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Happy New Year! Welcome to this, slightly earlier than usual, issue of Glass News and thanks to all those who managed to meet the rather ambitious deadline for contributions. In particular we would like to thank Ian Freestone, who clearly caught up on some reading over Christmas, for providing Glass News with reviews for a number of recommended books on the subject of glass. This issue also includes early notice of a selection of forthcoming events, including the conference on glass painting 1800-1900 at the end of February, the study day on glass and lighting in March, the 2005 SGT annual meeting in September, including special events celebrating the centenary of Sheffield University, and the AIHV congress in 2006. Thanks are also due to the speakers at the recent excellent AHG meeting at the Wallace Collection, who have provided abstracts for inclusion in this issue.

On the subject of gratitude, four AHG board members have recently retired and we would like to take this opportunity to thank Hilary Cool, Reino Leifkes, John Shepherd and Veronica Tatton-Brown, for their efforts on behalf of AHG. Dr Hilary Cool's marvellous work, producing the Annales of the 16th AIHV Congress and also as webmaster for the AHG website, is greatly appreciated. We would also like to extend a warm welcome to Colin Brain and Sandra Davison who were elected to the board. The editors' details and the deadline for issue 18 are on the back page for potential contributors and, as always, we look forward to hearing from you.

Sarah and Juanita.

Study Day

Glass and lighting from antiquity to the Medieval Period

An AHG day-school on **Glass and Lighting in Antiquity and the Medieval World** will be held on **Wednesday, 16th March 2005** at Mortimer Wheeler House, 46 Eagle Wharf Road, London N1 7ED. The nearest Underground station is Old Street. Please turn the page for details of the programme and how to attend.

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Study Day

Glass and lighting from antiquity to the Medieval Period (continued)

The speakers will be:

Sarah Jennings, *Lighting in Beirut, 4th-7th centuries AD*

Daniel Keller, *Lamps and windows in the monastic complex at Jabal Harun, Petra, 5th-9th centuries AD*

Liz James, *Light and colour in Byzantine glass mosaics*

Claire Nesbitt, *'Through a glass brightly': the role of glass in the lighting of middle Byzantine churches*

Martine Newby, *Medieval glass lamps: the archaeological and iconographic evidence from central Italy*

Chris Martins, *Window glass as an insight into consumer psychology at Roman villas: perspectives from the east of England*

Rose Clark, *Lighting and Anglo-Saxon glass*

John Shepherd, *Glass and lighting in Roman and medieval London.*

The fee of £15 (£10 for students) includes coffee and tea. Lunch is not included, but there are various places to eat within a 10 minute walk.

For full details of the programme, information about how to get there and to book, contact:

Martine Newby,
Email: martine.newby@virgin.net

AIHV Congress 2006

The 17th AIHV Congress will be held in Antwerp, Belgium, from 3rd-10th September 2006. More information will follow in future issues. Details of the congress will be available on the website in due course (www.aihv.org).

AHG Bursaries for 2006

In a new and exciting initiative, the AHG intends to award a number of bursaries for 2006. Their purpose will be to contribute towards educational or research activities consistent with the Association's charitable aims. These might include, for example, attendance at a conference to present a lecture or poster, a study visit, fieldwork or publication.

There are no restrictions on who may apply or on the topics of applications, which will be judged on merit. However, the Board would particularly welcome applications from students at UK Higher Education Institutions who wish to present their work at the next AIHV Congress (see details opposite) that will be held in Belgium in September 2006.

Further details of the bursaries may be obtained by emailing the AHG Secretary, Justine Bayley:

justine.bayley@english-heritage.org.uk

or by writing to Justine at:

Fort Cumberland, Fort Cumberland Road,
Eastney, Portsmouth. PO4 9LD

"300 HUNDRED YEARS OF COLLECTABLE GLASS IN ONE DAY"

The Cambridge Glass Fair

The 5th Cambridge Glass Fair will be held at Chilford Hall Vineyard, Linton, on Sunday 20th February 2005, 11:00 am to 4:00 pm.

Admission charge £3.00 for adults (children under 9 yrs free).

If you know a specific exhibitor you wish to visit please check the day beforehand to make sure they are attending.

Parking is located beyond the hall, with a capacity for up to 1000 cars. Parking is free for those visiting Chilford Hall.

Supported by Primavera.

Enquiries: tel. 07887 762 872

Email: info@cambridgeglassfair.com

Information, including a full list of exhibitors:
www.cambridgeglassfair.com

Conference

Glass Painting 1800 – 1900: Aesthetics, History, Conservation

The **British Society of Master Glass Painters**, in association with the **Worshipful Company of Glaziers**, present a two day, non-residential conference on the art, craft and preservation of nineteenth century stained glass. The conference will be held at **Glaziers Hall, 9, Montague Close, London Bridge, London SE1 9DD on the 28th February - 1st March 2005**. Glaziers Hall will be the venue for an international forum for the discussion of 19th century glass painting. This oft-neglected field of 19th century glass painting represents the great majority of the nation's historic glass and an urgent challenge for future management, and deserves attention. As well as presentations by many eminent speakers from this country, Europe and the USA, we hope to encourage dialogue and will allow ample time for discussion.

Day One – Art Historical Issues

The morning session will be chaired by **Martin Harrison** who will open with a paper entitled 'Stained Glass and Art History – Problems of Criticism' proposing new frameworks for studying nineteenth-century stained glass history. This will be followed by two further speakers demonstrating how new research is illuminating little known or misapprehended aspects of 19th century glass painting; **Dr Elgin van Treeck Vaassen** on imported Bavarian glass and **Dr Sally Rush-Bambrough** on Edinburgh glass painters. The afternoon session, chaired by Peter Cormack, will explore aesthetic and socio-historical issues that influenced developments in stained glass design. **Dr Michael Kerney** will present a paper on 'The Victorian Memorial Window' charting the development of commemorative stained glass from the 1830s onwards. **Peter Cormack** will examine some of the eclectic range of art-historical and other 'source material' which inspired post-1860 stained glass in Britain.

