cup plate in spite of the recent furor over the Washington, seven of the latter having turned up in Pennsylvania alone while it is a fortunate collector indeed who can boast of a perfect large head of Henry Clay facing right.
- [28.](#) George Washington large head—octagonal, on background of rays, very rare. Laurel wreath at edge of border with tiny stars and scrolls at extreme edge. Much confusion has been occasioned by a six inch plate with small head of Washington in center. Inscription George Washington spelled backward. This is of course not the Washington cup plate although it is a rare specimen of Sandwich glass.
- [29.](#) Major Ringgold—Large crude portrait, bust on clear ground, twelve sided serration. Inscriptions Ringgold left side of head—Palo Alto to right. Major Ringgold fell in battle at Palo Alto and was very popular at the time. This cup plate is very rare,—it pictures the hero of the Mexican war and is one of the crudest plates ever made. Specimens are seldom found in good condition. N. E. G. A.—Larger lettering and not twelve sided edge.



PLATE VI

These plates as well as the Clay group were gotten out during the time that Harrison and Clay were running for president in 1840. His nomination was also responsible for the log cabin group which follows. Harrison was an old frontier woodsman and the log cabin was supposed to be typical of his rugged nature. Horace Greely edited a Whig newspaper at this time called "The Log Cabin."

- [30.](#) Head of Harrison on clear ground—Inscription "Maj. Gen. W. H. Harrison, Born Feb. 9, 1773" in circle around head, outer circle of 26 stars, rope border with blank labels above and below.

Uncommon.

- [31.](#) Head of Harrison with labels with word "President" above and date 1841 below.

THE LOG CABIN GROUP

- [32.](#) Log cabin with words "Fort Meigs" above on clear ground, border with vine and acorns and inscription "Tippecanoe" above and "Wm. H. Harrison" below. This cup plate belongs equally in the Harrison group as it was a souvenir in the Harrison Campaign. All the log cabins were gotten out with this in view.

Uncommon.

- [33.](#) Log cabin with flag—Flower border, cider barrel, and tree. The cider barrel typified Harrison's hospitality; no chimney on cabin.

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- [34.](#) Log cabin with flag—No barrel—Cabin fills entire center of plate—two windows—Top only of log chimney showing. Smaller flag than No. 33, plain border.

Rare.

- [35.](#) Log cabin, cider barrel; plain border; large tree in full foliage; one window. Liberty cap on top of flag pole with waving flag. Bench at base of tree.

Very rare.

- [36.](#) Log cabin with a large chimney at end, cider barrel under one window, clear background, the earliest plate issued in this series. N. E. G.

Rare.

- [37.](#) Log cabin with acorn border type of No. 33.

Not shown.

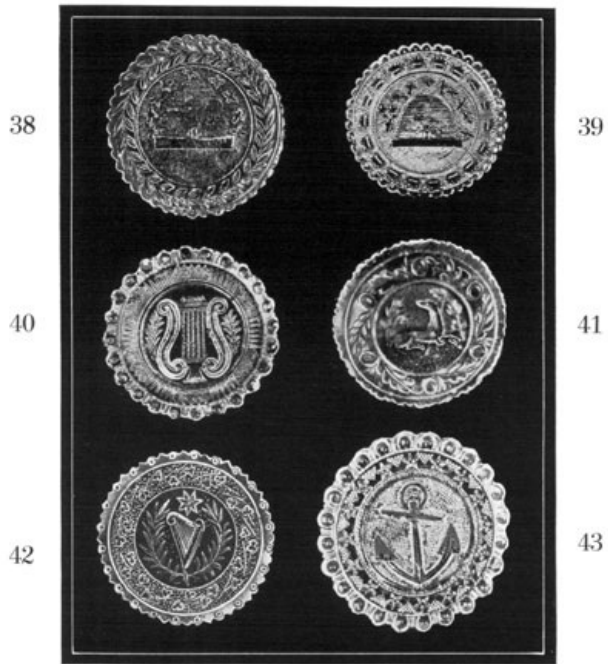


PLATE VII

- [38.](#) Bee hive medallion border—Laurel wreath border hive and nine bees.
- [39.](#) Bee hive medallion border small plate with 11 honey bees above hive, fine stipple, one of the rarer plates.
A—Same with variation in border.
- [40.](#) The Lyre—Large Lyre, four strings and two palms filling center of plate, border groups of rays and pointed, stippling deeply indented, bulls eye edge.
- [41.](#) The Hound—Reclining gray hound with branches left and right, oak leaf border, broken by six circles, clear ground.
- [42.](#) Harp with laurel wreath and seven pointed star above—a very beautiful plate. Shamrock border.
A—A four inch plate is found with small harp in center. This is of course not a true cup plate.
- [43.](#) The Anchor—Similar plate with large anchor stippled ground stars and stippled triangles alternating in border.

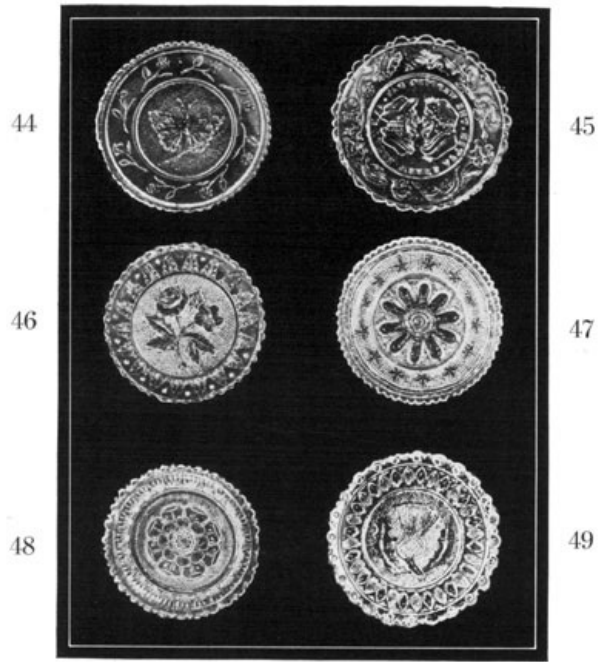


PLATE VIII

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- [44.](#) The Butterfly—A butterfly on stippled center ground, border of eight forget-me-nots on clear ground.
- [45.](#) The Unhappy Marriage or double face—Two heads with inscription above “The Wedding Day”—invert the plate and the same heads are seen with distorted visage and the words above “Three Weeks After.” Border of very handsome flowers, clear ground.

