

# **Jewel Cut Glass Co.**

**Supplemental Information to  
the Cut Glass Catalog**



Charles H. Taylor, c. 1905



Published by The American Cut Glass Association, Inc.  
POB 1147, Elizabeth, CO 80107-1147

Copyright Disclaimer. Under Section 107 of the Copyright Act 1976, allowance is made for “fair use” for purposes such as criticism, comment, news reporting, teaching, scholarship, education and research. Fair use is a use permitted by copyright statute that might otherwise be infringing. Material herein is provided to recipients for only teaching, education and research purposes. Other uses of some content may be infringing.

© *Copyright 2026, The American Cut Glass Association, Inc. All rights reserved*

# Overview

Warren and Teddie Biden reprinted paper copies of a cut-glass catalog in 2001 that was originally produced by the Jewel Cut Glass Company of Newark, New Jersey. This undated catalog included 20 plates with many example images for Jewel products in 43 different designs. The catalog included prices and an index without additional information. Very recently, Teddie kindly agreed for this out-of-print catalog to be digitally reproduced on the ACGA website, and we have chosen to present it together with this supplementary information slideshow. It is the only known catalog for Jewel Cut Glass. An original copy of this catalog is held by the Rakow Research Library of the Corning Museum of Glass, and a digitized version of the catalog can also be seen at the Rakow Library website.

The primary purpose for this slideshow is to provide additional historical context for Jewel Cut Glass Company and its leaders, much of which is not available in previous publications. The slideshow also combines an expanded list of Jewel cut glass designs together with patent images, example period advertisements, and modern photographs for interesting examples of Jewel cut glass products. Business size comparisons with other Newark, New Jersey, cutting houses have also been developed.

While Jewel was a smaller cut glass company which operated for only about fifteen years in the second half of the American Brilliant Period, it produced high-quality products using purchased blanks, and a few of Jewel's artistic designs were unique. Jewel used experienced master cutters for much of this work. Jewel was led by Charles Herbert Taylor, who was an energetic master marketer and entrepreneur, and he was one of the leading spokesmen for the American cut glass industry during the difficult time period around World War I. Glass designs and management of the factory operations were primarily driven by Henry Luckock. Both Taylor and Luckock had prior connections with the Libbey Glass Company of Toledo, Ohio.

It is hoped that you will find this supplementary material interesting and educational.

Mark Davis, ACGA Catalog Committee Chair, 2026

Current Committee Members: Fred Coveler, Sherri Lindsey, Phil Moul

# Table of Contents

---

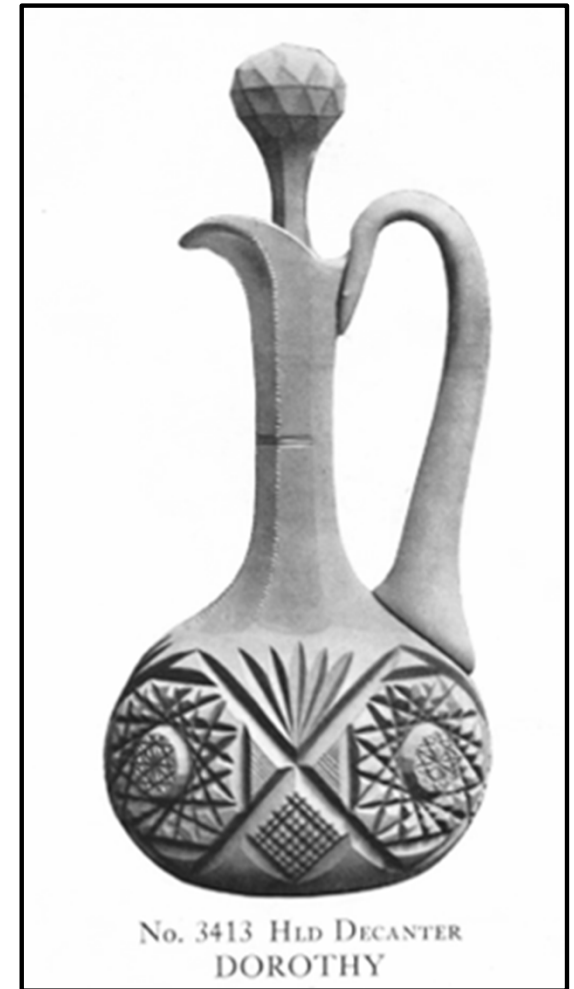
<b>Subject</b>	<b>Page</b>
Historical Sketch	JEW-1
Jewel Connections with Libbey Glass Company	JEW-21
Roles in National Associations for Pottery and Cut Glass	JEW-24
A Deeper Look at Robert Luckock and His Family	JEW-25
Final Research Notes	FRN-1
Images of Patented Designs	PDI-1
Additional Surviving Examples	EXM-1
Summary Indices	IDX-1
Primary References	REF-1
Acknowledgements	ACK-1

---

# Historical Sketch

Published historical information for the Jewel Cut Glass Company of Newark, New Jersey, is limited. This sketch consolidates new insights primarily gathered from Brilliant Period trade journal notes together with previously reported information from Revi's *Encyclopedia of American Cut & Engraved Glass* and the research archives of Warren and Teddie Biden and Jim Havens. Craig Carlson's *Cut Glass Research Notes* and the *Cut Glass Advertisements* books, both published by LABAC, have also been utilized. Relevant information was also noted in an October 2005 article in *The Hobstar* by Rob Smith (4580). Revi gave the most complete original account, which is updated here with minor corrections and new information.

C. H. Taylor Glass Co. began operating in late 1904 or early 1905. It was initially located in Elizabeth, New Jersey, but moved by October 1905 to the corner of Stanton Street and Sherman Avenue in Newark due to unhealthy conditions near the river in Elizabeth. In September of 1905 (*Glass & Pottery World*), it was noted that business was good, and the factory was already running about 40 cutting frames. According to *Jewelers' Circular & Horological Review* of February 7, 1906, the company was incorporated with an authorized capital stock of \$25,000. The incorporators were: C. H. Taylor (President and Treasurer), Henry R. Luckock (Vice President), and Edwin J. Lockwood (Secretary). Revi reported the ownership was 92% by Taylor, 5% by Luckock, and 1% each by John C. Dahl, Lockwood, and Parker Wagner. Later trade notes show that Dahl was a supervisor and manager in the Jewel factory until 1910-1911. In July 1907, *Crockery & Glass Journal* noted that the company was renamed as the Jewel Cut Glass Company, it would continue to operate the same factory, and it would produce only high-grade products.



Catalog image for one of Jewel's earlier designs that was also shown in advertisements by 1908.

Charles Herbert Taylor was born in Coshocton, Ohio, in 1866 as the son of a potter. As a young man, he gained experience as a diamond and jewelry salesman. In about 1896, he married Minnie Lockard, and he opened a New York City office and showroom at Park Place for S. A. Weller art pottery. Taylor began to show cut glass produced by Krantz, Smith & Co. of Honesdale, Pennsylvania in his store in early 1901. By 1903, he was listed as the New York City agent, and the store showed a full line of Krantz, Smith products. Later, in 1904-1905, Taylor became the Eastern sales representative for the Libbey Glass Company where he operated the New York City showroom until 1909, and where he apparently first recognized wider opportunities in cut-glass manufacturing (see also JEW-21). In July 1907, Taylor gave up management of the Weller New York City office, so he could fully devote time to Libbey cut glass and further develop his new Jewel Cut Glass business. Apart from a six-year break from 1907 to 1913, Taylor's business relationship with S. A. Weller continued for about 30 years until at least 1928. While Taylor had many other interests, he remained president of Jewel Cut Glass until about 1926.

Henry Robert (Harry) Luckock was born in Warwickshire England, in May of 1874, and he died in Newark in early 1920 at only 46. He was Jewel's chief designer, and he was listed as the inventor for all the patented Jewel cut glass designs. He was trained as a glass cutter by his father and at Libbey in Toledo, Ohio. He moved to Newark between 1895 and 1900, and he was listed as a "foreman" in the *City Directory of Newark* in 1900-1903 before the Taylor Glass Company was formed in 1904-1905 (possibly with Unger Brothers or Newark Cut Glass Company). He married Esther Lida La Voy in 1898 in Newark. He was the Vice President for Taylor Cut Glass and was listed as superintendent or foreman of the Jewel cutting shop operations until at least 1917. In 1911, *Crockery & Glass Journal* noted that Harry Luckock was promoted to Vice President of Jewel Cut Glass, and it appears he held this role through at least 1913. Additional notes for Harry Luckock are shown on JEW-21.



Large mushroom-dome electric table lamp produced in Jewel's *Aberdeen* design, c. 1912; 18" H, 12" D; Source: Peter and Sandy Velez.

Starting in 1910, Frances Herbert Taylor (1890-1953; nephew of C. H. Taylor) was listed as a factory office manager for Jewel Cut Glass. He would later become secretary (c. 1913-1918), treasurer, and after 1926, treasurer and president. Frances Herbert was born in Zanesville, Ohio, and moved east in 1908, where he married and had two daughters. His father, William G. Taylor, was a railway clerk and did not work in the glass industry.

Jewel advertised heavily during its most active years, c. 1910-1913, and a large set of the advertisements is shown in *Cut Glass Advertisements, Vol. 2* (JEW-1 to -59) produced by the LABAC study group. Only a few are recopied here. Many designs and shapes shown in the catalog also appear in these advertisements which were primarily run in *Crockery & Glass Journal* or *Pottery, Glass & Brass Salesman*. The *Bangor*, *Aberdeen*, and *Florilo* designs appear most often. These advertisements indicate that the catalog was produced by mid-1910, as several ads in the second half of 1910 noted a new catalog with these designs was now available. *Crockery & Glass Journal* of June 1910 also noted that a new catalog was just printed.

The advertisements also provide insight for the timing when Jewel introduced different cut glass designs. The table (right) summarizes the earliest recognized advertising dates for several Jewel Cut Glass designs. The patented *Aberdeen*, *Diamond*, *Emerald*, and *Ruby* designs were not shown in the 1910 catalog, and patents for these designs were not granted until March 1912. They were often shown together in ads from early 1912. It is of course possible that some earlier designs listed in the table were also produced before the noted advertising date. Several new floral designs were introduced in 1915. Among these, *Amethyst*, *Carnation* and *Diamond Ring* appear to represent extensions of the earlier *Diamond* or *Ruby* designs. A new *Klyro* (aka *Rlyco*) product line was also announced later in 1917. No *Klyro* design images were found, but this “novelty line of exquisite beauty” reportedly included climbing roses with lighter cutting with a trellis background.

Advertising or Trade Note Date	Patterns Shown or Noted
December 1908	<i>Dorothy, Hebron</i>
February 1910	<i>Florilo, Cornell, Zeeland</i>
March 1910	<i>Bangor, Crescent, Folsom, Garnet, Margaret</i>
May 1910	<i>Candu, Freeland, Hanover, Princeton, Zora</i>
August 1910	<i>Cleveland</i>
November 1910	<i>B.B. &amp; B., Jewel, Sabina, Yale</i>
August 1911	<i>Aberdeen*</i>
December 1911	<i>Diamond, Emerald, Ruby</i>
January 1915	<i>Carnation</i>
June 1915	<i>Amethyst</i>
July 1915	<i>Diamond Ring</i>
June 1917	<i>Klyro</i> (product line)

\* *Aberdeen* was reportedly shown with extra fine polishing in the Park Place showroom as early as March 1911.

The Jewel Cut Glass showroom in the Martin Brown Company building at 57 Park Place at the corner with West Broadway was shown in an advertisement in *Pottery, Glass & Brass Salesman* in February 1911 (right). This was about one year after Libbey cut glass exited from 57 Park Place (JEW-21), and the Libbey store fixtures were fully restocked with Jewel products. The store still shared space with S. A. Weller pottery.

In 1912, William Albert purchased an unspecified interest in the Jewel Cut Glass Company, and he became treasurer of the company. He also took over sales in Boston, Chicago and other Eastern cities, and he became manager for the New York City office, while Taylor retained his role as president. Albert continued as treasurer until at least 1918. W. A. McBurney was also noted as an early Jewel Cut Glass salesman in 1907-1908. Harry Dennis reportedly assumed the managing sales role for Weller pottery when Taylor withdrew in 1907, but F. H. Piercy was listed as a salesman for S. A. Weller pottery and Jewel cut glass at 57 Park Place in 1910-1911. J. J. Hines was also noted as a salesman or agent, c. 1914.



INTERIOR VIEW OF NEW YORK SHOWROOM.

**V**ISITING MERCHANTS and buyers are cordially invited to call and inspect the distinctive JEWEL lines of cut glass without the least obligation to purchase—if they appeal to you, as they have to hundreds of the best merchants in this country, no urging on our part will be necessary. In any event, we are always glad to put our time at your disposal. The new pieces in “Florilo” will interest every buyer of strictly high grade goods at prices consistent with the merchandise.

---

## JEWEL CUT GLASS CO.

C. H. TAYLOR, President

57 Park Place, New York


Factory, Newark, N. J.


One of the more important early advertisements (right) was featured in *Crockery & Glass Journal* of December 12, 1907. It included a glass cutter at a bench, announced complete lines of high-quality tableware, and showed the trademark (circled in red) with JEWEL in block letters below a diamond. It also noted that an earlier (otherwise unknown) catalog was available on request. The glass-cutter image was also used on the cover of the 1910 catalog. Later trade notes in 1915-1917 suggest another (unknown) catalog was also produced.

Little information could be found about specific earlier cut-glass designs that were offered between c. 1905 and 1908. A late-1908 advertisement showed the *Dorothy* and *Hebron* designs that were also shown in the 1910 catalog. No other dated early design images were identified, although at least a few are likely shown in the 1910 catalog. Several of the other designs shown in the 1910 catalog were referenced as new designs in advertisements from 1910-1911.

From 1907 until the catalog was produced in 1910, Jewel's factory address was listed as the corner of Sherman Avenue and Stanton Street in Newark, and the primary showroom was at 57 Park Place in New York City. By 1909, the *Industrial Directory of New Jersey* listed another primary address at 857 Broad Street, in the heart of Newark's central retail district, which was owned by Jean R. Tack Jewelers. Tack established this building in 1909 and occupied it until at least 1929. It is probable that Jewel leased storefront space from Tack to use both as a business office and second retail store for Jewel cut glass.

ADDRESS ALL COMMUNICATIONS TO THE FACTORY, SHERMAN AND STANTON STREETS, NEWARK, N. J.

**JEWEL CUT GLASS CO.,**  
MANUFACTURERS OF  
NEW YORK, 57 PARK PLACE. **RICH CUT GLASS**   
GENERAL OFFICES AND SALESROOMS:  
NEWARK, N. J.



We make full lines of all the table, buffet and ornamental pieces suitable for first-class trade. High-grade glass, artistic designs and fine cuttings, at popular prices. Send for catalogue.

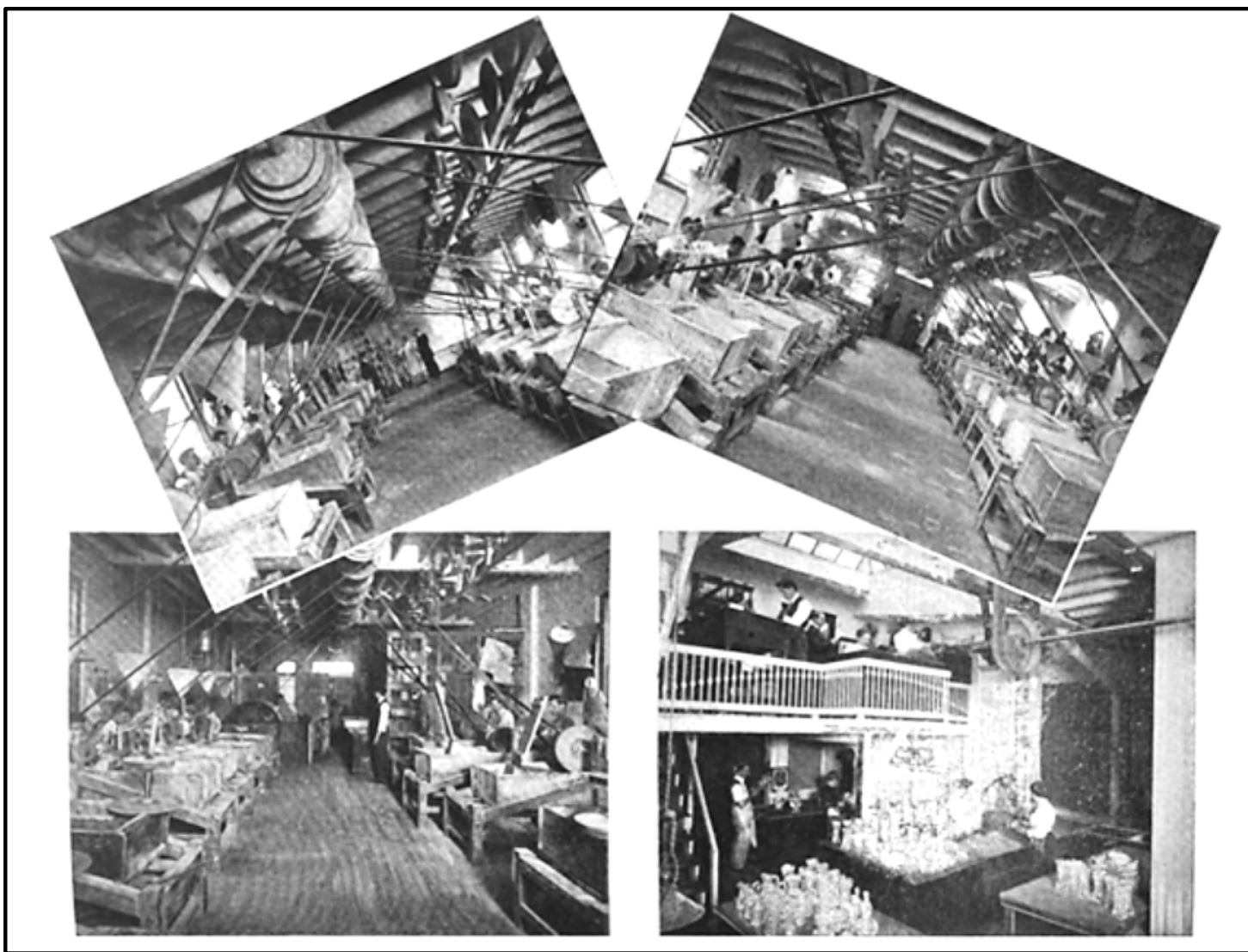
Useful insights for the size of the Jewel Cut Glass Company compared to other cut-glass companies in Newark were provided by several editions of the *Industrial Directory of New Jersey* published between 1909 and 1918. The number of New Jersey employees in 1909 was not yet reported, but it grew to about 50 by 1912. It then declined to 20 in 1915 and only 10 in 1918. The directory of 1927 (first edition after 1918) no longer listed any Newark cut glass companies. Trade notes published in *Crockery & Glass Journal* and *Pottery, Glass & Brass Salesman* indicate that the factory operated at full capacity for much of the period between mid-1910 and mid-1913. During the pre-holiday season of 1912, the factory reportedly operated at capacity day and night. It also operated at capacity in March of 1912, but only 25 hours per week in July as seasonal demand fluctuated. According to the *Crockery & Glass Journal* of January 1911, the Jewel factory just added fifteen cutting frames to its equipment, so it is estimated that New Jersey factory employment prior to this in 1909 was in the range of 25 to 35 workers. From June 1912 through 1913, the factory included about 55 cutting frames, but it appears unlikely that they were all utilized for any sustained period. Other notes and advertisements indicate that Jewel operated with four to six regional (traveling) salesman during the peak years, c. 1910-1913, including C. H. Taylor as sales manager. At the end of 1910, his sales team included B. F. Heastand for the Pacific Coast; F. C. Dixson for the Southwest; Alexander Fraser for the Midwest; J. M. Uniack for the Eastern States; and E. L. Slocum for the Southern States.