The first day will be followed by an evening lecture on the work of John La Farge given by **Julie Sloan and Dr. Jim Yarnall**, the two leading authorities on this major figure in American stained glass. The lecture is of particular interest as a window by La Farge in the Harvard Chapel at nearby Southwark Cathedral is presently undergoing conservation. The day will close with a conference supper held in the Banqueting Suite at Glaziers Hall.

Day Two – Materials and Conservation

The morning session, chaired by Tony Benyon, will open with a paper by **Neil Moat** giving a personal view on the current reception of 'Victorian Stained Glass'. **Tony Benyon** will then examine how 19th century glass painting styles adapted to the new commercially available varieties of mouth-blown and cast glass and the archaeological importance of identifying such materials as part of the conservation process. There will be an opportunity to examine and discuss rare surviving glass samples. **Keith Hill** will present a case study describing the conservation of the East Window of Rushall Church, "A time-capsule of Winston glass". The afternoon session, chaired by **Steve Clare**, starts by examining problems with contemporary philosophy, looking to the future in terms of conservation and glass painting. This will be followed with a paper by **Mark Bambrough**, discussing on-going research into aesthetic protective glazing, and finally **Julie Sloan** will present a paper on conservation in America.

Full conference £120

Student £90

Monday 28th February ONLY

(without evening lecture & supper) £55

Student £40

Monday 28th February ONLY

(including evening lecture & supper) £70

Student £55

Tuesday 1st March ONLY

£55

Student £40

Non members of the BSMGP or Glaziers

Company please add £30 (Students £15) to the fee, refundable on joining the Society at, or before, the conference. Whilst the conference is non-residential, fees do include tea and coffee, lunches and the evening lecture with conference supper. Places are available for the full conference and for single days, with or without the evening events.

To download an application form please email oriel.glass@btinternet.com

or send an SAE to:

Helen Robinson, Conference Coordinator,
9, Ox Lane, Harpenden,
Hertfordshire AL5 4HH.

Annual Conference of the Society of Glass Technology

Glass: Past, present and future

The SGT's Annual Conference will take place at the **University of Sheffield, Halifax Hall of Residence, Endcliffe Vale Road, Sheffield, S10 3ER**, on the **7th-10th September, 2005**. The theme for this conference will be "**Glass: Past, Present and Future**" and will incorporate the New Researchers' Forum on Glass and History and Heritage of Glass. Special events marking the Centenary of Sheffield University will also take place.

GLASS: PAST, PRESENT AND FUTURE

Sessions Celebrating the work of Prof. M Cable and Prof. H. Schaeffer

A key aim is to celebrate the contributions over many years of Professors Cable and Schaeffer to Glass Science and Technology. Sessions will be devoted to their research interests, presented principally by speakers they have worked with.

Industrial and Scientific Sessions

Further sessions will cover wider aspects of glass science and technology and will include several keynote presentations. A particular theme will be to revisit the contribution of W. E. S. Turner, the first professor of Glass Technology at Sheffield, to the development of the subject nationally and abroad.

NEW RESEARCHERS' FORUM ON GLASS

The New Researchers' Forum on Glass provides the opportunity for people who have been working on glassy materials for only a short time, to meet workers from industry or academia. New Researchers can present a poster or talk on their research, complete or not. 'Mentoring Sessions' will follow to encourage greater interaction in the glass community.

This interaction may help interpreting that unexpected data point or to find a technique to make or measure the intractable material that is glass!

HISTORY AND HERITAGE OF GLASS

The Society continues its well established series of meetings on the History and Heritage of Glass. The main presentations will be on Saturday and will take place in the Turner Glass Museum.

Mr David Whitehouse, director of the Corning Museum, will present the Turner Lecture on Thursday evening before the conference banquet. There will also talks on historical aspects of glass melting on Friday afternoon as part of the session celebrating the work of Prof Cable.

ALUMNUS EVENT

Because 2005 is the Centenary celebration for the University, the conference will include a special Alumnus event in the form of talks, opportunities to meet old friends and a banquet. These events will be held during the conference. Please let us know if you wish to attend and pass on this information to anyone who might be interested.

Contact details:

Society of Glass Technology, Don Valley House, Savile Street, East Sheffield, S4 7UQ, UK

Tel: +44 (0)114 263 4455

Fax: +44 (0)114 263 4411

Email: christine@glass.demon.co.uk

Website: www.sgt.org

Visit

London's Glass and Ceramics Collections

On the 25th April, 2005, there will be a visit to the Glass and Ceramics Collections at the Museum of London, where visitors will have the opportunity to go behind the scenes and see the museums internationally important reserve collections of post-medieval ceramics and glass. Jacqui Pearce and Hugh Wilmott, experts in these respective fields, will lead sessions. The collections, which have recently been rearranged for visible storage (see GN issue 16, p.9) have been unavailable for some years.

Further details are available from Geoff Egan by e-mail: Gegan@museumoflondon.org.uk and ceramics@museumoflondon.org.uk
Website: www.museumoflondon.org.uk

Conference

Ysart Tradition and Scottish Glass 2005

A conference for collectors of Scottish glassware and paperweights is to be held in Scotland at the **Perth Museum & Art Gallery** on **August 6th - 7th, 2005**. The emphasis will be on the glass produced by the Ysart family at Moncrieff's Glassworks, Perth, Scotland, beginning in 1922. However the scope of the conference also includes Monart Glass, Vasart Glass, Strathearn Glass and other types, details of which are available from the sources given below.