THE FLORAL GROUP

- [46.](#) The rose and pansy on stippled ground, size of bee hive, border of pointed leaves on clear grounds.
- [47.](#) The daisy—Size of bee-hive, large daisy with ten petals filling entire center of plate, 13 large five pointed stars in border on fine stippling. A most delicate and beautiful design.
- [48.](#) The open rose—Size of bee hive, wild rose in center with two rows of petals.
- [49.](#) The thistle—A large thistle in center of plate, fine lacy stippling.

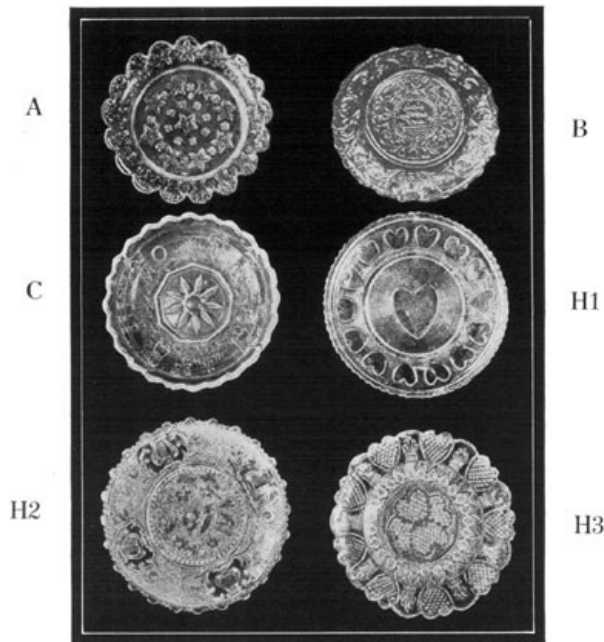


PLATE IX

It is impossible to describe fully the vast number of conventional cup plates but there are two in the author's collection that do not fit into any group. One "[A](#)" has 26 large stars on a clear field. N. E. G. It is a very early plate and I like to call it "the States." The other "[C](#)" is a later plate of which I do not know of a duplicate. The center is a feathered nine pointed star in octagon medallion and the border is a mother goose design with four children, four trees, a pig, and other nursery rhyme scenery. We illustrate these together with a rare slipware proof of the ship Cadmus "[B](#)".

THE HEART SERIES

- [H1.](#) Single large heart in center background of concentric circles. Fourteen clear glass hearts in border.
- [H2.](#) The Valentine. Two hearts in center pierced with arrows, small flowers on stippled background, lyres in border.
- [H3.](#) Four interlaced hearts in center, nine hearts in border with sheaf of wheat between.

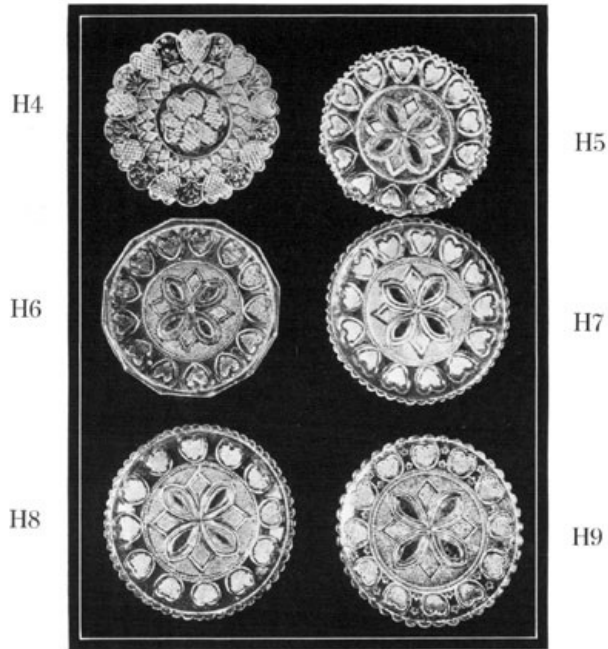


PLATE X

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- [H4](#). Same as No. 3 with variation in wheat and three stipples above.
- [H5](#). Ten sided edge serrated, thirteen stippled hearts in border, geometrical center with stipple background.
- [H6](#). Twelve sided edge, thirteen stippled hearts in border, center like No. 5, no serrations.
- [H7](#). Thirteen stippled hearts in border, center like No. 5.
- [H8](#). Same as No. 7 with twelve stippled hearts in border, two lobes of center design also stippled.
- [H9](#). Same as No. 8 with two stars between each heart, center like No. 6.

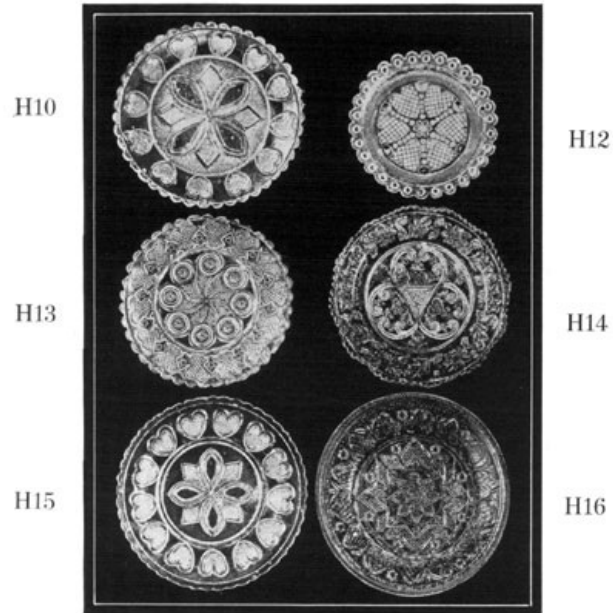


PLATE XI

[H10.](#) Same as No. 7 larger size cup plate.

H11. Larger plate type of No. 8 with four lobes of center design clear.

Not illustrated.

[H12.](#) Small plate (size of bee hive) six hearts forming center with wheel of dew drops between, edge has bull's eye in each serration. Hearts are very heavily stippled in waffle design.

[H13.](#) Fourteen stippled heart border with fourteen five pointed stars in diamonds super imposed on hearts in border, center peacock feather design with star in each bull's eye.

[H14.](#) Twelve sided flower border serrated edge, small stipple triangle in center, three small hearts in feathered scrolls.

[H15.](#) Thirteen stippled hearts in border slightly larger cup plate than No. 7, background of center clear.

[H16.](#) Fourteen rope stippled hearts in border, eight pointed conventional star in center within a pointed larger star.

New England's Glass Works Type.

