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What is an Original, a Reproduction, a Copy, an Imitation, a Fake, a Fraud of Pressed Glass?

**Not every Original is worthy!
Not every Reproduction is worthless!**

**All Pressed Glass items are Reproductions!
There exists no „Original“!**

Shirley A. Smith: Dear Siegmar,
I do not know what is meant by “original”. There are too many definitions and they mean different things to different people.

Does it mean the very first item out of the lehr?
Does it mean the first run of an item?
Does it mean an item produced over a period of time?
Does it mean an item produced before a certain date?

For example, Westmoreland produced hen on nest dishes from about 1899 to 1984. Are they all originals? Yes! They were made by the same company from original moulds.

But, collectors want “antique” or “early” originals. We do not have a name for these! Look at Vallerysthal / Portieux glass items: they were produced over a long time span! They are still being produced from original moulds.

But, collectors do not value the latest items produced. They want the old ones.

See what a problem this creates?

The definition of “Reproduction” means translated from Latin “produce again”. This means that an item is produced once or often exactly as the very first of the row.

It was almost impossible to produce a series of glass items in exactly the same forms and patterns by traditional methods. When producing table services for emperors, kings and rich owners of factories the glassblowers and glasscutters had to observe maximum carefulness to avoid inevitable inaccuracies that attracted angry views. Who knows how many glasses had to be thrown away? Glassworks Riedel, Kufstein, Austria, sells its expansive, high quality and beautiful sets for wine with the argument, that viewed exactly **every glass is an unique one!**

In the exhibition catalogue “Bicentenaire de la cristallerie de Vonêche 1802 - 2002”, Namur 2002, the Belgian historian and collector Chr. Van den Steen shows on page 172 that Mr. d’Artigues, owner of the **Cristallerie de Vonêche in Southern Belgium, about 1820 began to produce lead crystal items in moulds to reduce the costs of production** [... d’Artigues avait fait réaliser, dès 1820 environ, un grande quantité de moules afin de réduire les coûts de production]. **At the same time d’Artigues was also owner of the “Cristalleries de Vonêche à Baccarat”.**

Vonêche produced only luxury heavy lead crystal items for most highly situated and most rich people in “Old” Europe. Nevertheless they wanted to at least reduce the costs by using moulds to get fewer misformed items when large services were wanted, because the costs of skillful glassblowers & cutters and of better and purer raw materials rose & rose.

I suppose that in the first years many misformed items came out of the moulds and had to be thrown away: were these the longed for “originals”?

Only the production of pressed glass allowed the necessary reproduction of exactly the same glass items!

Of course these mould formed glass items got cheaper after the “kickoff” of the transition of manufacture [manually production] to industry [production by machinery].

This process of change fed upon itself: the production of moulds with high or highest quality was very expansive. Those who worked formerly with wood or metal (casting, lathing and chiselling moulds) primarily had to learn their new facilities. They also had to learn that they had to cooperate narrowly with designers of forms and patterns and with the glass workers at the pressing machine. Until then an experienced glassblower worked independently as precisely as possible after a designed picture - but he had often a broad margin. Mould makers and designers more and more turned his knowledge and artistry into an unchangable mould of metal. **This extraordinarily costly process demanded as consequence that as many as technically possible glass items were produced with one metal mould: mass reproduction for a mass market with more and more reduced price.**

Of course these precious moulds had to be kept usable as long as technically possible. This means that such glass items were produced again and again over long periods as long as they didn’t loose attraction. When such a mould was finally worn and no more usable it was produced new and equally as long as fashion allowed. The next mould maker - a new one after the first one - was not forced to produce the new mould exactly. It was possible that he regarded technical experiences and new fashions as well as his personal ideas and his own skill - or maybe an impressed trade mark. He could instead of a round place to fasten a pontil rod for fire polishing integrate a circle into the pattern of the base when a technically new form of a rod was used etc. **This reproduction and the exchanging of a mould inevitably lead to tiny or not so tiny differences every time a change was necessary! So one could separate older and newer pressed glass items in a way which is impossible with blown glass.**

For instance it was also possible to make instead of four partitions now only three partitions of a new mould. But it is not allowed to separate old and new glass items by the seams of a mould in them! The change could have been influenced by technical experience, but from the beginning the pattern and the repetition of motives was the most important reason for partitions of moulds.

