

August Müller, SG

Februar 2018

**Vase mit Würfel-Muster, marmoriertes Pressglas,
Pfauen-Marke mit Reg. Raute, Sowerby & Co. Gateshead, England, 1877**

Guten Abend Herr Geiselberger,

ich habe noch ein Fundstück, was ich Ihnen gerne zeigen würde. Es ist ein Stück, das mir sehr gefällt (10 cm hoch), ich habe es in Hannover auf dem Flohmarkt erworben.

Mit freundlichen Grüßen, August Müller

Abb. 2017-2/57-01 (Maßstab ca. 145 %)
Vase mit Würfel-Muster, marmoriertes Pressglas (slag glass),
H 21 cm
Sammlung Müller
Registration Mark mit Pfauen-Marke
Sowerby & Co. Gateshead, England, 1877

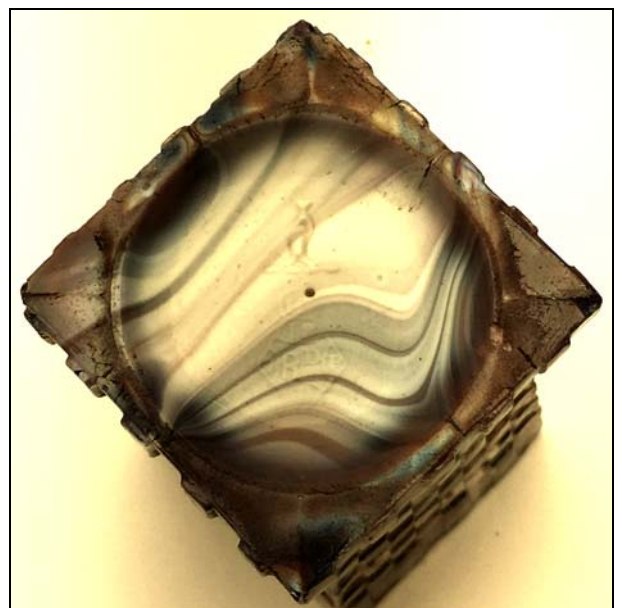


Abb. 2017-2/57-02
Vase mit Würfel-Muster, marmoriertes Pressglas,
H 21 cm
Sammlung Müller
Registration Mark mit Pfauen-Marke
Sowerby & Co. Gateshead, England, 1877



Abb. 2017-2/57-03 (Maßstab ca. 135 %)
 Vase mit Würfel-Muster, marmoriertes Pressglas,
 H 21 cm
 Sammlung Müller
 Registration Mark mit Pfauen-Marke
 Sowerby & Co. Gateshead, England, 1877



SG: Herr Müller hat vermutet, dass diese außergewöhnliche Vase von **Richardson** stammt, Aber Richardson hatte mit dieser Vase von **Sowerby** nichts zu tun ... die **Registration Mark** und die **Pfauen-Marke** dieser Vase weisen sie eindeutig **Sowerby 1877** zu! Sowerby hat auch „malachite marbled glass“ hergestellt. **Form und Muster dieser kleinen Vase sind außergewöhnlich für Sowerby und für die Zeit um 1877! Sie gehört jedenfalls auch nicht zum Kunstgewerbe der Arts & Crafts (1870-1920)!**

Die „**Pfauenmarke**“ gehörte **Sowerby**. „Spezielle Fabrikmarken sind bei englischen Stücken relativ selten. **Lattimore** kennt nur sechs: die **Pfauenmarke** von **Sowerby**, zwei unterschiedliche Löwen von Greener, Davidsons Löwe und den Anker mit Initialen von John Derbyshire. Eine sechste - Distelblüte mit 2 Blättern - konnte er nicht zuweisen. Dagegen tragen die meisten englischen Stücke ein **Registrierungsmarke** zum Zeichen, dass das verwendete Muster geschützt ist und nicht nachgeahmt werden darf. Davon gibt es zwei.“
 [Becker, www.pressglas.de/Pressglas_1840-1940/Texte_uber_Glas/Glasmarken/glasmarken.html]

<http://1st-glass.1st-things.com/lozengetranslator.html>:
GLASS REGISTRATION LOZENGE TRANSLATOR RESULTS: This glass design (Parcel No.7) was registered on the 18th of September 1877 by: Sowerby & Co. Gateshead.