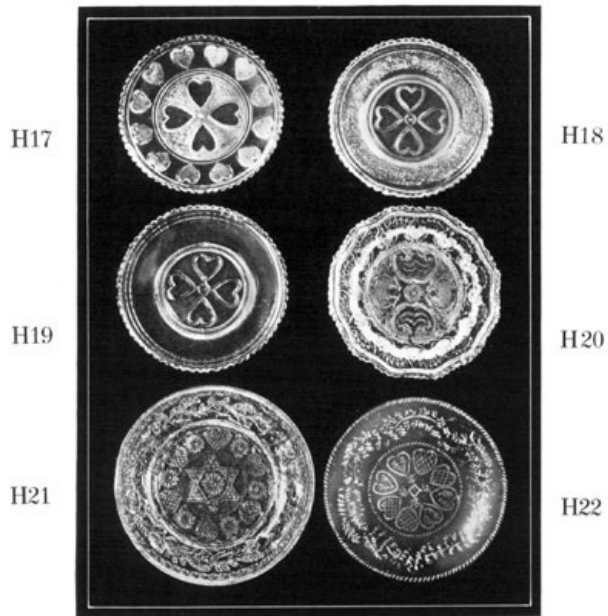
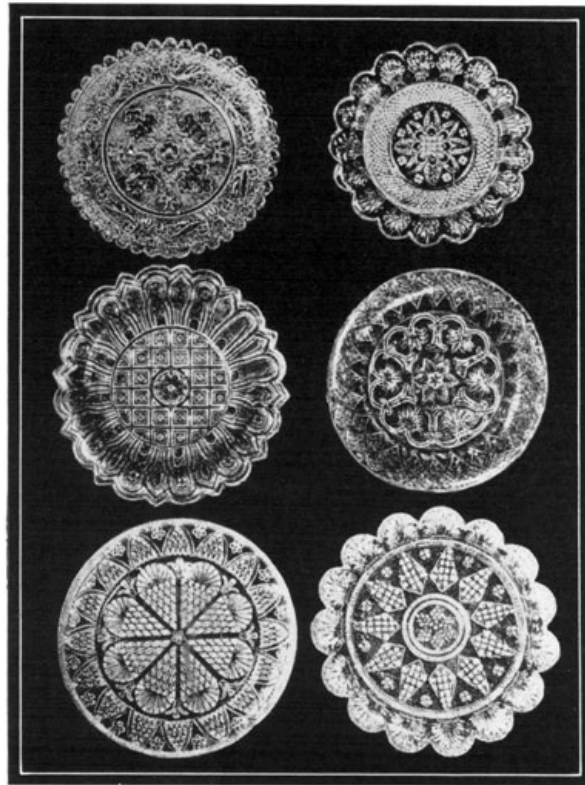


PLATE XII

-
- [H17.](#) Four clear heart center forming clover leaf design, stippled background, border twelve hearts reversed stippling.
- [H18.](#) Same center, as No. 17, no stipple in center but plain border made up of stippling.
- [H19.](#) Same center as No. 17, no stippling in either hearts or background, no hearts in border.
- [H20.](#) Twelve sided serrated edge, twelve stippled hearts in border with drop ornaments between them. Center design of four motives, rosettes and stippling.
- [H21.](#) Six hearts "Waffle Design," in outer circle of center with rosettes between them; large six pointed star with rosette in center, clear ground, vine and wheat border New England Glass Works type. A companion plate to No. 16.
- [H22.](#) Eight hearts in center, four with leaves and four stippled, wreath border.

Previously not much attention has been paid to the Heart Series by collectors. These are of rare beauty when gathered in sequence. They were among the most popular plates of the time. They were called the Sentiment or Valentine cup plates and were more often given as tokens of regard than any other designs.



CONVENTIONAL
PLATE XIII

Colored cup plates were issued in smaller numbers but were not found practical because of the expense connected with their manufacture. Many people considered them not in good taste for table use but the opalescent conventional plates were more popular. These have necessarily become rare and the collector who goes in for colored plates to any extent has a hard undertaking to make his series complete. A conventional plate popularly called "The Wheel of Fortune" seems to have been made in lovely shades of lavender, green, amber, mauve, and blue.

Tints or "off-shades" are much sought after by collectors in cup plates. These color variations were produced by the chemical reaction of an over-dose of one of the ingredients in the mixture—a "mistake" in composition.

Of the hundreds of conventional designs we have tried to [illustrate](#) only a few of the unusual and particularly lacy ones.

The author illustrates 78 different cup plates, trusting that the reader will appreciate the effort made.

Many of the little salts used on our grandmothers' tables reflected the political feeling of the times as did the cup plates, and in noting the following from the Sandwich works I am including a number of specimens which the New England Glass factory made in imitation of the Sandwich at the time. These will be marked N. E. G. in the text. These are heavier, less transparent, and are from molds crudely carved. The period is 1840.

One salt has come to light marked Robinson & Son, Pittsburgh, Pa. It is a boat salt similar to the Lafayette boat made at Sandwich but shorter and broader. It is of clear glass of a later type. Blown glass salts will be taken up in a subsequent book by the author. The beautiful conventional designs produced by artists of the Sandwich Glass Company are so numerous and delicate in workmanship that we illustrate as many varieties as possible hoping that collectors of these charming little pieces will understand our purpose and forgive omissions of specimens that they hold dear. All salts shown are from the author's collection and most of them are in pairs, but we show one only for reference. New varieties are being found daily adding to the fascination of collecting. The following types are worthy of note:

All salts illustrated are in numerical sequence except those marked in the text "Not shown."

S1



S14

PLATE XIV

1. American eagle, nine stars, colonial column at corners, vine at top, ends with tree in full bloom. N. E. G.
2. Side-basket of fruit, ends—wild rose, bottom—marked New England Glass Company, Boston.
3. Diamond waffle design, colonial column at ends, scallop above, star bottom. N. E. G.
4. Diamond waffle design, irregular wavy sides, vine above, hob nail in diamond on bottom. N. E. G.
5. Large diamond waffle star on coarse stipple background, flaring sides. N. E. G.
6. Grill work with large heart on side in diamond design, column at ends. N. E. G.
7. Portrait of Lafayette on side of salt, Washington on other—very rare. N. E. G.

Not shown.

8. Boat shaped salt, side wheel marked Lafayette with star, stern marked B & S Glass Company.
9. Same in blue glass with opalescent tinge marked Sandwich on bottom. A fine specimen piece to own.

Not shown.

10. The Chariot race, clear white glass, very rare, ends reptile in medallion, bottom—scroll with six five pointed stars, very rare.

A—Same in opaque light blue glass, exceedingly rare.

