

Glass News

Number 1

Spring 1996

Published by

THE ASSOCIATION FOR THE HISTORY OF GLASS LIMITED
Reg'd charity: 275236 ISSN 1362-5195

Let's talk about glass

As a new initiative to further the study of historic glass, The Association for the History of Glass has decided to produce a newsletter on a regular basis. We hope this will allow those with interests in the many diverse aspects of five thousand years of glass to keep in touch with current work in the subject.

What is the Association for the History of Glass?

It is the British National Committee of l'Association Internationale pour l'Histoire du Verre – AIHV. Since 1958, the AIHV has run a Congress in a different place every third year. In 1978, when the British National Committee invited the eighth congress to this country, it was decided that the Committee should be registered as a company limited by guarantee and as an educational charity called The Association for the History of Glass Limited (AHG). Its board of management represents the wide range of interests in the history of glass.

Since the International Congress in 1979 the AHG has organised conferences and meetings throughout Britain as part of its objective to advance public knowledge and interest in the historical, archaeological, aesthetic and technological study of glass for all periods of history and in all parts of the world, together with the problems of conservation and preservation.

Recently, many of those attending AHG meetings have asked whether they can join the association. AHG operates no ordinary membership category and cannot do so because of the way its articles of association were drawn up. Its board has discussed the possibility of wider membership and the changes that could be made to permit it. No changes are planned at present but in order to foster the increasing interest in the history of (continued on page 8)

Medieval Glass Vessels

An AHG Bibliography for British Sites

Included with this Newsletter is a free copy of the 1995 Supplement to the *Bibliography of Medieval Glass Vessels from British Sites AD 1200-1500*, produced by Rachel Tyson and John Clark in 1994 and published by the Association for the History of Glass in March of that year.

The original *Bibliography*, the inspiration for which was the one-day conference on 'Medieval Glass from British Sites AD 1000-1600' organised at the Museum of London in 1992, runs to 24 A5 pages, and lists some 130 books and papers. It includes sections on 'General surveys' and 'Production and composition', as well as listing the most useful and accessible publications on medieval glass from other parts of Europe; however, the major part of the *Bibliography* is the listing of publications of medieval vessel glass from excavations in Britain, arranged regionally. Since finds of medieval glass are rare on most British sites, important references are sometimes difficult to track down, lost amid a mass of specialist small-finds reports in monographs or in papers in local society journals. The *Bibliography* provides a key to finding such reports.

The *Bibliography* is still available, at the original and very reasonable price of £1.00 (one pound). Readers of this Newsletter who do not yet have a copy of the *Bibliography* into which they can insert the *Supplement* can order one by sending a cheque for one pound made out to The Association for the History of Glass Ltd, together with a stamped self-addressed envelope (9" by 6" – postage 19p for one copy – please estimate postage if ordering more than one copy) to:

John Clark
Medieval Glass Bibliography,
c/o The Museum of London,
150 London Wall
London EC2Y 5HN.

I didn't think you could buy such a useful item for so little these days!
Newsletter of the Society for Medieval Archaeology

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Public Collections of Glass Abroad: some recent catalogues

Several major collections of post-Roman glass in public ownership abroad have emerged from the shadows in the last three years as a result of the production of an impressive number of well-illustrated catalogues. These scholarly reference works, now happily close at hand on book-shelves in Britain, are invaluable – not least because few of the museums concerned can hope to keep all of these items on permanent display. The future well-read traveller coming face to face with these collections may miss the element of surprise but, on the other hand, to be forewarned is to be forearmed and, as many of the catalogue entries make clear, uncertainties about attribution, date and interpretation still abound – leaving a host of challenges for the visiting specialist.

This brief – and less than complete – survey serves to highlight the very varied character of these public collections and the value of having them treated by the authors in different ways – a practice that has, however, been carried to unusual lengths within the single volume devoted to the glass preserved in the Museum für Kunst und Gewerbe, Hamburg. This important collection (322 pieces) has been divided into two groups, both covering approximately the same time-span (5th century BC to early 20th century AD), but whereas those in the first group (nos 1–132) have been fully catalogued (with commentary and large, high quality illustrations, 35 being in colour), none in the second group (nos 133–322) has even been described, although each has been illustrated by one simple black-and-white photograph accompanied by a caption (giving the current attribution and date, together with the museum inventory number but no measurements). Although the strength of the collection lies in its decorated glass dating from the 15th to 20th centuries, some sixty glasses are of earlier origin (nos 1–21 and 133–173) and these will be of particular interest to students of Antiquity and Islamic art.