These numbers clearly indicate that Jewel was a smaller cut glass company. It was likely a little larger in size than Newark Cut Glass Company and the little-known Crescent Cut Glass Company which both began operating before Jewel. Unger Brothers included a much larger factory with a longer history combining glass cutting with silver manufacturing operations. At the time of an accident (water tank rupture) in November 1900, Unger Brothers included 400-480 total workers with 80 (about 20%) associated with the cut-glass department. Unger Brothers size gradually declined after 1912 as shown in the table.

Newark Company	Approximate Total New Jersey Employees				Cutting Frames in June 1912*
	1909	1912	1915	1918	
Jewel Cut Glass	25-35 (est.)	50	20	10	55
Newark Cut Glass	30	20-25	20	18	15**
Unger Brothers	250	300	125	75	60
Crescent Cut Glass	30	15	10	--	15

\* As reported in *The American Flint* July 1912  
 \*\* Newark Cut Glass purchased 42 cutting frames when it moved into 60-62 Arlington Street in 1903

Very few images of the Jewel Cut Glass factory are known. The composite image shown below gives several views of the cutting shop from different angles, an upper office area, and a lower inspection or packing area as published in *Pottery, Glass & Brass Salesman* of May 29, 1913. At this time, the factory had operated for about seven years, it reportedly included 56 cutting frames, and it was still located at the corner of Sherman Avenue and Stanton Street (*Pottery, Glass & Brass Salesman*, May 13, 1913). Officers at this time included president, C. H. Taylor; vice-president, Henry. R. Luckock; treasurer and New York office manager, William Albert, and secretary, Frances Herbert Taylor (nephew of C. H. Taylor).



Taylor was committed to producing high quality cut glass using original designs, several of which were unique in the industry. Taylor was apparently never directly involved in glass cutting, but he was a master salesman with a keen eye for showroom presentation and commitment to “pounding the pavement” in sales road trips and social gatherings with other cut-glass producers and retailers.

During the peak years, Jewel Cut Glass advertised that products were cut entirely by hand from plain (non-figured) blanks, but no well-validated period references could be found discussing how or from where Jewel Cut Glass sourced its blanks. Earlier research by Revi and the Bidens suggested that Jewel used blanks produced by the H. C. Fry Glass Company and probably Steuben. Some product shapes are more indicative of Libbey blanks, and this is not surprising given prior business and family connections with Libbey (JEW-2 and -21). Jewel cut-glass lamps show blank shapes that were produced by the Union Glass Company and/or Pairpoint Manufacturing. Further research in this area would be beneficial.

No examples of Jewel products with colored cut-to-clear glass designs were recognized during this study. Similarly, no glass objects with sterling silver mounts were identified, except for a possible vase (EXM-14) and one small dish with a pierced silver rim that was apparently cut in the *Tiffin* design (EXM-13).

Examples are shown from the catalog which clearly appear to be made using Libbey blanks.



Jean Tack was originally trained as a watchmaker and optician, but he became a leader in the jewelry trade, serving as a diamond trader, president of the New Jersey Retail Jewelry Association from 1913, and vice president of the American Retail Jewelry Association. According to *Scannell's' New Jersey's First Citizens of 1917*, Tack acquired ownership of the Weequahic Cut Glass Company by 1909, which was listed at 857 Broad Street, the same address as one of Jewel's locations. C. H. Taylor was listed as a director or agent for Weequahic Cut Glass in 1908, 1909, 1912, and 1915 (*Newark City Directories* and *Board of Trade Year Books*), and the company was listed until at least 1918. It could not be confirmed if Taylor had any direct investment interest in Weequahic Cut Glass. Jean R. Tack was listed as a cut glass retailer as well as a jewelry store at 857 Broad Street in the *Newark Directories* for 1914 and 1920, but the Weequahic Cut Glass company was no longer listed in 1920.

When C. H. Taylor was still apparently recovering from stomach surgery in 1910 and 1911, he became more actively engaged in other business activities including significant real estate positions in Walton, Florida, and oil and gas development in the Zanesville, Ohio region which included an equity position in the Natural Gas Company of Zanesville. The oil and gas work was apparently lucrative, and he even advertised in 1912 in *Crockery & Glass Journal* for other investors to join him, arguing that the new business is more profitable than glass (FRN-4).

Another Newark address at 34 Treat Place was listed as a factory location for Jewel Cut Glass between 1914 and 1918 (*Newark City Directory*). This building was located almost directly behind 857 Broad Street. It appears likely that the factory moved after it was expanded in 1912-1913, but this could not be clearly verified. Trade notes referencing the Sherman and Stanton factory address were last seen in 1913, and ownership of the Treat Place building could not be established (no digital deed records). For at least part of this period, the Treat Place building was also used as an office and warehouse for the Charles Cooper & Co. photographic chemical manufacturing business, and by 1919, it became the location for a drug company.

*Newark City Directory* 1910

ESTABLISHED 1872.

**JEAN R. TACK,**  
857 BROAD STREET, SOUTH,  
Nearly opposite Central R. R. Station.

**Reliable Watches, Perfect Diamonds.**  
**EXPERT WATCH REPAIRING.**

Weequahic Cut Glass. Factory on the Premises. Highest Quality Retailed  
at Factory Prices 1-3 Below Usual Retail Prices.  
VISITORS INVITED TO FACTORY.

From early 1910, *Florilo* was considered an innovative early intaglio design. It was reportedly a best seller, and it was cut on many shapes. Each flower includes 32 petals and a crosshatched center. It is somewhat surprising that this design was not shown in the catalog, and surviving examples are now rarely seen.

**“JEWEL” RICH CUT CRYSTAL**  
 Superbly Made—to Meet the Exacting Requirements of Jewelers’ Trade

**“FLORILO”**

No. 774 Jug, 4 Pint FLORILO

No. 464 SUGAR & CREAM FLORILO

No. 560 VASE, 8, 10, 12 & 14 INCH FLORILO

The very best jewelry and china stores in the largest cities in the United States are large buyers of JEWEL Cut Glass. If it didn't measure up to their standard of quality, they wouldn't handle it. JEWEL Cut Glass is essentially a jeweler's line, because it is superior in the details of design and finish and MODERATE IN PRICE.

The “FLORILO” intaglio, which now embraces a much larger number of items than originally, is a pronounced success wherever shown—right in competition with other so-called “floral” cuttings.

**OUR NEW CATALOGUE IS READY**

If you haven't received a copy we would be glad to know it and supply the omission. Write to-day.

**JEWEL CUT GLASS CO.**  
 C. H. TAYLOR, President  
 57 Park Place, NEW YORK

The former Libbey Showrooms, the Finest in the District      Factory, Newark, N. J.

**Our Claim Sustained.**

No. 679

No. 679

**OUR LINE FOR 1911**

will be better than ever. Quality is never slighted in our production, but prices are so arranged that the goods are sold at very popular figures.

**JEWEL CUT GLASS CO.,**  
 Newark, N. J.  
 C. H. TAYLOR, President.

New York Salesroom:  
 57 PARK PLACE.

No. 237

No. 507

No. 4718

No. 672

o. 8074

Left: *Pottery, Glass & Brass Salesman*, July 1910.  
 Above: *Crockery & Glass Journal*, late-1910.

Advertisements including large punch bowls were shown in *Pottery, Glass & Brass Salesman* of August 11 (*Cleveland*), and August 18, 1910 (*Margaret*). The Cleveland bowl was the most expensive product shown in the catalog at \$150.



No. 211 FOOTED PUNCH BOWL, 14 INCH  
CLEVELAND

## Rightly Named the "Jewel"

The Century dictionary and cyclopedia says a "jewel" is "anything of great value or rare excellence; anything especially fine." Jewel Cut Glass is a product of "rare excellence" and "especially fine," or we wouldn't have the best jewelers and china merchants as customers.

Besides our well-known "Florilo" intaglio cutting we make a variety of splendid mitre-cut patterns, which, though finished to the perfection of the glass cutter's skill, are moderately priced.

### OUR NEW CATALOGUE

has just been issued and we would be delighted to place a copy in your hands. Write to-day.

## JEWEL CUT GLASS CO.

C. H. TAYLOR, President

57 Park Place, NEW YORK

The former Libbey Showrooms, the Finest in the District

Factory, Newark, N. J.



No. 910 PUNCH BOWL AND FOOT, 14 INCH  
MARGARET

## Rightly Named the "Jewel"

The Century dictionary and cyclopedia says a "jewel" is "anything of great value or rare excellence; anything especially fine." Jewel Cut Glass is a product of "rare excellence" and "especially fine," or we wouldn't have the best jewelers and china merchants as customers.

Besides our well-known "Florilo" intaglio cutting we make a variety of splendid mitre-cut patterns, which, though finished to the perfection of the glass cutter's skill, are moderately priced.

### OUR NEW CATALOGUE

has just been issued and we would be delighted to place a copy in your hands. Write to-day.

## JEWEL CUT GLASS CO.

C. H. TAYLOR, President

57 Park Place, NEW YORK

The former Libbey Showrooms, the Finest in the District

Factory, Newark, N. J.



An image of an electric table lamp in the *Margaret* design was featured in *Crockery & Glass Journal* of December 22, 1910. The same lamp was later shown in a full-page advertisement from the same journal on August 3, 1911. This large lamp (20" H, 12" D) appears to use a Union Glass Company blank.

THE COMING SHOW AT THE GARDEN WILL BE GREAT, BUT

## The "JEWEL" Show

SHOULD BE ALSO TAKEN IN, WHEN IN NEW YORK



**J**EWEL CUT GLASS is high in quality but not too high in price. The demand for goods of this class is widening every day.

**T**HINGS FOR "JUST NOW" are Lemonade Sets, Separate Jugs, Ice Tubs, Vases, Berry Bowls, etc. The 1911 catalogue shows them. Yours for the asking.

No. 2. ELECTROLIER MARGARET. HEIGHT, 20 In.; DOSE, 12 In.

**JEWEL CUT GLASS CO.**

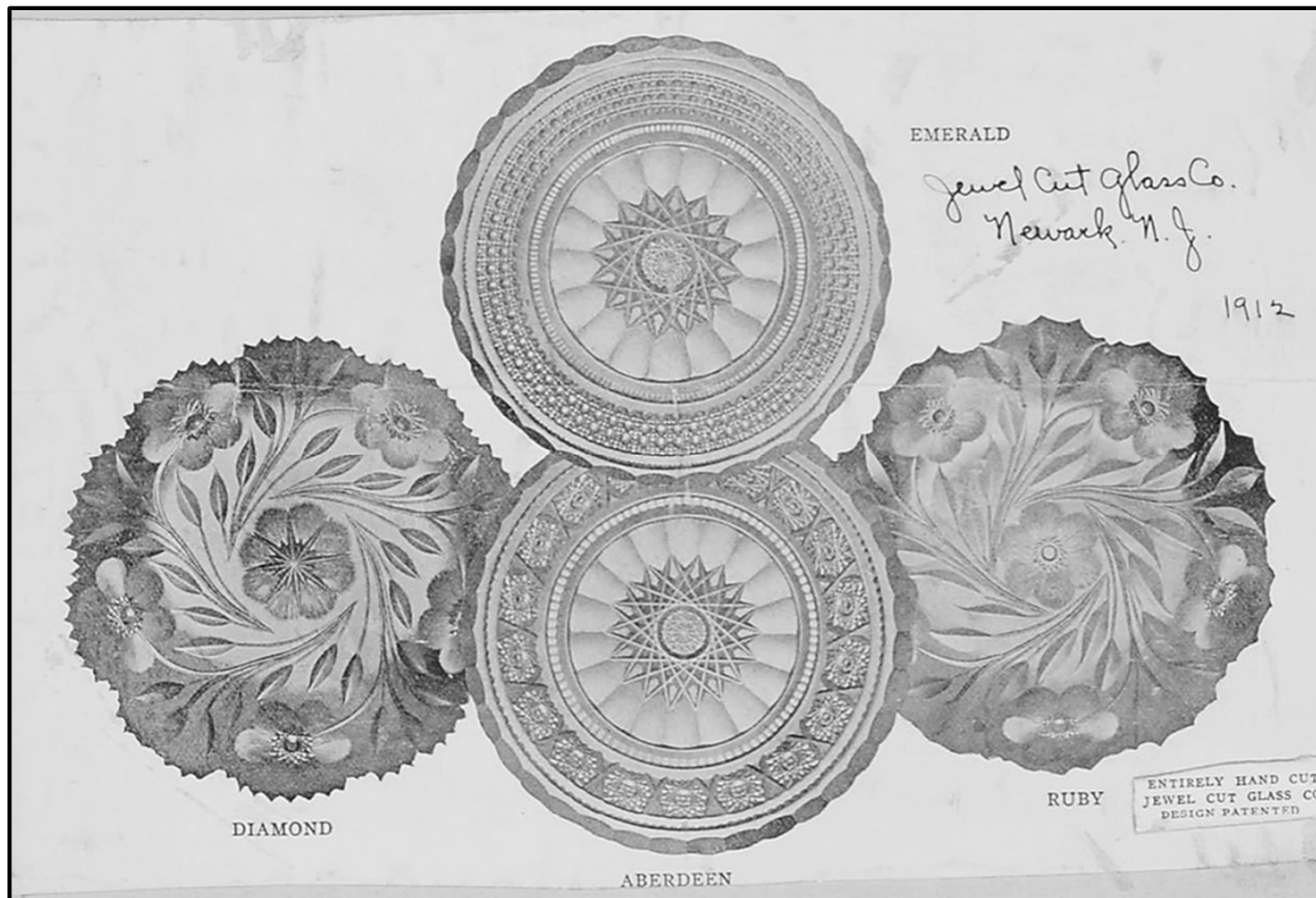
C. H. TAYLOR, President

Factory, Newark, N. J.

(Finest Showrooms in New York)

57 PARK PLACE

No other Jewel catalogs were discovered for this project, but the firm advertised four new designs from late 1911 that are shown in the image which is copied from the Rakow Library's *Hoare Scrapbook, Vol. 2* (120). A similar image was used in advertisements, such as *Crockery & Glass Journal*, December 21, 1911. While surviving examples in the *Diamond* and *Emerald* designs are rare, the premium *Aberdeen* design soon became a best seller, and the *Ruby* design (and variations) is also relatively common. The primary difference between *Diamond* and *Ruby* is the center flower which uses a small button hobstar in *Ruby* and a radiant star in *Diamond* together with different edge cutting. The main difference in *Emerald* versus *Aberdeen* is the use of a circular band of fine cane in place of a circular chain of small hobstars. All four designs were granted U.S. Design Patents in March 1912 together with a fifth flower design. Details can be seen more easily in the pages with patent images (PDI-1 to -3) and in surviving examples shown later. .



Pottery, Glass & Brass Salesman advertisement for the new *Aberdeen* design, November 16, 1911



No. 1539. Four-Pint Jug.  
No. 286. Half-Pint Tumbler.

## The "ABERDEEN" —Do YOU Like It?

This latest production of the Jewel factory is one that calls for the most skilled labor, in every step of manufacture. It must be perfect in every detail—the slightest imperfection would condemn it.

It has been hailed with delight by the buyers of the most critical houses in the East. These recognized experts have been liberal purchasers.

If your trade demands cut crystal of the very highest grade, you most certainly will endeavor to inspect the thirty numbers now sampled in our showrooms, at an early date.