11. Eight sided flaring salt, earliest period, fine stippled background with rose, fleur de lis and beautifully designed American eagle on bottom. The eagle is in flight with olive branch in one claw three arrows in the other and a shield on its breast. The author considers this one of the rarest Sandwich salts ever found. It is like a bit of old lace.

12. Round with three alternate Cadmus ships and eagles—rare.

13. Four large eagles with feet on balls forming sides and base of salt, two curled surface from beaks of eagles forming top of salt, large shield on each side below—very rare.

14. Presentation salt, unusually large, early type, on ornamental base with scroll bracket feet, shielded ends with two eagles' heads, marked Providence on bottom. A—Same in blue glass with oak leaf on bottom, all types of this salt are very rare. They were a special order at the Sandwich works and very few have been found. We know of only one specimen in the deep blue.

Very rare.

S15



S26

PLATE XV

15. Four letter S scrolls forming sides and base, basket of fruit on stippled ground.
A—Opalescent slightly opaque stippled ground.
16. Two letter S scrolls forming ends and feet, horns of plenty with two stars above, lyre on stippled ground of side, two inverted horns of plenty below.
17. Oval salt deeply scalloped edges, four horns of plenty on stippled ground, star bottom, early period, very delicate.
A—Same opalescent—rare.
B—Same purple—very rare.
18. Circular on collar base, four medallions in stippled ground, four mold piece, antimony tint.
19. Six sided gothic with deep points, stars in points—later mold but very lacy.
20. Simulated carriage on four wheels, stippled, scrolled ends, star and diamond on side.
21. Deeply cut out top and scroll foot beautiful rope and panels at end, unusual bottom.
22. Typical early period—oblong—molded foot and medallion and diamond top.
A—Same in transparent jade—green very rare.
23. Oblong, eight sided, hearts at corners—round applied foot.
A—Same, sides unstippled and without feet.
24. Very early heavily scrolled, wavy top and ornamental base, four prominent oak leaf scrolls.
A—Same in deep amber very rare. The dark amber in American glass was at this early period a “mistake” in manufacture. It was caused by a piece of paper getting into the mould which in contact with hot glass charred at once giving a beautiful amber color.
25. Basket of fruit on sides with scrolled ends terminating in leaves, two rosettes on side, leaves and drilled scrolls on feet—bottom with 11 crossed bars—a very popular design at the works—first period—
A—Opalescent.
B—Green.
C—Blue.

To meet the demand this design was a frequent repeat so that fine specimens in color and pairs are not uncommon.

26. Diamond all-over design with deeply scalloped edge with row of dots. Unusual base with claw feet and scalloped apron. This ground work has a pattern of N. E. G. and is rare in this form of Sandwich.

S27



S30

PLATE XVI

-
- [27.](#) Sleigh shape, very shallow, grilled convex base, rope ends, green tinge.
28. Same except sleigh on runners. Not shown.
- [29.](#) Scrolled ends and feet, crown with feathers and star on side, band of stippling below crown.
- [30.](#) Petalled and looped clear glass on standard six petals-period 1850. This must not be confused with the heavy late salts in this pattern.
31. Chicken salts period 1860. A tiny glass chicken with ball in beak, the back hollowed out to form the salt, receptacle white glass. Not shown.
- A—Vaselene yellow.
B—Blue.
C—Clear white.

For the West Mustard Company about 1870 the Sandwich works made a number of designs consisting of chickens and other animals on nests of semi opaque white glass. Many of these had glass eyes and the less common ones found to-day are in colors, a remarkable blue predominating. These were filled with their products, labeled with a red and orange label and sold to the public destined later to become useful receptacles. Many collectors of these objects confuse the marbled glass which comes in mauve and white and ocre and white in many designs similar to the above with the Sandwich of this late period. This marbled glass in Whieldon effects was made at Phoenixville, Pa., and may be put in the same class as the advertising of the West Mustard Co. During this last period of the Sandwich Glass Works their products became cheapened to meet the demand of commercial advertising and an endless number of cheap glass premiums were sent out to all parts of the country in the era just preceding the soap wrapper and the patent medicine man.

64

An interesting bit of information in regard to the opalescent edges often found on pieces of Victorian glass is that this opalescence was produced by re-heating the edges to a dull red heat after it was molded.

The pattern for the opaque glass chickens was inspired by the early Staffordshire hens. This has led many to believe that the former were made in England but they are decidedly a late Sandwich product made of the same composition as many of the lamps and candlesticks. The author has found nests bearing the original orange and red labels of the West Mustard Company.

1. Opaque white chickens large and small.
2. Opaque all blue chickens large and small.
3. Opaque blue and white roosters.
4. Pair opaque dark purple chickens.
5. Opaque white owl quite opalescent at edges.
6. Opaque blue and white cats.
7. Opaque blue and white dogs.
8. Opaque white squirrel.
9. Opaque white rabbit.
10. Opaque white duck.
11. Baskets in blue and white.
12. Chickens in clear white, transparent blue and amber glass—rare.

65

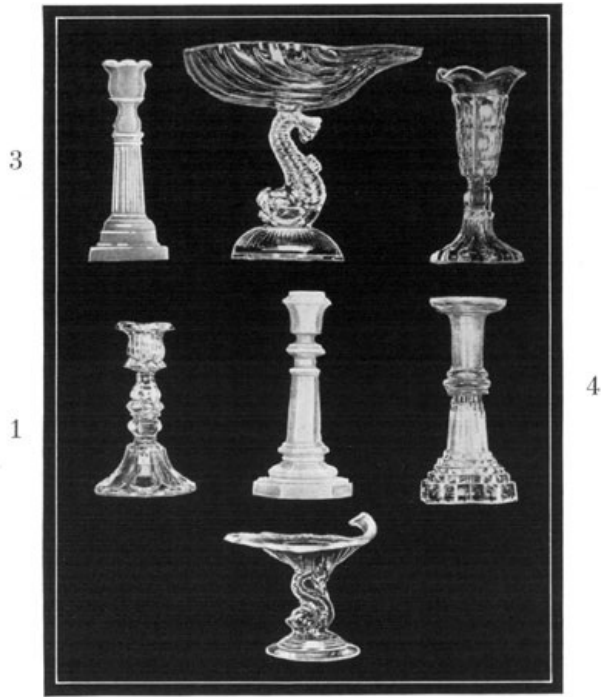
In this group are steamboats, sleighs, Uncle Sam, and various political objects, all of which are uninteresting and not worthy of collection. Little glass bears were made for a concern promoting bear ointment. Heads of these jars have been dug up at the Sandwich works. Complete ones are hard to find.