A more traditional treatment can be found in the three volumes describing the post-medieval glasses (mainly German) preserved in the Mainfränkisches Museum, so spaciously housed in the Festung Marienberg, a once heavily-fortified residence for the medieval Bishops of Würzburg overlooking the city on the other side of the River Main. Although lacking the more spectacular or historically significant specimens of German glass, this collection is rich in engraved armorial glasses, most of which have been identified and traced to their original owners.

Two Dutch museums have brought out key reference works of contrasting character. The Rijksmuseum in Amsterdam has had to divide its outstanding collection of 1,158 glasses into two, the second volume of the catalogue being entirely composed of glasses decorated with diamond-point, wheel- or stipple-engraving. The Museum Boymans-van Beuningen, Rotterdam, houses a unique archive of

archaeological glass finds from the medieval and later periods and under the title, *Glas zonder glans* (Glass without gloss) its author, Harold Henkes, has produced a combined book/catalogue that vividly surveys the range of utilitarian glass in the Low Countries between AD1300-1800 with a most helpful selection of comparative illustrations and accompanying discussion.



In Switzerland, two museums have produced catalogues of a more specialist kind. In Geneva, the long-neglected Musée Ariana has been re-vitalised and its collection of Venetian and 'façon de Venise' glass is now fully discussed by Erwin Baumgartner in the second of the Museum's series of catalogues. In Zurich, the Museum Bellerive has produced two volumes, in which the 19th and 20th century glass (up to 1991) has been catalogued by various contributors.

Four other specialist collections in public museums have been authoritatively catalogued after many years of research by their authors. The Robert Lehman Collection – since 1975 housed in its own wing of the Metropolitan Museum of Art, New York – has a remarkable collection of Renaissance glass, both Venetian and 'façon de Venise' but, as with most collections formed in the late 19th century, there are 'problematic' specimens, many of which have now been recognised. As every piece in the Collection had also been examined using an ultra-violet lamp, the results (in each entry and the appendix) are of special interest. The same problem exists in Veste Coburg, where the vast collection formed by Herzog Alfreds von Sachsen-Coburg and Gotha (1844-1900) was largely composed of Venetian or 'façon de Venise' glasses but, again, a rigorous attempt to 'weed out' the products of the 19th century imitators and to identify their workshops has been largely successful. Most other attributions are accompanied by a detailed appraisal of the evidence. Both collections have examples of lamp-worked figures – the so-called 'verres de Nevers' – but, unexpectedly, the Robert Lehman Collection also has a group of twenty Roman and Islamic glasses ranging from the 1st to 11th century AD (nos 117–136), which might easily escape the notice of the specialist but, fortunately, has been succinctly catalogued by David Whitehouse at the end of the volume.

Questions of authenticity are absent from the other two specialist publications, both produced in the USA. The Iranian Expedition of the Metropolitan

Museum of Art, New York, in 1935–40 and 1947 excavated sites at Nishapur and the glass finds are now published in a separate volume by Jens Kröger, of the Museum für Islamische Kunst in Berlin. The finds, which date from the period (9th to 11th century AD) when glassmaking in Iran was at its most accomplished, have not only been fully assessed in the introduction and the commentary but have also been submitted for chemical analysis (report by Robert Brill, of the Corning Museum of Glass). A totally different set of hurdles faced Kenneth Wilson when commencing the two-volumed catalogue of the Toledo Museum of Art's famous collection of American glass, which spans nearly two hundred years of aggressive competition. This large-scale reference work will provide a spring-board for the continuing study of the American contribution that transformed so many aspects of modern glass production, both in America and in Europe.

Hugh Tait, British Museum

The publications

Museum für Kunst und Gewerbe, Hamburg
Saldern, Axel von. *Glas: Antike bis Jugendstil. Die Sammlung im Museum für Kunst und Gewerbe Hamburg*. Stuttgart, 1995, 248pp.

The glass collection, Würzburg. Mainfränkisches Museum, edited by Elisabeth M. Trux.
Form- und Scherzgläser, Geschliffene und Geschnittene Gläser des 17. und 18. Jahrhunderts, 1992. 448pp.

Emailliertes Glas, Römer und barockes Farbglas. (Katalog des Mainfränkisches Museums Würzburg; Band 6), 1993. 150pp

Zier- und Gebrauchsglas des 19. und 20. Jahrhunderts. (Katalog des Mainfränkisches Museums Würzburg; Band 8), 1994. 139pp

Rijksmuseum Amsterdam

Ritsema van Eck, Pieter C. and Zijlstra-Zweens, Henrjca M., *Glass in the Rijksmuseum, vol 1*. (Catalogues of the Decorative Arts in the Rijksmuseum Amsterdam), 1993. In English.

Ritsema van Eck, Pieter C. *Glass in the Rijksmuseum, vol 2*. (Catalogues of the Decorative Arts in the Rijksmuseum Amsterdam), 1995, 495pp. In English.

