

## OSLER'S CRYSTAL GLASS CHANDELIERS, WALL-LIGHTS & LUSTRES, FOR GAS & CANDLES, TABLE GLASS, &c.

Glass Dinner Services for 12 persons, from 7l. 15s. Glass Dessert Services, for 12 persons from 2l. All Articles marked in plain figures.

Ornamental Glass, English and Foreign, suitable for Presents.

Mess, Export, and Furnishing Orders promptly executed.

LONDON.—Show Rooms, 45 Oxford Street, W.

BIRMINGHAM.—Manufactory and Show Rooms, Broad Street. Established 1807.

**DINING-ROOM AND LIBRARY CHANDELIERS,**  
Candelabra, Moderator Lamps, in Bronze, Ormolu, China, and Glass. Statuettes  
in Parian, Vases and other Ornaments.

OSLER, 45 OXFORD STREET, W.

Abb. 2011-4/104

Advertisement from National Review November 1864

Thomas Joyce, SG

Oktober 2011

## Osler Glass Birmingham 1807-1975

**Thomas Osler** was born in Bridgwater on the 26th of March 1783. His father was a prominent mercer and draper [Händler mit Seide und Stoffen]. The family was finally well off and Thomas was sent to a boarding school at Coyton Devonshire, kept by the Rev John Cornish. He then attended the superior classical school of Dr. Estlin at Bristol. On leaving school he was an apprentice to a surgeon at Longport. Soon after he left this occupation and headed for London where he worked for eighteen months in the laboratory of a manufacturing chemist. It is probable that his father set him up in business with **William Shakespear in 1807**.

### 1807-1811 Shakespear and Osler

The **glass industry** in **Birmingham** was only in its infancy when **William Shakespear** was in business with **Thomas Osler** (1783-1861) and **John Barton** trading as **Shakespear & Osler**. The business operated in Charles Street from 1807. They manufactured **glass**

**toys**, "**glass drops**" and **spangles** [Armreifen] mainly for **export** [to India & America]. In 1808 there was a slowly down in the export trade to America and the company had to meet the requirements of the American importer to supply the major of the goods for their market in an unfinished state. Throughout 1808 and 1809 there was such a defalcation in the whole export trade that Shakespear and Osler started to manufacture **Glass Chandelier Furniture** for the home trade. On the 5th of July 1810 Shakespear and Osler were granted a **patent** for a new or **improved method or methods of manufacturing glass or paste drops for Chandeliers, Lamps and Lustres**. By 1810 the Companies export trade to America had dried up and by 1812 the home market for Glass Chandelier Furniture had slowed down. At the same time the company was employing **80 to 100 people** in the business. It is interesting that the factory was the **first factory in Birmingham** to be lit by **gas lamp** and the novelty drew many visitors to the

establishment. **William Shakespear** resigned from the partnership on the 31st of December **1811** and the other two partners continued on trading as **Thomas Osler & John Barton**. It is probable that John Barton was the works manager. In James Pigots Commercial Directory of **1818** a listing as **Osler & Hawkes, Glass Toy Manufacturers** New Townrow **Birmingham**.

**Thomas Osler's son, Follett Abraham Osler** (1808-1903), joined the family business after attending the Hazelwood School near Birmingham between 1816 and **1824**. He was an important English meteorologist and was made an FRS [Fellow of the Royal Society] in 1855. He was also an accomplished draughtsman and he was responsible for a lot of the **design work** in the firm such as the **7.20 m height Cut Crystal Fountain** for the **London 1851 Great Exhibition** of the Works of Industry of all Nations.

### Glass Dolls' Eyes 1830

**Thomas Osler** began the manufacturing of **dolls' eyes** in **1830** (reference from a transcript of a statement Mr Thomas Osler made to a House of Commons Committee in 1832). By **1865** there were a lot of manufacturers of dolls' eyes in **Birmingham**. They probably were also making **human and bird eyes**. There were two types of **dolls' eyes** manufactured which were the **cheap common type** and the **better natural type**. The common types are simple small hollow glass spheres, made of white enamel and coloured either black or blue. The bettermost dolls' eyes, which are the natural ones, are made in a superior manner. In **1840** the common eyes were twelve shillings for twelve dozen. By **1865** the common ones cost five shilling for twelve dozen. Due to the seasonal demand for the product March to October, journey men were employed who earned about 30 shilling a week in 1865. There was a **large export market for dolls' eyes** and for every pair produced for the English market there was ten pair exported [[www.glasseyes.com](http://www.glasseyes.com)].

The glass Dolls' eyes exported to **Spanish America** were all black while the ones with blue eyes sold well in the home market due to the **blue eyes of the Queen's**.