CANDLESTICKS
HOW TO TELL OLD STICKS FROM NEW

1. Genuine old glass candlesticks were always molded in two sections and fused together. This fusing section varies from one-sixteenth to one-quarter inch in thickness and is irregular on different sides of the same stick. This is an absolute test and never fails.

2. If you will examine the mold seams along the side of the stick you will find that where the sections are joined the perpendicular line is not continuous. The seam may be in line on one side but turn the stick and you will find the rule holds good. This is because in fusing the parts by hand they were slightly rotated and it was impossible to keep the mold seams in a straight line. Also the old hand carved molds varied slightly in size so that no two tops and bottoms were exactly alike. The modern glass candlestick is molded in one section released from machine made molds and the side line is continuous from top to bottom. This test should be applied to all the colored glass sticks of the hollow base type that are appearing. The earlier sticks with scarred bases have not been imitated except in shapes never found in old glass. Reproductions of blown glass will be taken up by the author in another book.

3. The collector of American glassware finds a very handsome type of candlestick with blown bobèche top and molded base. It is safe to say that these tops were imported from England for use at the Sandwich works. They are only found on the most expensive sticks of the period, and are identical with English candlesticks of the same time, except for the typical Sandwich pedestal and base, fused to the blown bobèche. We know that elaborate lamp bowls were imported and combined with Sandwich glass bases and later joined with brass standards to marble bases, thus it is safe to assume that many of the elaborate candlesticks are in part of similar origin.



10

PLATE XVII

1. Period 1830. Petal top, loop base, scarred bottom, earliest type.

Clear White
Opaque White
Pale Lavender
Combination Blue and White
Purple
Blue
Green
Vaseline Yellow
Peacock
Opalescent
Dark Amber—very rare

A. Plain top looped base.

B. Petal top, plain hollow, six sided molded base, period 1850.

C. Petal top, round base.

2. Plain top and base varying heights, and colors. This is the commonest type and one that must be most carefully examined by collectors as being most liable to reproduction.

3. Colonial Column, generally found in opalescent glass, period 1859.

A. Opaque two color sticks, blue and white, jade green and white.

4. Blown bobèche top, fused to early pontilled base in steps.

A. Various later bases and tops cut and etched.

B. Opaque white glass sticks.

Vases were made in many colors of glass at the Sandwich works with bases corresponding to the whale oil lamps. The output was not large as the demand for ornaments at this time was not as great as for practical commodities. See illustration in upper right hand corner.

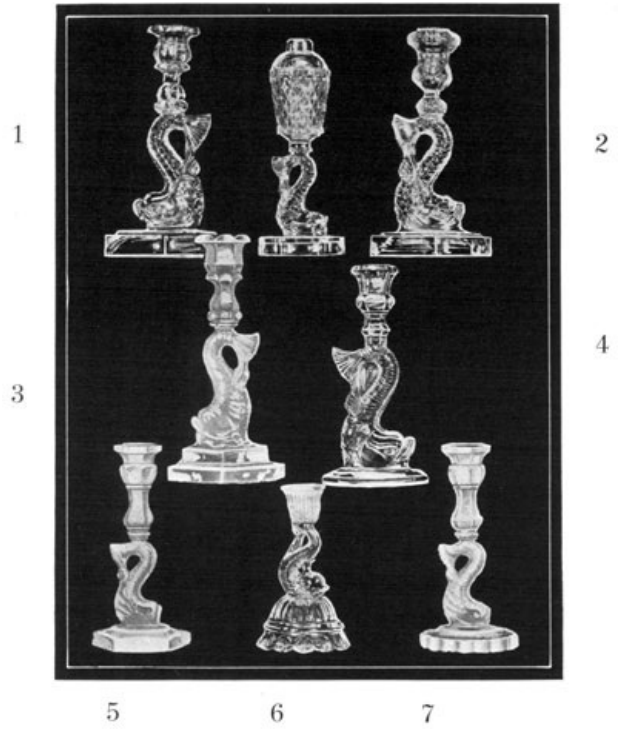


PLATE XVIII

The Dolphin Candlesticks are found in seven distinct types. The single base usually has two scars near the hollow base of the Dolphin showing the earliest form of ejection from the mold, a kind of modified pontil. The single base Dolphins while not as delicate in modelling and design are decidedly earlier and much rarer than the double base. The head of the Dolphin is hollow for a greater distance than in the double base sticks showing that these earlier forms were blown into the molds before the stamp machine was in common use. There is also a sunken bobash of glass not found in the double base types.

Type 6 and 7 is mentioned by the author with reluctance as it is of Victorian origin. The little pentagonal base stick type 5 is dainty and well molded but the bell shaped Dolphin is ornate and of less value to collectors. The dishes on Dolphin standards with opalescent edges are of this period also and mentioned only to make this work complete.

Type [1](#). single base 1840

- a. Clear white.
- b. Vaselene yellow slightly cloudy—rare.
- c. Opalescent.

Type [2](#). single base embossed 1845

- a. Clear white ornamented with small Dolphins and shells in relief.

Type [3](#). double base 1850

- a. Clear White.
- b. Opalescent white.
- c. Opalescent blue top opalescent white Dolphin base.
- d. Clear blue.
- e. Clear green very rare.
- f. Clear purple very rare.
- g. Vaselene yellow.
- h. Opaque blue.

Type [4](#). round base 1859

- a. Clear white.
- b. Clear white with heart in tail of Dolphin.

Type [5](#). Pentagon base small stick.

- a. White.
- b. Yellow.
- c. Blue.

Type [6](#). Bell shaped base small Dolphin ornamented with shells. 1860

- a. Clear white with opalescent top.
- b. Blue green with opalescent top.
- c. Vaselene yellow with opalescent top.

Type [7](#). Milk white opaque glass measurement eight inch small Dolphin on round base with 16 scallops. 1875

Illustration [8](#) page 68 is a very remarkable clear white Dolphin dish on standard. It measures 9 by 10½ inches. There is a full size Dolphin, early type, with hollow head supporting a balanced shell. The piece is unique.

Illustration No. [9](#) page 70 is so far as the author knows, the only lamp which has been found with a single Dolphin base. It is of clear white glass and is a beautiful piece.

A—Lamp supported by three Dolphins—late.

Illustration [10](#) page 68 is one of the later Dolphin dishes referred to at the head of this group.