The purpose of the conference is to give collectors and researchers a forum for sharing the latest information and to exchange experiences. Speakers will include Ian Turner (researcher, author), Peter Holmes (Scottish glass master), Kevin Holt (paperweight researcher), and others yet to be confirmed.

An information-only website, www.ysartglass.com, created by Frank Andrews, one of the authors of the definitive book on Ysart Glass, 1990, based on his research and augmented by images and additional research provided by dozens of collectors world-wide, is to be donated to the Perth Museum & Art Gallery at the conference. A fund, with a minimum target of £5000, is being established to provide for the maintenance of this site by the museum for posterity. Surplus income will be used to fund future research or purchases for the Museum's permanent collection. All donations are welcomed and any businesses or individuals wishing to contribute should contact the conference organisers.

Registration form is on-line at:
http://www.slistress.demon.nl/Perth2005_2.htm

Fund appeal is at:
<http://www.slistress.demon.nl/Support.htm>

For more information please contact either Frank Andrews or Alice MacLennan:

Frank Andrews - Conference Organiser,
Leidsekruisstraat 60, 1017RJ Amsterdam NL.
Telephone: +31 20 412 4722.
Email: f@ysartglass.com

Alice MacLennan - Conference Organiser and
Treasurer,
6 Garrioch Crescent, Glasgow, G20 8RR.
Email: alice.maclennan@lineone.net

The Stained Glass Museum Spring Study Weekend in the Lakes

The study weekend will be held on **Friday the 6th to Sunday the 8th of May, 2005**. The programme starts on Friday afternoon with visits to Baillie Scott's Arts & Crafts House on Windermere, St Martin's, Bowness (medieval glass), and Jesus' Church, Troutbeck (Burne-Jones 1867). On Saturday, guide and expert Peter Cormack will lead visits to Wreay, Lanercost, Brampton, Dacre and Greystoke, concentrating mainly on 19th and 20th century glass. On Sunday Penny Hegbin-Barnes will be the guide to Cartmell Priory and Cartmell Fell to see medieval glass. Site notes for all locations will be provided plus introductory lectures and onsite presentations.

There are two optional packages:
Residential: £265 (£240 for Friends of The Stained Glass Museum)
Non-residential: £165 (£140 for Friends of The Stained Glass Museum)
(Full payment by 1st March 2005)

The Museum is offering four subsidised places to students, trainee conservators or those occupied in full-time research. Please apply with a supporting letter from your institution to the Curator before 1st March 2005.

For information about the visit or the Friends, please contact:

The Stained Glass Museum
The South Triforium
Ely Cathedral, Ely
Cambridgeshire CB7 4DL
Tel: 01353 660347
Email: info@stainedglassmuseum.com
or: studyweekend@stainedglassmuseum.com

An application form may be downloaded from:
www.stainedglassmuseum.com

Study Day Review

New light on old glass: collections, analysis and archaeology

On Thursday 25th November 2004, the Association for the History of Glass and the Wallace Collection held a Study Day to coincide with the AGM of the Association for the History of Glass. The venue was the sumptuous surroundings of the Wallace Collection, at Manchester Square, London W1. The day was divided into two halves, with the morning session devoted to glass collections and the afternoon session to archaeology and analyses.

The presentations began with a timely introduction to the glass in the Wallace Collection. **Suzanne Higgott** described the history of the collection and guided us through the many sources of provenance information for the glass, including receipts, paintings and photographs. As a result we learned, not only about the collection, but also the collectors and the world in which they lived. **Juanita Navarro** completed this joint presentation by describing her conservation work on the collection, with a fascinating description of how the assessment and treatment of the glass is recorded. Her discovery of one item, that was revealed to be a cleverly assembled hybrid of two incomplete objects, also triggered an animated discussion of the extent to which glass objects should be restored.

Aileen Dawson described the acquisitions of 16th-18th century European glass in the British Museum since 1980. The objects were presented in their social, political and technological contexts, again providing a glimpse of the important issues of this period. Another interesting discussion followed, ranging from the possible origins of "sugar not made by slaves" to the policies, benefits and problems concerned with the acquisition and display of objects by museums.

Martine Newby provided us with an overview of Venetian and *façon de Venise* glass in the Ashmolean Museum, where particular feats of craftsmanship were illustrated for each vessel. Martine also raised the issue of how to establish the provenance of objects if in doubt, and the scientific methods that may be employed in future for this purpose.

The afternoon session began with **Caroline Jackson**, who provided a clear introduction to the complicated and fascinating topic of Roman glass production. Caroline described the results of her work analysing colourless Roman glass, with particular emphasis on the levels of decolourisers present (antimony and manganese). The way in which the work can shed light on the organisation and scale of glass production was demonstrated and prompted a very useful discussion of the archaeological evidence for glass production in the Roman, and later, periods.

Ian Freestone continued this theme by discussing the composition of Anglo-Saxon glass. He demonstrated the similarities between 4th-5th century Romano-British glass and Anglo-Saxon glass of the 5th-6th century. He discussed several possible explanations for the introduction of a different glass type, containing a plant ash component, in the mid-6th century, including a wonderful theory involving climate change.

Finally the recent work by **Jean Farrelly, Caimin O'Brien and Sarah Paynter**, on the glass working evidence from a surviving wood-fired 17th century glasshouse in Shinrone, Ireland, was presented. The presentation included photographs showing the amazing survival of the furnace superstructure, and estimates of the temperatures required for glass production, which led to a very useful debate of how the furnace would have operated and attained the necessary temperatures.

The meeting was particularly notable for the level of discussion following each of the talks and the way in which each speaker presented the glass, whether an object or an analysis, in its context. The day was well attended and enjoyed by the participants, who extended well-deserved thanks to Suzanne Higgott of the Wallace Collection and Martine Newby, the meeting secretary, for organising and running the event. In addition the authors have kindly provided abstracts, which follow.