**JEWEL CUT GLASS CO.**

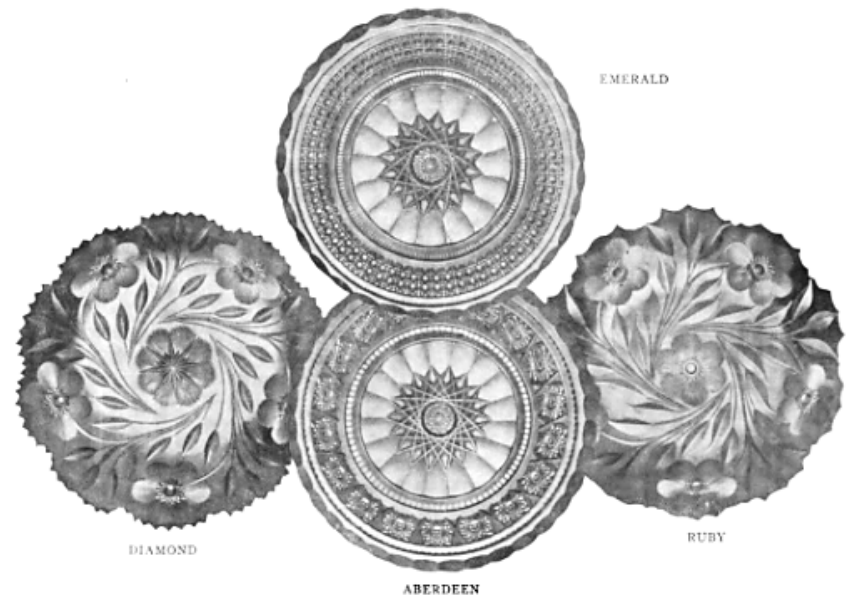
C. H. TAYLOR, President

Factory, Newark, N. J.

(Finest Showrooms in New York)

57 PARK PLACE

Pottery, Glass & Brass Salesman, December 21, 1911



## The JEWEL Quartette

The above designs—The Aberdeen, The Emerald, The Diamond and The Ruby—will be the headliners in the "JEWEL" attractions for 1912.

Every article made in these patterns will be cut entirely by hand from solid plain blanks by experts, and finished as nearly perfect as is within the range of human skill to make it.

On every piece leaving the factory will be attached a label reading:

ENTIRELY HAND CUT  
JEWEL CUT GLASS CO.  
DESIGN PATENT PENDING

**JEWEL CUT GLASS CO.**

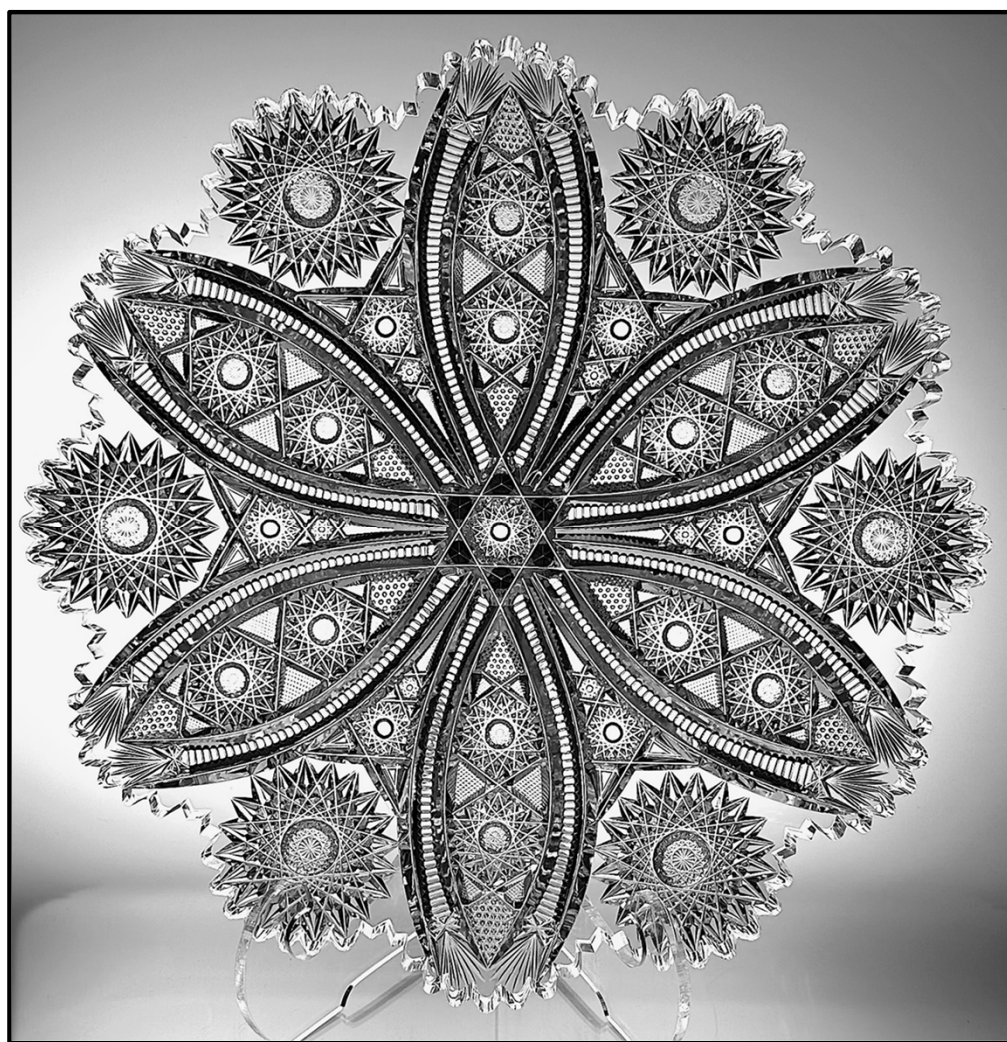
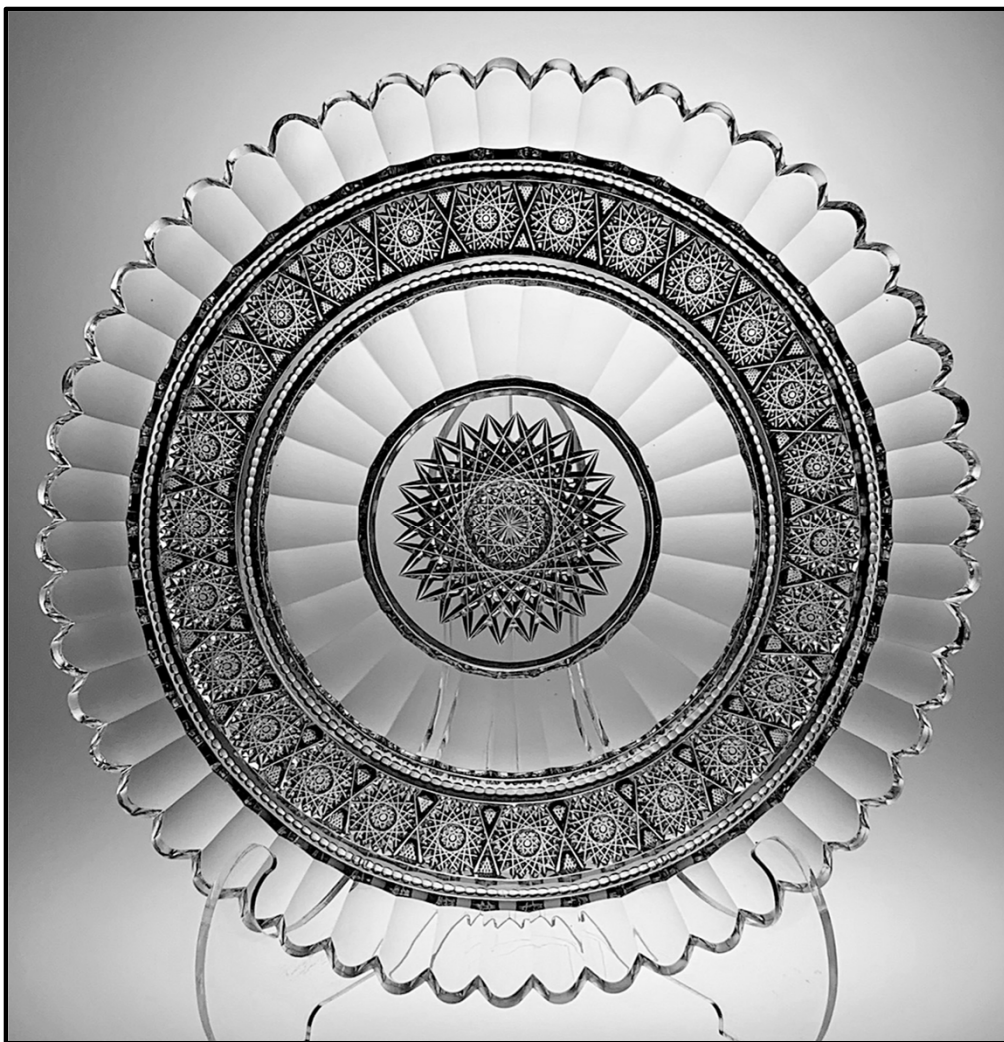
C. H. TAYLOR, President

Factory, Newark, N. J.

(Finest Showrooms in New York)

57 PARK PLACE

Some shapes and motifs used in Jewel products are characteristic of master cutting and craftsmanship. Examples include large 14-inch diameter punch bowls, very large trays which were produced by a limited number of companies, arrays of finely formed and highly polished fluted panels in *Aberdeen* and *Emerald*, diamond-hexad cutting in *Cleveland*, and deeply cut hobstars accented with long, curved-miter notched prisms in multiple designs. The images here show a 16-inch diameter *Aberdeen* tray and a 15-inch *Bangor* tray with both images courtesy of Saied and Debbie Hosseini. According to *Pottery, Glass & Brass Salesman* of March 1910, an 18-inch diameter *Bangor* tray was now on display at 57 Park Place. A surviving 16-inch *Bangor* tray was also recently sold by M. S. Rau of New Orleans.



The *Ruby* design is often referenced as “Primrose.” It appears that this designation began with Revi. What is clear is that this design incorporated a novel flower design which usually combined a polished button hobstar center with six petals composed of many separate, unpolished radiating miter cuts that required much more skill and effort as compared to many flower designs, especially those with gang wheel-cut petals which began to be used by several companies at about the same time, or shortly thereafter.

The 16-inch-high corset vase (right) shows a variation of the *Ruby* design with nine smaller flowers in three bands plus four bands of unpolished channel-cut chains; source Mark and Bonita Davis. It also includes a larger flower on the base with twelve petals each with about 22 cuts. Most Jewel glass was not signed, but a signed 10-inch plate example, also in a *Ruby*-type design, was shown by Lloyd Bishop in *The Hobstar* of September 1999 (4).



Beginning in early 1913, Jewel advertisements no longer showed glass images and instead featured brief statements that it would continue to produce only high-grade products. This was likely in response to business conditions becoming more difficult.

The advertisement at the right was repeated for about three months followed by additional simplified ads through the end of 1913. Many included the "Gems of Art" heading, and some indicated that all products were protected by patents, suggesting that the Jewel product line was probably being consolidated at about this time.

After 1913, Jewel advertisements became very scarce, although a few in early 1914 noted the showroom move to Fifth Avenue.



**THE** policy of the **JEWEL COMPANY** for 1913 will be to continue making **Cut Glass** of the highest quality possible, forgetting cost until this standard is attained—after which the product will be offered at a legitimate profit to merchants who can use it. All designs protected.

**JEWEL CUT GLASS CO.**

C. H. TAYLOR, President

57 PARK PLACE, NEW YORK

Factory, NEWARK, N. J.

*Pottery, Glass & Brass Salesman*, February 1913

Simplified "Gems of Art" advertisement example from November 27, 1913, and December 18, 1913, notice for the Jewel showroom move to Fifth Avenue. Both from *Pottery, Glass & Brass Salesman*.

## Gems of Art



Cut Glass ethics.

There are only a few makers of really high quality Cut Glass, and those of us who maintain a standard are under constant pressure to lower it.

**Jewel Cut Glass Co.**

*C. H. Taylor, President*

57 Park Place, New York

Factory: Newark, N. J.

## "Good Night" 57 Park Place

---

---

After January 1st, 1914, we will be located in our new show rooms in

### **The 5th Avenue Building**

Corner 5th Avenue and 23d Street

**NEW YORK CITY**

### **JEWEL CUT GLASS COMPANY**

Manufacturers of Highest Quality Cut Glass in Exclusive  
Protected Designs at Right Prices

---

---

**S. A. WELLER**

Largest Manufacturer of Art Pottery and Brown, White  
Lined Cooking Ware in the United States

**C. H. TAYLOR, *Manager***

Several significant changes occurred at the end of 1913. An announcement was published in early December that the Jewel showroom would move from 57 Park Place to Suite 208 in the large 200 Fifth Avenue Building in early 1914. Taylor also resumed a role as sales manager for Weller pottery in New York City (after a 5–6-year break), and once again Jewel cut glass shared showroom space with Weller pottery. This newer 1909 building also held showrooms for many other leading producers of glass, ceramics, and lighting.

Soon after, also in December 1913, a new organization known as the Cut Glass Products Co. was formed under Frank Gardner who was previously associated with the cut-glass business of Mills, Gardner & Co. This company (or association) marketed glass from several companies including Jewel; Mills, Gardner of St. Charles, Illinois; H. C. Fry; and Chicago Cut Glass. Participating producers hoped that cost saving efficiencies could be achieved by cooperative retailing. It was expected that other companies would soon join, and Empire Cut Glass was added later by 1917.

C. H. Taylor of Jewel Cut Glass became the New York manager for this collective, and he set up a new glass display in the Fifth Avenue Building. Frank Tinker was the manager for a similar store in Chicago, and other stores were established in Kansas City and Seattle. Taylor continued as the president of Jewel and as the New York representative for Weller pottery. William Albert reduced his traveling sales work for Jewel to support Taylor with the expanded New York retail operations. The *Pottery, Glass & Brass Salesman* of December 1914 noted that Suite 208 was remodeled again to include an office and better display multiple lines of cut glass.

**Greetings, Season 1914.**

From CUT GLASS PRODUCTS CO.



<b>REPRESENTING:</b>		<b>Cut Glass Products Co.</b>
JEWEL CUT GLASS CO., - - - NEWARK, N. J. H. C. FRY GLASS CO., - - - ROCHESTER, PA. MILLS, GARDNER & CO., - - - CHICAGO, ILL. CHICAGO CUT GLASS CO., - - - CHICAGO, ILL. STANDARD ENGRAVING CO., - - - MINNEAPOLIS, MINN.	"Distributors of Everything Made in Cut Glass"	
<b>SAMPLE ROOMS:</b>		<b>MAIN OFFICE:</b>
NEW YORK, 208 Fifth Avenue Building. Chas. H. Taylor.	KANSAS CITY, 435-9 Ridge Building. H. M. Anderson—H. B. Grimm.	<b>29 E. Madison Street, CHICAGO, ILL.</b>  <small>806-807 HEYWORTH BUILDING.</small>
CHICAGO, Heyworth Bldg., 29 E. Madison St. F. B. Tinker.	SEATTLE AND COAST, Hotel Calhoun. L. J. Nava—R. L. Livermore.	

*Pottery, Glass & Brass Salesman*, January 14, 1914

Later, beginning in about 1917, the showroom (and in 1918 the factory) for Jewel Cut Glass was listed at 8-10 Academy Street in Newark. This timing approximately coincides with Jewel exiting the Suite 208 showroom at 200 Fifth Avenue in New York City (see also JEW-18). This Jewel address listing was continued until at least 1926 with C. H. Taylor still listed as president and F. H. Taylor listed as secretary and treasurer. Between 1923 and 1924, the listing changed from cut-glass “manufacturer and dealer” to just cut-glass dealer, likely signaling the end of any significant glass cutting. This designation, with C. H. Taylor still president, was continued through 1926. Google Gemini suggested that the company declared bankruptcy in the late 1920s, and it divided remaining assets between family and associates, but no references to validate this claim were noted. In 1927, C. H. Taylor moved to Florida, the Jewel business address changed to 149-151 Halsey Street in Newark, and F. H. Taylor became president and treasurer with his wife Lydia listed as secretary. Jewel Cut Glass Co. was then listed in the *City Directory of Newark* under “gift shops” with Frank and Lydia Taylor noted as corporation officers through at least 1951. Finally, by 1955, the name was changed to Jewel Gift Shop, and F. H. Taylor was no longer listed. A more complete search of death records might provide additional insights.

While C. H. Taylor maintained a controlling interest in Jewel until 1926 or later, an increasing fraction of his time was devoted to other business interests after c. 1915. He held significant property in Walton, Florida and spent three to four winter months each year at his fruit “plantation” until he moved there, c. 1927. He also remained involved in oil and gas development in the Zanesville, Ohio area, and he oversaw the broader retail business at the Fifth Avenue Building where he continued as the sales representative for S. A. Weller pottery, Empire Cut Glass, and Fry Cut Glass. It is interesting that Jewel glass was no longer listed in the Fifth Avenue showroom after 1918, while Taylor continued to represent Empire, Fry, and Weller until at least 1922. By August 1923, Taylor is still associated with Weller, but Fry and Empire are no longer listed. A 1927 directory for the Fifth Avenue Building still showed C. H. Taylor representing Weller Pottery (and Lotus Glass of Barnesville, Ohio, from 1921). Taylor died in Walton, Florida in 1936.

While Jewel Cut Glass became smaller by 1918, it was apparently one of the longer surviving producers of American cut glass into the 1920s, and it reportedly continued to adhere to the quality standards that were established in 1922 by the National Association of Cut Glass Manufacturers (NACGM) to which it belonged. Strong salesmen were required for survival during this period. C. H. Taylor was clearly one of the best examples along with his contemporary, Oscar Eckland, of the Central Cut Glass Company in Chicago.

# Jewel Connections with Libbey Glass Company

C. H. Taylor's long involvement in cut glass was undoubtedly influenced by his earlier association with the Libbey Glass Company. He began to show Libbey cut glass at the 57 Park Place showroom by early 1904. In November 1904, it was announced that Taylor was appointed the Eastern agent for Libbey, and a Libbey showroom in New York City would officially open (at 57 Park Place) under his management in early 1905. Fine new mahogany cabinets were installed in January, and the display was opened in March. The new display occupied half the store space that had been used for Weller pottery, and it included over a dozen punch bowls including examples in the *Grand Prize* design. By 1907, the showroom display included Libbey Rock Crystal engraved glass. In March of 1908, the massive 1904 St. Louis punch bowl set was displayed at Park Place with a price of \$2,400. However, in September of 1909, Libbey announced that it would exit from the Park Place showroom in a cost cutting move. Shrewdly, in January 1910, Taylor purchased the cabinets and fixtures that had been installed by Libbey, and by February, these fixtures were restocked with a full display of Jewel cut glass.

