

NEWS letter

August 1991

INTERNATIONAL COMMITTEE OF GLASS MUSEUMS AND GLASS COLLECTIONS

CONTENTS

1. Report of the ICOM Glass Committee meeting
in Czechoslovakia 26 May - 02 June 1991

2. Lectures

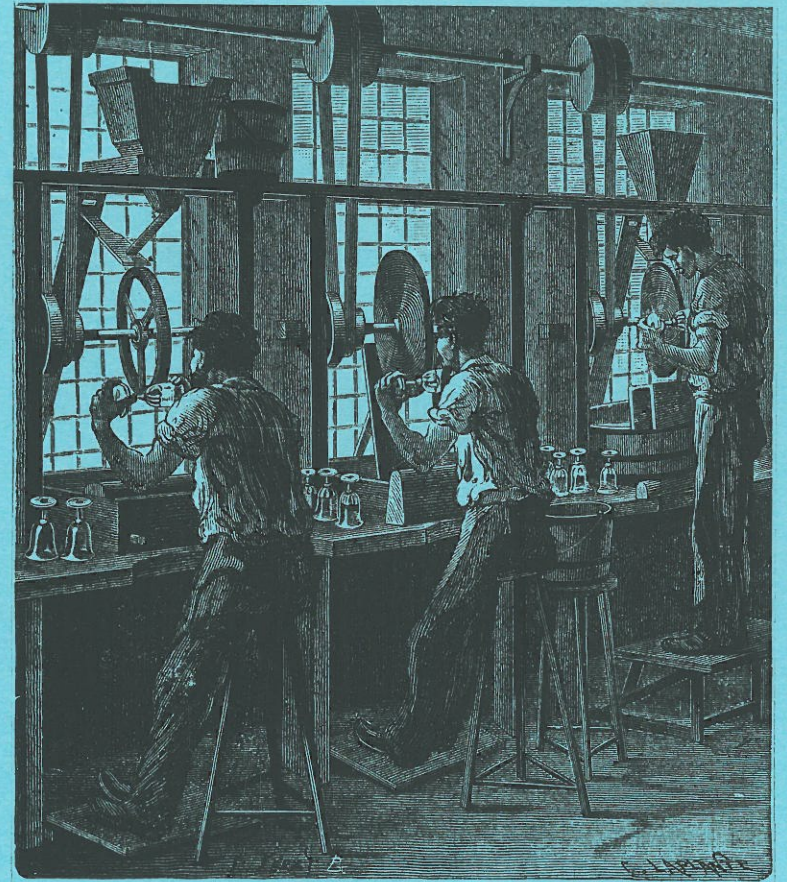
Jørgen Hein: A Group of Bohemian Glass in Copenhagen c. 1720

Eva Schmitt: Moderne Aspekte in Gallé-Gravuren

Oliver Watson: The New Glass Gallery in the

Victoria & Albert Museum in London

Mateja Kos: Glassmaking in South Styria in the 19th Century



Nr. 3122. Krystallglaschleiferei.

REPORT OF THE I C O M GLASS COMMITTEE MEETING
HELD IN CZECHOSLOVAKIA, 26 MAY - 02 JUNE 1991

Sunday 26 May

Arrival in Prague

Monday 27 May

The meeting was held in the Library of the Museum of Decorative Arts in Prague.

Working Session I. Welcome by the vice-director of the museum, Dr. Helena Koenigsmarková. Introduction to the meeting and to the Museum of Decorative Arts by Dr. Olga Drahotová. Subsequently followed a series of lectures you find on the following pages.

After lunch we had the opportunity to study the immense collections of glasses of all periods in the reserves as well as in the permanent collection.

In the evening there was a welcome party in the Mánes-Club of Artists, where we were welcomed too by some representative persons of the Czechoslovakian ICOM Nationalcommittee.

Tuesday 28 May

Visit in the Strahov Monastery, where an exhibition of Spanish glasses took place. It showed a survey over the glass of the Royal Factory of La Granja de San Ildefonso (1734 - 1849).

After lunch we visited the baroque castle of Troja, built 1679 - 1708 as a hunting lodge for Count Wenzel A. Sternberg. In this excellent restored castle a great number of baroque engraved glass from the stock of the Museum of Decorative Arts is represented.

Wednesday 29 May

Departure from Prague by bus to Železný Brod. Here we visited the Glass-School (founded 1920), where in courses of four years the pupils are trained in glassdesign and hot and cold technics. Subsequently we spent some time in the studio of the glass-artists Stanislav Libenský and his wife Jaroslava Brychtová.

After lunch the bus brought us through the "Isergebirge" (Iser-mountains), where many glassworks since the 18. century belonged to the Riedel-family. Here the glassrods for the bijouterie-industry in the region of Jablonec (Gablonz) were produced.

