

# Remarks on the “Glass Paperweights. The Heritage of the 19<sup>th</sup> Century Riesengebirge and Isergebirge Glassworks.”

Latest discoveries and research.

Marek Kordasiewicz © 2006

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The book “**Glass Paperweights. The Heritage of the 19<sup>th</sup> Century Riesengebirge and Isergebirge Glassworks.**” issued in 2002 shed a new light on the Silesian – Bohemian glass paperweights. The information given there were the first ever published results of my research done till 2001. As I continued research on the millefiori glass, paperweights and related objects, the new information appeared during the next five years of my work. It’s a good opportunity now to provide the Readers with the latest, updated information on some data presented in my book.

The following information allow us to change some of the attributions, amend errors and point out my first ever published original data and theories.

To ensure proper understanding of the information on page 18. we must emphasize, that most of the Silesian territory was annexed by Prussia after the first of the three Silesian Wars (1740-1742). The second Silesian War (1744 – 1745) and the third 7-years War (1756 - 1763) confirmed Prussian rule in Silesia.

Figure 6. on page 23. shows for the first time confirmed findings from the territory of Hoffnungsthal glassworks.

Figures 8., 9.-12. on page 26. – 27. and related descriptions provide for the first time properly deciphered inscription on the bigger millefiori plaque, which was never before properly done by other scholars.<sup>1</sup>

<sup>1</sup> The only unsuccessful attempt of deciphering was done before by Stefania Żelasko in the article: Śląski sposób wytwarzania szkła awenturyнового – miedziowego i chromowego stosowany przez Franza Pohla w hucie szkła Józefina – Josephinenhütte na

My further research on the bigger plaque (Fig.10, 12 on page 27.) confirmed its 16<sup>th</sup>-17<sup>th</sup> century Florentine or Venetian provenance. Similar examples were showed on never before published 19<sup>th</sup> century photograph of the Venetian mosaic and filigree glass collection.<sup>2</sup> This is also confirmed by further analysis of the canes from antique, probably 17<sup>th</sup>-18<sup>th</sup> century glass ball sold on the Palais Kinsky Auction in 1999.<sup>3</sup>

The above information confirms, that presented on Fig. 8., p. 26. millefiori sample box was most probably a gift (maybe to count Schaffgotsch) showing Carlsthal’s millefiori glass compared to the original achievements of the 16<sup>th</sup>-17<sup>th</sup> century Florentine and Venetian masters. The inscription attached in the sample box suggests also, that smaller plaque is a Carlsthal product, but the bigger red one is an earlier millefiori glass sample. Encased there copper aventurine glass elements also confirm, that it’s not a Pohl’s product, as Franz Pohl started to produce aventurine glass much later.

On pages 28.-32. (Figures 13.-19.) for the first time were presented millefiori canes and products from Carlsthal glassworks. They were never before properly attributed and now can help other scholars in their research.

On page 34., Figure 21. I presented for the first time chromium aventurine glass made in Silesia or Bohemia before 1866. This is the first ever documented glass made few years

Śląsku, w drugiej połowie XIX wieku”. Szkoło i Ceramika 1/2001

<sup>2</sup> Kordasiewicz, Marek ©2003: Silesian Heritage. New Clues In the Paperweights World. Paperweight Collectors Association Inc. Bulletin 2004.

<sup>3</sup> Wiener Kunst Auktionen. Palais Kinsky. 25. Kunstauktion, 1. Dezember 1999, Paperweights from the collection of Friedrich Bader, Lot nr. 893.

before Franz Pohl described his discovery of chromium aventurine in his technological diary.<sup>4</sup>

The information on page 36. about the gallery to stretch glass seems to be not confirmed according to other known documents, drawings and photographs. Mentioned in the book modernization plans of the gallery might be only the project of never constructed gallery. In case of the filigree and millefiori glass, the galleries were not necessary in the process of production. They were most useful for stretching glass rods and tubes used further for glass beads and jewelry.

On page 38. (Figures 26.1.-26.2.) for the first time are presented properly attributed late 19<sup>th</sup> century filigree canes from the Josephinenhütte glassworks.

On the page 42. (Figure 30.) for the first time is presented properly attributed late 19<sup>th</sup> century signature cane of the Riedel's Polaun glassworks. Further on, properly attributed paperweight types from these glassworks are shown on pages 83. and 84. Figures 111.1., 111.2. and 112.