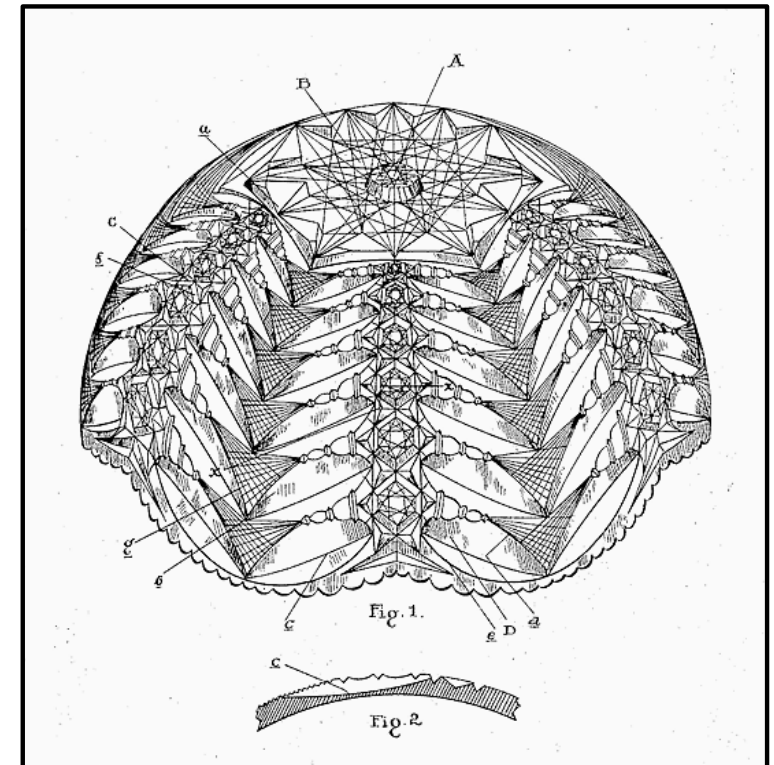
Henry R. Luckock, who was Jewel's lead designer, cutting shop superintendent, and vice-president, was trained as a glass cutter by his father and by others at Libbey Glass Company in Toledo, Ohio. Henry (aka Harry) Luckock and his wife, Esther, were shown in the *City Directory of Newark* with several different addresses between 1907 and 1920. Henry was listed as vice president of the Taylor Glass Company in 1907 and later as a foreman for Jewel Cut Glass. When Jewel's business was in decline, it appears that Harry left to work in Meriden, Connecticut, in 1918 to act as shop superintendent at J. D. Bergen Co. (*Meriden City Directory*). By May of 1919, he went to Newark, Ohio, to act as the cutting department foreman at A. H. Heisey & Company (*American Flint, June 1919*). Harry apparently died by early 1920, while Esther was still shown with a Newark address through 1920. Neither was listed by 1922.

Henry's father, Robert Luckock, was a longtime master glass cutter who worked for Libbey for 18 years (c. 1888-1905). He began in glass cutting in the Birmingham, England, area in 1862 at the age of 11. Robert and his family moved from Warwickshire (near Strourbridge) to Cambridge, Massachusetts, in 1883 where he joined the New England Glass Company. Later in 1888, the family relocated with Libbey to Toledo, Ohio. Robert Luckock was reported to be one of the leaders among the group of 50 Libbey glass cutters at the Chicago Worlds Fair in 1893. Approximately 300 Libbey workers were involved in total, and about 40 blowers and cutters worked at any one time. Google Gemini searches noted

that Robert was involved in producing special exhibition pieces for Libbey, but no trade notes or other references were found to confirm this. Gemini also suggested that Robert was involved in producing the *Morello* and 1903 cut glass designs for Libbey. U.S. Patents for these designs (U.S. 36,277 and U.S. 36,278: both 1903) clearly show William Marrett as the inventor, but it appears plausible that Luckock could have also been involved. Gemini also asserted that patents assigned to Libbey would sometimes list supervisors (over cutters) as inventors including examples attributed to E. D. Libbey and William C. Anderson. Additional research is needed to further examine if this practice was common.

No trade notes were found to validate that Robert Luckock directly performed glass cutting or supported design work for his son, but it would be surprising if he did not, especially in the early days of Taylor and Jewel Cut Glass. AI search data repeatedly suggest that he was actively involved. It is probable that Robert assisted to provide a technical foundation (and possibly glass cutters) for Jewel, and his involvement would clearly have helped to establish the shop's quality standards and labor relations (see also JEW-25). It is well known that Robert frequently traveled to Brooklyn and Newark, New Jersey, while pursuing union matters in this period. Robert was still listed as a glass cutter in the Toledo directory in 1910 and 1913.

The business model for Jewel Cut Glass has similarities to the American Cut Glass Company which was active at about the same time in Chicago and Lansing, Michigan. Both companies attracted skilled glass workers from Libbey. Product quality and design work were also influenced by Libbey experience, although it does not appear that Taylor and Luckock had the creativity and breadth of design experience that William C. Anderson brought to his American Cut Glass Company.




U.S. Patent 36,278 design image for Libbey's 1903 pattern.

Several advertisements are shown which note C. H. Taylor as the New York City sales manager for both Libbey Cut Glass and S. A. Weller pottery. The image at the upper right is from *Glass and Pottery World*, April 1905. Both of the lower advertisements are from the *American Pottery Gazette* in 1906.



**LIBBEY** Cut Glass has an individuality of its own. In depth of cutting and brilliancy of color it is the World's Best. A complete line of samples at 57 Park Place, New York, under the management of Mr. C. H. Taylor.


**THE LIBBEY GLASS COMPANY, TOLEDO, OHIO.**



**Libbey Cut Glass**

A Complete Line of Samples at Fifty-seven Park Place under the Management of Mr. C. H. Taylor who would be pleased to have you call

**THE LIBBEY GLASS CO.**  
TOLEDO, OHIO



The soft and delicate tints and the pleasingly life-like reproductions of birds, fish, flowers, character studies and animals in general, upon vases, tankards, mugs, etc., make this strictly hand-painted ware rank high among American potters' best art productions. Made by S. A. Weller, Zanesville, O. New York showrooms in charge of CHARLES H. TAYLOR, 57 Park Place.

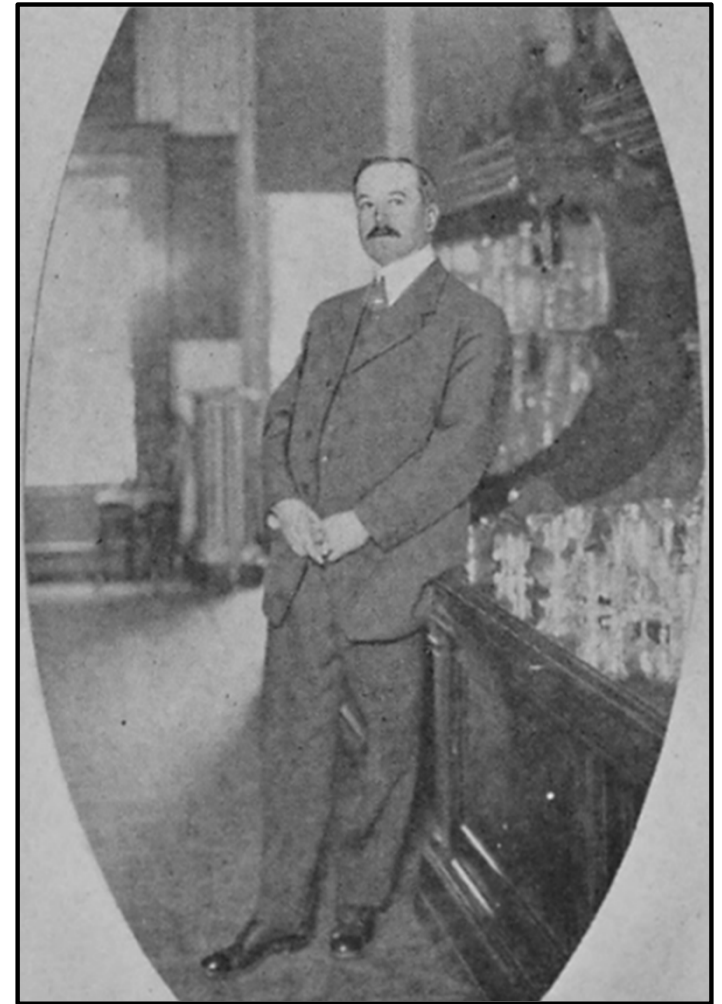
# Roles in National Associations for Pottery and Cut Glass

Charles H. Taylor was well known as a highly engaging individual whose reputation supported his success as a salesman in the New York City retail district. He also assumed several leadership positions in multiple national sales associations.

Taylor was first involved in the Pottery, Glass, and Brass Sales Association of America which included over 500 members by 1906. According to *Pottery & Glass World* of January 1906, he was vice president for two years, treasurer in 1905, president in 1906 during a time of rapid growth, and he later served as a director.

According to *The Keystone* of August 1905, the new National Association of Cut Glass Manufacturers (NAGCM) had been formed earlier that year. An inaugural meeting was held which involved participation by representatives of 52 companies including C. H. Taylor, and he was elected president for one year in 1906. It appears that this early version of the NAGCM did not have clear objectives, and it was inactive by 1908-1909, as many companies were beginning to face financial hardships.

Jewel Cut Glass became involved again when the NACGM was reformed and restructured in August 1911 with specific objectives to support the cut glass trade and cooperate with blank manufacturers to maintain quality standards for cut glass. About 30 companies were active between 1911 and 1922, and Taylor served as a second vice-president (1911-1912, 1916-1917), treasurer (1915), secretary (1919), and director (1919-1921). He often helped coordinate semi-annual meetings, and he was also involved in establishing the official standards and a quality seal in 1922.



This photograph of C. H. Taylor was apparently produced in the showroom at 57 Park Place in New York City. Source: *Crockery & Glass Journal*, December 5, 1907. This issue also showed the first Jewel Cut Glass advertisement.

# A Deeper Look at Robert Luckock and His Family

It appears that Robert Luckock had two children, Henry (often called Harry) and a daughter Ada (b. 1878), after marriage to his first wife Emma Smallwood in 1871 in England. Emma died after moving to the U.S., and Robert remarried Annie Williams (1860-1943) in about 1888. Two later children included William Joseph (b. 1890) and Arthur Wayne (b. 1892). Both had training in glass cutting and possibly worked for a brief time as cutters or helpers at Jewel. William joined the U.S. Navy in 1916 where he became a battleship gunner during WWI and later a career enlisted officer. Arthur apparently attended the 1912 Flint Glass Workers' Union convention with Harry and his father Robert, but he spent most of his working career as a machinist with the Ford Motor Company in Michigan. No separate listings for William or Arthur Luckock could be found in the *City Directory of Newark* between 1907 and 1920.

While Robert Luckock became a highly skilled master glass cutter with Libbey, he is best known as the original National Organizer for the glass cutting department of The American Flint Glass Workers' Union (AFGWU). He was first elected to this role in 1908, in Detroit, where he joined three other national organizers for pressed glass, molds, and chimneys. The cutting department was considered the most "aristocratic" of the four groups. Luckock was highly respected for his technical and communication skills, broad knowledge, and experience. During this period, the union was headquartered in the Ohio Building in Toledo, Ohio, and it managed a significant treasury and membership of about 11,000 workers. While the union began with strong interest when it was formed in 1878, it gradually lost momentum until business owners began to seriously focus on automation and cost reduction in the early 1900s.

From about 1903, Robert was a leader for the Local Union No. 28 which represented Libbey in Toledo. He was the chairman of the committee that determined the value and complexity of new designs, and he negotiated the piece-rates for special complex designs to ensure that master cutters were fairly compensated for exceptional skills. From 1906, before becoming the National Organizer, he also served part-time on the AFGWU Executive Board representing the glass cutters to shape national policies for apprentice training and wage scales.

National Organizers held full-time positions by reelection each year, and Robert was reelected for ten consecutive terms until he retired in August of 1918 at the age of 67 due to endless travel and the deteriorating health of his wife. Robert's final salary in 1917-1918 was about \$3,000 per year which was roughly twice that of regular cutters. Under Robert's leadership, the number of represented cutters grew from 370 to 1,900 between 1908 and 1912, before it again

began a gradual decline which paralleled the overall industry. By 1917, only about 33% of 4,200 nationwide cutting frames were utilized including both union and non-union shops. A full listing of the remaining operating shops and frames utilized can be seen in Luckock's report to the 42<sup>nd</sup> Annual Convention of the AFGWU held at Toledo in July 1918 (available at HathiTrust).

Luckock traveled about 300 days per year, including 27,000 miles in 1915 alone, and he tried to visit every cutting shop annually, except when schedules were interrupted by a strike or crisis. While a major goal was to organize union shops, he often addressed grievances regarding "piece work rates" and cheaper, semi-automated cutting methods that mostly promoted speed over quality. He often wrote reports for *The American Flint* magazine to educate members on the importance of uniform wage scales to prevent manufacturers from undercutting each other at the workers' expense. Luckock advocated for men versus machines, and he was also involved in opposing imported European blanks, especially those of Val St. Lambert, whose import threatened the jobs of American cutters and glass blowers. Around 1910-1912, he led aggressive campaigns in Illinois and Indiana, where he faced stiff resistance from "open shop" owners and officers. He was also involved in managing strikes to help ensure that pay rates remained livable as overall glass cutting work became less skilled.

According to Luckock, Libbey workers used common sense, and did not really require union leaders as advocates. Many other factories had more muscle (and hot-heads) than brains. Robert was accomplished in technical negotiations with owners, and he was broadly respected as a negotiator and master-peace-maker by both workers and most company owners. While relationships were sometimes adversarial, the union clearly had an important role in the early 1900s to sustain quality and craftsmanship. Near the end of his career, Luckock was often referenced as the "Grand Old Man of the Glass Trade." He died in Toledo in January of 1922 at the age of 71.












Luckock photograph from *History of the American Flint Glass Workers' Union of North America, 1878-1957*. A slightly later 1913 image was shown in *The American Flint*, Vol. 4 (571); 1913.

# Final Research Notes

Further family and Newark business connections for C. H. Taylor and H. R. Luckock were explored using AI search tools (MS-Copilot, Google-Gemini, and Perplexity) and Ancestry. While several findings were established with high confidence, AI search results often appeared contradictory or doubtful and could not be easily validated. Additional research using Newark Historical Society or related resources would be useful to clarify some of these results, but this was beyond the scope of analysis intended for this study. The following notes summarize several interesting results or assertions. Caution is advised for accepting the AI-derived data.

Trade Note	Source/Confidence
The Luckock family had significant historical involvement in the glass industry near Birmingham, England. Robert's father, Samuel, was a glass cutter. According to Ancestry, Robert had at least nine siblings, including five boys and four girls. One or two brothers were also probably glass cutters, but no record was found for any sibling moving to the U.S. One brother Arthur (1854-1924) could have migrated temporarily to the U.S. before moving to New Zealand in 1908, where he remained for the rest of his life. A less detailed Ancestry analysis for Samuel Luckock (senior), showed only one brother among seven siblings with no record for marriage or children.	Ancestry/High
H. R. Luckock had four children that were raised in Newark (Mildred, b. 1899; Vernon O., b. 1901; Wayne Joseph, b. 1905; and Asher F. Usher, b. 1915). Of these, it appears that only Vernon had later involvement in the glass industry. A possible cousin, William Henry Luckock, son of Luke and Jane Wardel Luckock, was apparently involved in the glass industry near Pittsburgh.	Ancestry/High
While Charles Taylor was not a glass cutter, it appears that he had relatives in Ohio (and Indiana) that were trained as glass cutters, with one or more possibly later associated with Jewel Cut Glass. One example includes William H. Taylor who was suggested as a Jewel employee with a Newark directory listing as a glass cutter and foreman.	Gemini/Medium

Trade Note	Source/Confidence
<p>Gemini revealed a Libbey glass cutter, George Luckock, who was listed in Toledo directories around 1900 (confirmed) who was also listed as a delegate to an AFGWU convention representing the Local (Toledo) Union No. 28. It appears plausible that George was a more distant relative of Robert, like a cousin, who migrated with Robert's family or about the same time.</p>	<p>Gemini/Medium</p>
<p>Gemini further noted William and Alfred Luckock(s) as glass workers in census and trade records for Toledo and Newark. This William was later noted in the Pittsburgh area (based on Ancestry); he is different from the son of Robert discussed earlier on JEW-25.</p>	<p>Gemini/Lower</p>
<p>Gemini also noted census records for a sibling of Robert, "Thomas" Luckock, working as a glass cutter in New Bedford, Massachusetts (for Pairpoint Manufacturing Company). As noted at the right, no siblings named Thomas were shown in Ancestry.</p>	<p>Gemini/Low</p>
<p>Gemini further suggested a "Charles" Luckock as a sibling of Robert who worked as a glass cutter for Dorflinger c. 1905. Again, Robert did not have a sibling named Charles, and no other records were found to support this assertion.</p>	<p>Gemini/Low</p>

 <p><b>William Henry Luckock</b> 1834-1892</p>
 <p><b>Joseph Luckock</b> 1836-1896</p>
 <p><b>Sarah Anne Luckock</b> 1839-</p>
 <p><b>Louisa Luckock</b> 1841-</p>
 <p><b>Samuel Luckock</b> 1843-1876</p>
 <p><b>Eliza Luckock</b> 1847-</p>
 <p><b>Richard John Luccock</b> 1849-</p>
 <p><b>Arthur Luckock</b> 1854-1924</p>
 <p><b>Hannah Luckock</b> 1857-1865</p>

The image at the right shows the full list of siblings for Robert Luckock as reported in Ancestry. No evidence was found that any migrated to the U.S.