Museum Boymans-van Beuningen, Rotterdam
Henkes, Harold E. *Glas zonder glans – Glass without gloss* (Rotterdam Papers 9) 1994, 404pp. In Dutch and English.

Musée Ariana, Geneva.

Baumgartner, Erwin. *Verre de Venise et 'façon de Venise'*. (Catalogue des collections du Musée Ariana; 2). Genève: Musée Ariana, 1995, 110pp.

Museum Bellerive, Zurich

Eva Scmitt, (et al). *Glas, Band 1: 1945-1991*. (Sammlungskatalog des Museums Bellerive Zürich), 1992, 280pp.

Barten, Sigrid. *Glas, Band 2: Historismus, Jugendstil, Zwanziger Jahre*. (Sammlungskatalog des Museums Bellerive Zürich), 1995, 381pp.

Metropolitan Museum of Art, New York

Langdon, Dwight P. and Whitehouse, David B. *The Robert Lehman Collection XI: Glass*. 1993, 342pp.

The Veste Coburg collection

Theuerkauff-Liederwald, Anna-Elisabeth. *Venezianisches Glas der Kunstsammlungen der Veste Coburg: Die Sammlung Herzog Alfrede von Sachsen-Coburg und Gotha (1844-1900). Venedig, A la façon de Venise, Spanien, Mitteleuropa*. (Katalog der Kunstsammlungen der Veste Coburg, Coburger Landesstiftung), Joachim Kruse (ed). Contributions: Johann Karl von Schroeder and Stanislav Ulitzka. 1994, 599pp.

Nishapur

Kröger, Jens. *Nishapur: Glass of the Early Islamic Period* (Metropolitan Museum of Art, New York) 1995, 288pp.

The Toledo Museum of Art, Toledo, Ohio

Wilson, Kenneth M. *American Glass 1760-1930*. 2 vols, 1994, 879pp.

New books and papers in Britain

The following is a small selection of new publications:-

Roman vessel glass from excavations in Colchester, 1971-85. Colchester Archaeological Report 8. by Hilary Cool and Jenny Price (Colchester Archaeological Trust, 1995), 256pp.

'Excavations at the 17th-century glasshouse at Houghton Green, Denton near Manchester' by Ruth Hurst Vose in *Post-medieval Archaeology* 28, 1994

James Tassie (1735-99): Modeller in Glass, a Classical Approach by J.P. Smith (London, Mallett & Son, 1995), 67pp.

Reflections: Dublin Engraved Glass in the late Nineteenth Century, with text by Mary Boydell (National Museum of Ireland, 1994), 48pp.

Irish Volunteer Glass by C. Macleod (National Museum of Ireland, no date) 38pp.

Whitefriars Glass – The Art of James Powell & Sons, edited by Lesley Jackson (Manchester City Art Galleries, 1995), 160pp.

Whitefriars Glass: James Powell & Sons of London, by Wendy Evans, Catherine Ross and Alex Werner (Museum of London, 1995), 398pp.

Guide to glass in unusual or unexpected places in Britain, (The Glass Association, Kingswinford, 1995), 73pp with 64 reports including some National Trust properties.

A New gallery for the Pilkington Collection

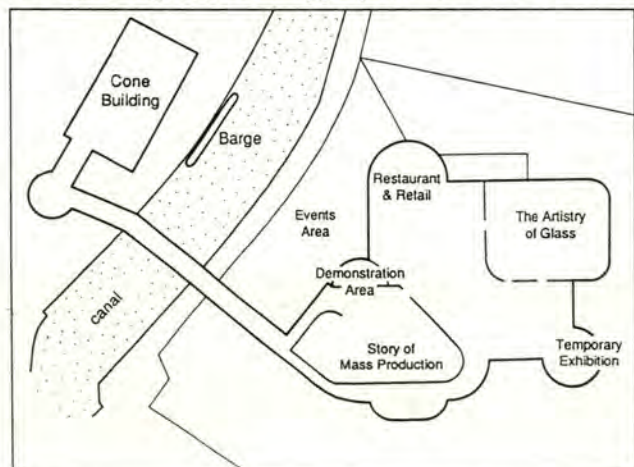
The 'Hotties' is the name given to a short strip of water which was formerly part of the Sankey Canal of 1757, also known as the St Helens Canal. This strip of water was used by Pilkington plc to provide cooling water for the nearby Sheet Works which resulted in the water becoming relatively warm. It is reputed that tropical fish thrived in these warm conditions and hence the derivation of the 'Hotties'.