In the afternoon we arrived at the North-Bohemian Museum in Liberec (Reichenberg), where we were warmly welcomed by Dr. Jan Mohr. We saw a very interesting slide-show of the history of glass in Bohemia, subsequently we visited the museum, which contains an excellent collection of decorative arts, among other things many splendid glasses.

Overnight stay was in Jablonec nad Nisou (Gablonz).

Thursday 30 May

In the morning we started with a visit in the Museum of Glass and Bijouterie in Jablonec. The Director Dr. A. Langhammer welcomed us and gave us a very interesting introduction to the history of glass in the north bohmemian region, which is resumed herewith:

There are three important glass regions in northern Bohemia:

1. Teplice - here are situated first of all since the 19th century the factories for flat glass.

2. Kamenický Šenov and Nový Bor - since the 17th century the glass refinement enterprises are at home here. In the first half of 19th cent. the most important entrepreneurs were L. Lobmeyr and F. Egermann. The first glass school was founded in Kamenický Šenov in 1855. Today here the lustre industry is dominating.

3. The region of Jablonec, with the Harrachov factories in Neuwelt and the enterprises of the Riedel-family in the Iser-mountains.

Harrachov was famous since the 18th cent. for its technical innovations, in the 19th cent. its importance laid in the glass cutting. The importance of the Riedels since the middle of the 18th cent. has to be seen in the field of glassbijouterie. Their glassworks produced the raw material for this branch of industry. In the 19th cent. they possessed the monopole in delivery of glassrods for the homeworkers in the whole region. At the height of this production there existed about 600 colours of glassrods. Another important industry of Riedel was in later times at the end of the 19th cent., when they had the monopole for electric lighting fixture in all railway stations of the Austrian Empire.

After the introduction we visited the very interesting glass and bijouterie collections of the museum.

Subsequently the bus brought us to Harrachov glassworks. There we visited the drinking-glass production as well as the cutters workshops, where the traditional bohemian cristal-cutting is still practised.

Lunchtime we spent in Christiansthal, a former glasswork founded 1775 by Riedel, where glassrods for bijouterie as well as flacons were made. Today it is part of the museum in Jablonec, and so we had the joy and benefit of hospitality of our colleagues from that museum for a splendid lunch.

Working Session II: was held on a meadow near Nova Louka (Neuwiese) in the afternoon.

1. The chairman Jan Kock first announced the new members in the glass-committee.

2. The question of the financing of our committee. We only get ICOM-subvention for voting members, therefore it is highly important to have as many voting members as possible.

3. Meeting 1992: the glass-committee does not participate in the ICOM General Conference in Quebec/Canada. The chairman is in negotiation for Venice in April or October. Another proposition is Coburg or Frauenau and Passau in Bavaria.

4. Working groups: The scandinavian Repertorium of Glass-Collections is ready to print, the financing should be taken over by ICOM.

5. Dr. John H. Martin, Corning, proposed the computer-storage of all glass objects in the museums for better exchange. We will publish his cataloguing proposal in the next News Letter.

6. Wendy Evans, London, proposed to found something like a society of "Friends of Czechoslovakian Glassmuseums". The fact is, that our Czech friends need ideal, but more financial supports for their institutions, because the communities stand before insolvency. We decided that these problems should be discussed in the National-Committees for direct partnerships of Czechoslovakian museums and museums abroad.

Friday 31 May

Departure by bus to Nový Bor (Haida). We visited the Glass-museum, a former residence of an glassmerchant, containing a fine collection of samples of bohemian glass.

The little town Nový Bor was founded ca 1700 and became the centre of a worldwide glasstrade.

In two groups we visited the glassmaker Petr Novotny, who blows replicas of glasstypes from the middleages and renaissance, for example the "Kuttrolf" (trickbottle) and "Rüsselbecher" (trunkbeaker).

After lunch Dr. Eva Cerná guided us to two very interesting excavation places in the Lausitz-Mountains (Lausitzer Gebirge) where she found glassfurnaces from the 13th and 14th centuries. Subsequently a visit in Kamenický Šenov, Glassmuseum. This museum is the former residence of the Lobmeyr-family and contains an excellent collection of samples of the Lobmeyr-production as well as bohemian glasses from the 18th to 20th centuries. Through the Lausitz-mountains we reached Děčín (Tetschen), where we visited the museum with excavation finds of glass-furnaces from that region.

The meeting closed on a meadow at the river Elbe, where the chairman expressed our warmly thanks to Olga Drahotová and her team for this successful meeting.

Saturday 01 June

In the morning there was a guided tour through the city of Prague and lunch near the Hradšchin.