Copilot and Gemini were also used to generate lists of probable Newark glass cutters based on broad screening of U.S. Federal Census and *Newark Directory* records. These results are shown in the table at the lower left. An effort to verify if these workers were associated with Jewel Cut Glass was mostly unsuccessful, although it appears that several lived within 3-4 blocks of the Jewel factory.

Newark Glass Cutters c. 1910-1915

Name	Glass Cutter Roles
William H. Taylor*	Glass Cutter & Foreman
William Luckock*	Glass Cutter
Joseph Dyers*	Apprentice Cutter
Thomas Barry*	Glass Cutter
George H. Taylor	Glass Cutter
Frederick W. Harris	Glass Cutter
Alfred Brown	Glass Cutter
William J. Hawkins	Glass Cutter
Henry J. Harrison	Glass Cutter/Polisher
George E. Wilkes	Glass Cutter/Polisher
John H. Schaefer	Glass Cutter
Charles Schaefer	Glass Cutter
William H. Van Dyke	Glass Cutter
Frank J. Kettenring	Glass Cutter
Joseph F. Kettenring	Glass Cutter

\* Higher Confidence for work with Jewel Cut Glass

The table at the lower right also lists 14 members of the local AFGWU glass cutters chapter 105 for Newark that were participants in meetings and social events described in *The American Flint* in 1910-1912. In 1910, chapter 105 showed a total of 50 glass cutter members in Newark with many undoubtedly employed at Jewel.

Since Jewel was not directly associated with most of the cutters shown in both tables, it is possible that many worked with Unger Brothers, Crescent Cut Glass, or Newark Cut Glass, rather than Jewel. In any event, it appears clear that these individuals worked in the cut-glass industry in Newark during the period. John “Schaeffer” was also a glass cutter with Libbey in Toledo, c. 1900. Joseph Dyers died of lead poisoning at the age of 19 in 1912 while still a trainee. More detailed analysis of Union membership records might allow specific Jewel workers to be established more clearly.

Partial List of Chapter 105 AFGWU Members c. 1910

Leonard Gerome	Otto Hauser
Charles Smith	H. Snable
Nick Lantilo	Joseph Ziger
Charles Wickham	H. Fairchild
Walter Mathies	Matt Kircher
Thomas Leonard	Joseph Santillo
Toney DeSilva	Michael Keogan

Taylor's 1912 advertisement for oil and gas investors is shown at the right; source: *Crockery & Glass Journal*, December 19, 1912 (214). While this Ohio venture was apparently successful, it appears that Taylor's investments in the rapidly expanding Florida real estate market near Palm Beach were even more lucrative. Taylor was quick to recognize and explore new business opportunities throughout his professional career.

# Read The Following:

*From the "Zanesville Sunday News," Dec. 1.*

The actual laying of brand new gas pipes by the Zanesville Gas and Electric Company, which is working a large force of men and beginning in Putnam the laying of their mains, is evidence that Zanesville will secure twenty-cent gas.

They have enough gas wells now producing to supply a city twice the size of Zanesville. They have also under lease, or in deed, hundreds of acres of virgin territory lying right next to their big producing wells. They also have an advantage from the fact that their big supply pipes run only a few miles—that is, to Somerset—and at the progress and speed which they are making in the laying of the pipes twenty-cent gas will be selling in Zanesville in a mighty short time.

The Zanesville Gas and Electric company is composed of Zanesville men, some of whom have spent a lifetime in the study of gas and gas wells.

The Chamber of Commerce, through a special committee which is known at the special gas committee, not only indorsed the Zanesville Gas and Electric Company's proposition, but made two trips to Columbus assisting the new company to finance and to secure the proper grants and permits from the State Utilities Commission.

All of Zanesville welcomes the new company, and about seventy-five per cent of the people have already signed an agreement to use its gas.

**D**O you want to come in with us? The company holds contracts covering a period of five years with a sufficient number of consumers to provide six per cent on its bond issue and twenty per cent on its entire capital stock.

There is more money in this than in manufacturing pottery, glass or lamps. If you have a little spare capital to invest, write to me for full particulars.

**C. H. TAYLOR,**

President Jewel Cut Glass Co.,

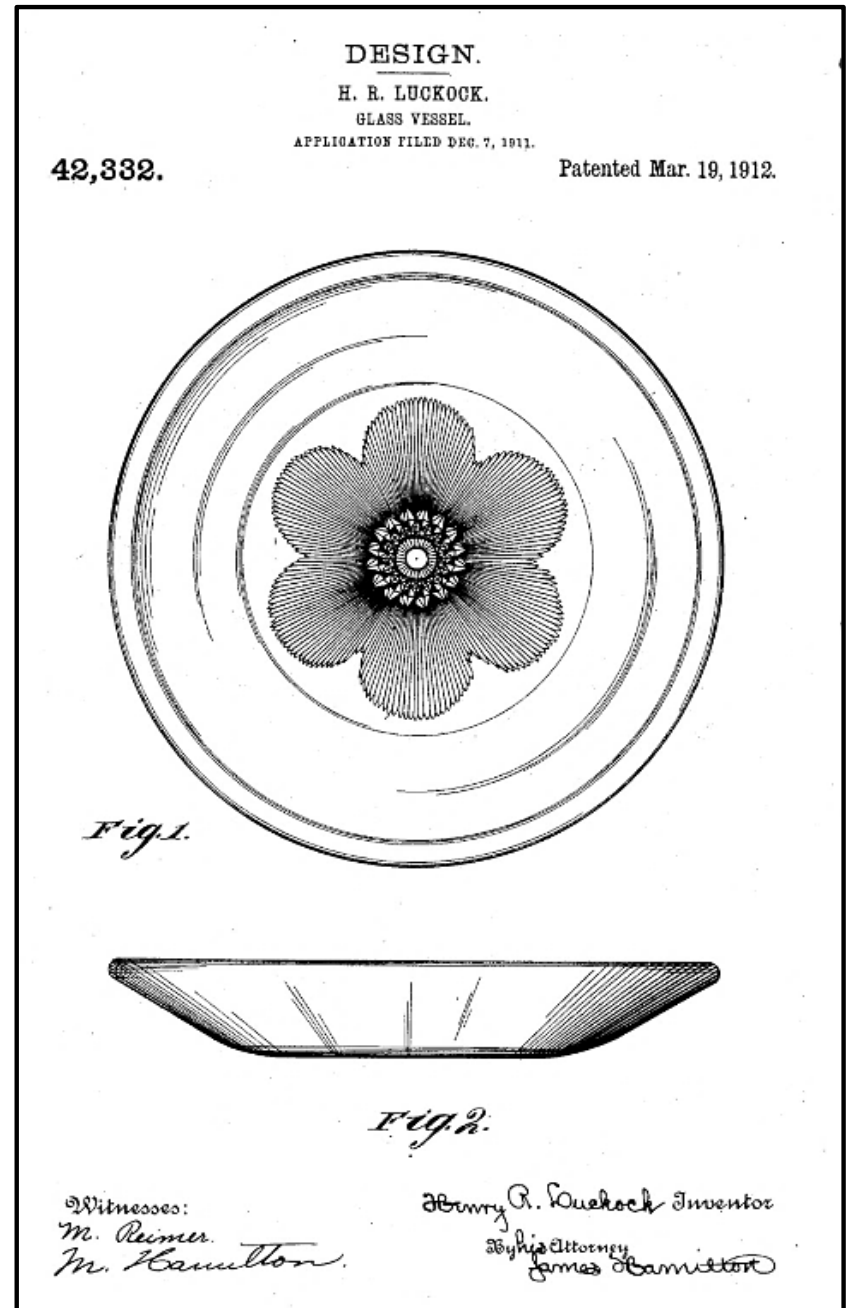
**57 Park Place, New York City.**

# Images of Patented Designs

Jewel's five patented designs have been highlighted by Revi and the Bidens. The images shown here are direct copies from the original patent documents as reproduced in the Google Patents repository.

All the patents were granted on March 19, 1912, after filing together in late 1911, and received consecutive design patent numbers 42,332 through 42,336. H. R. Luckock was the sole inventor for the basic flower design with a polished button hobstar center and petals composed of radiating unpolished shallow miter cuts. The other four designs included both Taylor and Luckock as co-inventors. The 42,335 (*Ruby*) and 42,336 (*Diamond*) designs used this flower with foliage in different combinations. *Diamond* included a polished radiating star rather than a hobstar as the center flower together with a slightly different edge cutting.

The 42,333 (*Aberdeen*) and 42,334 (*Emerald*) patent images better show the similarity of these designs. It can also be seen that shapes (such as bowls and plates) which featured a large center hobstar included crosshatching in the points of the hobstar. Larger 32-point hobstars are often seen on the base of *Aberdeen* jugs, and these do not include crosshatching. The scalloped edges shown in the patent images are slightly different from those shown in 1912 advertisements and on some surviving examples. The fine cane band shown in the *Emerald* image also appears slightly different from fine hobnail seen in some examples (EXM-1).



Ruby

DESIGN.

H. R. LUCKOCK & C. H. TAYLOR,  
GLASS VESSEL.  
APPLICATION FILED DEC. 7, 1911.

42,335.

Patented Mar. 19, 1912.

Fig. 1.

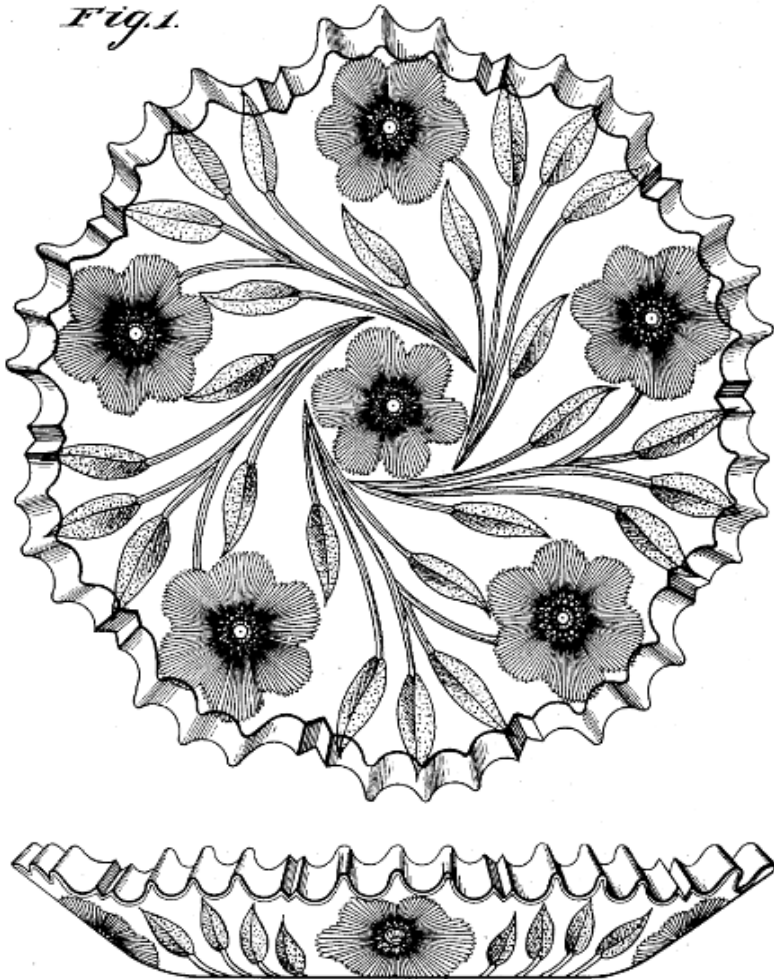


Fig. 2. Henry R. Luckock Inventors  
Charles Herbert Taylor  
Attorney  
James Hamilton

Witnesses:  
M. Reimer  
W. Hamilton.

Diamond

DESIGN.

H. R. LUCKOCK & C. H. TAYLOR,  
GLASS VESSEL.  
APPLICATION FILED DEC. 7, 1911.

42,336.

Patented Mar. 19, 1912.

Fig. 1.

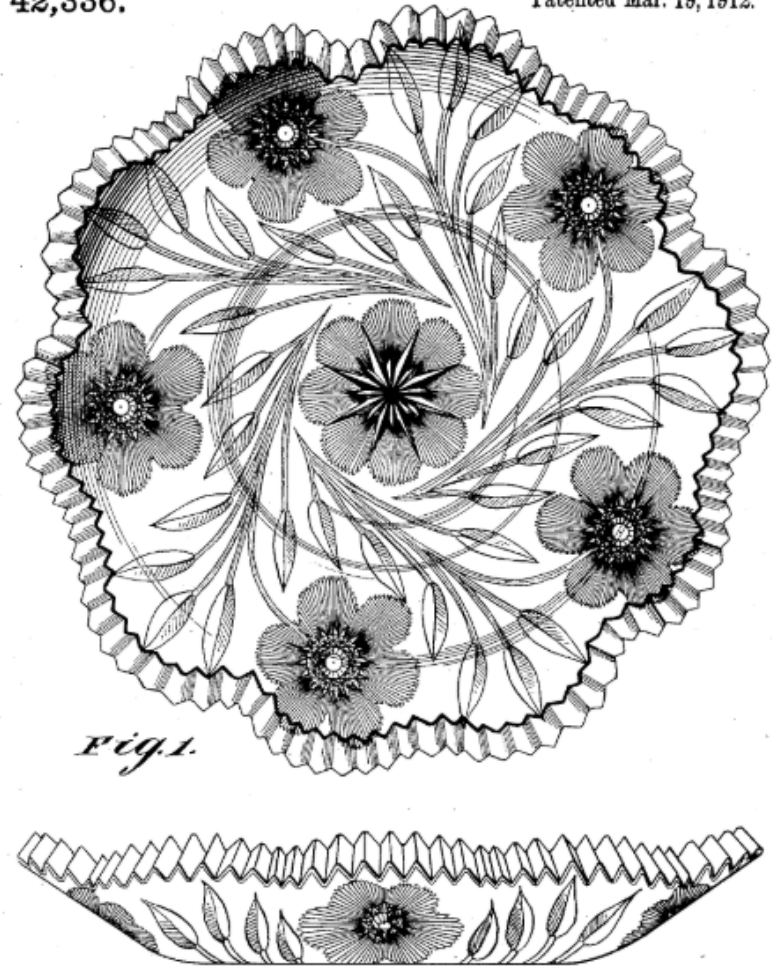


Fig. 2.

Witnesses:  
M. Reimer  
W. Hamilton.

Henry R. Luckock Inventors  
Charles Herbert Taylor  
Attorney  
James Hamilton

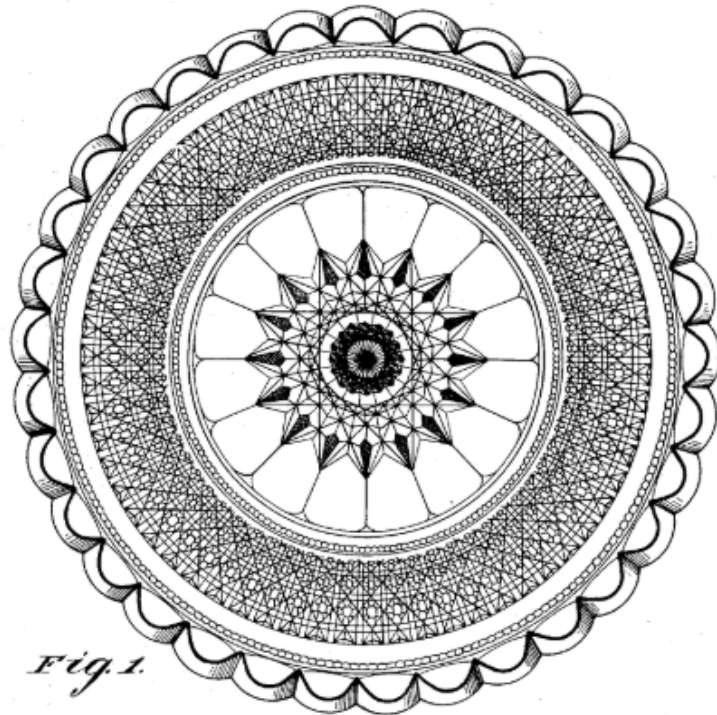
*Emerald*

DESIGN.

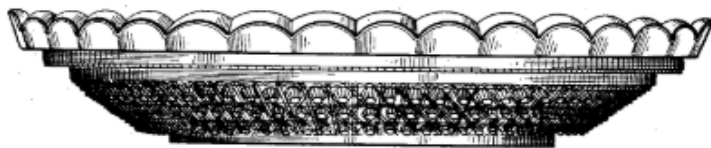
H. R. LUCKOCK & C. H. TAYLOR.  
GLASS VESSEL.  
APPLICATION FILED DEC. 7, 1911.

42,334.

Patented Mar. 19, 1912.