On the pages 46., 47. and 65. for the first time is described Silesian cane with Prussian coat of arms – crowned eagle as a declaration of the national status, which confirms Silesian origin of this kind of paperweights. Further pages describe also two different types of classic Silesian millefiori paperweights, but this was finally confirmed and described in the 2004 Author's article.<sup>5</sup>

The Venetian silhouette cane (page 48., Figure 34.) of double-headed eagle bears "FI" initials of Ferdinand Imperator. Followed

<sup>4</sup> Żelasko, Stefania: Śląski sposób wytwarzania szkła awenturynowego - miedzowego i chromowego stosowany przez Franca Pohla w hucie szkła Józefina – Josephinenhütte na Śląsku, w drugiej połowie XIX wieku". Szkoła i Ceramika 1/2001

<sup>5</sup> Kordasiewicz, Marek ©2004: Silesian Millefiori Paperweights. Paperweight Collectors Association Inc. Bulletin 2005.

up from the Vienna auction house attribution as initials of "Franz Josef I" was obviously wrong.<sup>6</sup>

For the first time the attention was paid on the clear glass core with window in the earlier classic Silesian paperweights (page 49. fig. 40., pages 58.-59., fig. 55.), which may be used in dating of the certain Silesian paperweights.

Red ground Silesian paperweight described on pages 67., 68., figures 74.1., 74.2. according to the latest discoveries<sup>7</sup> is a type I Silesian paperweight and its connections with French glassworks are obviously excluded. The specific gravity (density) of the glass is usual for the Silesian paperweights there. Slightly different fluorescence of this example could result from the fluorescence of the red glass ground used in this paperweight.

The millefiori mushroom double overlay paperweight on page 72. is in fact type II Silesian example<sup>8</sup> and blurred millefiori pattern resulted not from the glass incompatibility, but from slightly too high temperature during production process (rotation of the paperweight during forming its shape before encasing in the colored glass overlays).

For the first time was distinguished the difference between French and Silesian crown paperweights (pages 74. – 75.). The Silesian ones have clear glass core, the French and other countries makers' crown paperweights are based on the air bubble blown inside. What is interesting, my latest discovery showed exceptional Silesian crown with air bubble inside instead of the clear glass core. Such an examples are very rare.

<sup>6</sup> Wiener Kunst Auktionen. Palais Kinsky. 25. Kunstauktion, 1. Dezember 1999, Paperweights from the collection of Friedrich Bader, Lot 890.

<sup>7</sup> Kordasiewicz, Marek ©2004: Silesian Millefiori Paperweights. Paperweight Collectors Association Inc. Bulletin 2005.

<sup>8</sup> Kordasiewicz, Marek ©2004: Silesian Millefiori Paperweights. Paperweight Collectors Association Inc. Bulletin 2005.

For the first time was distinguished large group of other than "classic" Silesian-Bohemian paperweights (chapter starting on page 78.). To be correct we must notice, that the date cane on fig. 106.2., page 81. is "1857", not "1851", as it was described on page 81.

The group of paperweights on pages 82., 83., figures 108. – 110. were for the first time properly attributed to the French factory (probably St. Mandé ?), instead to the Bohemian glassworks, as some scholars did before. The confirmed attribution will be proved by other scholars working on the French unknown millefiori paperweights and glassworks.

For the first time properly attributed to the Carlsthal glassworks paperweights appeared on pages 84. – 85., figures 113. – 115.

Based on my further research<sup>9</sup> we can be sure now, that group of the paperweights from figures 120., 121. on page 88. contains millefiori canes made by Domenico Bussolin in the first half of the 19<sup>th</sup> century. It is almost sure now, that Bussolin (or his workers) produced also the paperweights described there. The doubts on the Silesian/Bohemian origin were correct, but proper dating of them should be changed rather to 1838-1842.

According to the latest observations of fellow collectors on paperweights showed in the St. Louis glassworks catalog<sup>10</sup> we can be sure now, that lampworked paperweight (page 94., fig. 133.) attributed to Bohemia – Silesia, ca. 1850-70 was in fact made by St. Louis glassworks in the early 1970-s. In this case I should consider lampworked classic period Silesian - Bohemian paperweights as extremely rare or unknown.

Finally, for the first time there are described Russian millefiori paperweights (pages 97. –

98., figures 138., 139.), which were attributed before to the St. Mandé glassworks.<sup>11</sup>

Hope, that above information makes the "Glass Paperweights. The Heritage of the 19<sup>th</sup> Century Riesengebirge and Isergebirge Glassworks" complete and will be helpful to all the Readers.

<sup>9</sup> Kordasiewicz, Marek ©2006: Venetian Heritage. Domenico Bussolin – Millefiori and Paperweights. Paperweight Collectors Association Inc. Bulletin 2007.

<sup>10</sup> Ingold, Gerard: The Art of the Paperweight. Saint Louis., Paperweight Press, Santa Cruz, California, 1981. p. 34-35, figs. 23., 24.

<sup>11</sup> Wiener Kunst Auktionen. Palais Kinsky. 25. Kunstauktion, 1. Dezember 1999, Paperweights from the collection of Friedrich Bader, Lots 879., 880.