

# OBJEKT II

GLASS • CERAMICS • METALWARE • DESIGN

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**Objects For Sale • Curated by Mark Hill**

MARKHILL.NET

## Welcome to the second issue of

# OBJEKT

To say I'm passionate about glass is to understate the reality of it. I LOVE glass, be it from Czechoslovakia, the Italian island of Murano, or from the furnace of a studio glass artist. And I have a great selection in this, my second issue of OBJEKT. As with the first issue, I've also included works in other media, from ceramic to bronze and even paper. What unites them all is great design, and the fact that they caught my eye. My selections for OBJEKT are always very personal.

As always, I keep my eye on affordability, and give readable and accurate cataloguing that reveals the story behind each 'objekt'. Many of the pieces here could form the backbone of any collection, or look great as a stand-alone piece. In every instance, I believe that the piece is very visual and the story is fascinating. We may have just had Christmas, but why not treat yourself to something beautiful in these depressing times?

### GET IN QUICK!

OBJEKT has been sent out to my private mailing list and social media followers first, and you will have an **exclusive period of 14 days** from 15th January 2021 to buy any 'objekt'. Simply send an email to [books@markhillpublishing.com](mailto:books@markhillpublishing.com), or give me a call on the number below.

Thereafter, any objekts that haven't yet sold will be posted on my website, [markhill.net](http://markhill.net), and [bada.org](http://bada.org), the website of the British Antiques Dealers Association. If you've been sent this issue by a friend, to receive OBJEKT yourself, please sign up to [my mailing list here](#) to receive future issues and my newsletters.

Enjoy, and stay healthy and happy!




### Payment

PayPal to [books@markhillpublishing.com](mailto:books@markhillpublishing.com). Bank transfers to my UK bank account in pounds sterling only, with any fees paid. Bank details will be supplied on an invoice when you place an order.

### Postage & Packing

All items purchased will be sent via Royal Mail's 'signed for' service. Postage & packing in the UK is free for most items. Otherwise, all postage and packing is charged at cost - I won't make money from this. If you would like a quote in advance, please contact me. Objects will be well-packed!

### Collection In Person

It is possible to meet me in London to collect an item in person, once this lockdown period is over and restrictions have lifted to allow meetings.

### Condition

Please understand that all these objects are decades old, or older, and have been used. As such, they may bear signs of age and wear consistent with age and use, such as surface scratches. Where there this is worse than usual, or if there is any damage, this will be noted in the description. If you are interested in buying something and would like more images or a condition report, please contact me.

### Offers

Get in touch if you're tempted by something and want to discuss the price.

Mark Hill is an expert on the BBC 'Antiques Roadshow' and has presented four primetime series on antiques, collecting, and interiors for BBC2.

He began his career at Bonhams, and then became a Specialist at Sotheby's before working with an internet company where he founded and ran a ground-breaking alliance with eBay Live Auctions. As well as being the co-author of the annual, internationally-published

'Collectables Price Guide' with Judith Miller from 2003-17, he has researched, written, and published twelve books on 20th century design and decorative arts. A Freeman of the City of London, he is an Accredited Lecturer of The Arts Society and lectures across the world.



**AN EARLY 1960s SKRDLOVICE SCULPTURAL VASE,  
DESIGNED BY MÁRIE STÁHLIKOVÁ & MILENA VELÍŠKOVÁ**

I am delighted to open this catalogue with two superb, but so far highly under-rated, designs by two Czech woman designers - Marie Stáhlíková and Milena Velíšková. Both were influenced by period designs produced on Murano and in Scandinavia, meaning that their work tends to be curving, asymmetric and organic in form, cased, and often vividly coloured. They are also well balanced and proportioned.

This bold design is shown in the Skrdlovice pattern book as pattern number 6011, indicating that it was produced very early on in 1960. By this time, the pair had been working closely together for a couple of years. The body tapers in thickness towards the extended wing, giving a rounded 'angle' in the body over the blue interior. When viewed from certain angles, this causes the blue interior aperture to appear to terminate in two rounded points, not one. This optical interest pervades mid-century modern Czech glass design. The rounded form flows wonderfully, echoing the material of molten glass itself. This fine, strongly-coloured example also retains its original gold foil factory label, indicating that it was made before c1968.

20cm high, 10.5cm widest

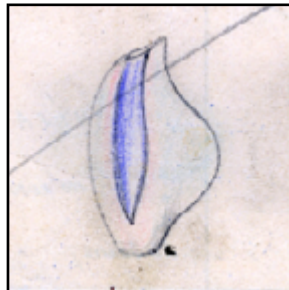
**£235**



From The Sides



Detail of Label



Pattern Book Drawing



**AN EARLY 1960s SKRDLOVICE SCULPTURAL VASE,  
DESIGNED BY MÁRIE STÁHLÍKOVÁ**

Continuing in the same vein as the design on the previous two pages, this is a design by Marie Stáhlíková from 1959, numbered 5932. As before, the same influences of glass design from Murano and Scandinavia are apparent. However, this design is not a simple Czech translation of Murano's *sommerso* vases - Stáhlíková adds two extra elements. A perfectly proportionate curving side strap has been applied to one side and melted into the rim, and the colourless external casing has been stained at the base with a light blue that contrasts with the pink body.