Sarah Paynter

ABSTRACTS:

GLASS IN THE WALLACE COLLECTION

Part 1: Suzanne Higgott (Curator of Glass, Limoges painted Enamels and Earthenwares at the Wallace Collection)

The glass, comprising just over 60 pieces, was discussed in *Glass News*, 16, November 2004, pp.10-11. The paper summarised here described the unusual extent to which provenance information survives for this glass. The Wallace Collection archive provides several sources of information. The earliest is a note dated 1784. Much information comes from the dealers' receipts given to the comte de Nieuwerkerke in Paris, where, during the latter 1860s, he built up the extensive art collection acquired by Sir Richard Wallace in 1871. Pieces from Nieuwerkerke's collection were reproduced in books, and the provenance of four glasses can be identified from one such source. He commissioned paintings of his collection - the mosque lamp in the Wallace Collection appears in three of these.

Wallace's display of the glass in Hertford House (now the Wallace Collection) is recorded in photographs taken c. 1888 - the mosque lamp was in his Oriental armoury, while other pieces were crowded together in his Modern Gallery and Study. Glass is represented, too, in the painting of works of art from Wallace's collection that Blaise Desgoffe completed in 1880. The glass is listed in the Hertford House inventory taken after Wallace's death in 1890.

Part 2: Juanita Navarro (Ceramics, glass and enamels conservator)

The glass in the Wallace Collection was surveyed in 1999. The survey form designed for the glass followed the outline of one already in use for furniture. One of the aims of the glass survey was to indicate how many objects were chemically unstable, whilst its most immediate use was to prioritise conservation treatments. The relevant information was noted in the section 'Conservation Priority', based on a scale of one to ten, to indicate the urgency of the conservation treatments required.

All the glass was cleaned following major building work, in preparation for the Wallace Collection's centennial celebrations, and the most urgent conservation treatments were carried out as soon as budgets allowed. Information gained during conservation of a wine glass corroborated the

suspicion that the cup and stem sections originally belonged to different objects.

A stable relative humidity, of particular importance to the unstable glass, is maintained in the display case by the use of a hygrometer and conditioned silica gel granules.

ACQUISITIONS OF 16TH-18TH CENTURY EUROPEAN GLASS IN THE BRITISH MUSEUM 1980-2004

Aileen Dawson (Department of Prehistory and Europe, British Museum)

Additions to the British Museum collection of post-Renaissance glass fill gaps in the history of European glassmaking, or may have a political, social or technological significance. A handsome English goblet, diamond-point engraved with a portrait of Queen Anne (d. 1714) and inscribed 'Memento Anna Regina', signed on the foot 'Felix Foster fecit 1718' may be of Jacobite significance as it commemorates the last of the Stuart monarchs. It was purchased in 2002 through the National Art Collections Fund and the British Museum Friends, under the Acceptance in Lieu scheme. A blue cut glass helmet-shaped jug made c. 1765, probably cut in the London workshop of Thomas Betts demonstrates a particularly British type of cutting with broad flat strokes. It was purchased in 2001.

Through the National Art Collections Fund the Museum received from Marguerite Sternberg in 1992 a flute glass wheel-engraved with the initials AR for Augustus the Strong, Elector of Saxony and King of Poland. This Saxon Court glass dates from c. 1730. Two Russian glasses, an enamelled vodka flask (*schtok*) dated 18 April 1752 and a milk-glass feeder of c. 1780-1800 finely painted with a landscape scene were acquired in 1994. A blue glass sugar bowl purchased in 2002, perhaps made in Bristol and inscribed in gold 'East India Sugar not made by Slaves', documents the struggle to abolish slavery.

Two French drinking glasses have been purchased. One, acquired in 1997, is bluish in colour with an inverted mushroom knob and was made in the Bordeaux area c. 1630-50. The other, a greenish glass purchased in 2004 with the support of the British Museum Friends and the National Art Collections Fund, is in Venetian style with *vetro a fili* and *vetro a retorti* decoration to the generously-sized bowl. Attributed to France, it was possibly made by immigrant Italians c. 1600.

VENETIAN GLASS IN THE ASHMOLEAN MUSEUM AND RECENT PROBLEMS IN THE ATTRIBUTION OF GILT AND ENAMELLED RENAISSANCE GLASS
Martine Newby

This paper gave a brief description of four Venetian glasses with gilt and enamelled decoration in the Ashmolean Museum, purportedly dating from the end of the 15th to early 16th century. They comprised three pieces from the collection of Charles Drury Edward Fortnum (1820-99): a footed jug (now missing its handle) with foliate decoration, a diamond-moulded salver with a band of enamelled dots or 'jewels' over gold-leaf around the rim and a wineglass similarly decorated with a 'jewelled' band and set on a purple ribbed glass spreading foot.¹ The fourth object was a blue glass goblet decorated with an opaque white lattice design on a background of gold-leaf scored with intersecting circles, which is currently on loan from a private collection and which is believed to have formerly been in the collection of Baron Alphonse de Rothschild (1827-1905).

In the past few years, however, doubt has been cast as to the authenticity of many pieces of Venetian gilt and enamelled glass, and especially those made of coloured *crystallo*. As has been proven for Renaissance jewels, it is believed that many were made from the mid-19th century to deceive exceptionally wealthy collectors like the Rothschilds.² The problem of identification has become so difficult and confusing that unless an object has a proven provenance, like the Weoley Cup belonging to the Worshipful Company of Founders in London that has a replacement silver-gilt foot with London hallmarks for 1547, many pieces, especially those recently appearing at auction, have been assigned 19th-century dates.³

With this in mind, a research project is currently in the process of being set up with the aim of determining the criteria by which it might be possible to identify the different workshops that produced and decorated these glasses and the period/s in which

¹ Inv. nos 1888.CDEF.G86, G84 and G41 respectively; cf. also Martine S. Newby, *Glass of Four Millennia* (Oxford 2000), pp. 44-5, no. 33 for the first piece.

