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17.74 A distorted plate in classic Clutha colours (GM E.1979.198.1).

17.75 A brightly coloured Clutha vase (V&A E.17-976.86.1).

17.76 A Couper glass bowl in a typically Art Nouveau pewter design (GM E2007.3.9).

17.77 A vase marked Clutha with Liberty’s trademark passion flower. The simple shape may indicate that it was a Walton design (Lyon & Turnbull Auctioneers).

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17.79 Early Monart vases (courtesy of Nigel Benson).

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17.82 An unusual Monart swirl bowl with powdered colour and aventurine decoration (courtesy of Nigel Benson).

17.83 An elegant multicoloured Monart vase (Lyon & Turnbull, Auctioneers).

17.84 A lattice-decorated bowl by Vasart (courtesy of Nigel Benson).

17.85 A group of rare Vasart ‘cloisonné’ decorated vases (courtesy of Nigel Benson).

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17.87 An unusual Strathearn bowl, created with groups of coloured canes cased in clear glass, with the leaping salmon mark.

17.88 A typical Strathearn lamp base.

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18.29 Helen Monro Turner working at the engraving lathe from the Holyrood glassworks, given to her by the owners’ family (CEC)
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18.31 Sandblasted glasses signed by John Baird of Glasgow for the 1908 Scottish National Exhibition in Edinburgh (image courtesy of NMS)

18.32/18.33 Different aspects of the bowl commissioned from the Edinburgh & Leith Flint Glass Company to celebrate the surrender of the German Fleet in 1918 (images courtesy of CEC HH1240/49)

18.34 Pattern B236 decorated with ferns and insects

18.35 B237: the same shape engraved with birds

18.36–18.38 Examples from an early engraved series, each glass decorated with a different animal or bird

18.39 A water set, B125, described in the pattern book as ‘richly engraved’

18.40 Water set B126 in the same shape as B125 but rather more classically engraved, costing 30/– complete

18.41 B635: one of the ‘jugs for mounting’, designed to be finished with a metal rim

18.42 B632: another jug in the series with a metal rim

18.43 More exotic birds on a slightly different shape

18.44 Pattern L784 with a band of engraving spiralling down the body

18.45 L785, the same shape as its predecessor but decorated differently

18.46 Wine glass E610 liberally decorated with flower sprays, with a simpler version round the foot

18.47 The design for wine glass L555, giving details of the other shapes in the service and polishing instructions

18.48 Pattern L556, on the same shape but differently engraved

18.49 A tumbler decorated with intaglio cutting, with areas to be left dull clearly marked in red, dated 1 January 1932

18.50 Pattern N10 on the ribbed shape N2, decorated with intaglio work dated December 1929

18.51 The same design as N10, described as a ‘New Intaglio Service’ (CEC FRA)

18.52 The final version of the intaglio service in the Edinburgh and Leith catalogue

18.53 An intaglio-decorated dish, 19cm in diameter. The ‘E&L’ mark occurs just above the centre star cutting (photograph Brendan Kenny)

18.54 Rock crystal toilet bottles C76 and C78 from the late nineteenth century

18.55 Pattern D391, a ‘rock crystal’ goblet supplied to Sir W. Peason in May 1893. The design is depicted for the engraver by a pencil rubbing pasted over the shape of the glass

18.56 A dated rubbing of floral borders. Numerous such rubbings were kept at the Edinburgh Crystal factory

18.57 The rubbing of a portrait for a Black Watch claret jug

18.58 E617: one of a series of rubbings from dishes labelled ‘Eng. Rock Crystal’

18.59 F167: a service of glass ‘Etched Bramble’

18.60 F100: a rubbing of an acid-etched design

18.61 Pattern L103 engraved with a portrait of the Young Pretender within a laurel wreath, copying an original dated 1725–1750

18.62 Pattern L98: the Young Pretender is flanked by the usual rose and thistle, with the ribbon engraved ‘Audientor Ibo’

18.63 Two pages giving details of five ‘Jacobite’ glasses. They were possibly intended for use by representatives, rather than being part of the company catalogues (CEC FR)

18.64 Reproduction glasses in an Edinburgh catalogue. The engraved rim of A11 directly copies a photograph in Percy Bate’s book (Plate VIII)