Despite being lauded critically as great designs in their day, examples by these two designers (either produced individually or as a team of two) are hard to find today. Considering the quality, rarity, and importance of the work of these two designers, and comparing it to similar examples from Murano makes these seem sure to rise in desirability and value in the future. This vase is the actual piece shown on page 47 of *Beránek & Skrdlovice: Legends of Czech Glass*, by Robert Bevan Jones and Jindřich Pařík, published by Mark Hill Publishing Ltd in 2014.

26cm high, 9cm widest

**£285**



Detail of Neck & Mouth



Detail of Base



Pattern Book Drawing



**A SCARCE 1960s HARRACH CASED 'EVENING BLUE' VASE,  
DESIGNED BY MILAN METELAK**

This is one of Milan Metelák's earliest publicised designs for Harrach, and is typical of one key aspect of 1950s design in that it takes its inspiration from nature. In glass, this trend was led by Scandinavian designers, and its success meant that Czech glass designers also pursued it. In Metelák's design of 1961, this theme is seen in the shapely, curving form with its asymmetric, pulled rim that opens up like a flower or leaf bud. As with all glass made at Harrach, it is a high quality, finely crafted piece.

It was part of a series of vases and bowls in an organic style that were produced from 1958 onwards in a range of colours including this deep and resonant 'Evening Blue', 'Topaz' and 'Morning Sky'. The colourless casing that forms a solid and heavy base is another hallmark of Metelák's designs. This exact design is shown as production number 4/4357 on page 405 in *300 Years of Harrach Glass*, edited by Jan Mergl and published by the UPM in 2012.

19.5cm high, 13.5cm widest

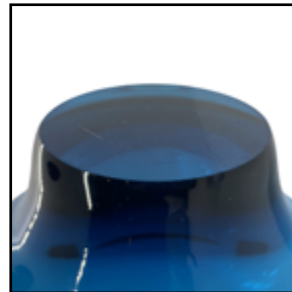
**£180**



Detail of Rim



From Above



Detail of Base





### A 1960s MSTIŠOV 'RHAPSODY' LARGE VASE, DESIGNED BY FRANTIŠEK ZEMEK

The 'Rhapsody' range has become a classic of postwar Czech glass design. Devised in 1956 by the talented František Zemek (1913-60), it initially came with coloured knobbles melted into the body. In 1960, the range was refreshed and the coloured knobbles were changed to applied straps.

This innovative and highly successful range was fully shaped and worked by the glassmaker when the glass was molten - a relative novelty for Czech (Bohemian) glass at the time. Zemek's education in sculpture and painting, and the influence of period glass design on Murano and in Scandinavia can be seen. Forms are typically curving, and almost organic. The Mstišov factory closed in 1963, and production of the ranges was moved to Karlovy Vary. Later examples tend to have brighter, brasher colours.

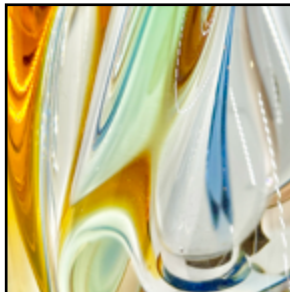
This is an excellent, sizeable and early example from the 1960s that retains its very rare range label applied by Glassexport. I've only ever seen a couple of these labels! The name 'Rhapsody' was chosen as the design was described at the time as "*music of colours*".

30.5cm high, 13.5cm widest

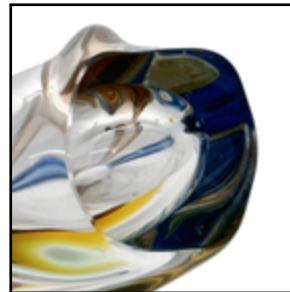
£180



Detail of Label



Detail of Optical Effects



Detail of Base



**A 1970s SKRDLOVICE 'HORNED RANGE' VASE,  
DESIGNED BY KAREL WÜNSCH**

The idiosyncratic design has no clear precedent and is typical of the inventive mind of the celebrated Czech glass designer and glass cutter Karel Wünsch (1932-2020). When the glass was still molten, areas of the flared rim were cut and pulled up to create the characteristic dual horns. The base of the tapered body contains a swirling network bubbles of different sizes under the heavy colourless casing.

Shown in the Skrdlovice pattern book as pattern number 7104, it was the fourth design produced in 1971. This shape was produced in a number of different sizes, this being one of the middle sizes, and a very rare bowl or dish is also known. Colours include blue, green, and this amber. The colour is very well graduated on this example, many examples are not so well-graduated, or are graduated at all.

Like all Skrdlovice production, it is a high quality handmade piece with an excellent level of finishing. An eye-catching design with much more going on than it first appears.

21.8cm high, 10cm widest

**£125**



Detail of Rim



Detail of Internal Bubbles



Detail of Base

**A 1960s BORSKE SKLO 'GARNET & GOLD' VASE,  
DESIGNED BY JAN GABRHĚL**

Launched in 1964, and designed by the multi-talented Jan Gabrhěl (1930-2017), this range was described in Czechoslovak Glass Review as "*entirely modern*". Always in 'Garnet' red, it was available in a variety of mould-blown shapes, including eight different vases, bowls, and decanters. The "*strictly geometrical*" forms were decorated with thin gilt bands and a central wide gilt band, which has matte areas, created by using a template and acid-etching. The overlapping geometric areas - here, triangles - that were not affected by the acid remain shiny.