“Reproductions” therefore differ from the first “original” and from elder predecessors.

On the other hand “reproductions” allow a new issue - a “reissue” - every time as long as these items can be sold with profit.

Collectors of pressed glass can therefore without any exception principally only find reproductions!

Fig. 2002-4/261

Plate with tendrils and flowers, sablée, porcelain with blue painting and gilding, D 20,5 cm, collection Stopfer producer Manufacture Meißen, ca. 1840, Swords mark, compare catalog Launay, Hautin & Cie. 1840, Planche 45, Nr. 1705 S.L. [St. Louis], Assiette à dessert m. sablée et guirlande, 8, 7 ½, 7, 6 ½, 6 [inch]



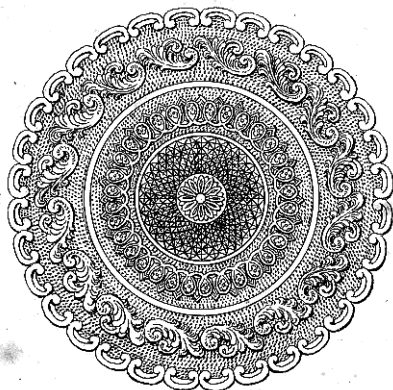
Fig. 2002-4/260

Plate with tendrils and flowers, sablée catalog Launay, Hautin & Cie. 1840, Planche 45 Nr. 1705 S.L. [St. Louis], Assiette à dessert m. sablée et guirlande, 8, 7 ½, 7, 6 ½, 6 [inch]

N.º 1705 S. L. (8, 7 ½, 7, 6 ½, 6)



Assiette à dessert, m. sablée et guirlande.



This theme is complicated in any way and so more complicated by the big Black Holes: missing catalogs

and items in firm archives, museums and books which were not exactly documented.

Here are Some Examples:

The very first producer of high quality pressed glass on the European continent probably was about 1820 Aimé-Gabriel d’Artigues and his Cristallerie de Vonêche in Southern Belgium. His factory was separated by political events from its most important markets in France and in the Netherlands. So he **closed his glasswork in 1830 and sold at least 174 moulds for forming / pressing crystal glass to Louis Zoude - owner of a nearby glasswork in Namur**, Southern Belgium [AK Bicentenaire Vonêche 2002, S. 172]. There these moulds were used as long as they were technically usable. No one can separate mould formed glass items from Vonêche and from Namur! Are mould formed glass items from Namur in 1830 of lesser value than those of Vonêche in 1820?

The Royal Manufacture of Porcelain Meissen in Saxonia, Germany, in the mid of 19th century produced richly decorated plates and tea cups as imitations of pressed glass plates and cups from French Cristalleries de Baccarat and St. Louis of painted and gilded porcelain. The patterns had to be turned from the downsides to the upsides of the plates to be seen. Are these worthless imitations?

Fig. 2004-3/001

Footed bowl with swirling gadroons, rosettes or stars opaque blue glass, H 10 cm, D 23 cm, collection Christoph base with impressed mark „SV“ producer unknown, France, about 1900? compare catalogs Val St. Lambert 1913, pattern «Bambous et Étoiles» Portieux 1914, pattern «Pacha» Bayel 1923, pattern «Russe»



Already in the mid of 19th century pressed glass items which were sold on French markets with good profits were copied from concurrent glassworks without scruples with more or less similarity. The most known “case” in France most often bears an impressed mark “SV”. **Similar or almost equal glass items were produced before and after 1900 by Bayel, Fains, Portieux, “SV”, Val St. Lambert und Vallérysthal!** Are pressed glass items from “SV” worthy originals or

worthless reproductions or imitations? Could it be that the first producer was not at all Vallèrysthal but this until now unknown glass work “SV”? Did all of them copy one another all around?