*Fig. 1.*



*Fig. 2.*

Witnesses:  
*M. Reimer.*  
*W. Hamilton.*

*Henry R. Luckock* Inventors  
*Charles Herbert Taylor*  
*By* *James Hamilton*  
*Attorney*

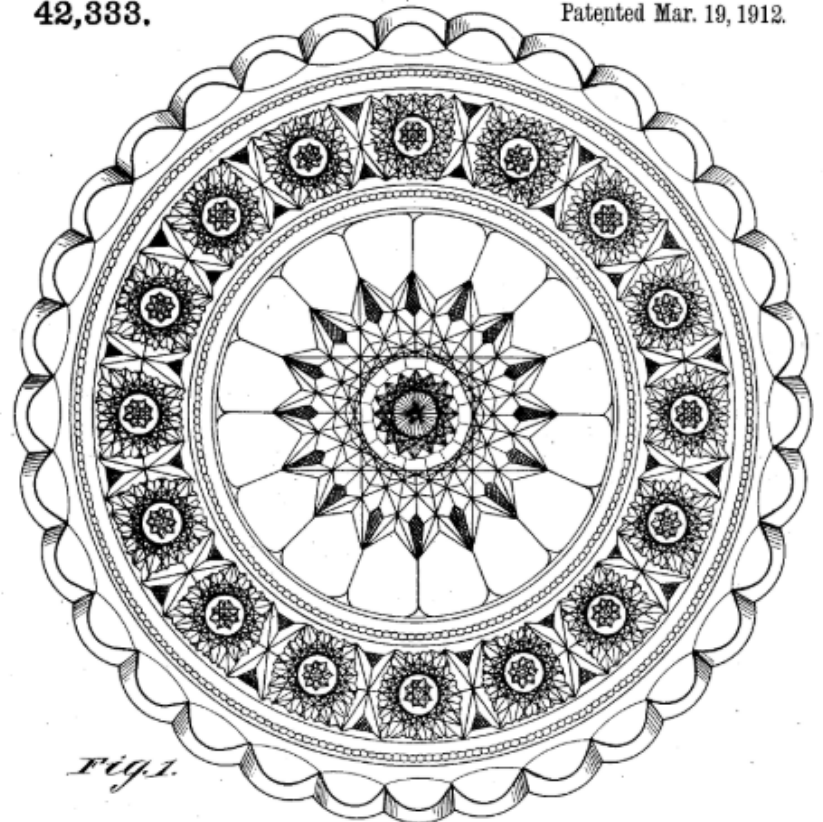
*Aberdeen*

DESIGN.

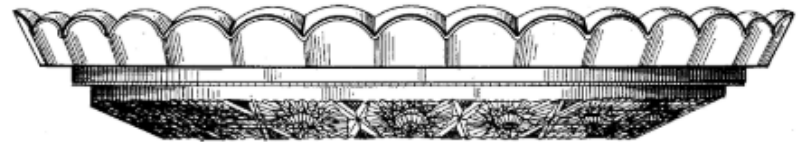
H. R. LUCKOCK & C. H. TAYLOR.  
GLASS VESSEL.  
APPLICATION FILED DEC. 7, 1911.

42,333.

Patented Mar. 19, 1912.



*Fig. 1.*



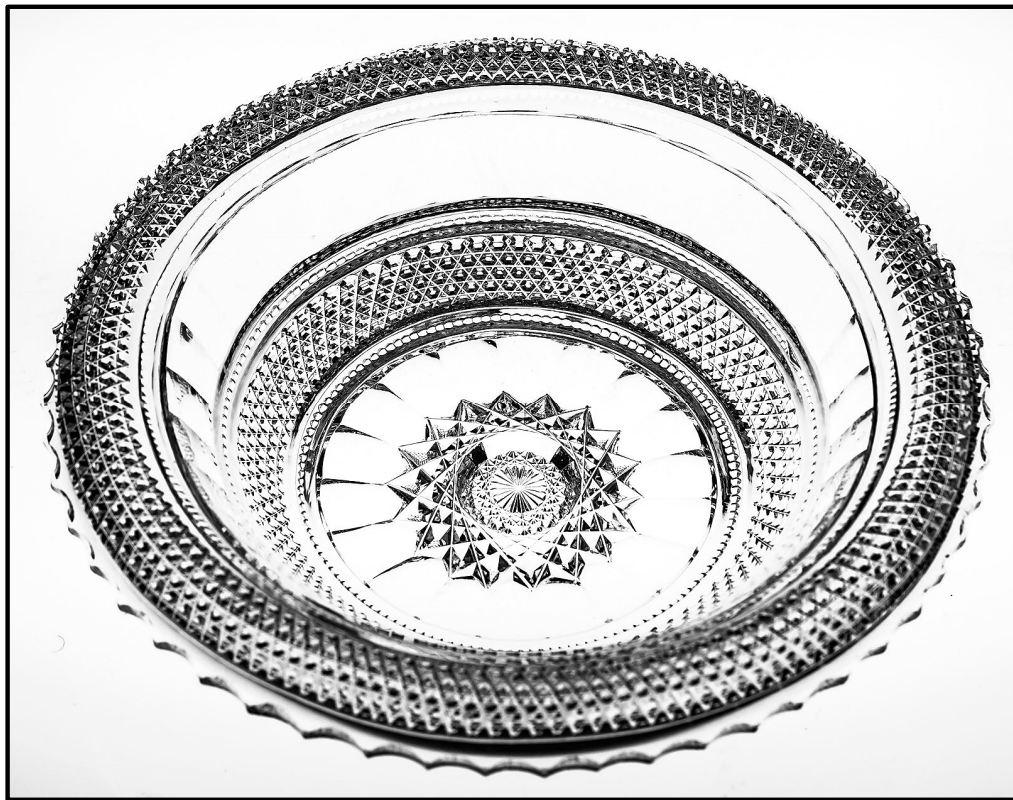
*Fig. 2.* *Henry R. Luckock* Inventors  
*Charles Herbert Taylor*  
*By* *James Hamilton*  
*Attorney*

Witnesses:  
*M. Reimer.*  
*W. Hamilton.*

# Additional Surviving Examples

Right: Fine cut-glass bowl with a “Bishop’s Hat” shape in the *Jewel Aberdeen* design; 13” D, 4.5” H. Source: Woody Auction 2024.

Below: A smaller bowl with a similar shape is shown in the rare *Emerald* design; 9” D, 2.3” H. This example includes fine hobnail cutting where *Aberdeen* has hobstars, and points of the center hobstar are crosshatched in both designs. Source Ryan Fleisher 2026.



Larger Jewel *Aberdeen* electric table lamps with pointed dome shades are among the finest and more distinctive lamps produced during the American Brilliant Period. The grouping below shows two large two-bulb pointed dome lamps, each about 26" in height and 11" in diameter. The center mushroom shade lamp is the same one shown earlier on page JEW-2. Source: Peter and Sandy Velez (image: Phil Nicholson).

Jewel also made the pointed dome lamp in a smaller size with one light. The example at the right (24" H, 8.5" D) was sold by Woody Auction in 2023.





Cutting details are highlighted for a tall cut-glass jug in the *Aberdeen* design with three bands of hobstars; 12.5" H. This jug and the smaller example on the next page include fine 32-point hobstars on the base. Cut areas combined with clear fluted panels provide great contrast. The *Crockery & Glass Journal* of July 1911 noted that the fine wood polishing used to produce *Aberdeen* cost as much or more as the extra fine glass cutting. Source: Dr. Kenneth and Mrs. Helen Braunstein.



Fine, large cut-glass humidor in the *Aberdeen* design; 10" H, 6" D. Image source: Peter and Sandy Velez.



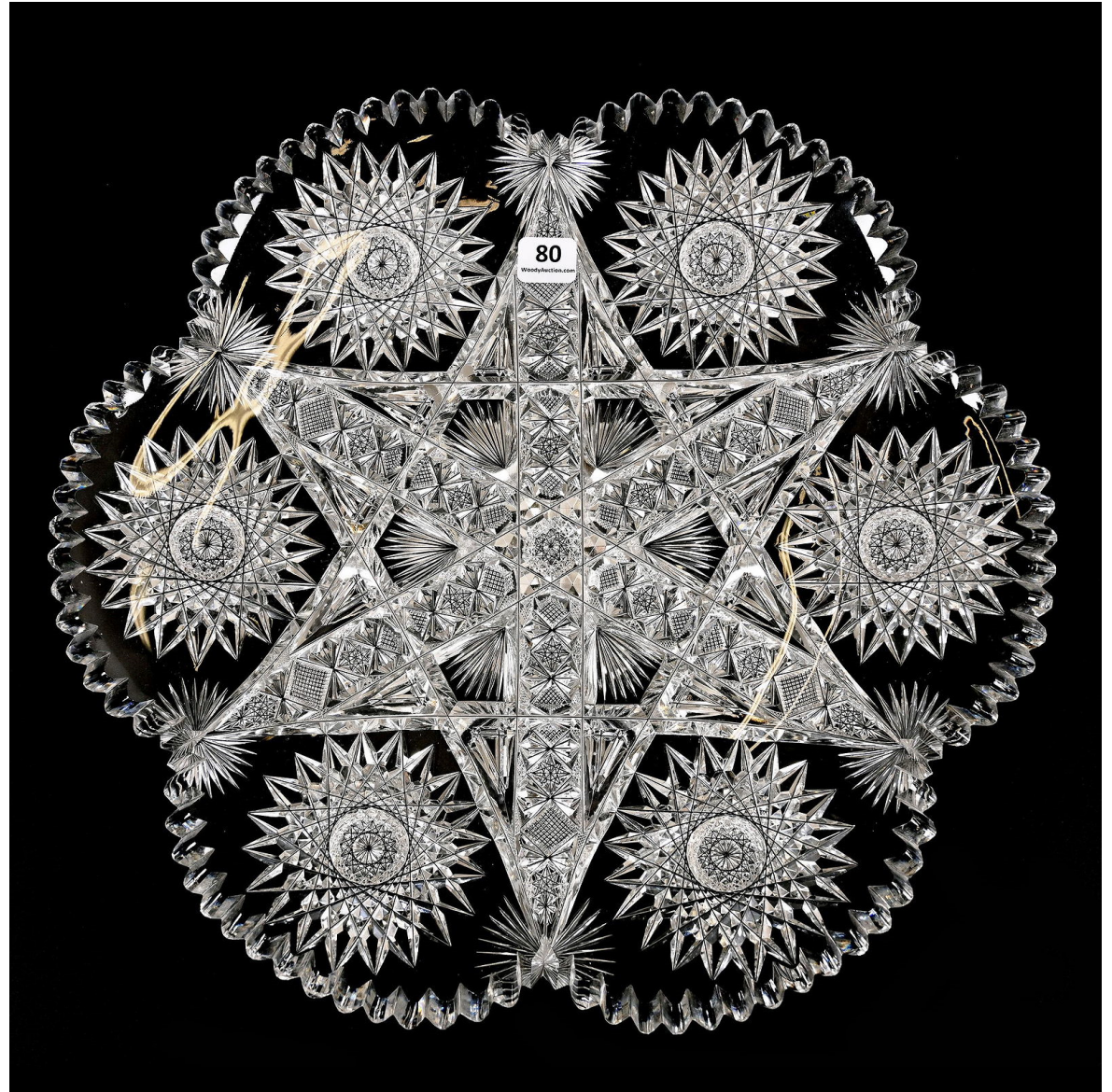
Smaller jug in the *Jewel Aberdeen* design with two bands of hobstars; 8.5" H: Source: Mark and Bonita Davis.



Whiskey bottle and glass in the *Aberdeen* design; 13.3" H. Source: Woody Auction 2025.

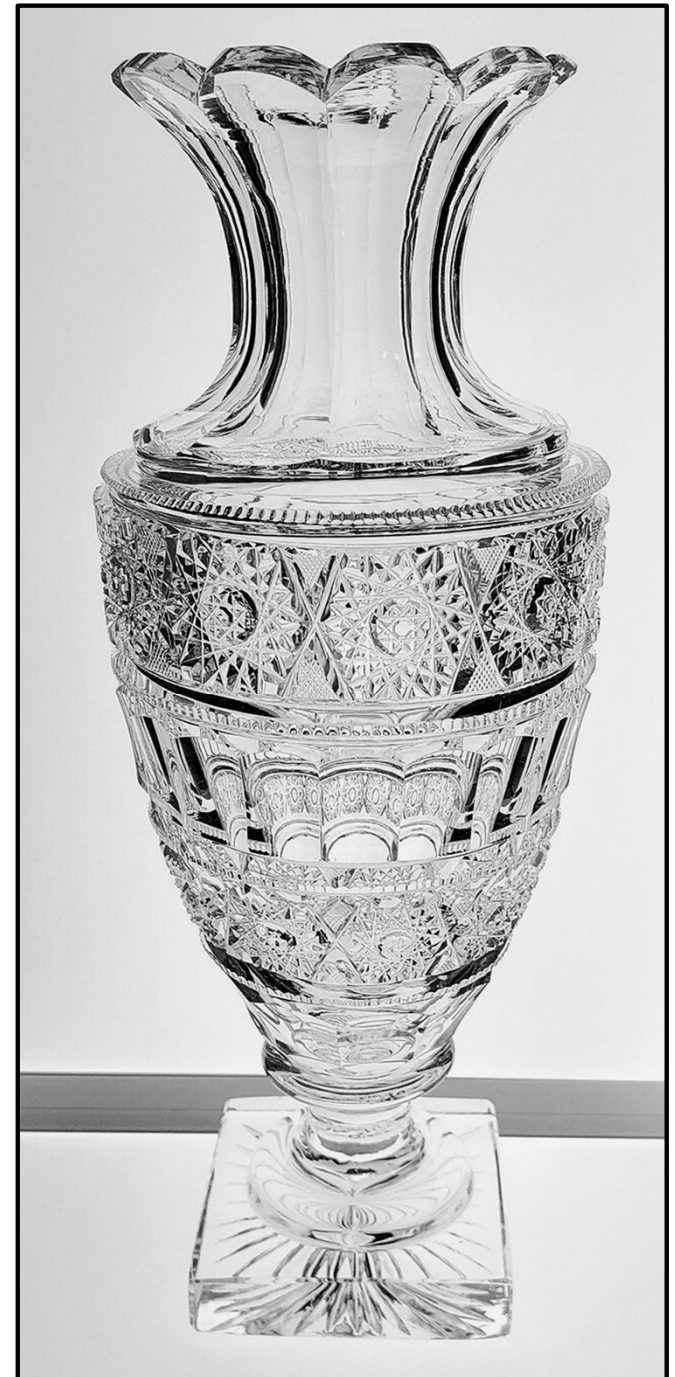
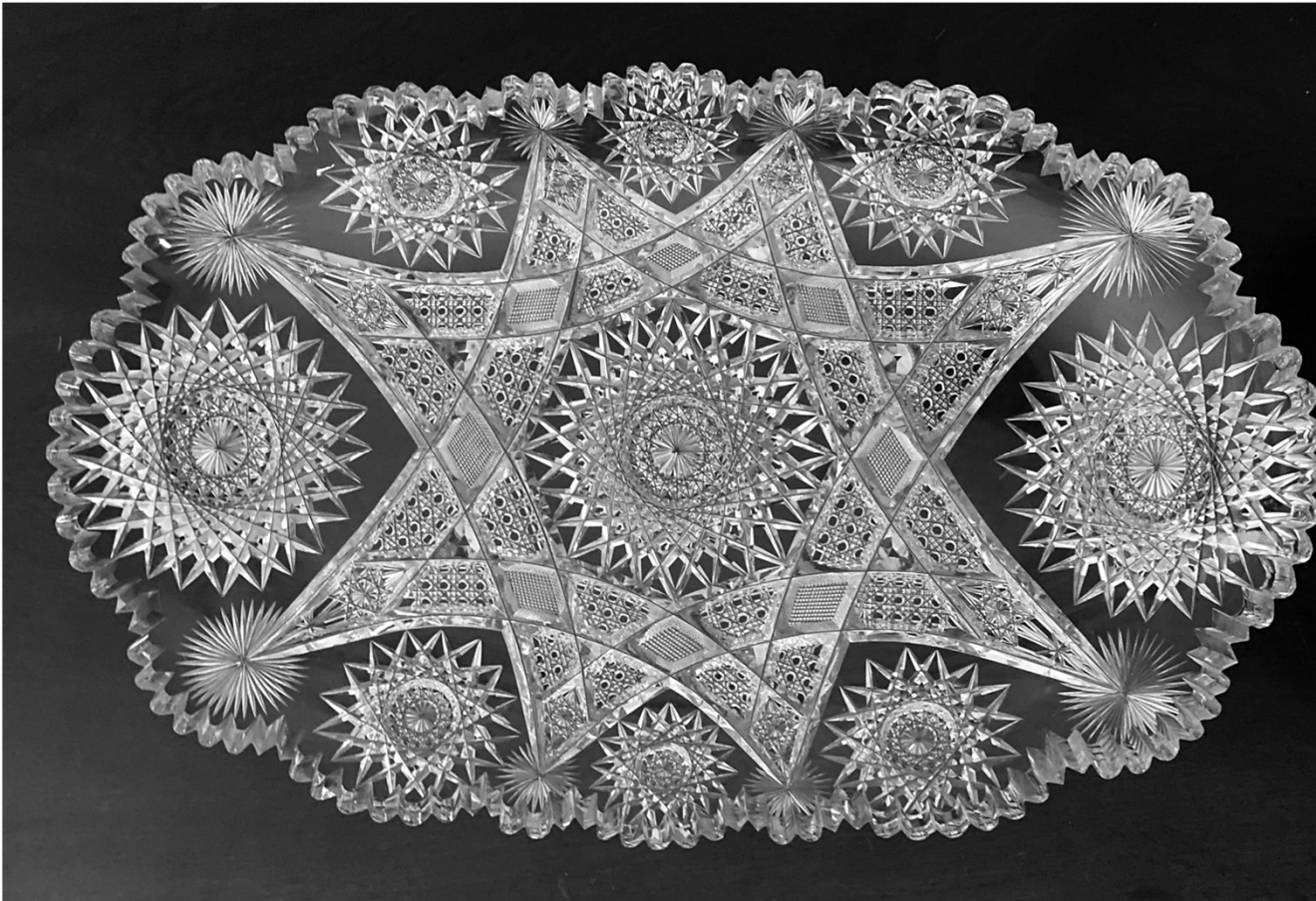


Below: This image shows a large tray (14" D) in the *Jewel Crescent* design. Source: Woody Auction 2012.



Right: Jewel produced corset vases in the *Aberdeen* design in multiple sizes. The image shows a more unusual footed and flared urn vase; 12" H. Source: Compendium Auction 2019.

Below: Oval cut-glass tray in Jewel's *Tiffin* design exactly as shown in the catalog; 15.5" L, 9.5" W. Source: Connie Whitpan Riley.