In **1830** the company is listed as **Thomas Osler & Co.**, 12 great Charles Street. Thomas Osler had been developing his technique in the manufacturing of **glass chandeliers** and **paste drops** since the first patent of 1810. Over the years he also learned how to manufacture glass dolls' eyes and in **1830** he was granted a **patent** for the **fusion and bending of glass and metal** which were the seeds for the development of the **massive glass structures** that the company produced until the **early 1920s**. This knowledge was passed on to his two **sons Follett and Clarkson** who took control of the company in **1831**.

On his retiring from the business in **1831** to peruse other activities, **Thomas Osler** obtained an appointment to the **Irish Poor-Law Commission** in **1833** a position he held until **1838**.

[[www.nationalarchives.ie/research/poorlaw.html](http://www.nationalarchives.ie/research/poorlaw.html)].

He was personally acquainted with William Words-

worth the poet and recognised the genius which runs through his Lyrical Ballads.

**Clarkson Osler** was married to **Catherine Taylor**, a member of the executive committee of the **National Union of Women's Suffrage Societies** [[www.spartacus.schoolnet.co.uk/Wosler.htm](http://www.spartacus.schoolnet.co.uk/Wosler.htm)]. Clarkson Osler was the founder of the "**Public Picture Gallery Fund**" for the **Birmingham Museum and Art Gallery** with a gift of £ 3.000 in **1871**. In Pigots Directory of **1837** the firm is listed as **Follett & Clarkson Osler**, Baskerville Mills, **Glass Toys and Chandelier Ornament makers**.

### F. & C. Osler 1831-1924

**Follett & Clarkson Osler** set about changing the company and through a combination of investments in items such as **machinery for the precision cutting of glass** which allowed them to explore more elaborate artistic and ornate design work on **vases, pitchers, decanters, fancy articles and chandeliers**. They slowly progressed to become the **aristocratic designers of British industrial art glass** between **1831** and **1924**.

They were also the **first British glass manufacturers to abandon the old type of glass cone chimneys during the 1850s** and build one straight up and in **1862** they were the **first British company to install a Siemens regenerative gas furnace**.

The **glass cutting room** in Broad Street Birmingham in **1866** was an ell shaped 200 feet long and on visiting the glass cutting factory in 1866 the Wisconsin farmers were impressed with the **steam powered machinery** which consisted of **numerous grindstones and metallic and wooden wheels**. Some were kept moist and made sharp by dripping sand and water and others were coated with emery [Schmirgel]. The first do the course work and the latter the fine work. The glass from which the lustres and candelabra are made was prepared and refined at the works in French Street. It was brought to Broad Street in the form of stout clear circular bars to be re-manufactured.

Mr **Lovibond Percivall** was the manager of the **glass and foundry Works** in French Street. Mr **Joseph Aston** was the foreman of the **cutting shop** where the boys usually began an apprenticeship between the ages of 11 and 14 years and were paid 2 s 6 d a week. Mr Lovibond Percivall encouraged the boys to go to school after work and if they attended on a regular base they were paid an extra 6 d a week. It is interesting that Joseph Aston was familiar with Doctor Augustus Volney Waller FRS who was making **investigation** at the factory around **1860** and talking to glass-cutters probably about "**dropped hand**" also known as wrist drop which is a condition associated with glass cutters due to lead poisoning. [[http://en.wikipedia.org/wiki/Augustus\\_Volney\\_Waller](http://en.wikipedia.org/wiki/Augustus_Volney_Waller)].

Their **main premises in London** was at 45 Oxford Street West, but they also had **Osler's China and Glass Services** at 100 Oxford Street West where they sold **English china and Venice and Murano glass** for whom they were the sole British agent.

Abb. 2011-4/105  
Advertisement from Madame Tussaud and Sons' Exhibition  
book of 1888



Abb. 2011-4/106  
Advertisement is from, the Hobart Town Mercury 1874



### Australia

In the **Australian colonies** during the **1870s** there are **numerous advertisements of Osler glass** for sale at auction, normally by people returning home to Europe. We have a sample of an advertisement from Tuesday 15<sup>th</sup> December **1874** at 11 a.m. at **Palmerston**, Waverley, the residence of John De Villiers Lamb, Esq. Highly Important and attractive Sale by Auction Comprising Superb Cut and Engraved Glassware from Osler & Sons, Oxford Street. A **magnificent suite of engraved glassware of notched stems**, comprising 28 Sherry, 26 Port, 28 Claret, 28 Squat Champagnes, 15 Finger Bowls, 9 Liqueurs, 4 Carafes and Tumblers, 12 Ice Plates, 4 pint Decanters, 2 quart Decanters and a Claret Jug.