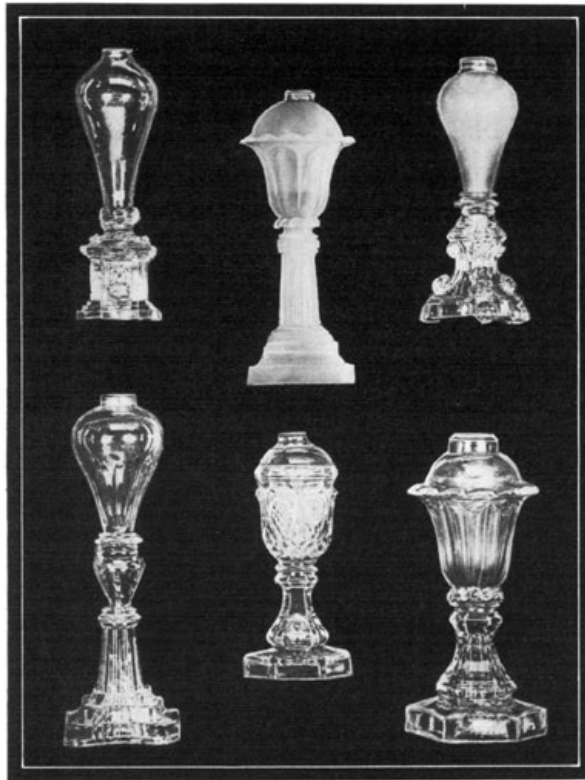


PLATE XIX

A burner was invented consisting of two tin tubes soldered to a brass or pewter screw cap. This took the place of the single tube of the earlier lamps and gave a double flame. It was adaptable to use in lamps of ornamental glass and the enterprising Sandwich factory at once started the manufacture of pressed glass lamps to meet the demand.

The earliest type was in clear glass. Later more elaborate and costly forms were introduced and a blown receptacle for the oil fused to a molded base often had a beautiful blown center section. The patterns in these old lamps are endless. Etched and cut tops were imported and fused to Sandwich bases at the factory. The Victorian era brought in a demand for two color combinations and opaque glass lamps. We stop at the introduction of marble bases as they are very much later and the bowls for many of these lamps were foreign. No attempt has been made to illustrate all specimens, a few of the more decorative being chosen. With the early lamps no shade was used and the flickering flame of the spirit tubes gave little better light than candles but it saved the housewife the endless dipping and molding. The wick had to be constantly picked through the small opening at the side of the burner as it burned down. The fluid used was camphine. This is proof alone that no shade was used. The glass shades came into use with the "boudoir burner" which took a flat wick through a round opening patented by E. M. & Company in 1865. At this time people fitted the earlier lamp with these burners and substituted a new fluid for the earlier whale oil and camphine. We illustrate a very rare lamp of clear white glass with Dolphin standard in the Dolphin group.

Type 1. New England Glass Works, blown top, molded four sided base column at end, baskets of fruit on each side, lions' heads at corners, a very early and rare lamp.

Type 2. Fluted overlaid molded howl, four sided base with two steps with fluted Colonial Column joining base and bowl. Colors similar to Type 6.

Type 3. Shows a lamp of rare design. The quality of the glass in the fragile scrolled base with lion's claw feet is very early, and the frosted blown bowl of great delicacy. Lamps are seldom found of this type which closely resembles the flatware of the first period.

Type 4. Was a costlier product. It was fused in three parts and included a bulbous blown center section and cutting was often introduced on the bowl.

Type 5. The most popular inexpensive lamp of the period was a molded lamp in various designs, clear glass hearts, lyres, diamonds, bulls eye, and hob nail patterns appealing to the public. The molds were heavily grouved and fine stippling was avoided because this caused greater tendency to breakage which was undesirable in anything containing inflammable material.

Type 6. Fluted over laid molded bowl, six sided base, clear white.

- a. Blue.
- b. Green.
- c. Purple.
- d. Vaseline.
- e. Opalescent white.
- f. Opalescent blue top, white base.
- g. Opalescent jade green top, white base.
- h. All jade green, very rare.
- i. Opalescent white top, blue base.

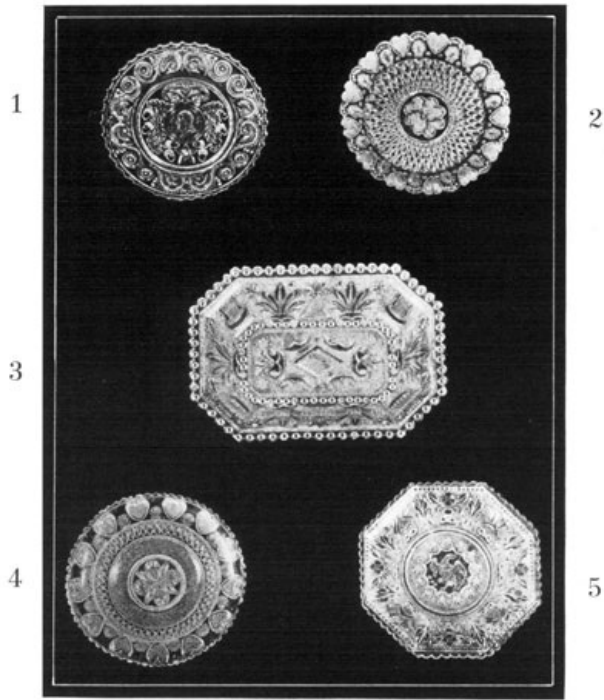


PLATE XX

The author believes there were made during the first period many large dishes for table use to match the cup plates. These are necessarily rare as such objects were more expensive and more liable to breakage. To illustrate we have given specimens the additional designation of C when there is a cup plate of corresponding design and have affixed the measurements. The following dishes are rare and have in every instance been collected by the author from their original sources.

1. Washington, 6 inch plate—C—inscription. "George Washington" spelled backwards.
 - A. Same without head medallion center—See No. 13.
2. Heart border plate, N. E. G., 7 inch—C.
 - A. Compote on stand.

Not illustrated.
3. Oblong dish with large lyres in four comers 9 inches—C.
4. Heart border, deep dish, N. E. G., 7½ inches—C.
5. Octagon dish, large American eagle and 13 stars in center—6 inch—rare—C.
 - A. 8 inch dish same—rare.