Fig. 2003-3/174
Footed beaker with baroque rocailles, olives, flowers and tendrils on Sablée
signal red glass, H 11,3 cm, D 9,8 cm
collection Geiselberger, PG-215
bought at eBay Germany, June 2003
maker unknown, probably Czechoslovakia, 1945-2000
imitation of a glass from Baccarat, France, 1840
compare catalog Launay & Hautin 1840, Planche 69, Nr. 2211 B



Fig. 2001-5/022
Footed beaker with baroque rocailles, olives, flowers and tendrils on Sablée
catalog Launay & Hautin 1840, Planche 69, Nr. 2211 B (Baccarat) (similar Nr. 2115 B)
„Gobelet évasé à pied m. à ecusson et pendentif“
[armours and pendants]



At least since the beginning of the 1990s in antique markets, flea markets and nowadays at eBay pressed glass items appeared which bear patterns - “old” even in the view of experienced collectors and attributed as “originals” of the mid of 19th century in France. Readers of Pressed Glass Correspondence found catalogs from Cristalleries de Baccarat and St. Louis and from their common wholesale trader Launay, Hautin & Cie. in

Paris of 1840 and of 1841. In these catalogs the originals of these glass items could be found. By comparing quality and foremost the “new” colours it became evident that they could not be original items from 1840! **They are modern reproductions and the producers are unknown.**

From some glass items we now know that they were produced in the late 1990s in Italy and/or Finland, also in Turkey, Malaysia and Indonesia. For a bigger part of glass items with better quality we suppose that they were produced between 1945 and 2000 in Czechoslovakia.

Fig. 2003-4/072
Footed bowl with ribs of diamonds, cover and plate metal
opaque blue glass, H 11,5 cm, D 12,5 cm
within the bowl impressed mark “SN in a square”
collection Fehr
producer J. Schreiber & Neffen, AG, Vienna, about 1900



A pattern with “ribs of diamonds” was produced by Sowerby Ellison Glassworks, Gateshead-on-Tyne, about 1885. **We found pressed glass items with almost the same pattern with and without impressed marks “SN” from glassworks Josef Schreiber & Neffen, Vienna, produced about 1885.** And we found some catalogs of other glassworks in Austria - Bohemia - Moravia - Slovakia which prove that they also made and sold items with this pattern with various colours: S. Reich & Co. (about 1873!), Carl Stölzle’s Söhne, Josef Inwald AG, Penhaswerke. Who copied whom? Is a certain answer important for collectors? Has a footed bowl from Sowerby more value than one from Schreiber? Or vice versa?

Original, Reproduction, Reissue, Copy, Imitation, Fake, Fraud ... of Pressed Glass

Shirley A. Smith, collector of covered dishes “Hens on Nests (or baskets)”, in a speech at the 2004 Convention of the NMGCS explained her special definitions of the above mentioned terms. And she explained how to separate originals from reproductions and thereby assess their value. (Look for article in PK 2005-4, Smith,

Originals, Reproductions, Reissues, Copies, Fakes of Pressed Glass)

Most collectors purchase pressed glass items which attracted their love - the origin or the value of these items is not very important for them.

What is a Fake and/or a Fraud?

In her speech Shirley A. Smith optimistically observed: "I do not believe that there are fakes."

Probability supports this assessment - but reality unfortunately does not!

What about reproductions of cows on baskets with very poor quality and an impressed mark "H in square" (Heisey, USA) produced in Taiwan after WW II?

Fig. 2005-1/372 a/d
 eBay Austria, Art.Nr. 3767423149, first call € 99,90, buy now: € 369,00, outcome **€ 135,00**
„moser karlsbad wiener werkstätte jugendstil loetz
 traumhafte glasschale der glasbläserei moser karlsbad wiener werkstätte ... aus tiefblauen glas gezogen und beschliffen. seitenwände ... mit reliefierten szenen aus der griechischen mythologie verzieht. ... **gemarkt auf der unterseite mit „made in cecoslowakia moser karlsbad“ [sic!]**. sie bieten auf ein wertvolles original (**keine fälschung**), das nur sehr selten in diesem zustand zu erhalten ist.“, H 8 cm, D 18,5 cm
SG: producer unknown, not Moser, signature probably faked, possible Nový Bor, CSR, about 1920



For pressed glass items the supposed loss of value by the difference between original and reproduction / reissue or copy cannot be very high because of the generally low value of pressed glass. For producers of copies the expansive costs of good moulds and of skillful glassworkers do not allow big profits with low prices of copies. When they try to reduce the quality the copies will only be purchased by a few idiots. A singular dealer at eBay who offers such a copy as an original mostly does not know the difference and when

he sells it for a good price maybe he makes the bargain which the buyer expected for himself.