Sowerby. Every type of glass has its archetypal producer. Undoubtedly **Sowerby represents the premier producer for Victorian pressed glass**. **John G. Sowerby** had a history in glass production when he founded the **Ellison Glassworks at Gateshead** in England in **1852**. Sowerby is a little under rated as a designer, perhaps because the output was designed for the **mass market**. A range of **colours** were introduced including Flint (clear), Opal (opalescent), Turquoise (as described), **Malachite (marbled a variety of coloured mixtures)**, Blanc de Lait (white) and **Ivory Queens Ware** (creamware). The latter can be found in **very finely pressed forms** and represents the **pinnacle of its pressed glass production**. Influences of Walter Crane are apparent in the Nursery Rhyme series taking themes from books illustrated by **Walter Crane** and his brother **Thomas**, a close friend of Sowerby. Basket weave patterns were produced, which appear as they sound but cover not just basket forms but also plates. Aesthetic patterns were produced as well as Peloton glass and Nugget glass, a single colour metal containing large lumps of coloured inclusions.

Lesser known is the art glass production consisting of **free blown glass in Roman, Egyptian and Venetian styles**. This was produced at a time (**1870-1888**) when **new stylistic movements** appeared rejecting Victorian over ornamentation. Dresser has been associated with Sowerby production although there is no definitive evidence of a link. It is more likely to be due to the influences of glass produced by **Salviati** which was sold in **London** and was very popular at this time. This glass is rare. Also rare is production from the the **Gateshead Art Pottery**, known to be on the same site as the Ellison Glassworks. Between the **1850's** and **1890** the works was **highly successful** but **cheaper competition** became a problem and **production declined** toward the

end of that century. The factory was reinvigorated in the 1920's producing **secondary carnival glass** and **Art Deco designs**. These included figurines, bowls with frogs or squirrels. **Cloud glass** and trinkets sets proved succesful. In 1956 the company went into receivership but was bought out by **Suntex**. They continued decorative glass production with ribbed and stepped clear coloured glass bowls. By 1972 domestic glass production ceased to allow the works to focus on **commercial safety glass**. It is worth noting **Nazeing acquired Sowerby's moulds**.

Typical raised mark for **Sowerby**:



Abb. 2017-2/57-04
www.styleanddesign.co.uk/guidepages/entor2.html ... Sowerby

The screenshot shows a web browser window with the URL www.styleanddesign.co.uk/guidepages/entor2.html. The page title is "A collectors field guide to glass" and the logo for "style & design" is visible. The navigation menu includes "Identification", "Encyclopedia", "Sources", and "Home". The "S to Z" section is active, displaying a list of links: "Sa - Sj", "Sk - Sz", "T", "U - V", and "W - Z". The "S" link is highlighted, leading to the "Sowerby" entry. The entry includes a photograph of a white, ornate candlestick and a detailed text description of the Sowerby glass company's history and products. The text mentions John G. Sowerby, the Ellison Glassworks, and various glass types like Ivory Queens Ware and Peloton glass. The text concludes with "It is worth noting **Nazeing acquired Sowerby's moulds**. See [mark](#)."



THE VICTORIAN GLASS REGISTRATION LOZENGE TRANSLATOR - Mozilla Firefox

1st-glass.1st-things.com/lozengetranslator.html

Suchen

1st.Glass

The Victorian Glass Registration Lozenge Translator®

THE VICTORIAN ANTIQUE GLASS REGISTRATION LOZENGE (DIAMOND) MARK TRANSLATOR

This translator gives an easy to use method of dating, and finding the manufacturer of, any antique glass item registered in England between 1842 and 1883. It can also be used to give the correct date of design registration for any china, metal, paper or other non-glass registered lozenge but NOT the manufacturer.

1842-1867

YEAR: A

CLASS: III

MONTH: A

DAY: 1

PARCEL: 1

Search For Registration

1868-1883

DAY: 18

CLASS: III

PARCEL: 7

YEAR: P

MONTH: D


Search For Registration

INSTRUCTIONS:

Firstly, You need to determine which Victorian time period the English glass registration lozenge (or Victorian glass registration 'diamond' date mark as it sometimes called) that you are translating belongs to by confirming in which corners the numbers and letters are in reference to the two lozenge diagrams above. Then select the relevant characters from the drop-down boxes for each corner of the lozenge. After that, just click the 'Search For Registration' button and a window will appear containing the result of the antique glass registration lozenge translation.

The translator contains all glass design registrations for the period 1842 too 1883. So, if no registration result is returned then it means the combination of characters that were selected was incorrect (See 'Wildcards' below for further options). NOTE: British registered glass designs are always class III as shown at the top of each lozenge above.

If you have no registration to hand, try translating the glass registration lozenge example shown here on the right.



SEARCHING COMPLETED

GLASS REGISTRATION LOZENGE TRANSLATOR RESULTS

This glass design (Parcel No.7) was registered on the 18th of September 1877 by:

Sowerby & Co. Gateshead.