At the beginning of **1874 F. & C. Osler** started to place **small advertisements in the Australian newspapers** on regular bases at weekends. This probably came about because the Hobart town gas company has started to import to the colonies, Chrystal Gaseliers from the Celebrated House of Osler & Co.

### India

**F. & C. Osler started to develop a market in India from the late 1830s.** This was a crucial outlet for their products, supplying commissioned designed glass to a wealth customer base of the **Maharajahs**. Most of the commissions were for **crystal glass furniture**. They opened a **showroom in Calcutta in 1843**. There is an example of a glass table for the **Palace of Mysore**, India, in the Birmingham Museum and Art Gallery [www.bmagic.org.uk/objects/1988M160](http://www.bmagic.org.uk/objects/1988M160). **Crystal glass temples** and **chairs** were also popular.

### Luxury Cut Cristal

Abb. 2011-4/107  
F. & C. Osler Crystal Glass Temple, Late Nineteen Century  
Photograph Courtesy of David & Mandy Wilkinson  
<http://www.wilkinson-plc.com/gallery/#3>



In the **Journal of the Society of Glass Technology 1919** Volume III - Mr **Julian A. Osler** agreed that on-cost (as distinct from furnace charges) should be calculated, not as a percentage on labour, but as a percentage on the theoretical wages of the full "chair" employed rather than on the actual wages paid. Having originally added oncosts to actual wages paid, he had produced a total cost of 10-9 d on a certain article in the case of a broken chair, as against 11-5 d in the case of a complete chair. The complete chair had, however, produced £ 9-10 s higher value in the week, the only saving on the broken chair being £ 3 wages and 16 s cullet. It was obviously fallacious to consider that the broken chair had been more profitable, and by adding the same on-cost to each chair a truer result was obtained. The Glass-makers were paid by piece work for finished saleable goods and Mr Julian A. Osler had made a saving on a

certain article in the case of a broken chair £ 3 wages and 16 s cullet. It is also interesting that the input to output ratio is around 1 to 3.

Abb. 2011-4/108  
F. & C. Osler Crystal Glass Chair, Late Nineteen Century  
Photograph Courtesy of Nikita Wallin, New York  
<http://www.1stdibs.com>



Abb. 2011-4/109  
Newspaper advertisement April 1928  
Photograph Courtesy of [www.gracesguide.co.uk](http://www.gracesguide.co.uk)

**OSLER & FARADAY. Ltd**

The New Showrooms at Lanthorne House have been built to make the choice of Electric Light Fittings as easy as possible. When fittings and models in different

smaller rooms at Lanthorne House have been provided, filled with models for the medium-sized house and cottage. Thus, though in actual size the new Showrooms are the largest in England, the task of selecting models from the great number displayed has been made a simple and pleasant occupation for both the client and his adviser.

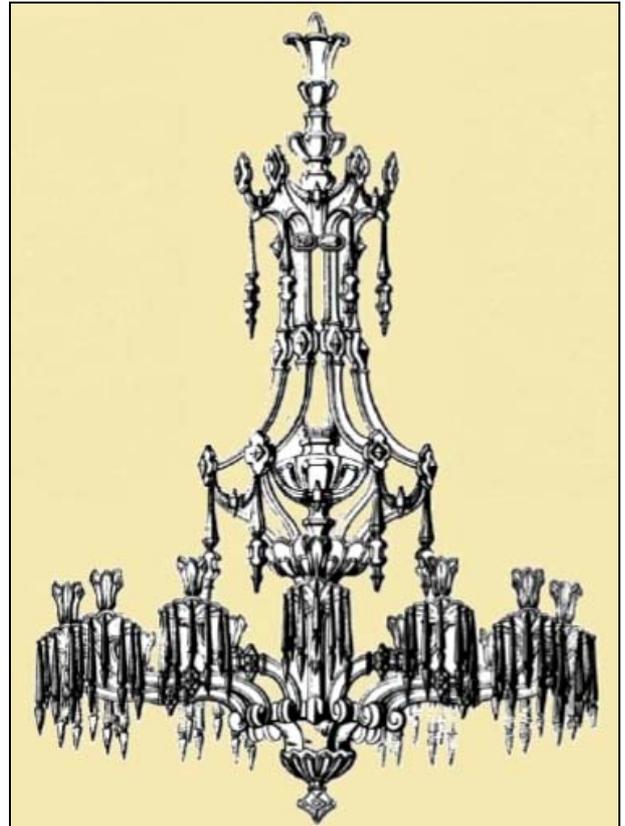
OSLER & FARADAY, LTD. LANTHORNE HOUSE 89-91, NEWMAN ST., OXFORD ST., W-1  
Telephone: MU 544 W 1928

