



# Vase

Pallme-König und Habel

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## Not on display

**Title/Description:** Vase

**Artist/Maker:** Pallme-König und Habel (Manufacturer)

**Born:** 1900 c.

**Object Type:** Glassware, Vase

**Materials:** Glass

**Technique:** Blow moulding

**Measurements:** h. 108 x w. 116 x d. 116 mm

**Accession Number:** 21076

**Production Place:** Austria

**School/Style:** Art Nouveau

**Credit Line:** Donated by Sir Colin and Lady Anderson, 1978

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This unsigned green iridescent Art Nouveau glass vase has been attributed to the firm Pallme-König und Habel. Manufactured in Bohemia, this work is an example of Czechoslovakian Jugendstil design.

Overlapping and interlocking glass threads of uneven thickness ornament the surface of the vessel, creating a veined decoration that has been pressed into the walls of the vase. This type of surface pattern is characteristic of Pallme-König und Habel, and this glassware is one of two examples by this glass manufacturer in the Sainsbury Centre Collection (see object 21075).

Glass trails were applied to the glob of molten glass at the end of the blowpipe before it was blow moulded into a squat conical form. [1] Bulbous at the base with a slight foot, the vessel narrows at the neck and is finished with an undulating quatrefoil rim. This iridized vase shows dark green, purple and peacock blue depending on the angle of the light source.

The introduction of metallic salts, such as stannous chloride or lead chloride, in a reducing atmosphere (an atmosphere lacking oxygen or other oxidizers) produced a visual effect that was similar in appearance to excavated ancient Roman, Egyptian and Syrian glass. [2] Leading manufacturers of iridescent art glass refined and patented their own methods for producing metallic

lustres.

Established in 1786 at Steinschönau, Northern Bohemia (present day Kamenický Šenov, Czech Republic), Ignaz Pallme-König's glassworks produced engraved glass and chandeliers for export. The firm was renamed Glasfabrik Elisabeth, Pallme-König und Habel, after it merged with Wilhelm Habel's Elisabethhütte glassworks in Kosten (now Kościan, Poland), Northern Bohemia in 1889. [3]

From 1910-1919, Josef Velik and Alois Ritter developed the production of free form glass at Pallme-König und Habel, creating new works with threaded and veined decoration. [4]

Vanessa Tothill, January 2021

[1] Amanda Geitner and Emma Hazell, ed., *The Anderson Collection of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2003), p. 139.

[2] <https://libanswers.cmog.org/faq/144652> [accessed 27 January 2021]

[3] Geitner, p. 139.

[4] Geitner, p. 139.

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## Further Reading

Amaya, Mario, *Art Nouveau* (London: Dutton Vista, 1966)

Couldrey, Vivienne, *The Art of Louis Comfort Tiffany* (London: Quarto Publishing, 1989)

Geitner, Amanda and Emma Hazell, ed., *The Anderson Collection of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2003)

Greenhalgh, Paul, ed., *Art Nouveau, 1890-1914* (London: V&A Publications, 2000)

Greenhalgh, Paul, ed., *The Nature of Dreams: England and the Formation of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2020)

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