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Der umfangreiche Bericht in www.stylendesign.co.uk/guidepages/entor2.html gibt dazu eine sichere Auskunft ...

Richardson. This was more properly known as **W. H., B., & J. Richardson**, using the initials of **three brothers** (**William Haden, Benjamin and Jonathan**). William Haden being the eldest and Jonathan the youngest. Without doubt, they were to become one of the **most innovative and influential glassmakers in Britain during the 19th Century**. **William Haden** started work in the glass industry with Bilston in **1802** and then worked at Hawkes of Dudley from **1810** to **1828**. **William Haden** and **Benjamin and Thomas Webb** bought the **Wordsley glass house in 1829**. Thomas Webb was to leave the partnership a few years later. It is thought that **Jonathan** joined the partnership in **1836**. Richardson introduced **press moulding** in the **1840's**, and used **compressed air** to get a sharper moulding. Many of the shops that they supplied were in **London**, including Thomas Goode and Mortlock. They also exported to **Boston** and **Montreal**. During the **1840's** they were producing **opaque white glass vases** with enameled and transfer printed **Chinese scenes**. This was in tune with the **Chinese fashion** in Europe at the time.

When the **Portland Vase** was **smashed [1845]** it is thought that they produced **transfer printed replicas in various sizes**. The Richardsons also picked up on the **Rococo style** and added **acanthus leaves**, ornaments and the like to their designs. They were awarded a **gold medal** by **Prince Albert** in **1847** by the Society of Arts. More medals were to follow.

In the late **1840's** they drew upon the **French style**, and an example is found of a white glass leaf bowl decorated with gilding, which was very similar to a French pattern made by **Yolande Amic [??]**. They also used **coloured glass canes** in the stems of glasses which drew upon **Clichy [??]**. In **1857** **Queen Victoria** ordered **Venetian style** glasses from Richardson and this raised their profile even more. The **Richardsons** were to go on to produce **highly decorated glass**, using enamels and engraving, using highly floral designs. The main engraver at this time was William Jabez Muckley who produced magnificent **engraved glassware** including glasses with 'prickly' stems by creating a very special diamond and sharply cut knop in the stems. Despite all this success, in **1852** the company was **bankrupt**.

No doubt the stand at the **Crystal Palace Exhibition [1851]** had added to the **financial strain**. Every creditor was paid, and it is reputed that the bank reclaimed an interest on the debt several times more than the amount owed. **Benjamin** and **Jonathan Richardson** buried **their tools and moulds** to avoid seizure by the creditors, and thus they **could begin again**. It was amazing that within a year they were displaying at the **Dublin Great Industrial Exhibition [1853]**. The company was now renamed as **B. Richardson**. **Acid etching on cased glass** was developed by them in the **1850's**. They used this to good effect on drinking glasses for classic geometric design, and also to produce a vermicular or

vermicelli patterns on the surface of jugs. They also developed a double twist loop handle on jugs which was to become a typical trademark of a **Richardson jug**. Benjamin patented **air trap decoration**.

In **1864** they were trading as **Hodgetts, Richardson and Pargeter** producing **cut, engraved and acid etched glass**. Unlike the earlier years there was no further experimentation in glass. In **1870** Pargeter left the partnership to run the **Red House Glass Works**. The company became known as **Hodgetts, Richardson and Son**, and new techniques began to be developed again. Hodgetts developed and patented a **threading machine**, which drew fine threads of molten coloured glass onto any revolving glass body. After the reproduction of the **Portland vase** by **Northwood**, they employed Joseph Locke and Alphonse Lechevrel so that they could compete in the **cameo market**. They displayed at the **Paris Exhibition of 1878**. It was an extraordinary display of **threaded and etched and engraved and cameo glass**. It was around this time that they entered into a dispute with **Webb**, as Webb believed that they had **infringed on the Webb patent for bronze glass**. The Richardson version is reputed to have a brown body when viewed with transmitted light. After the international exhibition, the company seemed to take time to recover from all the experimentation and developments running up to the exhibition.