Close to the 'Hotties' stands the Old No.9 Tank House, a Grade II listed building of the former Jubilee Sheet Glass Works owned by Pilkington plc. The Tank House with its impressive truncated brick built cone was built by Pilkington in c 1887 for manufacturing cylinder glass for use in windows and other flat glass applications. The building housed the earliest remaining example of a tank furnace using the Siemens's regenerative principle for melting glass ready for forming.

The Tank House and surrounding land have been extensively excavated by the Lancaster University Archaeological Unit to reveal the foundations of the furnace and flue structures clearly demonstrating the regenerative principle. This work has only been possible with the aid of generous grants from a variety of sources including English Heritage, other government funding, EC funding and Pilkington plc.

The 'Hotties' Science and Arts Centre Ltd was created in 1991 to organise the excavation project and develop the whole site into a new visitor attraction. It is planned that the Tank House will remain as an archaeological site with appropriate interpretation and displays.

A major development will be a new building to house the Pilkington Glass Museum Collection and appropriate exhibits from the St Helens Museum Collection. The name of the new centre has not been chosen yet but a strong contender is 'The World of Glass'. Within the new building a purpose built gallery will be provided to accommodate the Pilkington Vessel Collection together with appropriate exhibits from the



The new visitor centre on the St Helens Canal (the 'Hotties')

St Helens Museum Collection.

The main theme for the new gallery will be the historical development of the crafts and techniques of glass making and the evolution of furnace technology. The Pilkington vessel collection was acquired to illustrate the evolution of glass making crafts and techniques. Typical subjects to be covered will be: core forming, blowing and moulding, the development of coloured glass, decorating techniques and the combination of techniques used by artists to produce contemporary glass.

Within the new gallery it is planned to explore the archaeology of furnace technology to show the evolution of: charcoal furnaces, wood furnaces, coal furnaces and regenerative furnaces. Further research will be required to link in the themes of social strata, changes in fashion, commemoration and religious influences.

The visitor centre will be a very creative development requiring a capital funding of approximately £10 million and when completed will provide a unique experience for visitors to the North West and St Helens in particular where glassmaking has been an important industry for more than two centuries.

Ian Burgoyne
Pilkington Glass Museum



PILKINGTON

Glass in the New Roman Gallery, Museum of London

In February this year the new Roman Gallery of the Museum of London opened following a complete redesign. The original, innovative 1976 design has been removed and replaced with a brand new, permanent gallery which includes over 2000 exhibits, many coming from the prolific programme of excavation of the last ten years and placed on public display for the first time. Among these are more than 30 pieces of Roman glassware, many complete, including 3rd and 4th century vessels from the eastern cemetery of the city in the Mansell Street area. Also on display is a fragment of cameo glass from Southwark, a 3rd century colourless beaker decorated with applied pale blue blobs and a 1st century colourless horn-shaped vessel, or *rhyton*. In addition, the 50kg dump of cullet discovered adjacent to the Roman amphitheatre at Guildhall Yard in 1994 has presented to the Museum the bulk material necessary to furnish a display about glass working in the Roman city. This also includes waste debris from the manufacture of faience melon-beads found on the GPO site at Newgate Street.



museum of LONDON

L'Association Internationale pour l'Histoire du Verre

The 13th Congress of the International Association for the History of Glass (AIHV) took place in the Netherlands from Sunday, 27 August until Friday, 1 September 1995. It was attended by 139 members from 18 countries. Thirty-three lectures were presented in six sessions, each of which began with a keynote speech (Dan Barag for Glass in Antiquity; Axel von Saldern for Islamic and Non-Western Glass; Ingeborg Krueger for Medieval Glass; A E Theuerkauff-Liederwald for Renaissance and Baroque Glass; Peter Francis for 19th-early 20th century Glass; and Susanne F Krantz for Contemporary Glass). The lectures explored a very wide range of aspects of glass history from the 15th century BC to the present day. In addition, more than thirty papers were given in poster sessions organised by Hilary Cool, which were introduced at the Congress as an experiment to accommodate more presentations. The poster sessions were a huge success, as they provided opportunities for simultaneous discussion among groups of people interested in the topics on display.

The principal venue for the Congress was the Rijksmuseum in Amsterdam, but lecture and poster sessions were also held in the Museum Boymans-van-Beuningen at Rotterdam, the Gemeentemuseum at The Hague and the Cultural Centre 'Het Dak' at Leerdam. In addition, the Congress went to Leiden, to see the glass collections in the Steedelijk Museum de Lakenhal and the Rijksmuseum van Oudheden, and to the Glassmuseum at Leerdam, and some members also went to see the Roman glass in the Museum Kam at Nijmegen. There were evening receptions in the Rijksmuseum and elsewhere in Amsterdam and Rotterdam, and in Leiden our Congress joined up with the Roman *Limes* Congress. At Leerdam on the last day, the Congress visited the Royal Leerdam factory where many of us were fascinated by the bottle plant, and then had a splendid open-air party in an orchard in the evening.