**Osler & Faraday**

During the **1920s** there was a **major downturn in trading** and **F. & C. Osler merged with Faraday**. The new company **Osler & Faraday Ltd** had **showrooms** at Lanthorne House 89-91, Newman Street, and Oxford

Street W1 London. The company was now competing in the market for **electric light fittings** [[www.gracesguide.co.uk/wiki/File:Im19280414CL-Osler.jpg](http://www.gracesguide.co.uk/wiki/File:Im19280414CL-Osler.jpg)]. They **ceased trading in 1965** and went in to **liquidation in 1976**. During **1985 Wilkinson Plc** acquired the remnants of the Osler & Faraday lighting company [[www.wilkinson-plc.com/chandeliers](http://www.wilkinson-plc.com/chandeliers)].

Abb. 2011-4/109  
Engraving of a Follett Abraham Osler (1808-1903) design of a Classic English Elizabethan Style Chandelier manufactured by F. & C. Osler for the Pacha of Egypt 1848  
The Art-Union Journal 1848

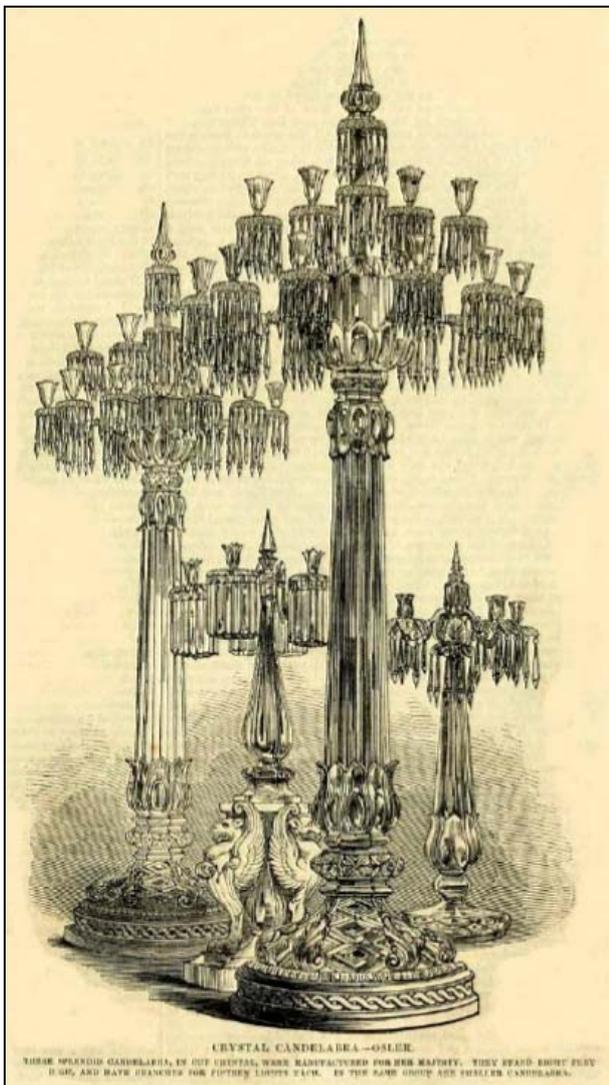


His Royal Highness **Prince Albert** on visiting the **F. & C. Osler showroom** in **1848** was so impressed by the design of the chandelier for the **Pacha of Egypt** that he commanded a similar two in the form of Candelabras to be designed for the **Queen** on her birthday on the 24th of May **1849**. The height of the chandelier was upwards of 2.40 m and it was made to carry fifteen lights. The object of his Royal Highness in given this commission was to **promote an interest in British industrial Art** as the industry was making rapid progress now that the **glass excise duty had been removed**. It is interesting that Deepika Ahlawat indicates that **F. & C. Osler** made two monumental Candelabra in **1847** for the **Pacha of Egypt** to be placed on either side of **Mohammed's tomb in Mecca** [<http://jdh.oxfordjournals.org/content/21/2/155.full.pdf+html>]. It is probable that the Candelabras made for Queen Victoria were of the same designs.

Beneath is an image of the pair of Candelabra which were on display at the **1851 Great Exhibition** of the Works of Industry of all Nations. The **Queen had kindly loaned the pair of Candelabras back to F. & C.**

**Osler for display at the Exhibition.** They also produced this design on a reduced scale, two chandeliers for the **Baron de Goldsmid** and da Palmeira of St. John's Lodge, Regent's Park. The **Nepalese's Ambassador** also commissioned a similar Candelabra. It was reported in German and French journals that their manufactures pronounced these Candelabras to be an achievement beyond their powers.