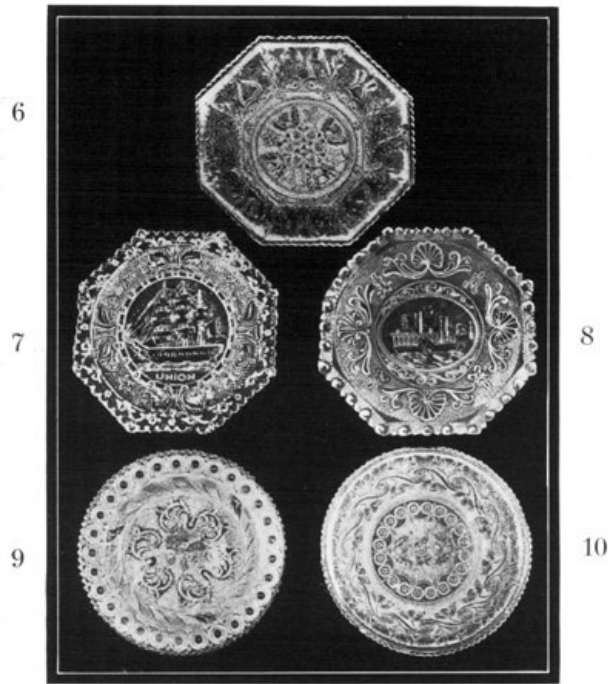
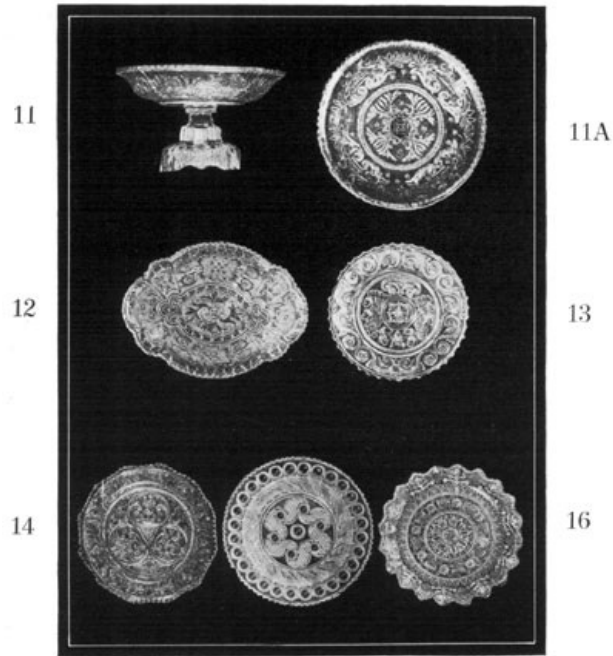


PLATE XXI

6. Octagon dish, 9 inch, bee hives in conventional center design with bees, often called "strawberry pattern" but upon examination the bees and bee hives are very distinct. This plate, 10 inch, was very popular and since the furor for collecting pressed glass numbers have come to light. It represents very beautiful designing and was in all likelihood sold as a cake plate. There are four large stars with four thistles around the bee hives in the center design.
7. Octagon dish, 7 inch, C, with the ship "Constitution" in the center and the word "Union" below, typifying a union sentiment against the junking of "old ironsides." One of the rarest pieces of early Sandwich glass in existence.
8. Octagon Dish, 7 inch, C, Pennsylvania Steamboat in center. Companion piece to No. 7, very rare.

All the above large dishes match cup plates and must have been made for the most fastidious housewives of the period with that particular object in view.

9. Round plate, 8 inch, peacock feather border, three thistles and beautifully feathered scrolls in center.
10. Round deep dish, 8 inch, border of scrolls and twelve thistles. Center twenty rope circles with six pointed flowers two thistles on back ground and fine stippling.



15
PLATE XXII

-
- [11.](#) Compote on standard with waterfall base—7½ inch, very rare. A. Top view of same piece.
 - [12.](#) Deep dish, oval, grouved corners, 6 x 8, very rare. All-over design of great delicacy. I consider this dish, which is one of a pair, made for a special order in 1839, one of the finest specimens ever produced in Sandwich glass. The detail of design is marvelous and the shape necessitated an eight grouved mold.
 - [13](#), [14C](#), [15](#), [16C](#) are 6 inch plates two of which have cup plates to match.

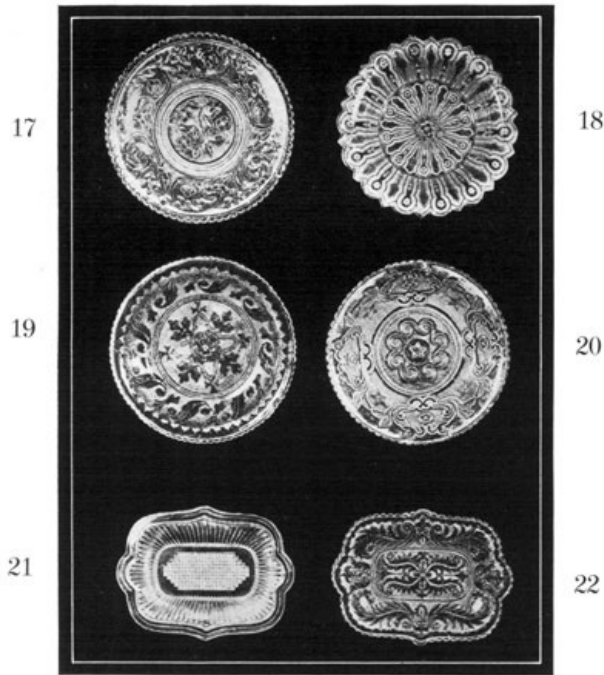


PLATE XXIII

[17](#), [18](#), [19](#), [20](#) are 6½ inch deep dishes. 20 being the sun flower design familiar in cup plates.

[21](#), [22](#) are tray shaped dishes of great brilliancy.

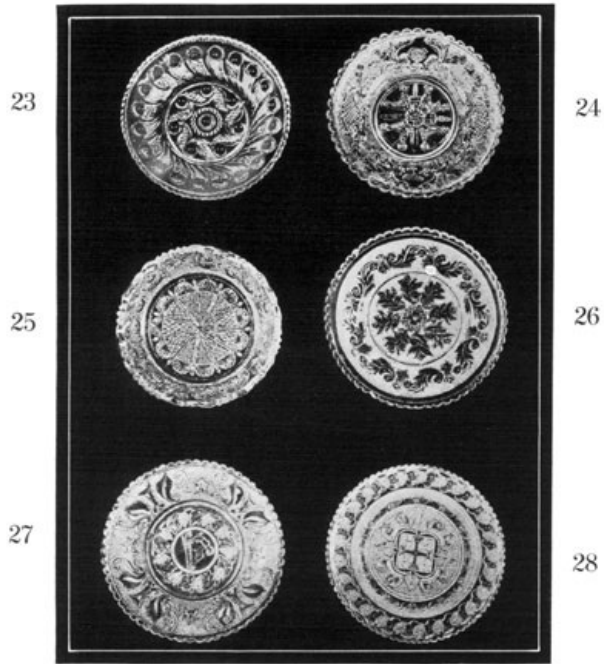


PLATE XXIV

[23](#), [24](#), [25](#), [26](#) are sauce dishes, period 1839.