Right: Huge chalice vase in the *Zenith* design having a weight of over 15 pounds; 18" H, 8.5" D. Source: Woody Auction 2023. It appears this vase retailed for \$40 in 1910.

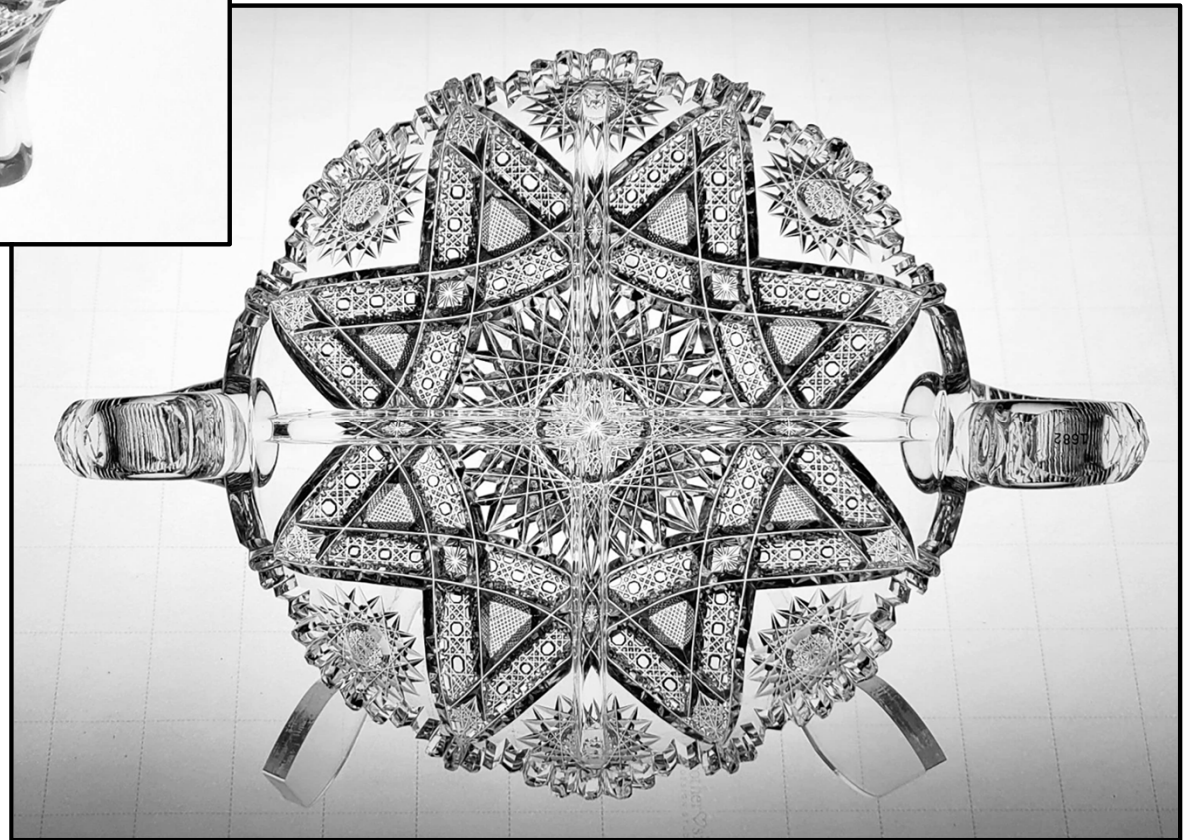
Below: *Bangor* design bowl; 9" D, 4" H; source: Mark and Bonita Davis





Left: Nice three-footed ferner bowl in the Jewel *B. B. & B.* design; 7.5" D, 4.8" H. Image source: recent eBay listing

Right: This four-sectioned, two-handled, caboret dish with a 7"-diameter bowl appears to be cut in Jewel's *Tiffin* design. Source: recent eBay listing



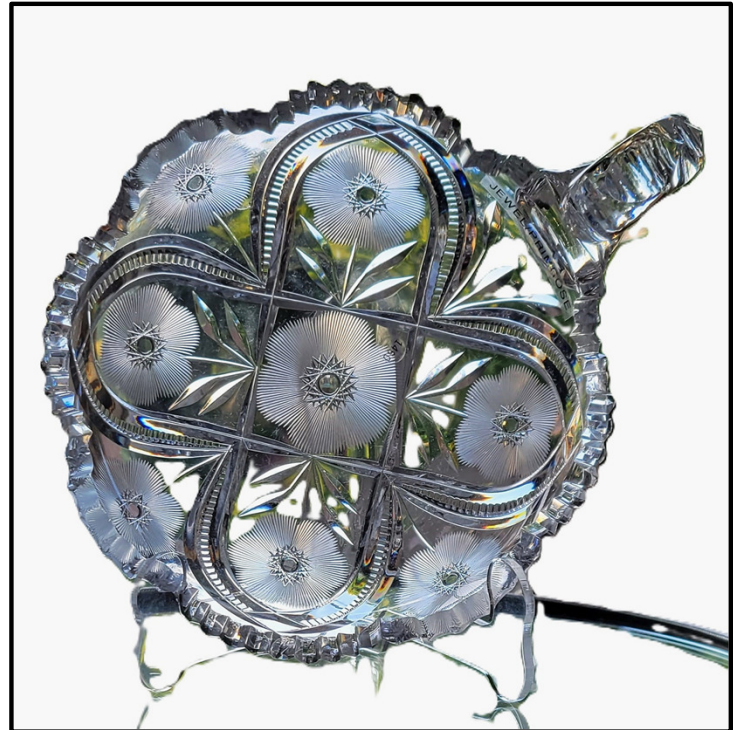
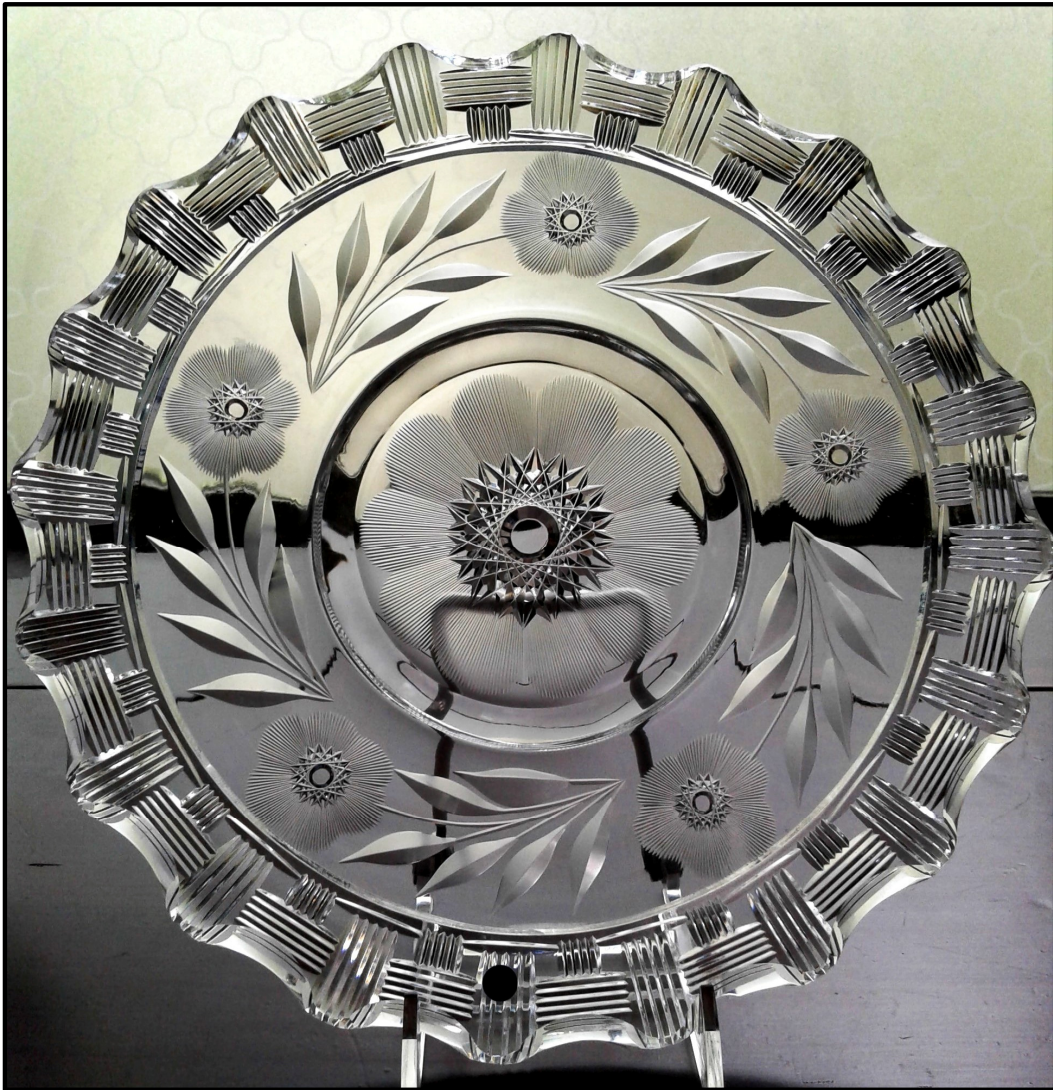
Signed Jewel cut glass jug in the *Cornell* design; 10.5" H.  
Source: Flomaton Antique Auction 2006. This design was  
not shown in the catalog, but it can be seen in advertisements.



Jewel cut glass bowl in the *Xenia* design with  
unspecified size. Source: Michael Boese, Facebook  
ABP Cut Glass Patterns group.



Three interesting additional variations for Jewel's *Ruby* design are shown. The smaller 6" dishes (right) are sourced from Dave Nickerson (handled nappy) and Barbara Gebbia. The larger 10" diameter bowl features basketweave cutting around the rolled rim; source: Greg Randall.



Right: This smaller 10-inch floral corset vase appears to be cut in Jewel's *Florilo* design. Each flower has 32 radiating petals. The flat rim differs from examples shown in advertisements with scalloped rims, but this could reflect a smaller size. Empire Cut Glass produced a similar *Dahlia* design. Source: Phil Moul.

Below: Matching pair of cruets in the *Ruby* design; 9" H with stoppers. Source: recent eBay listing.



The large punch bowl shown here was unidentified in a November 2025 Woody Auction, but it closely matches the *Margaret* design punch bowl pictured in a 1910 advertisement shown on JEW-11; 15.3” H, 14” D. The cut and polished collar ring on the neck of the base is an unusual design element that is often seen on Libbey flower centers. One small bonbon dish in the *Margaret* design was shown in the catalog, but the design is better seen in larger pieces like this punch bowl, the lamp shown earlier (JEW-12), and the chalice vase shown on the next page. Image source: Woody Auction.



Right: This large 16" chalice vase was unidentified in the March 2024 Woody Auction, but it can be confidently assigned as Jewel's *Margaret* design. It includes a 24-point hobstar base. A matching 12" vase was also sold in a 2020 Woody Auction. The same vase was shown in *Pottery, Glass & Brass Salesman* ads in 1910, which also noted that it was made in sizes of 12" to 18". The largest would undoubtedly be impressive.

Below: This "egg nog" set is cut in Jewel's *Ruby* design, and the bowl still includes an original paper label showing the patent number for the "unnamed" Luckock flower design. The cups include two flowers with gang wheel-cut petals, probably reflecting later work, c. 1915-1920. The two-piece bowl is 8.5" high and about 10" in diameter. Source: Time and Again Auction Gallery 2018 and Judy Northup.



This cut-glass humidor was unidentified in a May 2020 Woody Auction, but it appears to directly match the Jewel *Clarendon*-design cigar jar shown on page 16 of the catalog; 8.5” H, 5.5” D.



Below: This image shows another four-section divided dish with a pierced sterling silver rim; 10.8” D. The dish cutting design matches the two-handled example shown earlier which was attributed to Jewel’s *Tiffin* design without radiant stars. The J. Hoare “Ribbon Star” design is another possible attribution. Source: Ryan Fleisher 2022.



# Possible Examples

Jewel cut glass with silver mountings appears to be very rare. One possible example from Travis Knight is shown (right) that is attributed to Jewel's *Colonial* design, which is illustrated in the catalog (9). This 19" high vase can also be seen in the Facebook ABP Cut Glass Patterns group. The pattern match is not exact.

The large cider jug shown below is similar to Jewel's *Narona* design, but there are also clear differences, with bands of small hobstars replaced by bands of large cane bordered by notched prisms; 7" H, 6.3" D. Source: Mark and Bonita Davis. This jug includes a 32-point hobstar base.



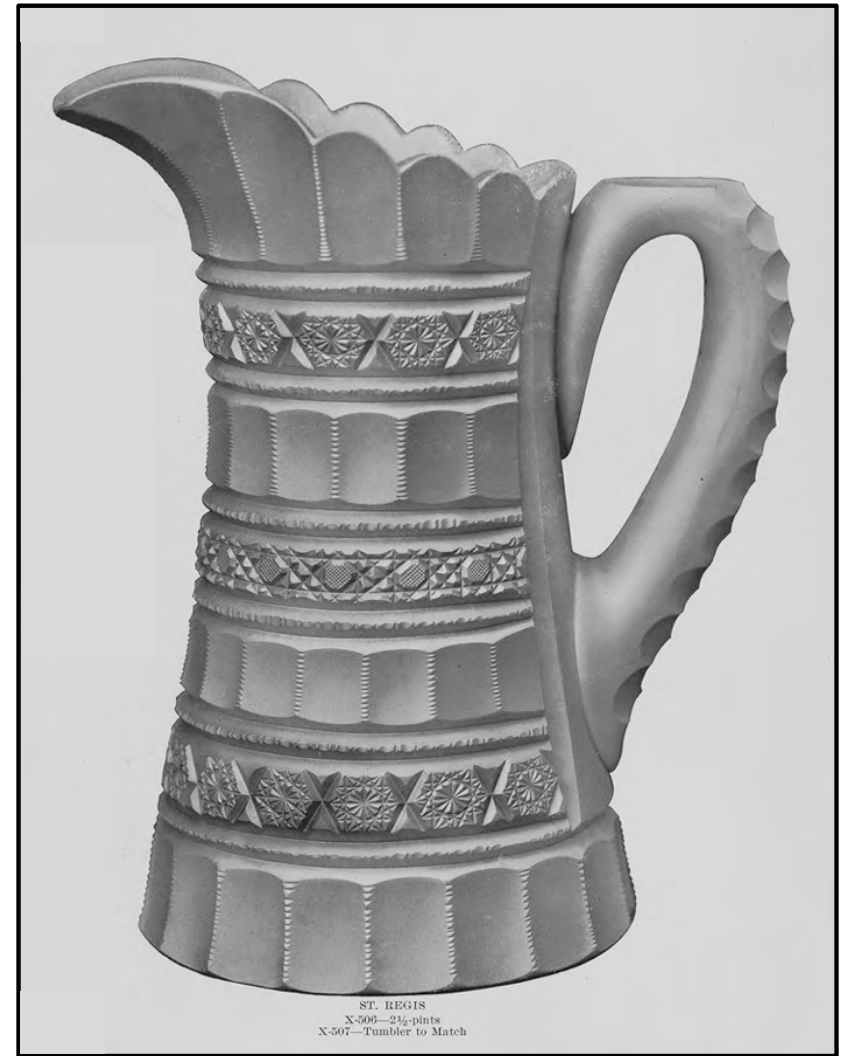
EXM-15



# Summary Indices

Two summary indices have been developed to assist in locating glass examples and related subjects covered in this supplemental information document. Since the 1910 catalog already includes a full index, those listings are not repeated here.

Unger Brothers, also of Newark, produced a *St. Regis* design that is very similar to Jewel's *Aberdeen*. An example Unger Brothers tankard jug that was shown in the 2023 ACGA Unger Redux catalog (CAT1-101) is shown at the right, and a signed jug was previously held in the ACGA glass collection. Key differences between *Aberdeen* and *St. Regis* include different hobstar filling and use of notching between each of the small fluted panels in *St. Regis*. Timing for this design, c. 1910-1912, was apparently similar to *Aberdeen*, and possibly even slightly before. Jewel was successful in patenting its design. It was not uncommon for cut-glass manufacturers to copy major elements of successful and/or previously patented designs.



# Subject Index

Subject	Page
Advertisement, S. A. Weller	JEW-23
American Flint Glass Workers Union	JEW-25, 26
Cut Glass Products Co.	JEW-19
Jewel Cut Glass	
Academy Street Location	JEW-20
Advertisement	JEW-4, 5, 9-12, 17-19; IDX-2, 3
Blanks	JEW-8
Broad Street Showroom	JEW-9
Comparison with Other Newark Companies	JEW-6
Early History	JEW-1, 2
Employee Count by Year	JEW-6
Factory photographs	JEW-7
Later Operations	JEW-20
Libbey Heritage	JEW-21
List of Approximate Design Dates	JEW-3
New York City Showroom	JEW-4
Other Research Notes	FRN-1-3
Patent Images	PDI-1-3
Possible Newark Glass Cutters	FRN-3
Sales Representatives	JEW-4, 6; IDX-2
Sherman and Stanton Factory	JEW-9
Treat Street Factory	JEW-9
Jewel Gift Shop	JEW-20
Libbey Glass Company	
Advertisement	JEW-23
1903 Patent Image	JEW-22
Connections with Jewel Cut Glass	JEW-8, 21-23
Showroom New York City	JEW-21

## The "JEWEL" in 1911



No. 629. Champagne Jug, 4 pt.  
FLORIO

**T**HE splendid business accorded the "Jewel" line during the past year demonstrates that there is still a vast market for the BEST in Cut Glass.

¶ In the successes of the past we find encouragement for the future, so the "Jewel" faces the New Year strong in the resolve to improve in design, and by strict supervision maintain that degree of quality which has made its entree possible to the best retail shops in America.

¶ The following sales staff will show the "Jewel" in 1911:

**B. F. HEASTAND, Pacific Coast**  
**F. C. DIXON, Southwest**  
**ALEX. FRAZER, Middle West**  
**J. M. UNIACK, East**  
**E. L. SLOCUM, South**



No. 419. Vase, 12, 14, 16 and 18 in.  
MARGARET.