Jørgen Hein. A Group of Bohemian Glass in Copenhagen c. 1720

The organization of the export trade with Bohemian glass c.1700 is a matter with questions still to solve. Which glassworks did produce the glass, to which extent were the products ready for sale abroad and which percentage had yet to be decorated on the spot of sale, accordingly how many of the traders were only merchants and how many also engravers etc.?

To this puzzle a group of glass in Copenhagen may be a pawn. The point of departure are two lidded goblets, today with the Museum of Applied Arts in Prague, both having a conical foot, stem and lid finial with three cut knobs flanked by collars around a flared bowl and a depressed cover, one being engraved with the portrait of Emperor Leopold I (1657-1705) and both being located to South Bohemia c. 1700, presumably because of their likeness with the goblets of ruby-glass and of clear- and ruby-glass. (1)

Prominent among the Copenhagen group are five goblets engraved with two scenes depicting the fall of Charles XII of Sweden before the fortress of Frederiksstien in Norway in 1718 and with deriding inscriptions in Danish. The form varies a little, some of lids being faceted, some being circular and one goblet being faceted at the bottom of the bowl, the others smoothly rounded. However, the engraving is identical and all goblets must have been executed c. 1718. This group has been treated earlier, and in 1971 Jørgen Schou Christensen drew attention to two like goblets. One with the Danish-Norwegian coat of arms and a French inscription heralding the war with Russia in 1718. And another with an inscription in honour of Frederik IV of Denmark-Norway and his second, morganatic wife, Anna Sophie Reventlow, which can be dated between the death of Queen Louise on March 15th and the coronation of Anna Sophie on May 30th, 1720. (2) Also Mogens Bencard was able to show that one, if not two, of the Charles XII goblets had belonged to the admiral C.C. von Gabel, closely involved in the end phase fighting against Sweden in Norway and related to Queen Anna Sophie Reventlow. (3)

To this evidence can be added three new goblets, all by the same engraver. One with Frederik IV's monogram in cornucopia and the Danish coat-of-arms in a new version, which was introduced after the peace in 1721. Another with the combined monogrammes of Christian VI and Queen Sophie Magdalene, who ascended the throne in 1730. And a third, a slightly altered version of the Charles XII goblet, the middle faceted knob being of baluster shape and both stem and lid finial having an inlaid spiral of gold-and-ruby thread. (4)

Significantly, under the puntil mark of the foot, this last goblet has what may be an engraver's signature as has one of the earlier mentioned Charles XII goblets. The former may be interpreted as a double "A", the latter as a double "W". If this reading is a correct conclusion, the protocol of the guild of greengrocers, which monopolized the glass trade in Copenhagen and registered the foreign glass tradesmen, selling their glass from the guilds building against a fee (5), allows only one identification: Ansorg et Wander, who paid their fee for 35 weeks rent on 4th of April 1715. The guild protocol lists Christof Wander as from Bohemia and as a regular visitor to Copenhagen since 1701; indeed from 1714 he seems to have paid rent more or less permanently. (6)

Jeremias Ansorg is not met with until 1715, but in 1722 he delivered pearls for a chandelier to the king and in 1727 he became a citizen of Copenhagen. So did some of the other tradesmen who founded the Saxonian Glass Company, which also sold bohemian glass and which seems to have been the courts main deliverant from the 1730s, employing the engraver Heinrich Gottlieb Köhler who later joined the Nøstetangen glass house in Norway. (7)

The number of goblets and the variation of their decoration makes it almost certain that the group were engraved in Copenhagen, but the identity of the engraver is difficult to identify as the two signatures do differ. In fact, another goblet of a related, modernized form shows the order "de l'union Parfaite", which was not bestowed until 1732, and still another goblet of an even more modern form, being delivered to the Crownprince, the future Frederik V, in 1746, has an inscription whose writing is closely related to that of Charles XII goblets. (8) To which extent did the foreign glass tradesmen cooperate, did they have an informal workshop or network? But if so, why do only two of the goblets bear a signature? The answer may be that most of the goblets were delivered to the Court and therefore, bowing to custom, unmarked. And the evidence of provenance do show that the two marked goblets come from a group of military and civil officers. In fact, the Charles XII goblets with their coarse and crude inscriptions in 1720 to commemorate the death of Charles XII, is more restrained in the scene depicted and the inscription chosen. Today, it is found in a gold beaker in the treasury at Rosenborg, made in 1756 and also incorporating two reliefs with inscriptions, originally made for a book cover, which was a gift to Frederik IV from Queen Anna Sophie in 1721. The author of these inscriptions is known to have been Frederik Rostgaard, leader of the Kings archives, who invented the inscriptions for most of the medals struck c. 1720. (9) As he was related to both Queen Anna Sophie and to the admiral C.C. von Gabel (cf. the french inscription on the War goblet mentioned above), he may be the missing link: catering at the same time for the Kings taste for noble inscriptions to a fallen princely cousin and for the officers' coarse loyalties to their Masters dynasty, the nucleus of proto-nationalism, becomingly expressed in the different media of glass and gold. (10)