² Cf. '19th century "Renaissance" works of art: A question of supply and demand' in Christie's, *The Collection of The Late Baroness Batsheva de Rothschild*, London, 14 December 2000, pp. 102-106.

³ Cf. Christie's, *An Important Collection of Venetian and Façon de Venise Glass*, London, 28 March 2000, lot 39 and compare with Christie's, 14 December 2000, lots 32 and 34.

these workshops flourished. The project will look at glass both scientifically and art historically; examining fragments from excavations and surviving pieces from both public and private collections.

A further notice about this research project will appear in a future edition of *Glass News* with more details about the aims of the project and proposed methods of investigation. In the meantime anyone interested in receiving more details can contact me at martine.newby@virgin.net.

NEW WORK ON ROMANO-BRITISH COLOURLESS GLASS

Caroline Jackson

This paper discusses the compositional analysis of Roman colourless glass from three sites in Britain. The findings suggest two broad compositional groups can be identified based upon the choice of the initial raw materials selected for glass production, in particular the sand.

The largest of these groups is inherently different from the naturally coloured, blue-green glasses of the same period, and it is suggested this is made of pure sands specifically selected for colourless glass production. The majority of these glasses are decolourised using antimony.

The second group of colourless glasses is compositionally similar to the naturally coloured blue-green glasses of the period, which suggests pure sands were not used in manufacture. These glasses are decolourised using manganese, antimony or a mixture of both.

These two groups of colourless glass are explored in light of the current theories concerning the organisation of glass production in the Roman world.

CONTINUITY AND CHANGE IN THE COMPOSITION OF ANGLO-SAXON GLASS

Ian Freestone (Cardiff University)

4th-5th century Romano-British glass is commonly of the type known as HIMT, where there are strong correlations between iron, manganese, magnesium, titanium and aluminium oxides as well as a range of isotopes and trace elements. This appears to be the result of the mixing of two glasses, a strongly-coloured, "poor quality" glass with high iron and manganese and a weakly coloured low-iron glass. Elsewhere it has been argued that HIMT glass originated in Egypt.

The claw and cone beakers of the 5th-6th centuries are of a similar but distinct glass, which can be closely paralleled in France and is therefore likely to be another widely traded type. It has trace element characteristics similar to the glasses of the eastern Mediterranean. It also shows linear correlations between iron, alumina and manganese and therefore is the result of an HIMT-type technology.

From the middle of the 6th century, a new glass type appears with elevated potash, magnesia and phosphate, indicating that it contains a plant ash component. These components are strongly correlated, again suggesting glass mixing, but this time of a natron and a plant ash glass. The trace element composition appears similar to that of the preceding period suggesting a source for the primary glass in the same region.

Several possible reasons for the precocious introduction of plant ash were considered, including the idea that the world-wide cold event c. 550 AD might have restricted the precipitation of natron in the evaporitic lakes of Egypt. On balance, however, it would seem more probable that we are witnessing a continuity of practice where a limited supply of high quality glass (natron-based, low iron) is adulterated with poor quality glass (high iron or plant ash based) in order to stretch the supply.

EXCAVATION AND ANALYSIS OF A 17TH CENTURY GLASS FURNACE AT SHINRONE, CO. OFFALY, IRELAND

Sarah Paynter (English Heritage), Caimin O'Brien and Jean Farrelly

An early 17th century, wood-fired glasshouse survives at Shinrone, County Offaly, Ireland. The Bigo and Hensey glassmaking families held land in Offaly during this period. It is thought that the Henseys were probably associated with Shinrone and that the Bigos produced glass nearby at the Glaster furnace, in Lusmagh. The Shinrone furnace was built from sandstone and comprised two sieges, one on either side of the fire trench, on each of which would have stood two ceramic pots holding the glass. Each end of the fire trench finished with an arch, from which the superstructure had been constructed (figure 1). The side walls, now missing, were probably constructed of brick. Although there was no chimney, there were five holes high in the surviving walls of the furnace. The inner surface of the furnace was covered with a blue glaze, formed by the reaction of vapour and ashes from the wood fuel with the sandstone.

Two seasons of excavation were carried out at Shinrone, and samples of glass working waste recovered were analysed together with glass working waste from the Glaster furnace site. The glass produced at each site was fairly uniform in composition, despite the probable heterogeneity of the raw materials used (plant ashes and sand). However there were subtle compositional differences between the Glaster and Shinrone glasses, allowing them to be differentiated. By matching the composition of glass working waste from Shinrone with fragments of products from the site, it was evident that both window glass and vessels were being produced there. The glass produced at both Shinrone and Glaster was of a type often referred to as high-lime, low-alkali. This type of glass was also produced in England from the latter part of the 16th century using technology introduced by French glass-making families, amongst them the Bigos and Henseys.

