These principles were followed all the time Franz Pohl was director. 1872 Pohl writes in his annual report to Schaffgotsch: "(...), that we don’t regard any of our rival glasswork as a dangerous completion - and that we have to fend for ourselves finding our own ways of production and of sales."

At the same time as the exhibition a book with the same title has been published, (400 pages, 350 coloured pictures, numerous documents in the appendix, as well a list of 800 glass specialists.

In this exhibition about 1000 glass items are presented in chronological order. All techniques and ways of decoration are shown – as far as they are relevant for this period between 1842 and 1900.

Pieces made for King Friedrich Wilhelm IV. of Prussia and the Emperor Wilhelm I. as well as for Czar Nickolaus can be admired. Deep relief cut in overlaid glass with cobalt blue was used in the Josephine since 1845. It was suggested by count Schaffgotsch who was influenced by the excavations of Prof. Zahn in Pompeji.

Products of the “Josephine” glass works excel by refined taste, subtle elegance and masterly execution.

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Franz Pohl. She was opened on 7th July 1842. This glassworks found no more than two years later appreciation and fame on industrial exhibitions in Breslau and Berlin for the artistic glasses. The World Exhibition in London 1851 brought international appreciation for the gorgeous glassware shown by the “Josephine”. This manufacture developed various types of Biedermeier glass, in the following years adapted itself to the tendencies of fashion and the taste of the public. Not more than three years after its foundation the “Josephine” glassworks was numbered among the leading glassworks of the time. Under the directorship of Franz Aloysius Seraphicus Pohl (1813-1884) it was successful and justifiably appreciated. It got numerous medals and prizes on the most famous World Industrial Exhibitions. The “Josephine” glassworks cooperated since 1843 with the “Karlthal” glassworks and since 1863 with “Hoffnungstal”. In these glassworks only luxury ware was produced and only on special demand. These pieces show all the colours forms and ways of decoration known at that time. The Josephine glassworks was mainly occupied with the production of glassware for the European royal courts. These products were characterized by their noble proportions, elegance and good taste. Franz Pohl possessed a rare sense of beauty and noble form. He was distinguished designer, the founder and a long standing managing director of Josephine. He was the inventor of some glassmaking and decorating techniques such as netfiligree (in Italian vetro á reticelli), millevioni, copper and chromaventurine, chrysoprase and a refined recipe for gold ruby. Franz Pohl was one of the most eminent European managers and innovators in the area of artistic glass production. He was also the winner of the contest for the netfiligree glass, for which he filed a patent. The patent was passed on Pohl’s very own Silesian production which differed from the Venetian and French traditions. His greatest achievement was the rediscovery of white opaque crystal glass email that had been known by the Romans but since the 4th century dropped into oblivion. In an astounding degree Pohl united great technical knowledge – necessary for the production of the various mixtures an their different colours with an artist’s gift to give the material the most impressive form.