Notes:

1. Ceske Sklo II-III. Prague 1989, nos. 131 and 132, 129 and 132, pp. 115 and 120.
2. J. Schou-Christensen: Hvem var Emanuel. Kunstindustrimuseet i Oslo. Arsboek 1970-71, pp. 7-38. Also Sigvard Schou in Karolinska Förbundets Arsboek (Stockholm 1944), pp. 154-160, and Carl Hernmarck: Graverede Glas (Stockholm 1946), p. 15.
3. Mogens Bencard: En mindepokal over Karl XII's død. Mark og Montre. Ribe 1967, pp. 42-50. Mere om mindepokalen over Karl XII's død. Mark og Montre. Ribe 1968, p. 32.
4. 1. From Frederik VIII's collection, no. 1. Christiansborg Palace. Curator Ole Villumsen Krog is thanked for his giving access to the goblet. 2. From Frederik VIII's collection, no. 23. Deposited with the Royal Danish

- Collections at Amalienborg Palace. 3. Belonging to Count Schulin, Frederiksdal. Probably a gift to the Prime Minister of Christian VI, after 1728. My warm thanks to Count and Countess Schulin for their kind permission to investigate and have the goblet photographed. Thanks also to Mogens Bencard to have drawn my attention to this goblet.
5. Record Office for Zealand: Protocol of the Guild of Green-grocers, Ironmongers and Bakers, 1693 - 1708 and 1709 - 1738. Cf. Gudmund Boesen: Glaskraemmere og glassnidere. Kulturminister. New Series, Vol. IV, Copenhagen 1961, pp. 113-143; p. 118 ff. and (note 3).
 6. Protocols (note 5), 1709 fol. 44b. 1693, fol. 243b, 352. 1709, fol. 36, 51b, 53b.
 7. Boesen (note 5), p.120-123 and note 52.
 8. 1. Rosenborg Palace, inv. 12.281, bought in 1896-97.
2. cf. Boesen (note 5), pp. 125-126 (Rosenborg Palace, inv.no. 13.368).
 9. Rosenborg Palace, inv. 10.197. C. Bruun: Frederik Rostgaards Liv og Levnet. I-II. København 1870. I, 207 and ii, 552. Cf. Royal Library. Manuscripts Coll. NKS 492 (quarto): Frederik Rostgaards Verse-Book, fol. 51, 22, 380, 378.
 10. For various help thanks are due to Curator Randi Gaustad, The Museum of Applied Arts in Oslo, Mr. Tore Hammerlund, Hammerlunds Kunsthandel, Oslo, Curator Thorkild Kjaergaard, Frederiksborg Palace, Curator Per Österlind, Malmö Museer, Sweden.

Eva Schmitt. Moderne Aspekte in Gallé-Gravuren

Zur Gravur hat sich Emile Gallé in seinen Notices d'exposition von 1884 und 1889 (1) geäußert. Seine Ausführungen belegen seine Kenntnisse über die technischen und gestalterischen Möglichkeiten dieser von ihm nicht selbst ausgeführten Glastechnik. 1884 schildert er nur kurz einen neuen, von ihm entwickelten Gravurdekor:

"Ce procédé d'ornementation, nouveau et spécial à Gallé, imite certaines empreintes et agglomérations de coquilles fossiles".(2)

Das beschriebene Muster kann man auch als Schnitz- oder im Spezialfall als Marteléstuktur beschreiben. Es findet sich auf Gläsern von 1884 als meist polierte Untergrundstruktur im Kontrast zu Motiven in herkömmlicher Schnittechnik.

Im Vergleich mit historischen Vorbildern werden Gallés Attribute "nouveau et spécial" für seine Schnitzstrukturen sofort plausibel. Die Technik entspricht der Basisarbeit erster Einschnitte zur Relieffierung. Ihre Spuren werden in der Regel anschließend durch sorgfältiges Verfeinern der Oberfläche homogenisiert, damit die alleinige Lichtwirkung des gewünschten

Motivreliefs möglichst deutlich zur Geltung kommen kann. Diese Verfeinerungskunst erreichte im 19. Jahrhundert einen ausgesprochenen Höhepunkt. In ihrer Perfektion wurde oftmals aber auch die künstlerische Aussagekraft eingeengt, ein der Gravur immanentes Problem, das mit den hohen Anforderungen im präzisen Arbeiten zusammenhängt.