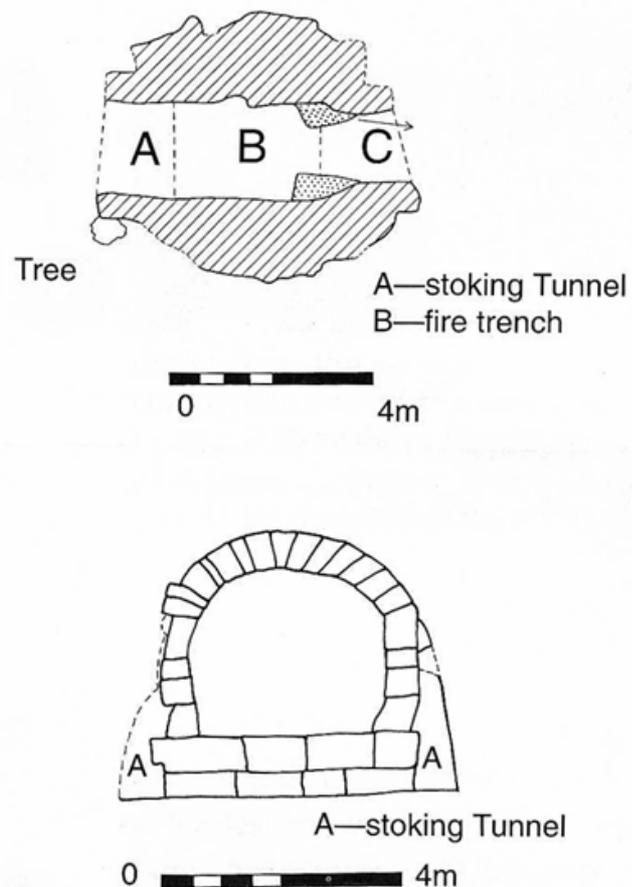


Figure 1: Plan and section of the Shinrone glasshouse

Corning Museum Exhibits and archives

Tiffany and Lalique Archives

The Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass have acquired two collections of archival materials. In 2004 the Museum purchased material belonging to Arthur J. and Leslie H. Nash, relating to their work as master glassmakers for Tiffany Studios in Corona, NY, in the early 1900s. Arthur Nash developed the unique recipe for Tiffany's signature Favrile glass. The collection includes notebooks and journals containing the recipe, which was never shared with anyone, including Louis Comfort Tiffany himself. The recipe is in code, and among the documents is Nash's "key" to the code, plus letters and handwritten notes that provide insight into the complex relationship of the Nashes with Louis Comfort Tiffany.

The Museum also purchased a large archive of Lalique materials, including a portion of the private archives of Mary Lou and Glenn Utt, two of the world's leading collectors of Lalique glass and related documents, and authors of the book, "Lalique Perfume Bottles." Among the collection are hundreds of photographs, many unpublished, and documentary material relating to the history of Lalique's famous designs for the fragrance industry.

Microfilms of the Nash collection will be available to the public beginning in January, 2005, either at The Rakow Library or through interlibrary loan (contact ill@cmog.org). Parts of the Utt archive may be viewed on-site by appointment. Call (607) 974-8649 or e-mail rakow@cmog.org for more details. The Rakow Research Library of The Corning Museum of Glass holds more than 300,000 printed items relating to the art, history, craft and technology of glass and early glassmaking and is open to the public, 9am to 5pm weekdays. Visitors may also access the library's online public access catalogue (OPAC) at <http://rakow.cmog.org> to search the library's record of holdings and find citations to glass-related periodical articles.

Workshops at The Studio

Also at the Corning Museum of Glass, registration is open for Spring courses at the Studio, including ten-week courses as well as weekend, one-day and family workshops. Visit the website: www.cmog.org, or phone (607) 974-6467, for details.

"The Italian Influence in Contemporary Glass"

This exhibit originally appeared in 2004 at The Corning Museum of Glass in Corning, New York, as a companion to the Museum's "Beyond Venice" exhibition of historical European glass (see GN issue ?). "The Italian Influence in Contemporary Glass" is now running February 11 – July 30, 2005, at the Corning Gallery at Steuben in New York City. The Gallery at Steuben is located at 667 Madison Avenue and is open 10:00 a.m. to 6:00 p.m., Monday – Saturday.

The exhibit showcases the wide range of influence of Venetian-style glassmaking techniques on today's artists working in glass. Early, as well as recent, works by Studio Glass pioneers such as Dale Chihuly, Richard Marquis, Marvin Lipofsky and Benjamin Moore are presented. Characteristics of the Venetian style include the preference for blown, classically proportioned forms and bright colors, the use of soda-lime glass, and a flawless technique that may, or may not, involve complex internal or applied decoration.

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Contemporary Glass: The new gallery at the V&A

It is ten years since the V&A opened the 'new' Glass Gallery. Nine tenths of its displays are of historic glass and, although new acquisitions have been made in that area, these have been infrequent, few and relatively easy to squeeze into the already dense arrangement. The Gallery is designated for study, ensuring that as much as possible is on show to the visitor, leaving only a rump of the collection in store and accessible only by appointment.

The one area that suffered increasingly for lack of space over the intervening years was contemporary glass. In those ten years acquisitions of new work by established and rising artist-makers, both British and from abroad, were made more or less steadily. This glass has been shown in rotation, but in the last few years a change of pace and style has been generated firstly by the creeping colonisation of the smaller gallery next door for the display of ceramics and glass, and then by the decision that that gallery should be given over solely to contemporary glass and that sponsorship should be sought to give it a complete makeover. The other major impetus has been the interest of American and Australians in the world's foremost decorative arts museum, and one of the world's most significant historic glass collections – and the prestige of being associated with it. Donations in the last two or three years have been almost unbelievably impressive, some negotiated as gifts directly from the makers, but equally often from gallery owners or established patrons.

Now, the gallery has been significantly altered. The space retains some family relationship with the larger gallery next door. The designer has been the same for both; the colours and case exteriors are similar; the case manufacturer is the same and the finish is of identical quality. Beyond that there is a world of difference. The space was enlarged by extending beneath the marble staircase which leads up to the ceramics galleries. An entirely new and flexible lighting system was installed. The enormous window which must remain screened against uv, now has an additional optional pull-down blind for the showing of DVD or computer-driven images. The free-standing case floors are dark – although it will be possible to change this to light for future displays. The cases are much larger than before and there are plinths for the open display of larger objects.

The popularity of film within the gallery has been thoroughly proved but, rather than run it continuously, it is likely that a planned programme may be installed. Use of the gallery will change as the makers' needs, and educational and information technology evolves.



Figure 1: Reticello Leaf, Dante Marioni: USA; 2001 (Museum No. C.156-2003). Victoria & Albert Museum / V&A Images.