It is a completely different case when someone copies glass items which get high prices at the antique markets or auction houses, i.e. precious art glass from Emile Gallé, René Lalique or Ludwig Moser & Söhne, Karlovy Vary. When he produces forged signatures and tries to sell his copies as originals. It is not easy to produce a copy which seems authentic. The intended fraud probably seldom is successful because there are experts who fish such copies out of the auction just in time. However PK found examples which show that even in great and respected auction houses some dubious or provable faked glass items can pass with high prices.

Fig. 2004-3/353 a/b
 eBay Austria, Art.Nr. 3742436055, **€ 101,00**
 "LALIQUE VASE, Nadelätzung, Frauenfigur, um 1950, LALIQUE FRAUENFIGUR, signiert "R.LALIQUE" (Nadelätzung), teilweise mattiertes Glas, ... vom Jugendstil beeinflusstes Motiv!, hergestellt um 1950 - 1960, H 21,5 cm"
SG: producer unknown, probably ČSSR, 1948-1990 about 1939: Curt / Henry G. Schlevogt, Jablonec, catalog Schlevogt 1939, page 12, Mädchen im Wind, Tanzende, Figürchen, Nr. 841, 835, 836, Modelle: Ida Schwetz-Lehmann, Wien



Fakes of pressed glass items cannot be produced by private persons - it is technically impossible and economically useless. A curious special case is a faked signature of Lalique on a recently reproduced glass from Henry G. Schlevogt, Jablonec nad Nisou, about 1939. It passed a respected auction house in Austria with a high price! Fakes of art glass mostly are produced by private persons - however the danger to be detected is high and the profit is low when one calculates necessary time and materials. Fakes of pressed glass items can only be produced in glassworks or glass huts, where the possible profit is questionable. Those showy coloured copies of very old pressed glass items of Baccarat and/or St. Louis could be taken as fakes. However they are not too many and they are loved hotly by uninformed collectors

because of their remarkable low prices and good quality!

The practise to copy one another was very wide spread between European glassworks from mid of 19th century at least till the 1930-ies and till the beginning of World War II.

From this practice we have to distinguish an extraordinary “case” of “reproductions”, fakes and frauds - seemingly on the base of a governmental allowance or order:

When someone glues a paper label with a trade mark from 1939 (or a very similar label from 1946) onto a pressed art glass which was reproduced in 1946 then we observe a deliberate fake and fraud to get a higher price for that glass item. This angry judgement can and must also be applied when an agglomeration of expropriated private glassworks does this and so more when governmental organizations for trade and export like “GLASSEXP” or “JABLONECGLASS” did this in the years from 1948 to 1990 in ČSSR.

The application of the trade mark “INGRID” of company Curt / Henry G. Schlevogt, Gablonz [Jablonec nad Nisou] from 1934 - 1945, after 1945 for glass items from other glassworks or glassdealers as Heinrich Hoffmann, Gablonz, František Halama, Eisenbrod [Železný Brod], Rudolf Hloušek, Eisenbrod [Železný Brod], Josef Schmidt, Unter-Polaun [Dolní Polubný], Vogel & Zappe, Gablonz, and other unknown small producers conflicted with all serious practices of trade.

This practice also buried the extraordinary artistic importance of Henry G. Schlevogt and Heinrich Hoffmann which without hesitating can be compared with glass artists like René Lalique. The merits of Czechian glass artists as František Pazourek and others were also buried! After all that the application of the trade mark “INGRID” conflicted with the personal rights of a still living private person, namely the daughter of Henry G. Schlevogt and granddaughter of Heinrich Hoffmann, Ingrid Schlevogt, who lives in Paris.

This unlawful practice was not only tolerated by authorities and stately organizations of ČSSR after 1945 / 1948 till 1990, but was initiated exactly by themselves to gain more foreign exchange in exports (foremost into USA and UK). They wanted to profit from the respect Henry G. Schlevogt had won already by the worldwide export of his “INGRID” art glass items before the beginning of World War II.

This extraordinary state violation of all international accepted arrangements of trade and the dissemination of dubious catalogs also had as result that glass historians as Guiseppe Cappa or Jacqueline Jones-North and Christiane Sellner could no more distinguish similar pressed art glass items from other pre-war Czechian glassworks or glass dealers and 1948 expropriated private companies from those of Henry G. Schlevogt oder Heinrich Hoffmann. Their mistakes are spread also

today because of the practice to copy one another without proving the texts and pictures.