Gallés künstlerische Neuerung war der ausgesprochene Dialog zwischen den Lichtwirkungen von Oberflächenstrukturen und denen der Motivreliefierung. Wie intensiv seine Beobachtungen an historischen Vorbildern waren, zeigen seine ausführlicheren Betrachtungen zur Gravur von 1889 (3), in denen er sich u. a. auch mit der genannten Sterilität der Perfektion befaßt. Im Gegensatz dazu hebt er für seine Gravuren hervor:

"Nous avons fui l'aspect d'estampages, de moulures, de reproduction; nous avons laissé les contours de nos découpures filer dans les fonds. Nos outils ont marqué leur forme dans le cristal, et avec elle la tendresse et le respect de l'artisan pour la matière. Si l'on coulait en platine mes ouvrages gravés, privés de la couleurs et de leurs modèles doux, il en resterait sans doute peu de chose, mais l'on connaîtrait que c'étaient des cristaux et non pas de bronzes ni des ivoires."(4).

Im Unterschied zu den Anfängen mit polierten Strukturen gewinnt nun der betonte Einsatz unterschiedlicher Körnigkeiten von Schmirgeln und Schleifrädern an Bedeutung. Im gleichen Artikel geht Gallé nochmals auf die verschiedenen Verbindungen von Gravuren mit Mal- und Ätztechniken ein. Das Ätzen hatte er 1884 noch als ungeeignet für die Umsetzung seiner künstlerischen Vorstellungen abgelehnt (5). Zur Pariser Weltausstellung von 1889 propagiert er das Ätzen als zeitsparende Vorarbeit für erste Reliefierungen (6), zur Musterung der inneren Wandung und zur Erzeugung filigraner Netzdekore (7) oder extremer, grober Strukturen. In dem Abschnitt, in dem Gallé die Entwicklung eines speziellen Schneidrades für tiefe Einschnitte vorstellt (8), faßt er alle seine technischen Verfahren zusammen:

"La pratique simultanée de tous les procédés de la gravure sur cristal, depuis la taille à la meule, et depuis, si l'on peut dire ainsi, la ciselure à la molette, jusqu'aux bains d'acide et jusqu'à la pointe de diamant, vous offre chez moi un tableau très varié de cet art."

Die Gravurstrukturierungen bildeten trotz ihrer räumlichen Ausdrucksmöglichkeiten zunächst eine wesentliche graphische Komponente in Gallés Werk. Von den wenigen, überwiegend geschliffenen Entwürfen aus dem Jahr 1888 abgesehen, steht erst in seinem Spätwerk, unterstützt durch die Einbeziehung hüttentechnischer Applikationen, die gesamte plastische Durchbildung der Gefäße im Vordergrund. Gallés Neuerungen prägten den Gravurstil der Ecole de Nancy. Sein Einfluß zeigt sich in den künstlerischen Gravuren vieler wichtiger Firmen in Europa wie Val St. Lambert in Seraing/Belgien, Ferdinand Poschinger, Buchenau, Kosta in Schweden und der Kaiserlich Russischen Glasmanufaktur St. Petersburg in Rußland.

In den böhmischen Jugendstil-Gravuren, die viele Anregungen der Ecole de Nancy aufnahmen, findet man diese ausgesprochenen Schnitzstrukturen kaum (9). Im Gegensatz zu Gallé bevorzugte

man farbloses Glas, ein Vorgehen, das auch Wilhelm von Eiff in Stuttgart anwandte. Er hat als Erster ab 1916 den Gallé'schen Gravurstil in der Portraitgravur eingesetzt und dadurch einen wichtigen Beitrag zur gestalterischen Erneuerung dieser traditionsreichen Kunst geleistet (10).

Die ausgesprochene Strukturbetonung setzt in tschechischen Gravuren erst Ende der dreißiger Jahre in größerem Umfang ein. Einzelne Vorläufer lassen sich ausmachen, wie die berühmten Lobmeyr-Gravuren nach Entwürfen von Jaroslav Horejec für die Pariser Art-Déco-Ausstellung von 1925 (11). Josef Drahonovský, Lehrer an der Prager Kunstgewerbeschule, vertritt noch die "klassische" böhmische Gravurtechnik. Erst in Arbeiten seiner Schüler, Ladislav Prenosil und Karel Hrodek, werden Schnitzstrukturen einbezogen. Prenosil war 1926 im Auftrag des Unterrichtsministeriums bei W. von Eiff in Stuttgart gewesen (12). Seine Gravuren zeigen jedoch nur vereinzelt Einflüsse aus der Eiff-Schule, bleiben überwiegend in der böhmischen Tradition. Karel Hrodek schuf Ende der dreißiger Jahre figürliche Gravuren mit betonten kräftigen Schnitzstrukturen (13), die in ihrer Ausgeprägtheit vermutlich die ersten ihrer Art in der Tschechoslowakei waren. Der Glaskünstler René Roubicek steigerte in seinen zwischen 1945 und 1952 entstandenen Arbeiten den Effekt durch kräftige Schliffstrukturen. In vielen Gravuren aus den Kunstglas-Ateliers im Umkreis der Glasfachschulen und der Prager Akademie für Angewandte Künste finden sich bis Mitte der sechziger Jahre ausgesprochene Strukturierungen. Hrodek, Roubicek und Prenosil waren nach dem 2. Weltkrieg Gravurlehrer an den drei Glasfachschulen in Nový Bor, Kamenický Senov und Zelezný Brod. Zu ihren Schülern gehören die Glaskünstler der ersten Nachkriegsgeneration, die sich mit Gravur befaßt und zum Teil auch neue gestalterische Strukturierungen entwickelt haben (14), die bis heute nachwirken.