Abb. 2011-4/110  
The 1851 Great Exhibition of the Works of Industry of all Nations - Official Catalogue Vol. 2



The weight of the **glass fountain** was upwards of 4 metric tons and four railway carriages were used to convey it to London. **Follett Osler** travelled in the fourth carriage. The fountain was **destroyed when the Crystal Palace burned down on the 30th November 1936**. Some fragments survived, and these are now displayed at the Birmingham Museum and Art Gallery and the Museum of London. The Crystal Fountain was 7.20 meters high.

It is interesting that at the **Great Exhibition** of the Works of Industry of all Nations that the jury were **justified in recommending F. & C. Osler for a Council Medal**, in consequence of the general merit of the works exhibited by them, and a novel application of the

art of glassmaking in the Crystal Fountain, placed in the centre of the Nava, which is a good as a specimen of manufacture, more particularly when the magnitude of the pieces of which it is composed and difficulty of execution are taken into account; and though possibly the architectural design may be capable of improvement, yet there is no doubt of its being a work of great beauty, and of its adding materially to the brilliancy, and general effect in the conspicuous part of the building in which it is placed. The **Opinion of the Jury was over ruled by the Council of Chairmen and the Council Medal withheld.**

Abb. 2011-4/111  
Cut Crystal Fountain - Designed by F. & C. Osler for the 1851 Great Exhibition of the Works of Industry of all Nations - Official Catalogue Vol. 2

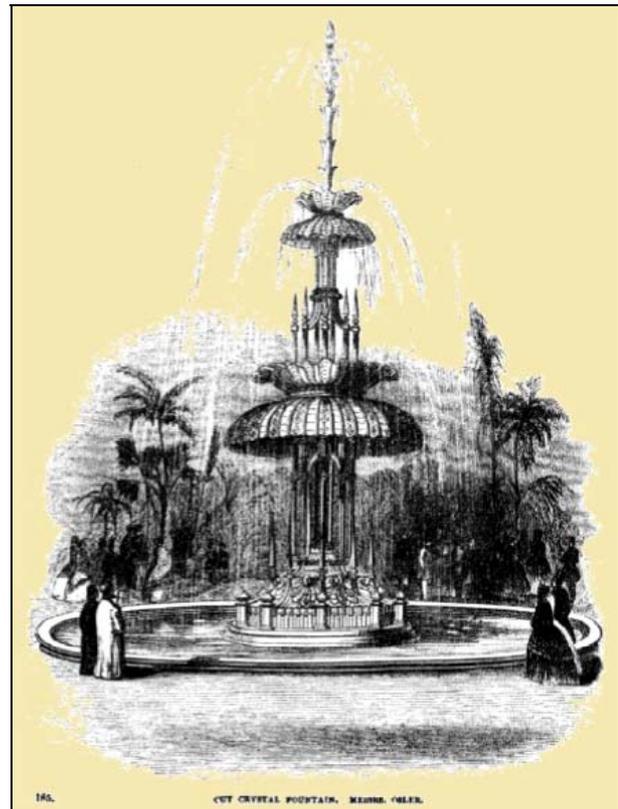
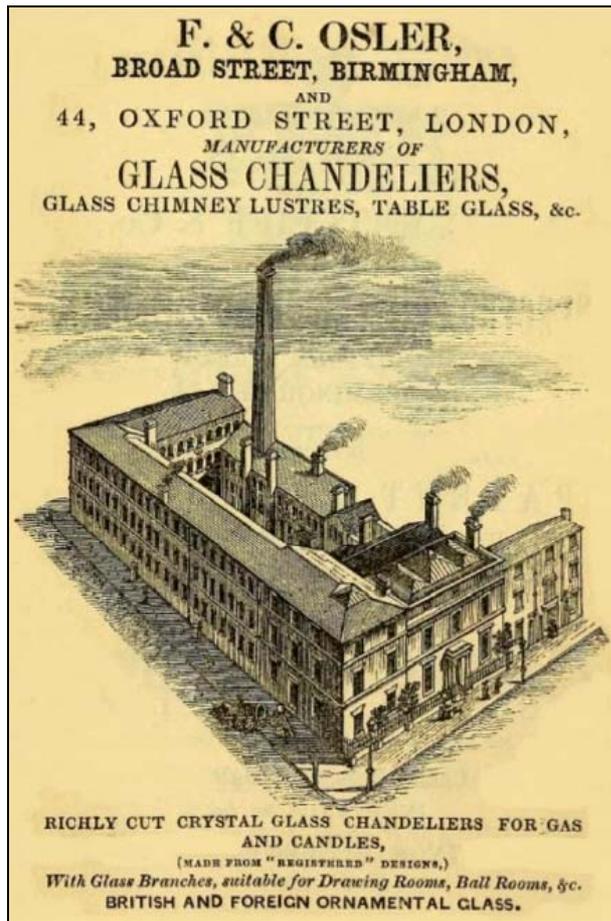