[27](#). Harp and grape center and [28](#), grape border, conventional center, are Toddy glass plates mentioned as a type of large cup plate and very much sought after by collectors.

A. The grape eagle, blue, in this size is very rare.



PLATE XXV

- [29.](#) Presentation piece, Crown above, three feathers and motto—"Ich Dien."—This is the badge on the Coat of Arms of the Prince of Wales and was made at the time of the visit of the late Edward VII to the U. S. in 1860.
- [30.](#) Presentation piece, Gladstone, "For the Million" Imitation of English pressing. Made for the Canadian market.
- [31.](#) Early Sandwich creamer rare.
A. Opalescent.
- [32.](#) Covered sweet meat jar or sugar bowl, eight sided. Gothic treatment.
A. Blue.
B. Purple.
C. Opalescent.
- [33.](#) Eight sided Jam dish, 5 inch, rose and thistle clear inset in corners. Rose and thistle in panels of border and is beautifully carried out in the center.
- [34.](#) Jam dish, 4½ inch, deeply fluted.

A great number of 4 inch plates were made and these are becoming very popular with collectors. These may have been "toddy plates" a large cup plate made for use with flips as many in the author's collection bear signs of frictional wear.

Small slightly concave dishes resembling cup plates were made for "best jam" or honey. The patterns in these dishes were not in the finest designs. They were too small to be popular and larger sauce dishes were first made at the works about 1839. The covered sweet meat jars later used for sugar were rare (see illustration) and a really early Sandwich cream pitcher is the delight of the collector.

Sugar bowls and creamers were made in clear white, blue, opalescent, and purple glass. Not many of the colored ones have survived hard usage and the white many sided bowls with covers are getting very difficult to find.

Little toy pieces were made at the works in the early period such as covered tureens, tiny plates and platters, dolls' cream pitchers, etc. These are not illustrated as the detail is too fine to be of value.

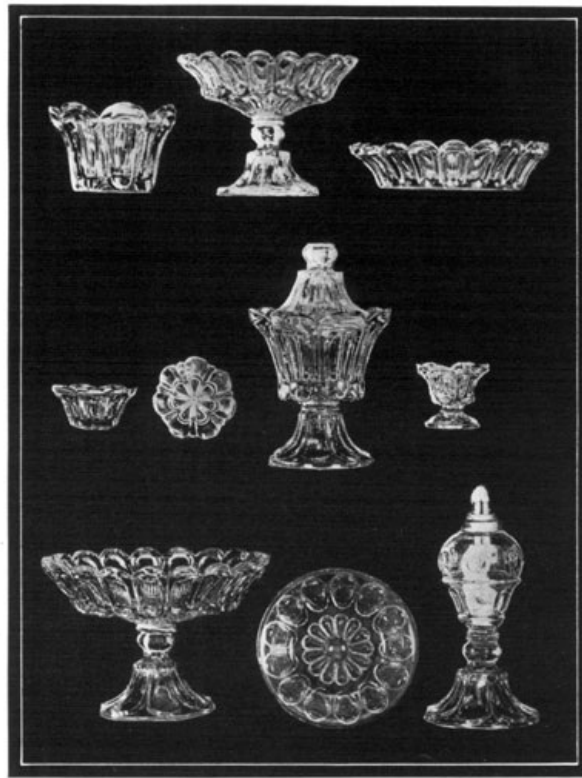


PLATE XXVI

The author has a [collection](#) of nearly thirty pieces in this design, many of the pieces being pontil marked. This pattern matched the candle sticks of type 1.

Some few pieces have been found in this pattern in vases yellow and purple. The secret of yellow glass was conveyed to the Sandwich factory by a workman from Bristol, England. The process was too costly to admit of the manufacture of many pieces in this color. Some lovely scent bottles were made, lamps, vases and candle sticks and the author has a pair of rare salts on standards. We refer of course to the earlier pieces as Victorian yellow glass is found in abundance.

For special occasions the Sandwich works got out dishes to be presented as souvenirs. These show special designing and are exceedingly rare. We illustrate a [piece](#) issued for the Prince of Wales' visit to America. Also a [piece](#) known to have been made at Sandwich in simulated English design with words "Gladstone" and "For The Million," thistle center.

The "Victoria" plate, 7 inch, shows the head of the young Queen—in size like George Washington's head in the Washington cup plate—with "Victoria" above and with a beautifully stippled lace border of the early period. An exquisite and rare plate.

Not illustrated.

No mention is made in this volume of the endless President Garfield, railroad trains, puss in boots, and Venus designs whose name is Legion and without whose presence the cabinet of the true collector will not suffer, such pieces looking entirely out of place on the shelves with early Sandwich.

As personalities are painful to the collector I have tried to refrain from them in this volume, trusting that those who have something to add or subtract from my text will do so in a kindly spirit. We as Americans are too prone to make our collections general. We seek quantity rather than quality and the author is a believer in elimination. The following are a few suggestions for the amateur collector:

1. Don't think you have the best collection until you have seen others.
2. Don't think that money can buy the best specimens, courtesy and patience can buy better.
3. In collecting old glass he who "hesitates" has lost it to his neighbor.
4. Don't believe all you hear—investigate.
5. Don't collect EARLY "WOOLWORTH."
6. Don't let envy keep you from enjoying and studying another's collection.
7. Don't tell everybody what you are looking for, a rival collector is born every minute.
8. Don't seek numbers of specimens, seek fine workmanship.
9. Don't call everything that you cannot classify Canadian, English, or Spanish. Comparison of specimens and time will change your opinion.
10. Don't quote prices for by so doing the market is ruined for both dealer and collector. The value is according to what you pay and tomorrow you may obtain the same piece for more or less.
11. Don't keep your glass in a dark cup-board done up in paper. Let others enjoy the fruits of your labor.
12. Considering that everyone's taste is not alike "an unfair exchange is no robbery."
13. Don't say a thing is "very rare" or "very common" remembering that what is rare in Pennsylvania may be common in Massachusetts. Most antiques depend upon locality for their rarity and your opinion may be very local.
14. Don't subject old glass to very hot or very cold water in washing. Early Sandwich is subject to atmospheric conditions. Sudden changes of heat and cold will cause cracks.
15. Last and not least, don't "hoard"; give the other collector a chance. By exchange and sale of specimens you will improve your own collection and if you help some one else to get what he wants it will come back to you ten fold in unexpected moments. An old house, old glass and old friends is a combination worth living for.

The End.

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