Hodgetts retired in **1881**. By **1885** they were making **finely threaded glass**, known as Iris Threaded Glass, and also Convolvulus vases with applied decoration. They displayed their new wares in **London in 1897**. At this time they were focusing on **lighting**. They produced a wide array of shades and globes in all their styles. They also did **magnificent centre pieces for tables**, and many flower holders, using the rusticana style. The ranges included Sunflowers, Campanula, Fir cone, Acorn and Bamboo. In **1905** they produced new effects with **Ceonix** (a **marbled glass**) and **Firestone** (an **iridescent glass**). In the **1920's** they rejuvenated the **cameo style**, by producing what they called **Cameo-Fleur**. (Sometimes this is referred to as Pseudo-cameo). It used strong colours, such as purple, amber, green or blue on a clear body. It was acid etched and the clear background was then either stippled with the use of acid or cut into facets by hand carving. **Webb took over the company in 1930**. It had been one of the **most influential glass companies of the previous one hundred years**, developing glass techniques before others used them commercially. It could be argued that **without Richardson, Gallé would never have seen a piece of cameo glass**. Richardson glass is often high on quality and many collectors would like a piece!

www.stylendesign.co.uk/guidepages/marksr.html

The **Richardson** family have a complex history. **B. Richardson** began at **Hawkes & Co.** but left & joined up with **W. H. Richardson** taking over **Wordsley Flint Glassworks** (fnd 1720). Later **W. H. & B. Richardson** joined with **Thomas Webb I (1804-1869)** to become **Webb & Richardson**. The partnership was dissolved in **1836**, Webb left selling his interest in the White House

Glassworks. The Wordsley works became **W. H. , B. & J. Richardson**. The works closed in **1852** despite success in the **Great Exhibition 1851**, due to financial difficulties but reopened within a couple of years by Benjamin Richardson. He formed other partnerships; **Hodgetts, Richardson & Pargetter (1836-1869)** **Hodgetts, Richardson & Sons (1871-1882)** In **1887** his concerns were taken over by Benjamin Richardsons grandsons becoming **H. G. Richardson & Sons**. It was

acquired by **Thomas Webb & Sons in 1930** & the firm was operated from the Denis glassworks which finally closed in the late **1960's**. The Richardson label was used until the 1970's. Benjamin Richardsons energy & experimentation combined to the partnerships he formed led to the **rebirth of English glass**. This has earned him the title of **'Father of the Glass trade'**. The Richardsons had **extensive influence**, **W. H. Richardson II** managed the **James Couper Glassworks**.

Abb. 2017-2/57-05
www.styleanddesign.co.uk/guidepages/entor2.html ... Richardson

Links & Descriptions

- A - C
- D - G
- H - M
- N - R
- S - Z
- Glass Archive
- ITEMS FOR SALE

N to R

This section contains definitions for the terms used in glass making and in the description of glassware. There are links to other sections to help expand upon and provide illustrations of the terms used.

This section is not as comprehensive as the source texts that are available and these should be consulted for further details. References are shown in bold and links are in blue.

Happy reading.

[N - O](#) [P - Q](#) [R](#)

Richardson. This was more properly known as W.H., B., and J. Richardson, using the initials of three brothers (William Haden, Benjamin and Jonathan, William Haden being the eldest and Jonathan the youngest). Without doubt, they were to become one of the most innovative and influential glassmakers in Britain during the 19th Century. William Haden started work in the glass industry with Bilston in 1802 and then worked at Hawkes of Dudley from 1810 to 1828. William Haden and Benjamin and Thomas Webb bought the Wordsley glass house in 1829. Thomas Webb was to leave the partnership a few years later. It is thought that Jonathan joined the partnership in 1836. Richardson introduced press moulding in the 1840's, and used compressed air to get a sharper moulding. Many of the shops that they supplied were in London, including Thomas Goode and Mortlock. They also exported to Boston and Montreal. During the 1840's they were producing opaque white glass vases with enameled and transfer printed Chinese scenes. This was in tune with the Chinese fashion in Europe at the time. When the Portland Vase was smashed it is thought that they produced transfer printed replicas in various sizes. The Richardsons also picked up on the Rococo style and added acanthus leaves, ornaments and the like to their designs. They were awarded a gold medal by Prince Albert in 1847 by the Society of Arts. More medals were to follow. In the late 1840's they drew upon the French style, and an example is found of a white glass leaf bowl decorated with gilding, which was very similar to a French pattern made by Yolande Amic. They also used coloured glass canes in the stems of glasses which drew upon Clichy. In 1857 Queen Victoria ordered Venetian style glasses from Richardson and this raised their profile even more. The Richardsons were to go on to produce highly decorated glass, using enamels and engraving, using highly floral designs. The main engraver at this time was William Jabez Muckley who produced magnificent engraved glassware including glasses with 'prickly' stems by creating a very special diamond and sharply cut knob in the stems. Despite all this success, in 1852 the company was bankrupt. No doubt the stand at the Crystal Palace Exhibition had added to the financial strain. Every creditor was paid, and it is reputed that the bank reclaimed an interest on the debt several times more than the amount owed. Benjamin and Jonathan buried their tools and moulds to avoid seizure by the creditors, and thus they could begin again. It was amazing that within a year they were displaying at the Dublin Exhibition. The company was now renamed as B Richardson. Acid etching on cased glass was developed by them in the 1850's. They used this to good effect on drinking glasses for classic geometric design, and also to produce a vermicular or vermicelli patterns on the surface of jugs. They also developed a double twist loop handle on jugs which was to become a typical trademark of a Richardson jug. Benjamin patented air trap decoration. In 1864 they were

Day of month (III) Class
 Parcel No. (Rd) Year
 Month

Registration numbers. The diamond changed in 1867 and was abolished in 1883.