Abb. 2011-4/112  
Advertisement from Stranger's Guide 1851



**List of Registered Design Numbers for F. & C. Osler 1847-1911 in The Blue Book of the Glass Association and Raymond Slack, English Pressed Glass 1830-1930**

Numbers	Parcel	Rd Lozenges	Date	
46131		F&C Osler	01-Oct-1847	5
46519		F&C Osler	23-Oct-1847	3
46748		F&C Osler	01-Nov-1847	1
61115		F&C Osler	03-Jul-1849	1
64320		F&C Osler	22-Nov-1849	3
70296		F&C Osler	11-Jul-1850	3
81081		F&C Osler	24-Oct-1851	6
100296		F&C Osler	09-Jun-1855	5
111017		F&C Osler	24-Aug-1857	1
114047		F&C Osler	23-Jun-1858	5
299251	2	F&C Osler	18-Mar-1876	7
308257	8	F&C Osler	07-Mar-1877	11
324317	15	F&C Osler	27-July-1878	
325782		F&C Osler	05-Sep-1878	14
333558	60	F&C Osler	20-Mar-1879	10
63267		F&C Osler	10-Dec-1886	
122274		F&C Osler	28-Mar-1889	
126315		F&C Osler	31-May- 1889	
141128		F&C Osler	27-Dec-1889	
296071		F&C Osler	23-Mar-1897	
355194		F&C Osler	24-Mar-1900	
573830		F&C Osler	22-Nov-1910	
576592		F&C Osler	17-Nov-1911	

Abb. 2011-4/113  
Advertisement from Bradshaw's railway manual of 1857



**Reference**

[www.archive.org/details/artjournalillust00bradrich](http://www.archive.org/details/artjournalillust00bradrich)  
[www.archive.org/details/crystalpalaceits00lond](http://www.archive.org/details/crystalpalaceits00lond)  
[www.archive.org/details/exhibitionofarti00wallrich](http://www.archive.org/details/exhibitionofarti00wallrich)  
[www.archive.org/details/journalglasstech03soci](http://www.archive.org/details/journalglasstech03soci)  
[books.google.ie/books](http://books.google.ie/books)  
 Dictionary of National Biography, Volume 3, Neil Young ISBN 0-543-88108-3  
 The Christian reformer April 1861  
 The Peerage, Baronetage, and Knightage, of Great Britain and Ireland, for 1860  
 The Temple Anecdotes by R. and C. Temple 1865  
 The Political Economy of copyright by W. Bridges Adams 1865  
 The Repertory of arts and manufactures ... By Repertory of arts, manufactures and agriculture published 1810  
 The history, topography and directory of Warwickshire 1830  
 Reports from committees - By Great Britain Parliament House of Commons 1865

Official descriptive and illustrated Catalogue of the great ..., Volume 5 by Great Exhibition 1851, London

Reports by the Juries on the subjects in the thirty classes into ..., Volume 3 by Great Exhibition 1851, London

Bradshaw's railway manual, shareholders' guide, and official directory ... 1857

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

The Wisconsin farmer journal 1866

Health, Husbandry, and Handicraft by Harriet Martineau 1864

Biographical and descriptive sketches of the distinguished characters ... By Madame Tussaud and Sons' Exhibition 1889

**Copyrights: Thomas Joyce 2011 - [www.inchicore-pressedglass-museum.org/](http://www.inchicore-pressedglass-museum.org/)**

Abb. 2007-1/107

Beistelltisch [side table], geblasen, geschliffen, zusammengesetzt, Metallmontierungen, H 75 cm  
[blown, cut, assembled, metal mounts]

**England, Birmingham, F. & C. Osler, um 1880**

Sammlung Corning Museum of Glass (2005.2.11)

"Dieser Tisch ist hervorragend geschliffen [magnificently cut]. Die Metallmontierung trägt die Marke der F. & C. Osler Company, die sich auf die Herstellung von Glasobjekten für den Markt in Indien in der 2. H. 19. Jhdts. spezialisierte."  
aus JGS 2006-48, S. 357, Fig. 24