All this amounted to a very peripatetic Congress, in which members were transported by coach through the Netherlands countryside. These journeys provided numerous opportunities to talk animatedly about glass, or to count windmills and herons.

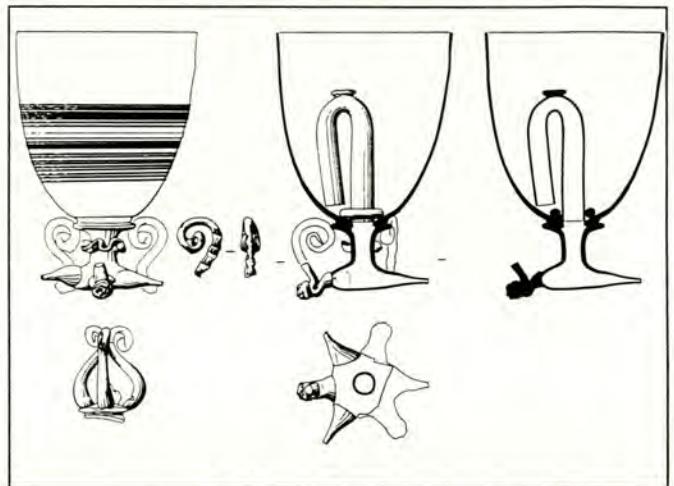
The success of the Congress was due largely to the organisation and energy of the Secretary-General, Pieter Ritsema van Eck of the Rijksmuseum, Amsterdam, and the editor of the *Annales*, Annet van Wiechen. The whole event was both stimulating and very enjoyable; the papers and posters presented a mass of new information about current research in glass history, the special exhibitions contained a good range of collected and archaeological glass, and there were many chances to make new glass-friendships, as well as to renew old ones.

During the Congress, new officers of the AIHV were appointed. The president is now Gioia Meconcelli-Notarianni of the Museo Civico Archeologico, Bologna,

Italy, and the Secretary-General is Keith King of 4 rue de Fief, Cély-en-Bière, 77930 Perthes, France. The next (the fourteenth) Congress of AIHV will take place in 1998 in Italy, possibly in Milan and Venice, at the invitation of the Italian National Committee. It should be a splendid event; when there is more information, we will put it in a future issue of *Glass News*, or you can write directly to the Secretary-General of AIHV, Keith King at the address above. He will also be able to provide the details you require to join the AIHV.

Jenny Price, Durham University

Problem piece



This colourless glass fountain, used as a table centrepiece, came from a 17th century cess-pit at Norton Folgate, Spitalfields. The hollow knop, with three spouts, is connected to a hollow tube in the bowl. When the level of any liquid poured into the bowl reached the curve of the tube, the liquid flowed into the knop and out of the spouts. The bowl is decorated with a closely wound spiral thread and the base, sadly incomplete, included the delicate curved elements reproduced above. The diameter of the bowl is 95mm, the height of the bowl and knop 136mm.

There are a number of complete examples in European collections; such as one in the V&A (information from R Liefkes), two much plainer examples in museums in Holland and two in the Veste Coburg collection (nos 268-9 in Theuerkauff-Liederwald's 1994 catalogue of the collection - see page 3 for the full reference. She illustrates other examples; one in the Louvre, another in the Decorative Arts Museum, Prague and a fountain in a still-life by Adran van Utrecht (1599-1952). Documentary evidence, in particular drawings by Maggi, suggests a late 16th century, north Italian connection. Do you know of any other examples or fragments of similar fountains in collections or, especially, from dated archaeological contexts? Contact John Shepherd at the Museum of London with any information, please.

Blue Moves: cobalt blue pigments in early glass

In a recent study, Gratuze and co-workers¹ have significantly increased our understanding of the use of cobalt blue pigments in early glass. Readily exploitable deposits of cobalt are not common, and cobalt minerals vary greatly in colour and appearance. For these reasons it might be expected that a limited number of cobalt sources were utilised in the past and the new work appears to confirm this, as analysis of over one hundred samples from France show just four major cobalt types, from the Bronze Age through to the industrial period.

The analysis of cobalt pigments is particularly rewarding, as each source tends to be characterised by different minerals, or the same minerals but in different proportions. This means that the cobalt source can be finger-printed by the range of associated elements that accompany it from the ore into the glass. Often, these are metallurgical elements such as arsenic and nickel, which are otherwise unusual in ancient glasses. However, more common components can also be introduced. For example, aluminium, which is present at levels up to about 3 percent in many ancient glasses, is enriched in Egyptian New Kingdom blues due to the exploitation of the very unusual cobalt-bearing alum deposits there². Mycenaean blue glass shows the same characteristics suggesting that the unworked glass was imported from Egypt.