---

### Jewel Cut Glass Co.

C. H. TAYLOR, President

57 Park Place, New York

Factory, Newark, N. J.

This advertisement from *Pottery, Glass & Brass Salesman* of December 22, 1910, includes a *Margaret* chalice vase like that shown on EXM-13.

# Subject Index (cont.)

Subject	Page
Luckock, Henry R.	JEW-2, 21; FRN-1
Luckock, Robert	
Family	JEW-21, 25
Photograph	JEW-26
Roles in American Flint Glass Workers' Union	JEW-25, 26
Siblings	FRN-1, 2
Newark Cut Glass	JEW-6; IDX-1, FRN-3
Jean Tack Jewelers	JEW-5, 9
Taylor, Charles H.	
Association with Krantz, Smith & Co.	JEW-2
Association with Libbey Glass	JEW-2, 21
Association with S. A. Weller Pottery	JEW-2, 19, 20, 23
Association with Zanesville Oil & Gas	JEW-9; FRN-4
Early Life	JEW-2
Photograph	Cover, JEW-24, ACK-1
Roles in Pottery, Glass & Brass Sales Association	JEW-24
Roles in National Association of Cut Glass Manufacturers	JEW-24
Taylor, Francis H.	JEW-3, 20
Unger Brothers Cut Glass	JEW-6, FRN-3
Weequahic Cut Glass	JEW-9



Three additional pieces in Jewel's *Aberdeen* design are shown from *Pottery, Glass & Brass Salesman*, December 28, 1911 (16). This excerpt was previously shown in *Cut Glass Advertisements, Vol. 2* (JEW-54). The larger vase was 11" high, and the smaller vase 8".

# Image Index by Design Name

<b>Design</b>	<b>Shape</b>	<b>Page</b>	<b>Size</b>
Aberdeen	Bowl	JEW-13,14	--
Aberdeen	Bowl, Bishop's Hat	EXM-1	13" D, 4.5" H
Aberdeen	Decanter, Handled	IDX-3	--
Aberdeen	Humidor	EXM-4	10" H, 6" D
Aberdeen	Jug	JEW-14	4-Pint
Aberdeen	Jug	EXM-3, 4	12.5" H; 8.5" H
Aberdeen	Lamp, Mushroom Dome Electric	JEW-2; EXM-2	18" H, 12" D
Aberdeen	Lamp, Pointed Dome Electric	EXM-2	26" H, 11" D; 24" H, 8.5" D
Aberdeen	Patent Image	PDI-3	--
Aberdeen	Tray	JEW-15	16" D
Aberdeen	Tumbler	JEW-14	1/2-Pint
Aberdeen	Vase	IDX-3	8" H
Aberdeen	Vase, Urn Form	EXM-6; IDX-3	11" H; 12" H
Aberdeen	Whiskey Bottle	EXM-5	--
Aberdeen	Whiskey Tumbler	EXM-5	--
B. B. & B.	Ferner, Footed	EXM-8	7.5" D, 4.5" H
Bangor	Decanter, Handled	JEW-8	--
Bangor	Bowl	EXM-7	9" D, 3.7" H
Bangor	Tray	JEW-15	15" D
Clarendon	Humidor	EXM-14	8.5" H, 5.5" D
Cleveland	Punch Bowl	JEW-11	14" D
Colonial	Vase, Silver Rim	EXM-15	19" H
Cornell	Jug	EXM-9	10.5" H
Diamond	Bowl	JEW-13, 14	--
Diamond	Patent Image	PDI-2	--
Dorthy	Decanter, Handled	JEW-1	--
Emerald	Bowl	JEW-13, 14	--
Emerald	Patent Image	PDI-3	--

## Image Index by Design Name (cont.)

<b>Design</b>	<b>Shape</b>	<b>Page</b>	<b>Size</b>
Emerald	Bowl, Bishop's Hat	EXM-1	9" D, 2.3" H
Falcon	Cream and Sugar	JEW-8	--
Florilo	Cologne Bottle	JEW-10	--
Florilo	Cream and Sugar	JEW-10	--
Florilo	Cruet	JEW-10	--
Florilo	Jar, Covered	JEW-10	--
Florilo	Jug	JEW-10, IDX-2	4-pint
Florilo	Spooner, Handled	JEW-10	--
Florilo	Vase, Chalice	JEW-10	--
Florilo	Vase, Corset	JEW-10, EXM-11	10" H
Florilo	Whiskey Bottle	JEW-10	--
Gibson	Cabaret, Two-handle	ACK-1	7" D, 4-section
Margaret	Lamp, Electric	JEW-12	20" H, 12" D
Margaret	Punch Bowl	JEW-11, EXM-12	14" D, 15.3" H
Margaret	Vase, Chalice	EXM-13, IDX-2	16" H
Ruby	Bowl	JEW-13, 14	--
Ruby	Bowl, Egg Nog	EXM-13	10" D, 8.5" H
Ruby	Cruet	EXM-11	9" H
Ruby	Patent Image	PDI-2	--
Ruby	Punch Cup	EXM-13	--
Ruby-variant	Bowl	EXM-10	10" D
Ruby-variant	Dish	EXM-10	6" D
Ruby-variant	Nappy, Handled	EXM-10	6" D
Ruby-variant	Vase, Corset	JEW-16	16" H
St. Regis	Jug, Newark Cut Glass	IDX-1	2.5 pint
Tiffin	Cabaret, Two-handle	EXM-8	7" D, 4-section
Tiffin	Dish, Silver Rim	EXM-14	10.8" D
Tiffin	Tray, Oval	EXM-6	15.5" L, 9.5" W
Xenia	Bowl	EXM-9	--
Zenith	Vase, Chalice	EXM-7	18" H, 8.5" D

# Image Index by Shape

Shape	Design	Page
Bowl	Aberdeen	JEW-13, 14
Bowl	Bangor	EXM-7
Bowl	Diamond	JEW-13, 14
Bowl	Emerald	JEW-13, 14
Bowl	Ruby	JEW-13, 14
Bowl	Ruby-variant	EXM-10
Bowl	Xenia	EXM-9
Bowl, Bishop's Hat	Aberdeen	EXM-1
Bowl, Bishop's Hat	Emerald	EXM-1
Bowl, Egg Nog	Ruby	EXM-13
Cabaret, Two-handle	Gibson	ACK-1
Cabaret, Two-handle	Tiffin	EXM-8
Cologne Bottle	Florilo	JEW-10
Cream and Sugar	Falcon	JEW-8
Cream and Sugar	Florilo	JEW-10
Cruet	Florilo	JEW-10
Cruet	Ruby	EXM-11
Decanter, Handled	Aberdeen	IDX-3
Decanter, Handled	Bangor	JEW-8
Decanter, Handled	Dorthy	JEW-1
Dish	Ruby-variant	EXM-10
Dish, Silver Rim	Tiffin	EXM-14
Ferner, Footed	B. B. & B.	EXM-8
Humidor	Aberdeen	EXM-4
Humidor	Clarendon	EXM-14
Jar, Covered	Florilo	JEW-10
Jug	Aberdeen	JEW-14, EXM-3, 4

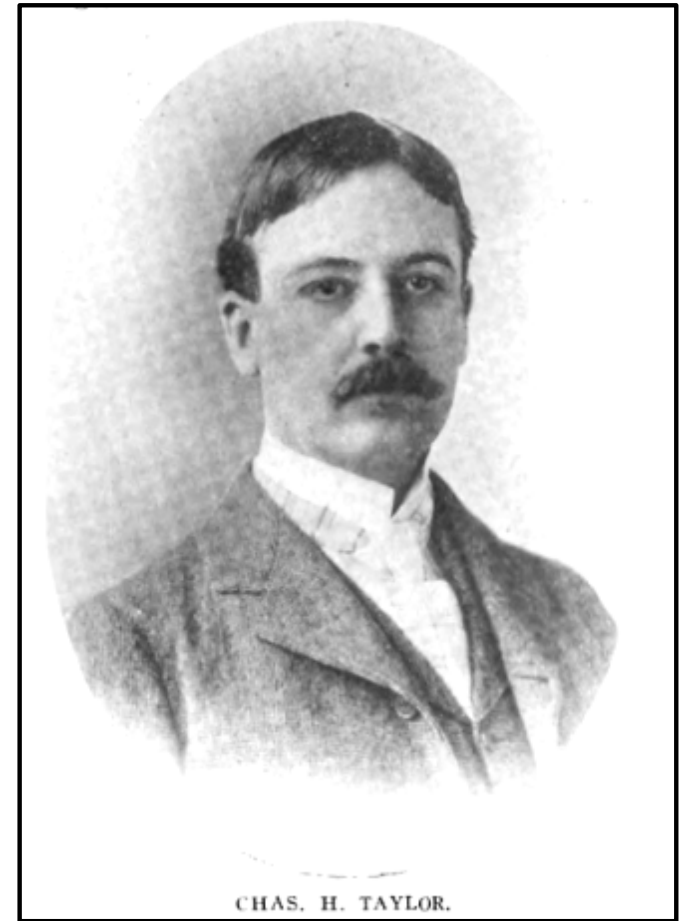
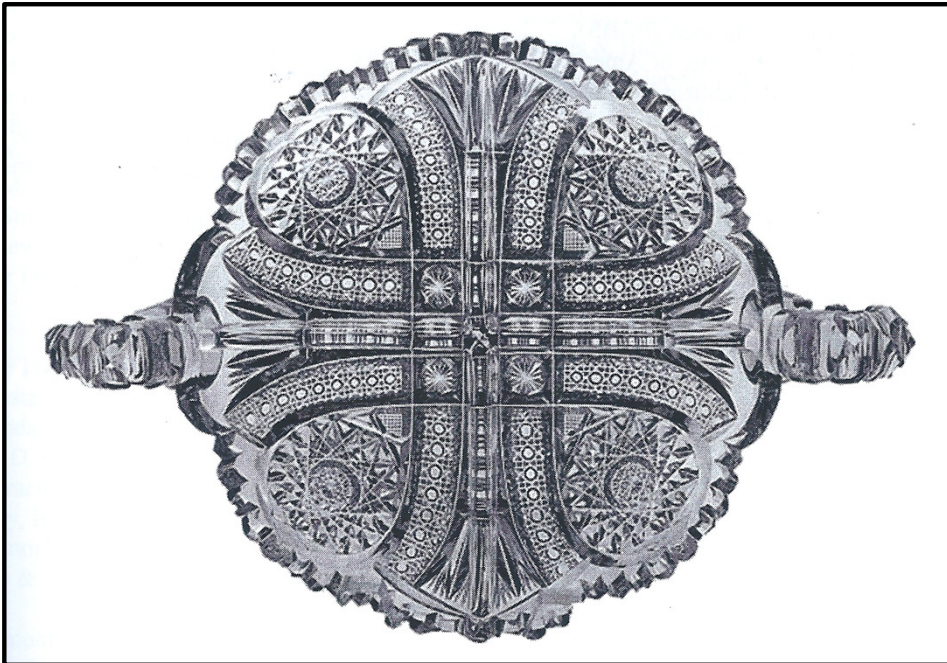
Shape	Design	Page
Jug	Cornell	EXM-9
Jug	Florilo	JEW-10, IDX-2
Jug, Newark Cut Glass	St. Regis	IDX-1
Lamp, Electric	Aberdeen	JEW-2
Lamp, Electric	Margaret	JEW-12
Lamp, Electric	Aberdeen	EXM-2
Nappy, Handled	Ruby-variant	EXM-10
Punch Bowl	Cleveland	JEW-11
Punch Bowl	Margaret	JEW-11, EXM-12
Punch Cup	Ruby	EXM-13
Spooner, Handled	Florilo	JEW-10
Tray	Aberdeen	JEW-15
Tray	Bangor	JEW-15
Tray, Oval	Tiffin	EXM-6
Tumbler	Aberdeen	JEW-14
Vase	Aberdeen	IDX-3
Vase	Colonial	EXM-15
Vase, Chalice	Florilo	JEW-10
Vase, Chalice	Margaret	EXM-13, IDX-2
Vase, Chalice	Zenith	EXM-7
Vase, Corset	Florilo	JEW-10, EXM-11
Vase, Corset	Ruby-variant	JEW-16
Vase, Urn Form	Aberdeen	EXM-6, IDX-3
Whiskey Bottle	Aberdeen	EXM-5
Whiskey Bottle	Florilo	JEW-10
Whiskey Tumbler	Aberdeen	EXM-5

# Primary References

- Albert C. Revi, *Encyclopedia of American Cut & Engraved Glass*, Schiffer, 2000.
- Research archives of Jim Havens with later additions by Warren and Teddie Biden (ACGA website).
- Craig Carlson, *Cut Glass Research Notes, Vol 2*, LABAC Cycle #11; V-R Information Systems, 2006
- *Cut Glass Advertisements, Vol. 2*; LABAC Cycle #5; V-R Information Systems, 2003.
- *Glass & Pottery World*, various issues noted, 1905-1908.
- *Crockery & Glass Journal*, various issues noted, 1906-1922.
- *Pottery, Glass & Brass Salesman*, various issues noted 1910-1922.
- *Industrial Directory of New Jersey, 1909; 1912; 1915; 1918; and 1927*; S. Chew & Sons; Camden, N. J.
- *The American Flint*; various issues noted, 1910-1920.
- *Scannell's New Jersey's First Citizens, 1917-1918*, J. J. Scannell, Patterson, N.J.
- *Board of Trade of the City of Newark*, various issues 1908-1920.
- *City Directory of Newark*, various issues, 1907-1955; Price & Lee Company, Newark.
- *City Directory of Toledo*, various issues, 1900-1913; R. L. Polk & Co.
- T. W. Rowe and H. C. Cook, *History of the American Flint Glass Workers Union of North America, 1878-1957*.
- *Proceedings of the Annual Convention of the American Flint Glass Workers' Union*; various issues noted. Robert Luckock's retirement address was shown in the proceedings for the 42<sup>nd</sup> convention of 1918 (216).

# Acknowledgements

Gratitude is again extended to Teddie Biden for supporting reproduction of the Jewel cut glass catalog on the ACGA website. Acknowledgements also go to many other ACGA members and auction houses for supplying images with notable Jewel cut glass examples: Peter and Sandy Velez, Dr. Kenneth and Mrs. Helen Braunstein, Ryan Fleisher, Barbara Gebbia, Saied and Debbie Hossieni, Phil Moul, Dave Nickerson, Judy Northup, Greg Randall, Connie Riley, Woody Auction, and several others listed. Thanks also go to the current members of the ACGA Catalog Committee for volunteer support in preparing this supplemental information document.



Above: C. H. Taylor as pictured in *Pottery & Glass World*, January 1906

Left: *Gibson* design four-section, two-handled caboret dish as shown in *Cut Glass Research Notes*, Vol. 2 (353); 7" D. Former collection of Warren and Teddie Biden.

# Recent ACGA Cut Glass Publications

Paper copies of many ACGA catalog books are offered for sale on eBay as well as the website, [www.cutglass.org](http://www.cutglass.org). Electronic versions of several dozen additional cut glass catalogs are accessible online through the Members Only section of the website. Listed below are a few of the cut glass catalogs most recently published by the ACGA. These provide detailed information about products sold by some of the finest companies during the Brilliant Period. These catalogs are excellent resources for definitive pattern identification, research, and continuing education about cut glass patterns.

## *Boston and Sandwich Glass Company*

Early Brilliant Period cut and engraved glass produced by the Boston and Sandwich Glass Company is presented from original 1874 and 1880 catalogs. This catalog reprint also includes historical information and photographs, relevant examples from museum collections, as well as further examples provided by ACGA members and recent auctions.

## *Johnson-Carlson and Warsaw Cut Glass Companies*

The Johnson-Carlson Cut Glass Co. began operations in Chicago in 1906, and it established the Warsaw Cut Glass Company subsidiary in 1911. Remarkably, Warsaw continues to operate today in the original factory building, using well-preserved original equipment. Previously unpublished information in these catalogs illustrate over 85 cut glass designs, along with examples from ACGA member collections.

## *Newark Cut Glass Company*

The Newark Cut Glass Company began in 1889 as a small shop producing a modest output of products sold into the local wholesale market. By 1903, operations expanded into a five-story brick factory housing at least 43 cutting frames. A reprinted original 1905 catalog is complemented by a carefully researched history of the Newark Cut Glass Company, examples of surviving Newark cut and engraved glass, and a recently expanded collection of period advertisements.

## *James Green and Nephew*

The James Green and Nephew catalog reprints original c. 1870 and 1890 catalogs from the Rakow Library and provides a broader survey of cut and engraved glass producers operating in England between 1860 and 1900. London glass producers are emphasized with hundreds of examples, historical illustrations from the great exhibitions, and significant new historical context.



The American Cut Glass Association, Inc. was formed in 1978 to enhance knowledge and appreciation of American Brilliant cut glass. The ACGA promotes historic preservation of cut glass and continues to develop educational information related to this early American art form. The organization provides cut glass information to its members and enables personal contacts through online facilities, regional gatherings, and annual conventions.

Cut glass collectors and dealers have for almost 50 years developed and shared cut-glass insights through the ACGA. The organization has distributed more than 8,000 pages of educational and informative monthly newsletters and has published over 50 books containing original cut-glass catalog materials. The rapidly expanding ACGA website provides members with worldwide access to dozens of informative presentations, over 400 archived issues of *The Hobstar* journal, more than 50 online cut-glass catalogs, hundreds of cut-glass research articles, and thousands of photographs. The ACGA has conducted 48 annual conventions and hundreds of cut-glass regional meetings.

We are actively expanding our knowledge about Brilliant Period cut glass, and we invite you to share this exciting work with others interested in Brilliant Era cut glass.

The American Cut Glass Association, Inc.

[www.cutglass.org](http://www.cutglass.org)

POB 1147

Elizabeth, CO 80107-1147