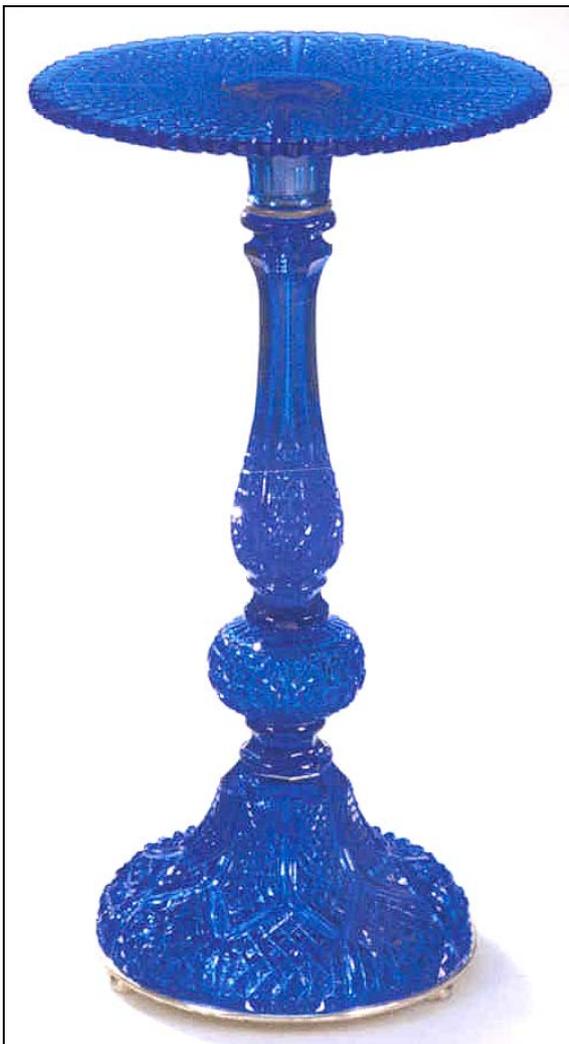


Abb. 2011-4/114

Corning Museum of Glass → Exhibitions → Past →

Glass of the Maharadschas

<http://www.cmog.org/dynamic.aspx?id=1776>

<http://www.cmog.org/dynamic.aspx?id=1782>

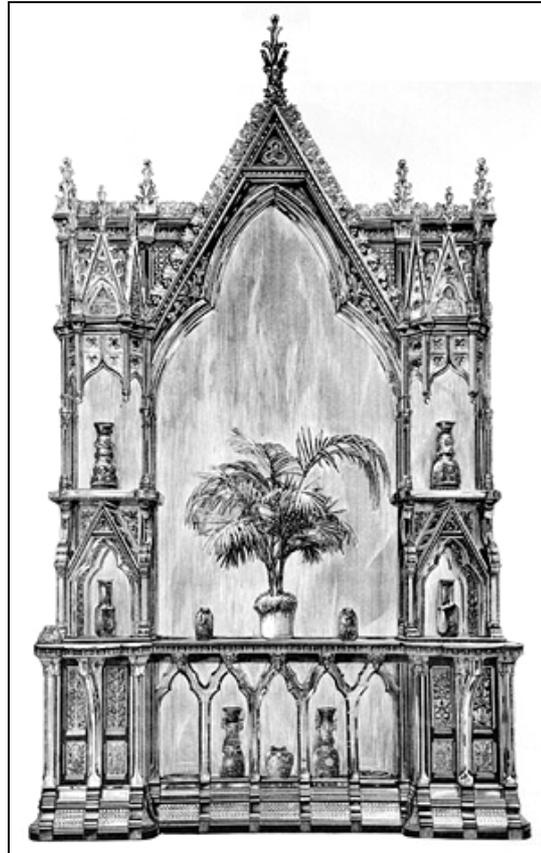
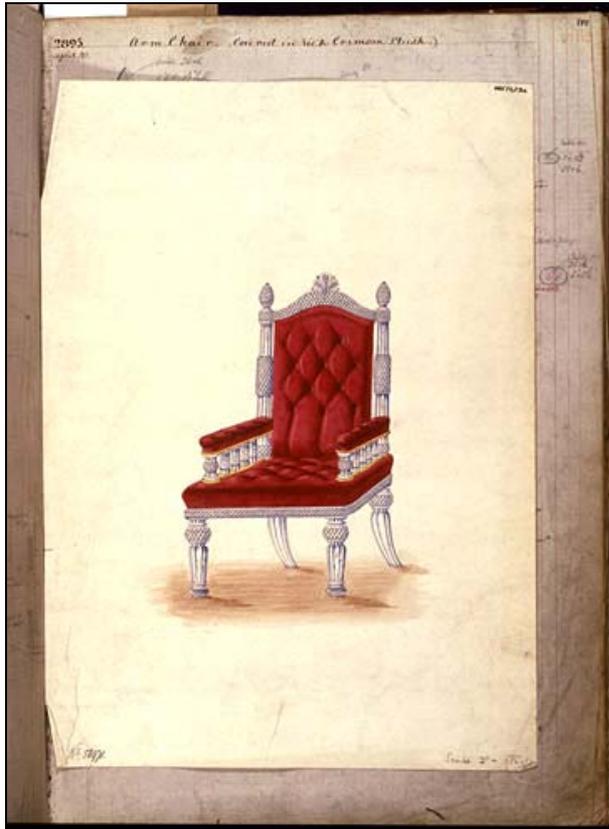