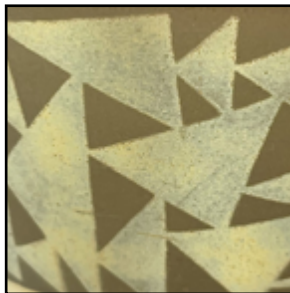
The extra steps involved in creating the matte and shiny pattern added cost to the process. This may have made this range less economical to produce, or required a retail price higher than for other glass decorated with gilt designs. Either way, the range didn't appear to sell in large numbers at the time and is hard to find today. This example still retains its original Glassexport Bohemia Glass foil label, reading 'Czechoslovakia', indicating that it was made before the Velvet Revolution of 1989.

20.3cm high, 11.6cm widest

**£95**



Detail of Label



Detail of Gilt Band



Detail of Base





### A 1960s EXBOR CUT GLASS VASE, DESIGNED BY OLDŘICH LIPSKY

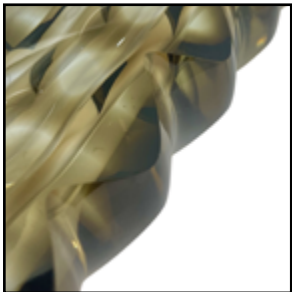
Czech glass designs like this are as much sculptures as they are functional, decorative pieces. The tapering oval-section form, rounded convex cuts to the sides, and highly polished surface also evokes the work of a lapidary, or gem-cutter.

This design was produced by Oldřich Lipský in 1960, and grew to be very popular. Although the basic design was always followed, cutters were able to make small modifications if they felt it necessary. Here an extra oval convex cut was added to the top of the sides, and an extra cut was added to the base of the sides. Colours in this design tend to be muted, making this golden-brown grey example typical, yet slightly more lively than most.

Oldřich Lipský (1922-87) studied at the Academy of Applied Art under Professors Wagner and Štipl, before becoming head of glass cutting at the Kamenický Šenov school and then head (and subsequently headmaster) of the 'off-hand' glassmaking department of the Nový Bor school. He is known for his progressive, modern designs that often have a 'monumental' feel to them.

21.5cm high, 8.9cm wide

£230



Detail of Side



From the Top



Detail of Base



### A LATE 1960s EXBOR SQUARE-SECTION CUT GLASS VASE, DESIGNED BY OLDŘICH LIPSKÝ

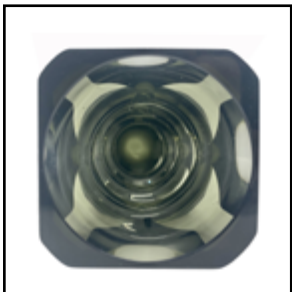
The quality of Czech and Bohemian cut glass has been renowned across the world for centuries. In the postwar period, designs became simpler, and focused on the optical properties of the material and the cuts. Simple forms displayed these effects to their best advantage.

Here, Oldřich Lipský's design of 1964 cuts the corners of a tapering square-section form deeply away, leaving the internal aperture and a multitude of curving and flat surfaces to reflect off each other. The optical effects are wonderful, and change depending on the angle the piece is viewed from. This design by can be found with two cased colours, but single colours such as these are harder to find.

This design was popular, and was produced into the 1990s in increasingly bright and brash colours. The muted olive green to grey tones of this example indicates that this is an earlier piece, probably dating from the 1960s. The many scratches on the base, which qualify in my mind as 'good wear', also indicate this.

20.5cm high, 6.5cm widest

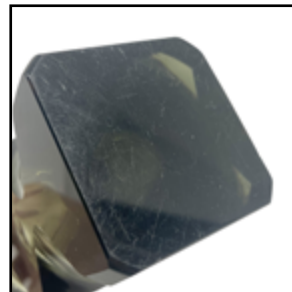
£230



From the Top



Detail of the Body



Detail of the Base



**A RARE 1970s EXBOR 'ABSTRACT' FLASHED JARDINIÈRE, DESIGNED BY LADISLAV OLIVA**

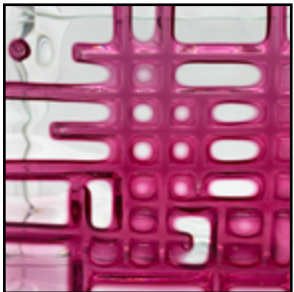
Literally 'modern art' on a vessel, this is from a range of rectilinear vases and jardinières bearing impressed, coloured geometric or biomorphic patterns on the front panel. It was designed by Oliva around 1968. Colours included blue, yellow, and this strong pink.

The production process is unusual and reverses that for standard cut glass, where the pattern is cut into a body which is otherwise left intact. Here, a gob of colourless glass is flashed (thinly cased) in coloured glass and then blown into a mould to give the basic shape and impress the design into the front. When cool, the form is cut and polished into its final linear shape, removing the coloured flashing from all parts except within the impressed design and fades elsewhere as necessary.

This is an excellent example, with strong colouring. The base is marked with the circular EXBOR CZECHOSLOVAKIA acid-stamp, but is further marked with a circular acid-stamped mark containing lines and letters. This is Ladislav Oliva's personal stamp, which indicates that this example was either made by him, or made under his direct supervision. This is an extremely rare feature and shows that this was an excellent example in Oliva's opinion as the designer of the range.