Der Ausblick von Gallé auf die zeitgenössische tschechische Gravur ist als Frage gedacht, ob der Gallé'sche Gravurstil in den Fachschulen nicht eine gewisse Kontinuität und dadurch schon Eingang in die neue Gravurentwicklung gefunden hatte. Oder ob der entscheidende Einfluß über Wilhelm von Eiff vermittelt wurde.

Anmerkungen:

1. in: Gallé E., *Ecrits pour l'art, floriculture, art décoratif, notices d'exposition (1884-1889)*, Paris 1908, S. 293-353.
2. Gallé 1908, S. 311
3. Gallé 1908, S. 347
4. Gallé 1908, S. 348
5. "Il n'emploie jamais la gravure à l'acide fluorhydrique. Elle ne peut lui rendre aucun service dans les effets artistiques qu'il recherche." In: Gallé 1908, S. 313
6. Gallé 1908, S. 346
7. Gallé 1908, S. 347
8. Gallé 1908, S. 345

9. Vase mit Marteléstruktur der Fa. Eiselt in Steinschönau, in: Drahotová O., Langhammer A., Böhmisches Glas, Geschichte des böhmischen Glases und Gegenwart im Fachzweigunternehmen Crystalex, Nový Bor 1985, S. 105, Abb. 57.
10. Schmitt E., Jirí Hrcuba - Portraitschnitt heute, in: Neues Glas (1988) H. 3, S.207
11. Adlerová A., Brozková H., Brunhammer Y., Drahotová O., Hejldová D., Olivié J.-L., Petrová S., Verres de Bohême 1400 - 1989 Chefs-D'Oeuvre des Musées de Tschéchoslovaquie, Abb. S. 102 - 103.
12. Schüly M., Glas ist der Erde Stolz und Glück, Wilhelm von Eiff und seine Schule, Ausst. Kat. Augustinermuseum, Freiburg i.B. 1990, S. 90
13. Stipl K., The Cooperation of the High School of Applied Art with the Glass Industry, in: Czechovak Glass Review (1957) Bd. XII, Nr. 1, Abb. S. 3
14. Die wichtigsten sind:
Jindrich Tockstein (1914 - 1975)
Karel Hrodek (1916 - 1991)
Adolf Matura (1921 - 1979)
Cestimír Cejnar (1922 - 1982)
Pavel Hlava (geb. 1924)
Jirí Hrcuba (geb. 1928)
Vaclav Cigler (geb. 1929)
Karel Wunsch (geb. 1932)
Vladimír Jelinek (geb. 1934)

Oliver Watson. The Glass Gallery in the Victoria & Albert Museum
London - A Project for its Renovation

THE COLLECTION:

The Museum's Collection of glass comprises some 5,500 examples dating from the second millennium BC to the present day. It is one of the World's premier collections in terms of quality, quantity and encyclopedic coverage; it continues to grow. It is a prime resource for scholars and students, and has great potential for general interest and enjoyment.

The glass comes from the Middle East, Europe and the Western World and concentrates on periods from the 16th AD to the present. It represents all forms of glass - drinking glasses and table ware, presentation and commemorative pieces, decorative glass and glass as an art form.

English glass is naturally the most strongly represented, as benefits the National Collection. Amongst its great treasures are no less than three of only twelve identified complete glasses from Verzelini's glasshouse in London - the first English production to challenge Venice's monopoly of fine glass in the 16th century. The Museum possesses the finest range of late 17th century lead-crystal glass by Ravenscroft, the glassmaker whose discovery set England's glass-makers on a course to dominate world trade for two centuries. The Great Exhibitions of the 19th century provided the Museum with some of its most ambitious and opulent pieces, whilst the work of contemporary Studio-makers - some beautiful, some challenging and all interesting - continues to be acquired.