Literaturangaben

Lattimore 1979	Lattimore, Colin R., English 19th Century Press Moulded Glass, London, Barry & Jenkins, 1973/1979
Murray 1982	Murray, Sheilagh, The Peacock and the Lions. The Story of Pressed Glass of the North of England, Stocksfield, Oriol Press Ltd., 1982
Slack 1987	Slack, Raymond, English Pressed Glass 1830-1900, London, Barrie & Jenkins, 1987
Thompson 2000	Thompson, Jenny, The Identification of English Pressed Glass: 1842-1908, Kendal, Cumbria, Selbstverlag, 1989, reprinted 1993, 1996, 2000

Sowerby:

- PK 2003-3** Gardner, Ohio Auction News - Those Sowerby Purple Slag Geisha Pattern Ice Buckets
- PK 2003-3** Billek, Englisches Pressglas mit Pflanzenmotiven aus den 1880-er Jahren
- PK 2004-3** SG, Eine rosa-farbene Schale mit zwei Vögeln, Grund unregelmäßig gekörnt
Hersteller unbekannt (Sowerby?)
- PK 2004-3** SG, Ovale, blaue Schale mit Rippen und aufgesetzten Diamanten von Sowerby?
- PK 2005-3** Thistlewood, Sowerby's Illustrated Pattern Books 1882, 1895, 1800s, 1907, 1912
- PK 2005-4** Schepps, The Sowerby Frogs - Sowerby's Ellison Glass Works Ltd. Gateshead-on-Tyne, England
- PK 2005-4** Thistlewood, Sowerby's Illustrated Pattern Books 1882, 1895, 1800s, 1907, 1912, Vol. I. Sowerby's Ellison Glassworks - Catalogs 1927, 1933, 1940s, 1956, Vol. II
- PK 2006-3** Stopfer, SG, Muster Rippen mit Diamanten; Josef Schreiber & Neffen, Marke „SN in einer Raute“; Sowerby 1873 / 1895; S. Reich & Co., 1873 und 1925; Josef Inwald 1914; Meisenthal 1882; Carl Stölzle's Söhne AG 1920 und 1925; Penhaswerke 1939
- PK 2006-4** Stopfer, SG, Vasen mit angeketteten Schwänen, Sowerby Ellison oder Edgar Moore, 1890?
- PK 2007-4** Stopfer, SG, Drei Vasen mit einem Mädchen: farblos, hellblau und bernstein-farben - die Farben der Glasmanufaktur S. Reich & Co., Krásno - Wien
- PK 2008-2** Stopfer, „Fancy Goods“ der Sowerbys Ellison Glass Works, Gateshead on Tyne, England
- PK 2008-2** Stopfer, Sowerbys Ellison Glass Works, Pattern Book of „Fancy Goods“ 1882, Book IX
- PK 2008-2** Vogt, SG, Fünf Vasen aus „Slag glass“ - Sowerby's Ellison Glass Works, Edward Moore, Davisona (?) - George Davidson - oder Hersteller unbekannt?
- PK 2009-3** Peterson, Lethbridge, SG, Three Vaseline Honey Pots, Maker Unknown, Probably England - Similar in a Catalogue from Sowerby, ca. 1885, and Silver & Fleming, ca. 1890
- PK 2009-3** Vogt, SG, Opak-weiße Pressgläser wie glasiertes Porzellan, „Vitro porcelain“, ab 1877
- PK 2010-1** Anhang 01, SG, MB Davidson & Co., Teams Glass Works, ca. 1880 - 1910 (Auszug)
Sammlung Pressed Glass Collectors Club

Siehe unter anderem auch:

WEB PK - in allen Web-Artikeln gibt es umfangreiche Hinweise auf weitere Artikel zum Thema:
suchen auf www.pressglas-korrespondenz.de mit GOOGLE Lokal →

Sowerby:

- www.pressglas-korrespondenz.de/aktuelles/pdf/billek-greener.pdf PK 1999-5
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