12.3cm high, 17.5cm wide

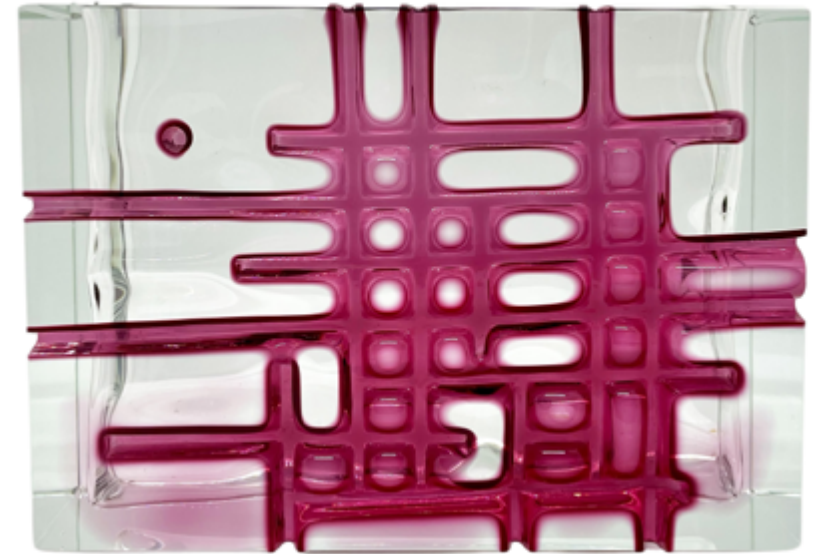
**£580**



Detail of Pattern



The Acid Stamps On The Base





### A RARE LATE 1930s 'AVENTURINE A BOLLE' MURANO GLASS VASE

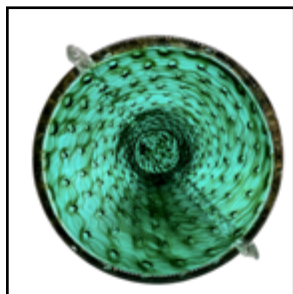
The sparkle of Murano glass is celebrated across the world. And few examples sparkle and scintillate as much as this Art Deco vase. A vibrant, rich green body is embellished with a series of diagonal internal air bubbles, known as a *bolle*, and a myriad of wavy lines of gold powder, known as *aventurine*. Two crimped colourless glass trails have been expertly applied, giving the vase symmetry and helping to date it to the late 1930s. The high quality of the piece is also indicated by the application of a thin colourless rim.

Due to the form, colour, and combination of techniques, this piece is attributed to the famed furnaces at A.Ve.M (Arte Vetreria Muranese), founded in 1932. It is in excellent overall condition, noting a very small shallow chip to the top of one side trails.

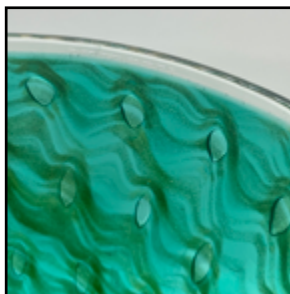
As well as sparkling as you view the piece from different angles, the aventurine appears to fade in and out of view in areas, depending on the viewers angle, and thus adds an extra optical effect. The result is a bold, opulent and luxurious design, full of the style, colour and pizzazz of the Art Deco era.

24.5cm high, 18.5cm widest

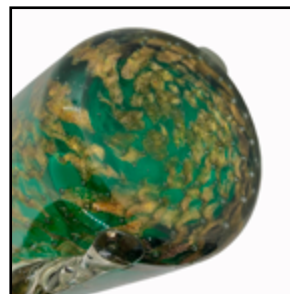
£350



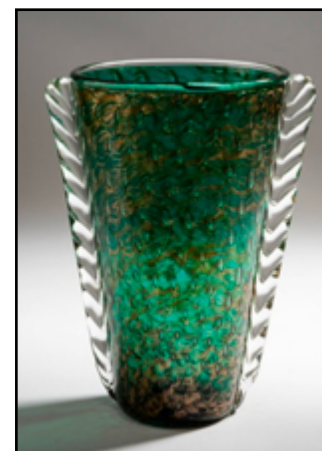
From Above



Detail of Rim



Detail of Base





### AN EARLY 1980s MURANO GLASS 'ANFORA' ELLIPTICAL VASE, RETAILED BY PAULY & C.

I'm always amazed by the complexity of some glass designs, and this is certainly one of those designs. First a gather of translucent white glass was gathered, and the form partially blown. Next, a series of trails in tonal browns was added and melted in to the surface, casing the white. Then the trails were combed, pulling them to form the diagonal scale-like pattern. The piece was worked again, and finally finished.

This complex piece was produced by the famous Pauly & C. (Compagnia Venezia Murano) for sale in their showrooms just off St Mark's Square in Venice. Examples from the range are hard to find, with some being marked 'Pauly Venezia' on the base. The design bears similarities to some ranges by Ercole Barovier and Barovier & Toso.

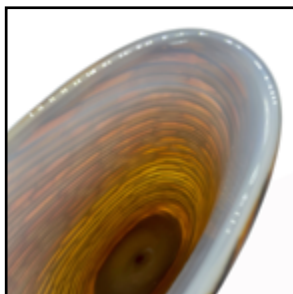
This example was acquired from the collection of Lord Alistair McAlpine (1942-2014) who began collecting Murano glass in the early 1980s. Exhibition catalogue reference: *Mille Anni di Arte del Vetro Venezia*, at the Palazzo Ducale, Museo Correr, published by Albrizzi, Venice 1982, p.284.