The four cobalt types identified by the French group include a 'Roman' type with no associated trace elements; a small cobalt-nickel group dating from the 13th to the 16th century; and a post-16th century cobalt-arsenic-nickel group, the introduction of which is associated with the beginning of cobalt exploitation in Saxony in around 1520.

Perhaps the most intriguing of the cobalt types identified is the cobalt-zinc-lead-indium group, dating from the 12th to 16th century. Gratuze *et al.* tentatively attribute this group to a source near Freiberg where lead-, zinc-, and cobalt-bearing minerals coexist and where indium was first discovered in 1863. However,

this suggestion poses the question as to why the use of this European source ceased in the 16th century. Furthermore a similar zincian cobalt is found in 13th-14th century enamels and vessel glasses from Venice and the Near East³ and even in vessels from Samarra dating to around the 9th century⁴. Thus an alternative source, or possibly two sources, for this characteristic cobalt type seems possible.

Clearly this important new work poses as many questions as it answers. Did the Roman world utilise just one source of cobalt, as might be inferred? Or were there a number of Roman cobalt sources characterised by iron, manganese and copper impurities which occur in many early glasses and therefore do not readily stand out from the background 'noise' of ancient glass compositions? Might other elements such as bismuth and barium, associated with some post-medieval cobalts in Britain, reveal subdivisions in the later cobalt groups? We now have a firm basis from which these and other questions may be explored.

Ian Freestone

Dept. of Scientific Research, British Museum

1. B. Gratuze *et al.* (1992) *Revue d'Archéométrie* 16, 97-108; B. Gratuze *et al.* (1995) in *Trade and Discovery* (D.R. Hook and D.G. Gaimster, eds) British Museum Occasional Papers 109, 123-133.

2. A. Kaczmarczyk (1986) *Proceedings 24th International Archaeometry Symposium* Washington: Smithsonian Institution, 369-376.

3. J. Henderson and J. Allan (1990) *Archaeomaterials*, 4, 167-183; M. Verita (1995) *J Glass Studies* 37, 83-98; I.C. Freestone and M. Bimson (1995) *Materials research Society Symposium Proceedings* 352, 415-432; I.C. Freestone and C.P. Stapleton forthcoming in *Gilded and Enamelled Glass of the Near east* (R. Ward, ed) BMP.

4. Zhang Fukang and M. Cowell (1989) *Sciences of Conservation and Archaeology* 1, 23-27 (Chinese with English Abstract), and personal communication, Mike Cowell.

Glass on the Net

For those who have access to e-mail, there is a discussion list to which you can subscribe (free) which is run by Simon Hogg, who is based at Imperial College in London. He is researching the physical basis of glass decay known as crizzling in conjunction with the V&A. To subscribe to the list, which has a wide range of interests including glass corrosion and conservation, glass science and archaeological glass, send the following message:

To: listserv@ic.ac.uk

Subject: <leave blank>

Message:

subscribe glass-list FIRST_NAME LAST_NAME

The Journal of Glass Studies

Volume 37 for 1995 of the JGS (published by The Corning Museum of Glass, One Museum Way, Corning, New York 14830-2253) includes articles on:-
Glassmaking and glassworking at Amarna in New Kingdom Egypt • Classical and Hellenistic core-formed vessels from Gordion • A glass amphora from Olbia • The technique of manufacture of the 4th century Lycurgus Cup • Medieval lead glass from northwestern Europe • Analytical investigations of European enamelled beakers of the 13th and 14th centuries.

If you wish to subscribe to the JGS, contact the Corning Museum at the above address.

Bibliography of Medieval Glass Vessels from British Sites
AD 1200-1500

Supplement I: 1995

Compiled by Rachel Tyson
for The Association for the History of Glass Limited

British Excavation Reports and Other Finds

Eastern England

Drewett PL, 1975, Glass Vessels, in Excavations at Hadleigh Castle, Essex, 1971-1972, *The Journal of the British Archaeological Association* **3rd series, Vol. XXXVIII**, London, 136-7, Fig. 26.

Fragments from eleven glass vessels of the 13th to 15th centuries, including a colourless glass pruned beaker, bowls with vertical ribs and blue trailing, and forest glass hanging lamps and flasks.

South East England

Drewett P, 1992, Glass, in Excavations at Lewes Castle, East Sussex 1985-88, *Surrey Archaeological Collections* **130**, 89.

Glass flask/urinal rim, 13th to 14th century.

Shepherd J, 1995, The Glass Vessels, iii. Medieval to Late Medieval, in Blockley et al, Excavations in the Marlowe Car Park and Surrounding Areas, *The Archaeology of Canterbury V*, Canterbury Archaeological Trust, 1250-1254, Fig. 550.

