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 financially well off and Thomas was sent to a boarding school at Croyton 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 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 Pigot’s Commercial Directory of 1818 a listing as Osler & Hawkes, Glass Toy Manufactures 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 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]

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]. He was personally acquainted with William Wordsworth 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]. 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 Pigot’s 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].

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.
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 15th 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 wealthy customer base of the Maharajahs. Most of the commissions were for crystal glass furniture. They opened a showroom in Calcutta in 1843. There is a example of a glass table for the Palace of Mysore, India, in the Birmingham Museum and Art Gallery www.bmagic.org.uk/objects/1988M160. Crystal glass temples and chairs were also popular.

Luxury Cut Cristal

In the Journal of the Society of Glass Technology 1919 Volume III - Mr Julian A. Osler agreed that onc – 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 onc – cost 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 onc – cost to each chair a truer result was obtained. The Glassmakers 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

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]. They ceased trading in 1965 and went into liquidation in 1976. During 1985 Wilkinson Plc acquired the remnants of the Osler & Faraday lighting company [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 giving 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 chandlers 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

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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 2011-4  Joyce, Soho & Vesta Glassworks 1815-1951, Lodge Road, Winson Green, Birmingham Die Familie Shakespear und John Walsh Walsh Glass

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www.pressglas-korrespondenz.de/aktuelles/pdf/pk-2010-3w-joyce-turnbull-sunderland.pdf
Glass of the Maharajahs

"Glass of the Maharajahs" is the world's first major exhibition of glass furnishings made for Indian palaces at the turn of the century.