26.3cm high, 14.6cm widest

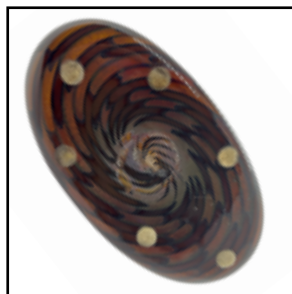
**£280**



From An Angle



Detail of Interior



Detail of Base With Felt Pads



## TWO 1970s ISLE OF WIGHT STUDIO GLASS ATTENUATED BOTTLES

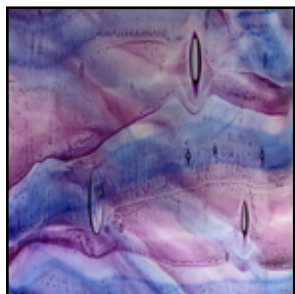
Designed by Michael Harris, the 'Attenuated Bottle' is one of the hallmark shapes produced at Isle of Wight Studio Glass, together with the iconic 'Fish' vase. 'Aurene' was one of the studio's most successful ranges until the arrival of 'Azurene' in 1979. It was produced in 'Gold' and 'Blue' variations, depending on how much of the body was coloured either way.

Unusually for Harris, who was very commercially aware, 'Pink & Blue Swirls' was not a hit when it was released in 1974. The colours were deemed unfashionable, and the internal bubbles that were intended to show the piece was handmade were seen as 'faults' by the public. As such, it was withdrawn from production around two years later. Attenuated bottles are amongst the hardest shapes in the range to find today. This is slightly larger than the larger of two sizes offered at the time.

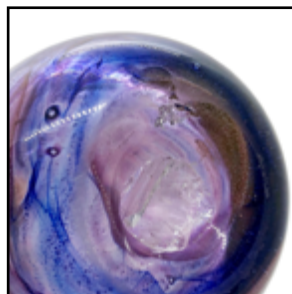
Both are **the actual bottles photographed in my book** '*Michael Harris: Mdina Glass & Isle of Wight Studio Glass*', published in 2006, and come from my private collection.

Pink & Blue Swirls: 39.5cm high, 6.5cm widest  
Gold Aurene: 38cm high, 7cm widest

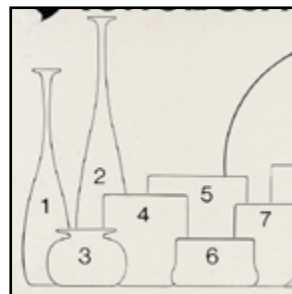
**£220 EACH (£400 THE PAIR)**



Bubbles & Swirls



Base showing pontil mark and two chips from production.



1970s Factory Product Page



Pink & Blue Swirls (1974-76)



Gold Aurene

### A VERY RARE EARLY 1970s CAITHNESS GLASS 'KNOBBLY OBAN' VASE OR LAMP BASE

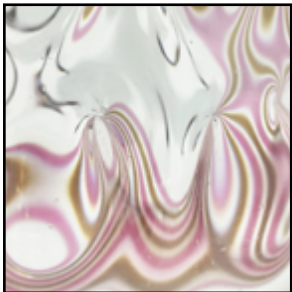
You really don't see these very often - at all. These knobbly forms were never shown in any Caithness Glass catalogues and were not officially part of the 'Oban' range designed by Charles Orr around 1969. They were most likely to have been an experimental range produced in response to the popular Knobbly ranges made by Whitefriars and Liskeard Glass. It may have been a suggestion from the manager of the Oban range, Ken Wainwright, who had produced similar pieces when studying at the Edinburgh College of Art.

The knobbles were made by pushing the end of a small pipe into the surface of the body, which was then swung out, using gravity to elongate the form, and so create the oval knobbles. The coloured internal stripes, which identify it as part of the Oban range, were devised by paperweight-making legend Paul Ysart around 1968.

The optical effects given by the reflective interaction between the knobbles and the coloured stripes is amazing, especially when you move around the piece. A wonderful, weighty and chunky period design.

26.5cm high, 10.5cm widest

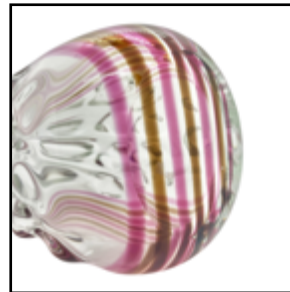
£75



Detail of Reflections



Detail of Top Rim



Detail of Base





### A RARE PAIR OF 1920s FRENCH ART DECO ENAMELLED DISHES, BY QUENVIT

Some things just make you smile. And some evoke a bygone age. This delightful pair of colourful enamelled glass dishes does both. Imagine the Art Deco parties of the 'Jazz Age' that these dishes must have seen! Everything about the design screams Art Deco, from the geometric forms that may be stylised flowers or balloons, to the bright primary colours.

The enamelling is on the outside of the bodies, so that whatever is inside the dish didn't wear the enamel away. The bowl was mould blown and has a machine-cut rim, with curling feet being added before the enamel was painted on by hand. As to be expected, there are a few losses and patches of wear, especially on and around the underside of the feet. These were obviously much-loved party accessories nearly a century ago!

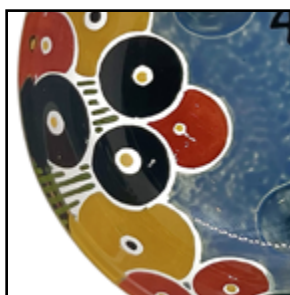
Information about Quenvit is scant, but the company appears to have been owned by Henri Quenvil, a glass and ceramics decorator during the 1920s & 30s. He or his company may have had connections with the luxury names of Robj of Paris, and Legras. A smile-worthy, rare pair!