Includes fragments from a greenish-colourless bowl, utilitarian wares, and late Medieval beakers. Please note that this report was written in 1986, and therefore does not take account of subsequent research.

South West England

Shepherd J, 1994, The Vessel Glass, in Watkins DR, The Foundry: Excavations on Poole Waterfront 1986-7, *Dorset Natural History and Archaeology Society Monograph* **14**, 59-62

Includes late 15th to early 16th century imported vessels, as well as some forest glass and Post-Medieval vessels.

Scotland

Graves C Pamela, 1993, Vessel Fragment, in Murray HK, Murray JC, Excavations at Rattray, Aberdeenshire. A Scottish Deserted Burgh. *Medieval Archaeology* **XXXVII**, 199-201, Fig. 47.

Trailed fragment from the base of a forest glass goblet, 14th century style.

Medieval Vessel Glass from Other Countries

The Low Countries

Henkes Harold H, 1994, Glas zonder glans / Glass without gloss. Utility glass from five centuries excavated in the Low Countries 1300-1800, *Rotterdam Papers* **9**

An exhibition catalogue of glass from The Netherlands and Belgium. Mainly tableware, with some utilitarian, industrial and medical vessels and other objects. Dutch, with English summaries and numerous illustrations.

Eastern Mediterranean

Atil E, 1981, Glass, in *Renaissance of Islam: Art of the Mamluks*, Washington DC: Smithsonian Institution Press, 118-145.

Exhibition catalogue. Includes an introductory range and discussion of 13th to 14th century Syrian and Egyptian glass vessels.

Research update

Window glass production

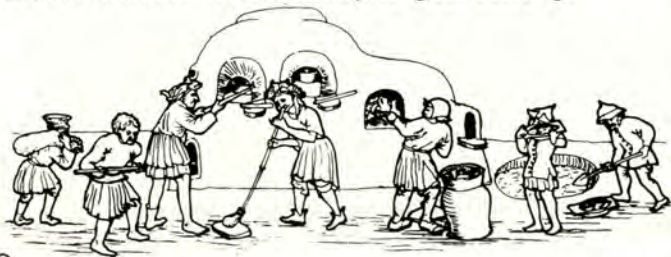
It is often assumed that square window quarries replaced diamond-shaped quarries when crown glass production was replaced by cylinder glass production, because it is only practical to cut square shapes from the large sheets produced by cylinder glass techniques. In 1991, the National Trust acquired Chastleton House, Oxfordshire, which is a Jacobean house with examples of both types of quarry. Chemical analysis at the Ancient Monuments Laboratory, English Heritage, has shown that three square quarries and five diamond-shaped quarries from the house are of a high-lime, low-alkali type (typical of post-medieval artefacts), but four other diamond-shaped quarries have true potash glass compositions (typical of medieval artefacts). The differences in composition are echoed by different shaping techniques and corrosion characteristics. If these changes reflect the adoption of cylinder glass production, it seems that diamond-shaped quarries were still in demand at the later period.

Anglo-Saxon beads

Very small samples have been taken from beads from two early Anglo-Saxon cemeteries, Mucking (Essex) and Barrington (Cams). Analysis so far has shown one unusually early example of a translucent high lead glass, coloured dark brown with iron and manganese. Fragments of an iron oxide crust can be seen amongst samples from the inner surfaces of beads. It is thought that these beads were formed by wrapping hot glass around iron wires or rods and hence small amounts of iron scale peeled off with the glass. In some cases, this iron layer then became incorporated within the body of the bead, giving further opacity and colouration.

Catherine Mortimer

Ancient Monuments Laboratory, English Heritage



Conference-time

Cold-working techniques

AHG will be running a technical session at the University of Wolverhampton from late afternoon on Wednesday 28 August to lunch on Saturday 31 August 1996. There will be lectures, demonstrations, visits and handling sessions covering a wide range of glass cutting and other cold working techniques. Meals and accommodation will be available in newly opened halls of residence close to the demonstration and lecture rooms. Details of the programme and cost are being finalised and will be available in May from Dr P Baker. Please write to her at 2 Usbourne Mews, Carroun Road, London SW8 1LR enclosing a SAE.

• AFAV

The French Association for the Archaeology of Glass have their next meeting in Albi on 7-9 Nov 1996; its subject is the change from forest glassmaking to industrial glassworking over the period from the mid 18th century to the 1920s. Further details of the AFAV and this meeting are available from Secrétariat de l'AFAV, Hôtel des Sociétés Savantes, 198 rue Beauvoisine, 76000 Rouen, France.