Because of the totally state control of all production, trade and export by “GLASSEXP” and “JABLONECGLASS” from 1948 to 1990 one must conclude that those longtime, extensive and anonymous reproductions of pressed art glass items from the 1930-ies, those forgeries of paper labels and marks of origin and the blurring of the merits of Czechian and German glass artists and glass producers was known by the state, tolerated and intended. No private Czechian company from 1945 to 1990 could have done this or be implicated!

It is another case when a collector wants to get such a beautiful pressed art glass because it attracts his love, even when it is no “original” but only a reproduction. When it was not produced before World War II and not by Henry G. Schlevogt or by Heinrich Hoffmann and others. Certainly even such a collector will want to pay only what he gets: a copy with poorer quality. (There are of course nowadays exceptions, i.e. recent reproductions in original moulds of art glass from Hoffmann and Schlevogt by ORNELA a.s., Desná!)

It remains a mystery which policy the stately organization “GLASSEXP” intended!

With one hand “GLASSEXP” tried by faked labels of “INGRID” upon art glass items which were not produced by Schlevogt to profit from his pre-war success with exports. With their other hand they simultaneously hid the artistic merits of German Schlevogt and of Czechian glass artists as František Pazourek and many others and Czechian glass producers as František Halama and Rudolf Hloušek by selling reproductions of their art glass with the trade mark of a concurrent company and by mixing all glass items from different producers with anonymous produced glass with poor quality.

Those state officials of “GLASSEXP” could not have a clear head!

Apparently they wanted to hide with this crazy trade policy the merits of former expropriated and expelled German producers and artists and also hide the traces of the unworthy practice of the post-war expulsion of many German glass makers and producers, of the irresponsible and incompetent post-war management of “trustees”, of ruthless arrests, convictions and expropriations, of poorly planned and confused nationalization, centralization and continually reorganizations of glassworks.

Instead by presentation of merits they wanted to gain foreign exchange money (Dollars, Pounds) by hiding of merits!

A completely new “case” are the intended fakes and the production of copies with very poor quality

which appeared on international markets since 1990 for instance produced and/or dealt by companies JaS

Jaromír Schubert, Jablonec nad Nisou, Tom Cut / Tom Bohemia, Bela Pod Bezdezem, and company Czech It Out, Prague - New York.

Because of “leaks” in European and international arrangements for the registration of trade marks the Czech company JaS Jaromír Schubert, Jablonec nad Nisou, succeeded in seizing the trade marks “Hoffmann”, “Schlevogt” and “Ingrid” - even in their traditional style of the 1930-ies! The bureaucracy of the Czech administration of those international agreements now hinders by many possible tricks the return of these trade marks to their true owner, Mme. Ingrid Schlevogt, heiress of Henry G. Schlevogt, whose first name was used 1934 as trade mark. Mme. Schlevogt lives in Paris and tries in vain to prevent misusing her names by selling copied art glass items from her father and grandfather with extraordinary poor quality foremost in the USA to poorly informed collectors.

The trade marks “Hoffmann”, “Schlevogt” and “Ingrid” were in the 1930-ies up to the beginning of World War II in 1939 in Europe and USA respected for their independent artistic and technical quality.

After 1948 this reputation was misused by stately organizations of ČSSR for selling copies and imitations with poor quality worldwide.

Now on this state provided basis and under the supervision of a state which was transformed from socialism to capitalism dubious private profiteers

produce imitated art glass items with very poor quality again and ruin the worldwide reputation of the trade marks “Hoffmann”, “Schlevogt” and “INGRID”!

Fig. 2003-4/191
Vase „Kleine Weinernte“, design František Pazourek
colourless, matted and polished pressed art glass
the glued label claims
„Tom Bohemia, Hand Cut Lead Crystal, Over 24 % PbO“
left side Tom Cut / Tom Bohemia with trade mark
right side ORNELA / Desná (photo ORNELA)



A new partition “Originals - Reproductions - Fakes - producer still unknown” is intended to publish such scandalous practices worldwide and to prevent such dirty profiteering!