Each approx. 10.5cm diameter, 4cm high

**£155 THE PAIR**



Detail of Mark



Detail of Interior



Detail of Exterior Enamelling





### A 1960s BITOSSI 'LIBERTY' LARGE LIDDED JAR DESIGNED BY ALDO LONDI

The names of Bitossi and their designer Aldo Londi are synonymous with mid-century modern Italian ceramics. Joining in 1946, and retiring in 1976, he produced thousands of designs that were sold across the world. Although 'Rimini Blu' (1960) is his best-known, 'Liberty' is not far behind it.

Designed in 1957 and produced until 1969, it is typical of Londi's plundering of multiple sources to produce an innovative design focusing on texture, history, pattern, and colour. Here, the paisley designs picked out in green and brown against an ochre ground were inspired by imported Persian and Indian fabrics. The form is derived from traditional Indian and Italian ceramics. The sandy colour of the glaze is most accurate in the image of the base.

Large pieces such as this, with its fitted lid, are scarce today as they were more expensive in their day, so fewer sold. This example is unmarked but retains its paper label for Rosenthal-Netter, one of the largest importers and distributors in the US, indicating it was produced for the American market.

46.5cm high

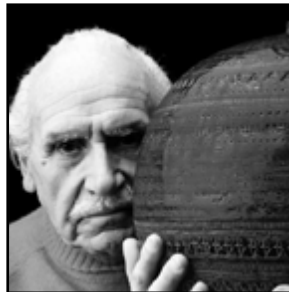
£220



Detail of Pattern



Rosenthal-Netter Inc. Label



Aldo Londi (1911-2003)



### A VERY RARE 1960s ITALIAN QUADRIFOGLIO CAT MONEY BANK, DESIGNED BY MILVIA

Originally known only as 'The Flower Painter', the designer of these quirky, cool and quasi-kitsch mid-century modern ceramics has now been revealed to be an Italian lady called Milvia. She was the designer for a company called Quadrifoglio - the Italian word for 'four-leafed clover' - which was founded in 1955 and produced into the 1960s.

Her designs are instantly recognisable (and much-loved!) due to the cheerful and jaunty designs executed by hand in an underglaze crayon effect. Elegantly dressed ladies, stylish gentlemen, cars, and a menagerie of animals are depicted in bright colours and jaunty, sometimes spikey, lines.

This cat bears the company mark, 'ITALY', and some information that probably relate to the client. There's also a label for Mr Norman, an American distributor of giftwares. It's undamaged, noting a tiny chip or glaze skip on top of one ear. This is the only piece of Quadrifoglio that I've seen that isn't a vase, dish, bowl or lampbase, so I had to have it when I found it in Pennsylvania years ago. It's been in my private collection ever since.

18.5cm high, 10cm widest

£95



Side



Money Slot



Base With Marks & Label



**A 1960s WEST GERMAN CERAMANO 'AGINA' JUG VASE,  
DESIGNED BY HANNS WELLING**

Ceramano arguably produced some of the most inventive and appealing glaze and pattern combinations (or 'decors') in West German ceramic design from the 1950s-70s. Designed by Hanns Welling in 1960, 'Agina' is from a series of decors inspired by Classical Greek, Persian or Egyptian art. Between two bands of geometric motifs is a broad band of characteristically two-dimensional 'flat' figures, ranging from animals to soldiers to chariots.

The Ancient inspiration was furthered with the use of a textured creamy-brown glaze, with the motifs being demarcated using a resist and sgraffito. The form of this piece is also based on Ancient examples, but was also 'on trend' for the 1960s, when jug vases were popular.

It is signed by hand on the base with the model number and size '204/2'; the pattern name; the name of the company and its country of origin; and 'Handarbeit', meaning 'handmade'. This large amount of information also indicates that this is an early example from the 1960s, as later examples bore only the form and size number.

19.3cm high, 10cm widest

**£45**



Angles & Curves



Detail of Sgraffito Birds



Detail of Base



### AN ANTIQUE JAPANESE PAINTED & PATINATED BRONZE BOTTLE VASE

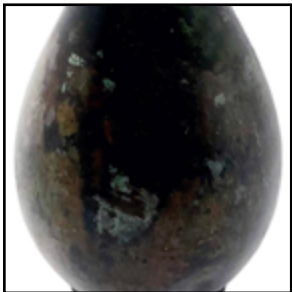
Dating from the Meiji period (1868-1912), or just after, this bottle vase has beautiful proportions, and gives the air of being truly ancient by virtue of the patinated, deeply coloured surface. I say 'gives the air', as this was the intention of the craftsman who made it. The surface has been randomly brushed with paints in different muted tones of browns, red, beige, creamy white and verdigris green.

The aim was to give the effect of something ancient, that had perhaps been buried in the ground or in the seabed. And it works! The paintwork is a little worn in places, but this just adds to the effect. It is not dented or split.

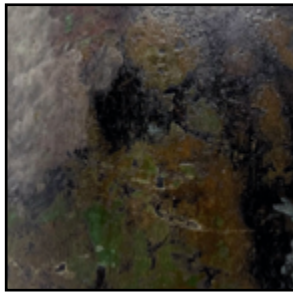
The painted effects are hard to capture in a photograph. Depending on the light, they either appear as an abstract painting across the body, or as the patina of centuries that was the intention. It's a wonderfully expressive effect on a balanced and proportionate form. An enchanting piece that attracts from afar due to the form, and retains interest on closer inspection due to the effects of the patination. Get your ikebana vibe flowing by adding a single, elegant flower!