Abb. 2011-4/115

Corning Museum of Glass → Exhibitions → Past → Glass of the Maharadschas

<http://www.cmog.org/dynamic.aspx?id=1752>

<http://www.cmog.org/dynamic.aspx?id=1778>



**Siehe unter anderem auch:**

- PK 2006-3 SG, Ein interessantes Buch: Jane Shadel Spillman, European Glass Furnishings for Eastern Palaces, Corning 2006 (Osler)**
- PK 2008-2 Peltonen, SG, Ein teurer „Polsterstuhl“ aus Kristallglas - kein Pressglas! (Osler)**
- PK 2011-3 SG, Christine Kremer & Anne Pluymaekers -Val Saint Lambert - 180 Ans de Savoir-Faire et de Création (Luxus für Maharadschas)**
- PK 2007-1 SG, Besonders interessante Gläser aus Journal of Glas Studies 2006-48 (Osler)**
- PK 2011-4 Joyce, Soho & Vesta Glassworks 1815-1951, Lodge Road, Winson Green, Birmingham Die Familie Shakespear und John Walsh Walsh Glass**
- PK 2011-4 Joyce, The Falcon Glassworks London - Much Ado about the Pellatt Glassmakers 1803-1924**

**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](http://www.pressglas-korrespondenz.de) mit GOOGLE Lokal →**

- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2009-1w-sg-osler-bueste-victoria.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2009-1w-sg-osler-bueste-victoria.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2006-3w-spillman-european-glass-furnishings.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2006-3w-spillman-european-glass-furnishings.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2008-2w-peltonen-osler-polsterstuhl.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2008-2w-peltonen-osler-polsterstuhl.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-3w-kremer-val-st-lambert.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-3w-kremer-val-st-lambert.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-2w-joyce-turnbull-korb.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-2w-joyce-turnbull-korb.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-2w-joyce-website-2010-05.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-2w-joyce-website-2010-05.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-3w-joyce-guggenheim-1930.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-3w-joyce-guggenheim-1930.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-3w-joyce-turnbull-sunderland.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-3w-joyce-turnbull-sunderland.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-4w-joyce-australian-colonies.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-4w-joyce-australian-colonies.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-4w-joyce-import-new-york.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-4w-joyce-import-new-york.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-joyce-walsh-shakespear-glas.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-joyce-walsh-shakespear-glas.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-joyce-wear-flintglas.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-1w-joyce-wear-flintglas.pdf)
- [www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-3w-joyce-glassexport-pottery-gazette.pdf](http://www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2011-3w-joyce-glassexport-pottery-gazette.pdf)

Abb. 2011-4/116

Corning Museum of Glass → Exhibitions → Past → Glass of the Maharadschas  
http://www.cmog.org/dynamic.aspx?id=1708

The screenshot shows a web browser window displaying the Corning Museum of Glass website. The browser's address bar shows the URL [www.cmog.org/dynamic.aspx?id=1708#Ts4KH1Y15HN](http://www.cmog.org/dynamic.aspx?id=1708#Ts4KH1Y15HN). The website header includes the museum's name, a search bar, and navigation links for 'About Us', 'Press', 'Contact Us', and '+ Share'. The main content area features a navigation breadcrumb: 'Home > Collection > Exhibitions > Past > Glass of the Maharajahs'. Below this is a banner for the exhibition 'Glass of the Maharajahs' running from May 19 to November 30, 2006. A quote states: '"Glass of the Maharajahs" is the world's first major exhibition of glass furnishings made for Indian palaces at the turn of the century.' To the right of the quote is a '60 YEARS' anniversary logo. The exhibition is illustrated with a grid of 30 small images showing various glass objects like chairs, tables, and lamps. A left sidebar contains menu items: 'Visit', 'Collection', 'Live Glassmaking', 'Take Classes', 'Research', 'Get Involved', 'For Artists and Designers', 'What is Glass?', 'Shop', 'Sign up for Email' (with an email input field), 'Buy Tickets', and 'Make Your Own Glass'. At the bottom of the sidebar are social media icons for Facebook, YouTube, and Twitter. A link at the bottom of the main content area reads '< Back to main "Glass of the Maharajahs" page'.