Fig. 2004-3/351 a/b
Vase with women, grapes and wine leaves, colourless, partly matted and polished pressed glass, H xxx cm, D xxx cm
left side František Halama, Železný Brod, right side JaS Jaromír Schubert, Jablonec nad Nisou, ca. 2004 (photo ORNELA)



Siehe auch:

- PK 1999-1 Barten, René Lalique und Die Frage der Serienproduktion;
Auszug aus Barten, René Lalique Flacons 1910-1935
- PK 1999-1 Stopfer / Hosch, Gläser von Schlevogt und Halama
- PK 2002-4 Stopfer, Ein weiterer Teller aus der Manufaktur Meißen nach Saint Louis 1840
- PK 2002-5 Stopfer, Warnung an alle Sammler von Hoffmann- und Schlevogt-Gläsern
- PK 2003-3 SG, Wieder einmal: ein ungewöhnlich roter Fußbecher mit barocken Rocailles, Oliven und Blüten-Blatt-Ranken auf gekörntem Grund, Hersteller unbekannt!
- PK 2003-4 Fehr, SG, Gemarkter Fußbecher mit Rippen aus Diamanten
Glashüttenwerke vormals J. Schreiber & Neffen, A.G., Wien, um 1900
- PK 2003-4 SG, Wie der Entwerfer der Pressform den Glasmacher ersetzte
- PK 2003-4 Stopfer, SG, Malachite Glass - moderne Reproduktionen von unbekanntem Herstellern unter den Namen „Schlevogt“ und „Ingrid“
- PK 2003-4 SG, Stopfer, Experten können irren - vier von fünf Pressgläsern „Ingrid“ sind von František Halama, beim fünften Glas: Hersteller unbekannt!
- PK 2003-4 SG, Stopfer, Warnung an Sammler von tschechischem Kunstglas der Jahre 1930 bis 1970 - Heinrich Hoffmann, Henry G. Schlevogt, Rudolf Hloušek, Josef Inwald u.a. - vor Kopien der Firmen Czech It Out Inc. und Jaromír Schubert JaS
siehe auch englische, französische und tschechische Übersetzungen in www.pressglas-korrespondenz.de
- PK 2004-3 Christoph, SG, MB Bayel & Fains 1923, Dekor «Russe», und MB Portieux 1914, Dekor «Pacha», Hinweise und Musterbücher zu SG, Zwei Pressgläser mit Marke „SV“ nach Vorlagen von Portieux 1914 Deckeldose mit Bändern, Untersetzer mit spiraligen Flächen
- PK 2004-3 SG, Fälschungen der Signatur von Lalique auf Gläsern aus der ČSSR 1948-1989, Originale: Tschechoslowakei, 1934 - 1939, von Heinrich Hoffmann, Henry G. Schlevogt, Josef Inwald
- PK 2004-4 SG, Fälschungen der Signatur von Lalique auf Gläsern aus der ČSSR 1948-1989, Originale: Tschechoslowakei, 1934 - 1939, Hoffmann, Schlevogt, Inwald; Nachtrag zu PK 2004-3:
erfolgreich verkauft bei eBay, danach bei Dorotheum, Wien, bravo!!!
- PK 2005-1 SG, Schale mit geätztem Fries und wahrscheinlich gefälschter „Moser“-Signatur.
Vase mit geätztem Fries und wahrscheinlich originaler „Moser“-Signatur
- PK 2005-3 SG, Zur Umstellung der Glasherstellung in der Tschechoslowakei nach dem Ende des 2. Weltkriegs, Reproduktionen von Gläsern der Firmen Hoffmann, Schlevogt und anderen von 1945 bis 1990
- PK 2005-3 Lorenz, SG, Flakon aus Malachitglas, Etiketten „Ingrid“ und „Made in Czechoslovakia“
wahrscheinlich eine staatliche Fälschung nach 1945, ursprünglich Halama
- PK 2005-3 SG, Cristallerie de Vonèche - Berceau de la Cristallerie Européenne
(et berceau des verres moulés? Wiege gepresster Gläser?)
- PK 2005-4 Rühl, Sadler, SG, Lampe mit Fuß aus marmoriertem opak-grünem Glas,
„Malachit“, „Jade“?
- PK 2005-4 Chiarenza, Reproductions: Naughty or Nice? [Reproduktionen: schlimm oder nett?]
siehe auch englische, französische und tschechische Übersetzungen in www.pressglas-korrespondenz.de
- PK 2005-4 SG, Original, Reproduktion, Kopie, Nachahmung, Fälschung, Betrug ... bei Pressgläsern
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- PK 2005-4 Smith, Originale, Reproduktionen, Neuausgaben, Kopien, Fälschungen von Pressglas
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