• International Archaeometry Conference

Every two years there is an international conference on the general theme of the applications of science to archaeology. A non-metallic materials session includes glass, with the emphasis on chemical analysis. The next conference is in Urbana-Campaign, Illinois, USA on 20-24 May 1996. Further details of the conference are available from Sarah Wisseman, ATAM Program, University of Illinois, 116 Observatory, 901 S. Mathews, Urbana, IL 61801, USA

Whitefriars Glass Exhibition and Conference

A one-day conference on Saturday 11 May at the Manchester Town Hall will be devoted to the work of James Powell & Sons of Whitefriars. Speakers will include the authors of the two new books on this most creative glass factory (see New Books and Papers in Britain on page 3). The day will include an identification session and a tour of the Whitefriars Glass exhibition in the Mosley Street Gallery. The exhibition is open until 30 June 1996, after which a version of the exhibition will be at the Museum of London from 30 July until 26 January 1997. For further information about the Manchester exhibition and conference, contact:

Lesley Jackson, Whitefriars Glass Conference, City Art Gallery, Mosley St, Manchester M2 3JL.

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(continued from page 1)

glass we have decided to start this newsletter to which any interested individual or organisation can subscribe. It will be published at least twice a year and will keep you up to date with the activities of AHG and AIHV as well as with other current work in the history of glass. Membership details for the International Association (AIHV) can be obtained from the Secretary General, Keith King, of 4 rue du Fief, Cély-en Bière, Perthes, 77930 France.

This first newsletter is being distributed free of charge (extra copies can be obtained from the editor, John Shepherd, at The Museum of London, London Wall, London EC2Y 5HN if you send a SAE) but if you want to receive future issues, you must subscribe. The cost will be £3 up to the end of 1997 for a minimum of three issues, not including this one. Use the slip at the bottom of page 7.

We plan that this newsletter will carry information on conferences, meetings, exhibitions and recent publications. We hope it will also act as a source of information about new finds and discoveries, and will carry short notes on work in progress and problem objects. We want it to become a medium of information exchange, rather than being seen purely as an information source; if readers do not contribute it will wither and die.

Justine Bayley

Ancient Monuments Laboratory, English Heritage

THE ASSOCIATION FOR THE HISTORY OF GLASS

(British National Committee of l'Association Internationale pour l'Histoire du Verre)

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News in brief

In this issue – some glassworking news from the Museum of London

More evidence for glassworking in Londinium has been discovered earlier this year in a Roman warehouse. Excavations by the Museum of London Archaeology Service in the port area of the Roman city at Regis House, near London Bridge, have revealed part of a small furnace. Associated with it is a small quantity of glassworking debris including blowing waste and a large lump of cobalt blue glass. There is also some waste from the manufacture of stirring-rods. The furnace was built into the floor of the warehouse and dates to the 70's AD. This is the fifteenth site to produce evidence for the Roman glass industry in the City.

Talking of Roman furnaces – did you see Channel 4's Time Team programme in February? At short notice a furnace was designed and built with the help of Gilbert Burroughes, a Suffolk farmer and potter, using the evidence of known remains from London and elsewhere. A bit of improvisation was needed for this first attempt but it worked – thanks to a chimney we got a maximum temperature of 1260°C. This summer another, more efficient furnace will be built using the lessons learnt with the Time Team. Look out for a report on this project in the next issue of *Glass News*.

Work has begun on processing the 100,000 plus fragments (about 50kg) of vessel glass and working waste from the early 2nd century cullet dump found at Guildhall Yard in 1994 adjacent to the Roman amphitheatre. We will keep you informed of our progress in *Glass News*.

The post-medieval glass industry in Southwark has recently come under scrutiny. At Bear Gardens, the Museum of London Archaeology Service have discovered large quantities of glassmaking and glassworking waste from a 17th century glasshouse known to be in the vicinity. Meanwhile, archaeologists working for Pre-Construct Archaeology have uncovered parts of Apsley Pellatt's 19th century Falcon Glassworks on Bankside during an initial assessment of the site. Future excavation is under negotiation.

Finally, the Museum of London has recently acquired the painting of the interior of Apsley Pellatt's Falcon Glassworks. This painting, reproduced as figure 14 in the Museum's 1995 publication on Whitefriars Glass (see page 3), gives a vivid indication of the atmosphere in a glassworks around 1840.

DON'T FORGET

Use the pages of *Glass News* to let us all know about any glass-related news from your museum, university department, unit, laboratory or sitting-room

New finds • New research • New publications • New ideas

Send your contributions before 1 July to:

John Shepherd, Editor *Glass News*, Museum of London, London Wall, London EC2Y 5HN

Tel: 0171 600 3699 • Fax: 0171 600 1058 • e-mail: mus@museum - london.org.uk

Comments expressed in the newsletter are not necessarily the views of the AHG.