24cm high, 7.5cm widest

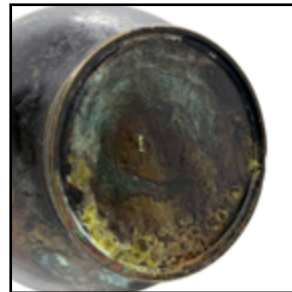
£55



Another View



Detail of Painting



Detail of Base





### A 1970s FRENCH MODERNIST 'KWELE' BRONZE MEDALLION, BY MICHEL ROSSIGNEUX

African tribal art had a huge influence on the development of modern art, as can be seen in the work of Pablo Picasso, Amedeo Modigliani, and other avant garde painters. It continued to be influential on the decorative arts throughout the 20th century.

This bronze medallion is from a series focusing on African tribes produced in the 1970s by famed French sculptor and artist Michel Rossigneux (1930-2017). This example commemorates the Kwele tribe, from eastern Gabon in the Democratic Republic of Congo and the Cameroons. Each side bears a low relief characteristic Kwele mask, with the geometric strong stylisation that so fired the minds of Picasso and other modern artists. The mask shown on the back (below right), with its double-W headdress can be found in the Natural History Museum of La Rochelle.

The front bears the name and date of design 'M.ROSSIGNEUX 1976' moulded into the body, and the side is stamped '1978' and 'BRONZE', together with a foundry mark.

6.8cm diameter, 1cm deepest

£165



Detail of Signature



Detail from an angle



Detail of Moulding



**CLASSIC BOOK: *MODERN BOHEMIAN GLASS*, by JOSEF RABAN, PUBLISHED BY ARTIA IN 1963**

Yes, it's a bit tatty and battered, but that's really only the dust jacket. And, it's what's inside that you really want. Published in 1963, this is a landmark book and an essential key reference source for any postwar Czech glass aficionado. It's also quite hard to find.

The contents kick off with a 23-page introduction to the history of glassmaking in Czechoslovakia by the expert Josef Raban. It quickly moves into postwar developments, with short chapters on blown, pressed, cut and other types of glass. It gives an accurate, educative snapshot of postwar Czech glass design as they saw it at the time - in 1963.

However, the most fascinating and useful section makes up most of the book - over 300 black and white photographs of what were considered the most important glass designs at the time. Many photographs are by legendary names such as Jindrich Brok - for an example of his work, see the bottom right detail. To top it off, the graphic design was by Jan Kotik (1916-2002), a renowned Czech modern artist and glass designer.

27.5cm high, 23.5cm wide

£70



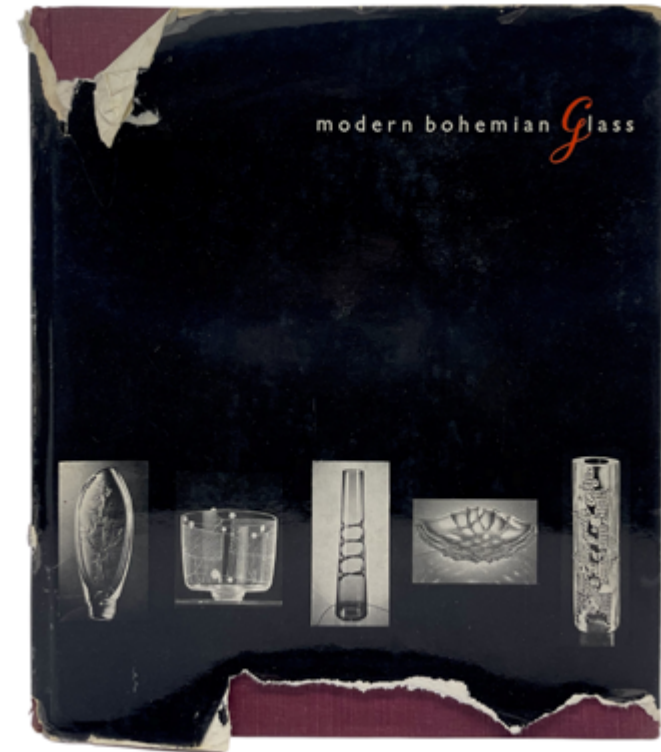
The Frontispiece



A Page Inside



A Page Inside (Jindrich Brok)



### A FRAMED ORIGINAL LATE-GEORGIAN ENGRAVING OF A 'GLASS BLOWER'

Published by Tabart & Co, London, 1805.

We glass collectors often forget about the things on our walls, such is our focus on glass. Over the years, I've collected a number of framed original prints showing glassmaking, and I'm now prepared to part with some of them.