18.65 Three engraved designs on a reproduction glass with folded foot, supplied to Pitcairn of New York (CEC)

18.66 Design for a reproduction glass celebrating the sponsorship of the Prince of Wales for the British Exhibition of Art and Industry in Buenos Aires, 1931 (M418)

18.67 R608: an engraved seal swimming on an Edinburgh & Leith cocktail glass, 1938

18.68/18.69 Pattern R629, from 1938, is a strangely contrasting design, portraying a varied gathering of penguins on the lower half of an ornately cut jug and tumbler

18.70 This Canadian beaver, pattern R648, features in a minimally engraved winter scene round a vase

18.71 The ‘Ice scene’ using the technique of leaving some areas unpolished to good effect

18.72 Examples of the popular Lochnagar pattern, a pleasing combination of engraved vines and facet cutting that was in production for many years
18.73 This drawing of H828 gives some idea of the amount of information that can be gleaned from the pattern books. It dates from the 1920s but the notes show that different versions, sometimes on alternative shapes, were made at various times, many to the individual requirements from customers at home and abroad.

18.74 A decanter in pattern H828.

18.75 Two whisky tots in pattern H828 showing clearly the difference in the quality of the engraving at different periods. The earlier glass on the right was engraved by hand, probably by Frederic Lonie; the one on the left has been sandblasted.

18.76 A ‘centre vase’ in pattern 828 on a new shape introduced in 1972.

18.77 Pattern L504, one of the less common thistle designs.

18.78 P778: drawing of the ‘Jubilee Cup’ complete with the pasted-on design for the inscription ‘KING GEORGE V & QUEEN MARY SILVER JUBILEE 1910–1935’ with a pantograph of the monarch and his wife, and a note that it was to be submitted to the British Industries Fair.

18.79 An imposing goblet 28cm high, designed by Laurence Whistler and described by him as ‘a Coronation Goblet for BBC Television. Wheel-engraved by the Edinburgh Glass Company, roughly to the design’ (Whistler, 151). Scratched into the stem are the initials ‘LW des’, with ‘Edinburgh 2’ in script on the surface of the foot.


18.81a/b A glass decorated with the crest of Clan Bruce.

18.82 P145: a ship in full sail engraved on a standard cocktail shaker and glass in 1933. It was created for a firm in Southsea, probably in connection with the appearance in Navy Week of a scale model of HMS Victory, manned by naval personnel.

18.83 A cartoon presented to Frederic Lonie by his five apprentices (courtesy of Laura McCallister).

18.84 Frederic Lonie engraving a thistle vase (courtesy of Laura McCallister).

18.85a/b Two pieces engraved by Derek Fair: a limited edition Otter vase, advertised in 1986/7, and a large goblet (27cm tall) engraved with an osprey (courtesy of Danny Fair).

18.86 Pattern P781, dated 6.2.35. The front panel is marked ‘Panels engraved peacocks etc.’

18.87 The vase P781 engraved by Frederic Lonie (Diamond Mills & Co., Fine Art Auctioneers, Felixstowe, Suffolk).

18.88 A jug engraved by Bohemian Hieronimus Keller, who worked for John Baird and was head of a family of engravers in Glasgow in the 1880s. It is probably one of four pieces engraved in his own time for his family, with whom it remains. The dragon on the charioteer’s helmet and his very distinctive face with its bushy moustache are unusual features – a self-portrait perhaps? Keller’s design ‘St George and the Dragon’ was exhibited in Glasgow in 1898 (courtesy of Mark Quinlan). See illustration 8.6.

18.89 A ‘Chalice’ shape designed by Colin Terris, sandblasted and personalised with initials and a date.

18.90 A sailing ship from the ‘Seascapes’ range designed by Denis Mann c. 1984 (photograph Brendan Kenny).

18.91 A Caithness goblet signed ‘Dennis Mann Caithness no. 1/50 Sheringham Crabber’.

18.92 A sandblasted view of Dornoch Town Jail on the Chalice shape.

18.93 A shape designed by Denis Mann, and used by him since 1972 to engrave the annual Mastermind trophy, this engraving of lifeboat number 47-1-016 and its companion the Three Sisters is signed Irene Maughny 1989.

18.94 An unsigned sandblasted depiction of seals on the familiar Caithness shape.