Visitors to the V&A earlier in the year will have seen the then *ad hoc* display to which new names and new works were added as they arrived. From abroad, and in the last two years alone the V&A has acquired works by Vaclav Cigler, Deborah Cocks, Ben Edols and Kathy Elliott, Erwin Eisch (shamefully not in the Museum earlier), Vincent van Ginneke, Mieke Groot,,

Tony Hanning, Menno Jonker, Antoine Leperlier, Dante Marioni (figure 1), Richard Marquis, Richard Meitner (two new major pieces to add to the two already in the Museum), Klaus Moje, William Morris, Stepan Pala, Zora Palova, Danny Perkins, Kirstie Rea, Laura Diaz de Santillana, Judith Schaechter, Per B Sundberg, Lino Tagliapietra, Yoshihiko Takahashi – and to represent the exciting developments in glass technology, designed works incorporating neon and LED advanced lighting by Paul Cocksedge and Ingo Maurer. Apart from Meitner, these artists are all new to the V&A and cannot be seen anywhere else in a public collection in the UK in such profusion.

Much of the concentrated effort over this most recent period has been to inject a wider, more international aspect into the collections but alongside this stellar group from abroad are our own stars. New work has been acquired by Jane Bruce, Gillies-Jones, Laura Heyworth, Max Jacquard, Angela Jarman (figure 2) (directly forecasting her highly-acclaimed Jerwood shortlist submission), Gayle Mathias (at last in the Museum, and marking her move to head the glass course at Falmouth College of Arts), Carl Nordbruch, Colin Rennie (figure 3), Naoko Sato and Koichiro Yamamoto (now returned to Japan). Naturally long-established British makers already in the collections, from Tessa Clegg to Rachael Woodman are also there in force with recent work.



Figure 2: Evolution 1, Angela Jarman: Britain; 2002 (Museum No. C.1:1, 2-2003). Victoria & Albert Museum / V&A Images.

The book of the collection was available from the beginning of October (Jennifer Hawkins Opie: *Contemporary International Glass: 60 artists in the V&A*, VAM, 2004, see details in Glass News 16), illustrates the work over the last ten years of sixty artists and lists the rest. Since the printers' deadlines a few, even newer, works have been acquired.



Figure 3: Conjoin, Colin Rennie: Britain, 2002 (Museum No. C.47: 1, 2-2002). Victoria & Albert Museum / V&A Images.

There remains the future. As soon as any gallery opens there is always healthy debate and criticism about who is in, who is not and who ought to be. All curators welcome views; no curator can act in a vacuum, nor can any curator know it all. Of course the V&A's collecting, like that of every museum in the world, depends increasingly on the generosity of others. Funds are in ever shorter supply and all curators have to become more and more agile in securing them. The V&A is a world-leading international museum. It is vital that the international component of its collections is maintained. It is also the national museum and it is equally vital that British art and design be properly and generously represented. That is the real challenge for the future.

Jennifer Hawkins Opie
December 2004

DAVID GROSE

1945-2004

David (Dai) Grose, Professor of Classical Archaeology in the Department of Classics in the University of Massachusetts at Amherst, and formerly Curator of Glass in the Museum of Art at Toledo, Ohio, who died in Cambridge Massachusetts on 13th October 2004 at the age of 59, was an internationally renowned scholar in the field of ancient glass. Over more than 30 years, his studies of glass in museums and private collections and from excavations (principally in Italy, Sicily, Greece, Turkey, Cyprus, Israel and elsewhere in the Mediterranean, but occasionally also in Britain) resulted in a large body of published work.

The most widely known and celebrated of these is the groundbreaking monograph cataloguing the holdings of glass before the invention of glassblowing in the Museum of Art at Toledo, Ohio [*Early Ancient Glass: Core-formed, Rod-formed and Cast vessels and objects from the Late Bronze Age to the Early Roman Empire, 1600BC to AD50 (New York, Henry Hudson, 1989)*], but he also contributed to edited volumes and to the *Annales* and *Bulletins* of the *Association Internationale pour l'Histoire du Verre*, the *Journal of Glass Studies* and other journals.

In particular, he made a huge contribution to the recognition and interpretation of the later Hellenistic and early Roman glass industries and his work is indispensable for the study of developments in this crucially important period of glass history.

He was always generous with his time and his knowledge, and regularly shared ideas and information with a wide circle of colleagues and friends in the Americas, Europe and Asia. The world of ancient glass will miss him greatly.

Jennifer Price: January 2005

SPAB Cornerstone Article

Historic Window Glass

SPAB [the Society for the Protection of Ancient Buildings], in the current issue of its magazine *Cornerstone* [25/4, 2004], has a substantial section [pp 29-59] on historic window glass, entitled 'Glass: the craft of colour and light'. It is part-funded by a grant from the UK's Institute for Conservation. SPAB publications office will be pleased to send a copy of 25/4 to any AHG subscriber who requests one. Anyone from outside the UK should offer to pay postage when contacting SPAB.

Please contact:

37, Spital Square,
London E1 6DY.
Tel: 0207 377 1644.
Email: info@spab.org.uk.

Among the articles in this valuable compendium are:

- Heaven's light: an 800-year adventure story in pictures.
- All the glass - the background to *Corpus Vitrearum Medii Aevi*.
- Spectacular memorial, miraculous survival - the work of the York Glaziers Trust .
- Glass - mastering the materials [particularly colourants].
- Ely Stained Glass Museum - introduction by Susan Matthews.
- The ancient glass that inspired William Morris.
- Medieval stained glass at Ockwells Manor.
- Historic plain glass.
- Keeping it right: needless destruction of fine window glass.
- Caring for fragile glass.
- Conservators: the work of Derek Hunt and Stephen Clare.
- Commissioning new work.