The Continental glass collections are among the strongest representations outside their countries of origin. One might single out the spectacular collection of Islamic enamelled glass of the 13th and 14th century, including the fabled "Luck of Edenhall"; a wide range of 16th and 17th century Venetian and "façon de Venise" glass, which demonstrates all the astonishingly skilled techniques of that period; an imposing group of German cut-glass presentation-goblets of the 17th and 18th centuries, and an important documentary group of the breathtakingly subtle stipple-decorated glass from 18th century Holland.

THE GALLERY: Reasons for Renovation

The Gallery in which this collection is displayed is located in the heart of the Victoria and Albert Museum, the World's greatest Museum of Applied Arts. There are two reasons why it is in need of urgent renovation. The first is the physical state of the Gallery. The Gallery is in a wretched state of repair which does no justice to the glass it contains, nor to the Museum. The current rigid and monotonous display dates back some 40 years, while the cases themselves are mostly over 100 years old.

The second reason is just as pressing: recent conservation surveys reveal that a proportion of the glass (up to 10%) of all periods and all countries is "sick". This condition is "congenital", caused by an imbalance in the original mixture of ingredients. Sick glass is slowly disintegrating - appearing at first like a

greasy surface, then decaying into a fine crazing ("crissling") which renders the glass opaque. Unhindered, the piece will eventually melt away. Containing this spontaneous disintegration is only possible through rigorous environmental control. Constant humidity and temperature must be maintained, and the intrusion of pollutant gases prevented. Scientific opinion and recent experience show that this is most effectively achieved through the passive control of the micro-climate within individual cases rather than by full conditioning of the entire Gallery. For this reason a very high standard of display case is required, as well as control of polluted air and temperature-gain via the windows.

PROJECT AIMS: the Public Experience

A prime aim is that the new Gallery should accommodate virtually the entire collection: only two-thirds are at present on view, with smaller proportions of the 19th and 20th century material. The dense uniformity of the present display fails to attract visitors other than those who are already interested and knowledgeable. By adjusting the rhythm, density and type of display, we aim to open the collection to more general enjoyment. We wish to interest simultaneously a number of different publics: the 'specialist' who will wish to see as much of the collection as possible; the 'interested student' for whom more didactic and interpretative displays are appropriate, and a general public whose interest may be caught by a small number of masterpieces, exquisitely presented.

The gallery therefore divides conceptually into four sections:

- a) an introductory series of individual 'Masterpieces', displayed for maximum impact, marking major moments in glass history, and acting as an index to section b).
- b) areas which contain the greater part of the objects, displayed in chronological order and charting the progress of glass production from the earliest times to the present.
- a) an area dealing with the methods of manufacture and decoration, including an information point with interactive video and access to computer catalogues.
- d) a small number of dedicated displays (perhaps 3) to house small displays on particular themes. These will be changed regularly, and will deal with varied subjects, such as drinking, classicism, commemorative glass and skeuomorphism.

A new fully illustrated publication will serve to guide the public round the Collection and will act independently as an introductory history of the subject.

Oliver Watson
Curator of Ceramics and Glass

The following paper was intended to be held at the meeting, but the author was unable to participate.

Mateja Kos. Glassmaking in South Styria in 19th Century

The traditional Slovene trades are especially pottery and glazery. The first glass works existed in Slovenia already in the 16th century (in Ljubljana 1526-1547 and in 1570). In the 18th century beside supposedly urban glass factory operated also many so called forest glass works, among which the majority of them were in Styria (Pohorje and Kozjansko), along river Sava, near Gorica and in Inner Carniola. Aside from the preserved archival sources, the fallow's name "Glazuta" also indicated that there were a number of those plants. The forest glass works each remained in a circumscribes location for so long until they exhausted all the timber. Glass factories were, besides the iron foundries, the main consumers of the unexploited timber wealth of the forests. Besides table and pharmaceutical glassware, almost all glass works also manufactured more pretentiously designed coloured glass, and some places also employed glass-cutters. The first glaziers in Slovenia hailed from Italy or from Bohemia (especially in Styria). With that we can explain complex formed glass products using more demanding techniques, for example crystal glass, white opaque glass, and ruby glass with designs cut and engraved and also painted with enamel or gold.

The leading glass factories in the second half of the 19th century in Slovenia were Abel and Prossinag in Hrastnik (established in 1856), the glass factory Trbovlje's Coal Mine Company in Zargorje (established around 1860), Benedikt Vivat's glass factory in Ruse (1834-1892), the glass factory in Straza near Rogatec (established in 1865) and in Loka near Zusem (1837-1885).

The most significant glass factories were concentrated in Styria. Their number closely followed Bohemia.