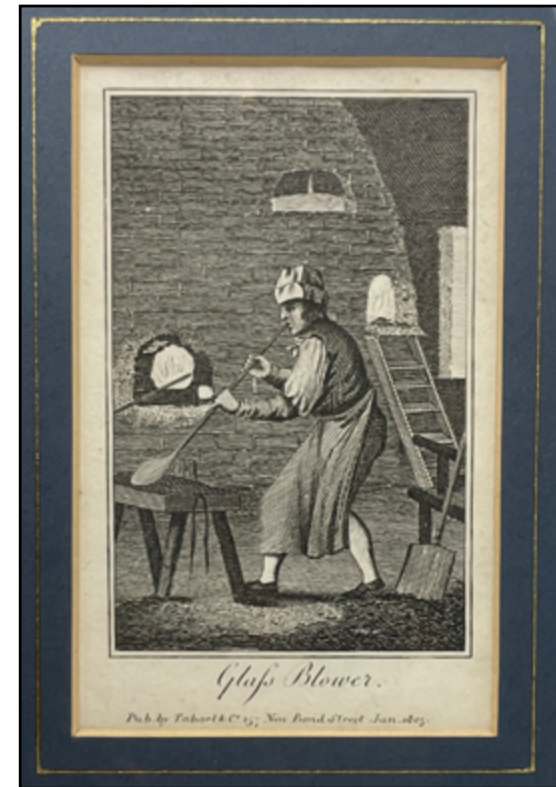
This charming engraving shows a Georgian glassblower blowing a gob of glass near his bench, in front of a furnace. On the right, steps lead up to the hole where the furnace fire is fed and, on the left, another glassmaker's rod can be seen in the glory hole gathering another gob of glass.

It has been professionally framed, probably sometime in the 1980s, with a blue mount with a hand-applied thin gold line, and a wood and gilt shaped frame.

I have a number of 18th, 19th & early 20th century framed etchings, engravings, lithographs and prints on the subject of glassmaking. Please contact me if you'd like to see the others.

Frame size: 22.3cm wide, 26.5cm high (Slight wear to frame)

£55



Detail of Glassblower



Detail of Frame



The Back





**A FRAMED ORIGINAL MID-VICTORIAN COLOURED ENGRAVING OF THE 'INTERIOR OF A GLASS HOUSE', BY AN UNKNOWN ENGRAVER**

We glass collectors often forget about the things on our walls, such is our focus on glass. Over the years, I've collected a number of framed original prints showing glassmaking, and I'm now prepared to part with some of them.

This wonderful coloured engraving contains a wealth of detail. Featuring large in the glass factory is the domed furnace, around which glassmakers work. Two blow glass, one gathers it from the glory hole, one rolls a gob across a marver table, and another two attach either a foot or a punty rod to a worked form. In the background one worker bends over a bench under a window showing a view of buildings outside. Glass factories were not open to the public, so engravings like this would have given the only views into what would have been a mysterious world.

It has been professionally framed, probably sometime in the 1980s, with a cream mount with a thin gold line, and a wood and gilt shaped frame.

Frame: 25.5cm high, 29cm wide (Slight wear to frame)

**£60**



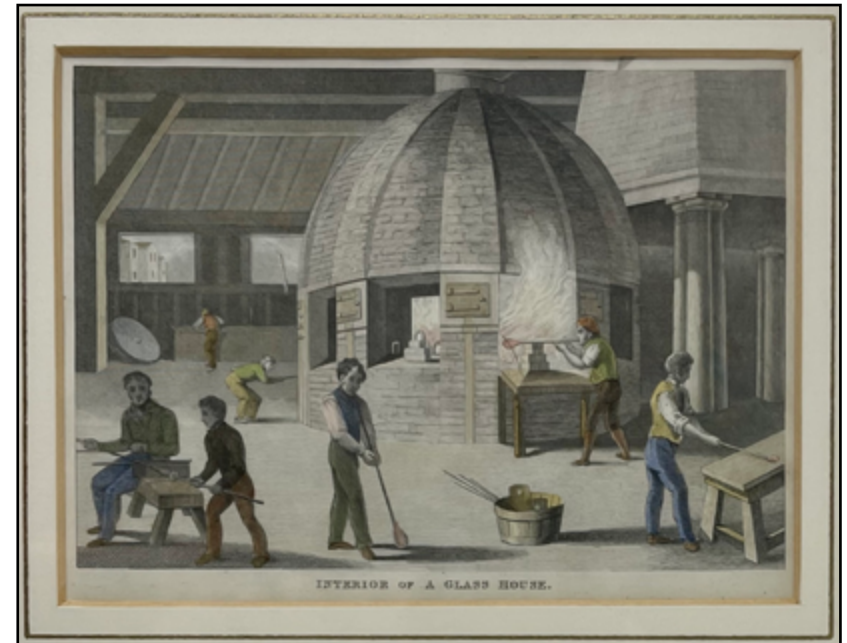
Detail of Glassblower



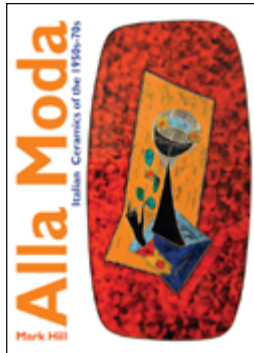
Detail of Frame



The Back







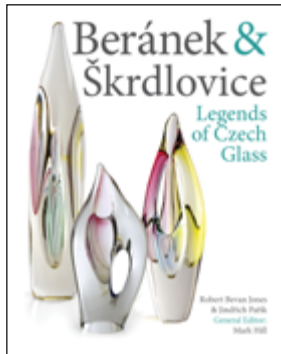
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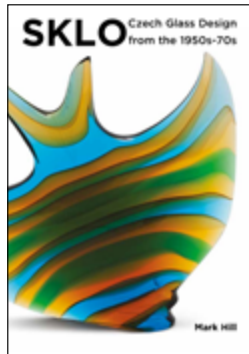
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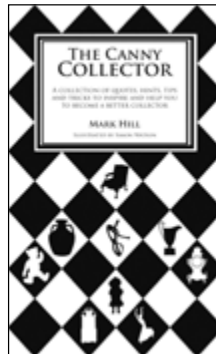
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