David Crossley

Book Reviews

Ricette Vetrarie del Rinascimento – Trascrizione da un Manoscritto Anonimo Veneziano

Cesare Moretti and Tullio Toninato

Marsilio Editions, Venice, 2001.
125pp
ISBN 88-317-7952-4

Price €15.
Available from: <http://www.marsilioeditori.it>

Glossario del Vetro Veneziano dal Trecento al Novecento.

Cesare Moretti

Marsilio Editions, Venice, 2002.
125pp
ISBN 88-317-8030-1

Price €15.
Available from: <http://www.marsilioeditori.it>

Gasparo Brunoro e il Manoscritto di Danzica

Cesare Moretti, Carlo Stefano Salerno and Sabina
Tommasi Ferroni

Nardini Editions, Firenze, 2004.
208pp. +39 colour plates.
[This is an attached volume to Bulletin 6/7 of the
Istituto Centrale per il Restauro, Rome. It can be
purchased with the Bulletin at:
[http://www.icr.beniculturali.it/Bollettino/
bollettino.htm](http://www.icr.beniculturali.it/Bollettino/bollettino.htm)]

Cesare Moretti, member of a Venetian glass making family and for many years himself technical director of a glass house, will need no introduction to attendees of recent AIHV congresses. For many years he has taken a strong interest in technical aspects of early Venetian glass making and these three books reflect his knowledge of this area.

The first book is a transcription of a Venetian manuscript containing 105 recipes and dating to the late 16th century, and thus falling between other books such as those of Biringuccio (1540) and Neri (1612). There is an extensive commentary (63 pages) by the authors and a number of useful tables and indices which relate colourants and base glasses to glass colour and cross-reference recipe numbers with starting materials, base glasses and so on.

The second volume is a comprehensive glossary of the specialist terms used by Venetian glassmakers in their work; it comprises modern terminology and also terms extracted from some seventy manuscripts dating from the fourteenth to the twentieth centuries.

The final and most recent volume is a manuscript of recipes written in Danzig in 1645. These are said to have been tested by Gasparo Brunoro, a glass maker who fled Murano in the early seventeenth century and is recorded making glass in Namur (Belgium) in 1628 and in the factory of Sir Robert Mansell in London between 1637-1644. It appears that Brunoro was in Copenhagen in 1649 and by 1653 he was in Liege, where he is cited as a Venetian glass master in 1655. Thus he was one of the emigrants who contributed to the spread of *façon de Venise* glassmaking in Europe. In this context, it is of great interest that this book records some 410 recipes of which 292 relate to glass. These appear to have been gathered (presumably by Brunoro) from a range of sources and the authors note that they parallel those in other texts, from as far back as the fifteenth century. Thus emigrant masters such as Brunoro took with them the accumulated knowledge of two centuries of glass making to their new workshops.

In addition to transcriptions of the recipes the book contains a detailed introductory discussion, colour plates and extensive tables, for example correlating the recipes in the manuscript with those of others such as the Neri, Darduin and Montpellier recipes, and correlating raw materials used with recipe numbers.

R R Angerstein's Illustrated Travel Diary 1753-1755

Torsten Berg and Peter Berg (translators)

Science Museum, London, 2002.

ISBN: 1900747243

List price £34-95 (but good reduction from Amazon)

Inevitably a substantial portion of the diaries of this Swedish industrial spy of the mid-nineteenth century are concerned with the metal industries, particularly those of iron and steel. However, they are not without interest for the historian of glass in that Angerstein visited many of the major industrial centres of England and reported details all of the industries that he saw.

We learn, for example, that in Bristol, bottle glass was made from sea sand, soap ash, iron slag and kelp. Limestone and old bottles were also added. A page later Angerstein reports that the soap boilers of Bristol mixed their potash with lime before leaching, then sold the residue on to the glassmakers. Thus it appears that the ash added to the glass is likely to have been low in alkalis but rich in lime. These observations prompt new interpretations of the technology behind the lime-rich container glass compositions of this period and also suggest that replicating eighteenth century glass making processes through experiment using simple raw materials is unlikely to be straightforward. Drawings are provided of furnaces, which were fired with pit coal. A furnace was worked by four teams on a weekly cycle, during which time it produced 240 bottles, which sold for 20d per dozen. Elsewhere are comments on glass works in Stourbridge, Bristol and South Shields.

This remarkable book provides a level of detail that it would be difficult to come by in any other form. It is of importance to the understanding of a large number of industrial processes and is a good read throughout, whatever the specific interest. It is to be hoped that sometime in the future Angerstein's journals of his travels in other parts of Europe (Denmark, Germany, Carinthia, Hungary, Italy, France, Spain, Portugal and Holland) will appear in a similar form.

W A Bead Timeline: Volume I – Prehistory to 1200 C.E.

Lankton, James

95pp, 4 maps, 76 colour illustrations.

The Bead Society of Greater Washington.

ISBN 0-97-25066-1-6

Price: \$24-95 + \$5 p&p

Available from: <http://beadmuseumdc.org>

Essentially the catalogue of the permanent exhibition *The Bead Timeline of History* at the Bead Museum in Washington D.C., this excellent book covers beads from all over the world up to 1200 A.D.. In addition to close ups of small groups of beads, there are good quality photographs of the Museum's display panels, so that in total images of an amazing 2700 beads are provided, with a commentary that seamlessly sets them in the context of major historical events and trends. Beginning in the Neolithic, the timeline does not feature glass until the Late Bronze Age (p.38) but from there on glass beads are prominent. Well referenced, with a good bibliography, useful maps, an index and a page on useful websites, this provides not only an excellent introduction for the non-specialist but also a good overview for anyone looking outside their cultural specialism.

All of these books represent a major contribution to our understanding of the development of early modern glass technology. They are well produced, reasonably priced and are highly recommended.

Ian Freestone

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