Among the most significant glass factories in Pohorje was the glass work Pod Arehom, established in 1760, enjoyed its greatest prosperity after 1793 under the leadership of its owner Hieronym Girtler. Vinzenz Zinke took over in 1843. It closed down in 1889. In that factory, glass cutters and grinders were employed (e.g. Martin Friedrich from Bohemia, Josef Zinke, Raimund Schmied and others). Their products were of excellent quality, manufactured in the so-called classical form of Biedermeier memorial goblet with cut glass areas and fine engraving.

The glass factory in Rakovec near Vitanje operated between 1781 and 1874. Until the middle of the 19th century its production did not exceed the standard of everyday utility glassware. After 1854, in an enlarged plant, they also manufactured crystal glass, facet glass and cut glass. Around 1885 in three grinders in the glass factory 36 cutters were employed. Their products were especially exported to Italy.

Between 1790 and 1827 we find information in the archives about the Langerswald glass factory in Josipdol near Ribnica. Later, the factory received a state privilege.

In 1827, Benedikt Vivat, glazier and the leading personality in the history of Pohorje glass manufacturing, bought the Langerswald factory. Born in 1786 in Smolnik on Pohorje, he was

connected with several glass factories. Besides Langerswald, he was the owner of the glass factories in Benediktov dol and in Ruse. Along with simple products which were significant for all Slovene glass factories, Vivat also manufactured special products of very high quality for industrial exhibitions and for special consignees. He also supplied the market with pressed glass. He manufactured many different kinds of glass like crystal glass (cut and engraved), golden ruby, coated and cobalt blue glass. In the Protocol of the Cabinet for the Products in Industry and Trade of Archduke Ferdinand it states that around 1838 Vivat was already manufacturing Hyalith glass.

In acknowledgement of this capability, his factory received the rights in 1841 to use the national coat of arms. In 1835 at the first Austrian exhibition of trade products in Vienna, Vivat displayed beer glasses with portraits and coats of arms (e.g. with the bust of Archduke Johann, the Austrian double eagle and national emblem, and also the glass with busts of Emperor Franz and his wife) which he manufactured from pressed glass.

In 1855 Vivat displayed his products at the World Exhibition in Paris; in 1839 and again in 1845 he received recognition in Vienna (two bronze medals); and in 1854 in Munich (another medal).

Vivat moved the glass factory to Ruse in 1837 because its previous location was inconvenient. Unique to the factory in Ruse were products made of decorative, cut opaque white glass, coated with cobalt blue. Those products received their decorative style mainly from the treasures of Biedermeier and neo-classicist ornaments.

In 1840 Vivat had employed 250 workers (thirty-two cutters, engravers and glass painters). After Vivat's death, the factory changed hands and the new owner became Count Johann Zabeo who entrusted the management to Josef Minarik, born in Vlasin near Prague.

In 1812 Joseph Langer bought the glass factory in Josipdol. He displayed his products at the Inner Austrian provincial industrial exhibition in Klagenfurt in 1838. Langer built new grinders next to the glass factory and he brought skilled workers from Bohemia. In 1838 Langer sold the factory to Heinrich Gasteiger. In 1841 he displayed his products in Graz.

The glass factories from Oplotnica and from Josipdol used to send batches of glass (semi-products) to Vienna where they ground, cut, engraved and painted the glass and then sold it. Who managed that is not known. In the time while these two glass factories operated, the Lobmeyrs had already formed their studio (1823), obtaining its semi-products from Bohemian glass factories.

From Ruse, Josef Dinebur is a well-known glass painter. Anton Rankel, an exceptionally talented glass cutter and engraver, worked in the glasshouse in Lovrenc on Pohorje which operated between 1833 and 1887.

Among more important glass factories in the Kozjansko area was the factory in Log near river Sotla. Between 1794 and 1874 among other objects decorated by more demanding techniques, this glass factory also manufactured bottles for mineral water

from a spring in Rogaska Slatina on the request of Count Attems.

The most famous glass factories in Kozjansko were the ones from the surroundings of Zusem. For example the glass factory of Josef Gotscher from Loka near Zusem manufactured quality glass to meet Austrian standards. In 1841 at the first Inner Austrian industrial trade exhibition in Graz, Gotschers glass was even compared with bohemian glass. It was mainly exported to Italy. In 1862 it was the third largest glassworks in Styria.

Another important glass factory from Kozjansko was the glass factory from Straza near Rogatec, which was established in 1865 - it used coal for firing.

The glass factory in Olimje functioned between 1873 and 1885 and also the glass plant in Jurkloster (K. Azula, F. Grohman) which moved to Hrastnik in 1860 must be mentioned.

Mateja Kos, Narodni Muzej, Ljubljana (Slovenia)

(Note: This paper will be published as a part of the chapter Ceramics and Glass in the catalogue of the exhibition Industrial Design in Slovenia in 19th Century in September 1991)