Glass News

Number 15 **May 2004**

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

www.historyofglass.org.uk

Welcome to another bumper edition of Glass News and many thanks to everyone who has sent in articles and information.

In this issue there is something for everyone, with details of the **New Acquisitions at the Stained Glass Museum, Ely**, and all you ever needed to know about choosing a glass conservator, in **Conservation Matters**. Readers unafraid of exercise can try the **British Museum Glass Trail** passing through around 30 galleries in 90 minutes! As usual we have details of relevant meetings and publications.

The annual conference of the **Society of Glass Technology** is taking place at the University of Liverpool as this issue goes to press. A day of this conference focuses on the History and Heritage of Glass and I hope to include a review in the next issue.

Finally I would like to thank Juanita for an excellent job solo-editing the last issue of Glass News and putting this one together, whilst I was on leave. Juanita and I are continuing our editing double act for future issues and our contact details are included on page 11.

Sarah Paynter

19th meeting of the AFAV

AFAV [l'Association Française pour l'Archéologie du Verre] will be holding Éclats de Verre, their 19th meeting, at Gaillac and Montans (between Toulouse and Albi) on the 15th and 16th of October 2004. The meeting is part of the "Fête de la Science" week, which is being held at the same venues from the 10th to the 17th October, 2004.Experimental glass making will be the topic of the meeting, with various makers of replica glass present. There will be a visit to the collections of Mediterranean glass in the museum at Toulouse. For further details please contact:

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AHG visit and AGM

The Annual General Meeting of the Association for the History of Glass takes place in the brand new lecture theatre of The Fitzwilliam Museum, Trumpington Street, Cambridge, on Thursday, 25th November 2004. It is envisaged that the day will include specialist papers on prominent aspects of the Museum's glass as well as visits to the galleries and reserve collections.

For further information please contact Dr Julia Poole, E-mail: jep1000@cam.ac.uk

IN THIS ISSUE

International Colloquium

Le verre plat de l'Antiquité au XVII^{e} siècle et les experimentations contemporaines

This colloquium will take place at the end of May, 2005, at the Musée de Bavay – Sars-Poteries (Nord) near to Mauberge (North East border of Belgium). The areas studied are the countries of Europe and the Near East. For each period of history, participants will discuss differences of technique and style, production sites and the public and private use of window glass. People who wish to attend should contact the organisers by the 11th June 2004, at:

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Institut du verre,
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Open weekend at Project Workshops

There is an open weekend on the 5th and 6th of June featuring all of the artists at Project Workshops, near Andover in Hampshire, where glassmakers Mark Taylor and David Hill are based. Mark and David specialise in reproducing a range of high quality reproductions of Ancient Roman glass vessels entirely by hand. Their work is run as a business, but research into glass production during the Roman period features strongly. They use glass and colourants with authentic compositions for the period and can provide a fascinating insight into the techniques used to produce different glass forms on the basis of their research and experimentation.

For details visit the websites at www.project-workshop.co.uk and www.romanglassmakers.co.uk or telephone 01264 889889.

AHG Study Day Review

The archaeology of the post-medieval urban glass industry

The Association for the History of Glass held a study day in London, on the 9 March, to discuss the archaeology of the post-medieval urban glass industry. We heard from nine speakers on a variety of perspectives, including archaeological excavation, investigating archives, sampling, scientific analysis and preservation of glass-houses.

The study day was introduced by **David Crossley** and the presentations began with a remarkable group of glasshouse remains in and near Stourbridge, described by **Pete Boland** (Dudley Council). This glass industry declined markedly during the 20th century and research and site-specific assessments showed that, after closure, demolition was usually swiftly followed by redevelopment for other purposes. However it was demonstrated that a wealth of information regarding glass-making, its techniques and evolving technology can survive, offering major potential for future study. Dudley Council's Historic Environment Team started to research the 'lost' sites of the Borough's glass industry in the 1980s, in response to a national initiative by English Heritage: the Monuments Protection Programme (MPP). This seeks to define the archaeological significance of the glass and other industries so that statutory protection (listing or scheduling) might be afforded to the most significant survivals. At the outset of MPP there were only two or three Stourbridge glass-works recorded in the local Sites and Monuments Record. However more than 50 sites in Dudley Borough where archaeological remains may well survive have now been identified and accurately located. This paper highlighted the results of archaeological evaluations and surveys undertaken on a number of 18th- and 19th-century glass-house sites. These took a variety of forms, and examples included examination of the exceptionally well-preserved Red House glass-house and the truncated New Dial works, and excavations at Dudley Flint Glass Works, Canalside Works at Audnam and the exceptionally small Novelty works at Wollaston. Particular emphasis was paid to the construction and survival of flues, which in some cases showed evidence of modification in order to divert heat into secondary chambers.

Bob Jones (Bristol City Council) reviewed recent work on the development of the Bristol glass industry. The city has long been recognised as an important early centre for the development and production of commercial glass products and extensive documentary and pictorial evidence is available, both of the 18th- and 19th-century urban landscape and of the glassworks themselves. he earliest authoritative reference to glass-making being conducted in Bristol dates from the mid-17th century and by 1700 the industry was well established. The glass-houses were clustered along the river Avon. Coal for the glass-houses was obtained from the East Bristol coal fields and raw materials, sand, refractory clay and kelp (for soda ash) were also readily available. The industry flourished during the 18th century, encouraged by the huge growth in trade with the New World, together with the associated growth in related industries, such as sugar refining and brewing. The profits to be made from the industry attracted the attention of the major merchants of the city who increasingly came to control many of the more prosperous glass-working operations.

The preservation-quality of the glass-house sites is variable, since most were comprehensively redeveloped after disuse. There is only one above-ground survival, in Prewett Street, re-used as a restaurant. Up to the beginning of 2004, only two sites had been archaeologically investigated at all comprehensively. One of these, in Avon Street, investigated 15 years ago and awaiting publication, produced evidence for the adoption of the Siemens furnace and will be studied further in advance of a future planned development. Analysis of another site, close by, to be published in the near future, has revealed that the works started production some time before 1700. Possibilities for future research include the Redcliffe Wharf glass-house, which has 17th-century origins and offers a good chance of survival. Another glass-house, at Portwall Lane, probably in production from the first quarter of the 18th century, has already been the subject of limited archaeological evaluation that suggested remarkably good survival. Almost complete preservation in situ of this glassworks complex is being sought in the course of negotiating a development strategy for the site.

Mike Hodder and **Toni Demidowicz** (Birmingham City Council) gave a rapid assessment of Birmingham's glass-making industry. This presentation illustrated how historic maps, trade directories, rate-books, as well as site inspection had been used to define the nature and development of the industry as a whole, to identify individual sites, and to establish the likely survival and significance of physical remains. Series of maps provided information on the location, scale and layout of the glasshouses and how these changed over time. Trade directories provided lists of glass manufacturers dates of works opening and closing and illustrations in the form of advertisements. Rate-books were more difficult to use but provided valuable information on the owner / occupier, dates of works opening and closing or being altered or demolished. They could also provide a guide to size.

Glass-making was part of Birmingham's 'toy' trade – the skilled production of small, easily-transported high-value items, using techniques such as glass pinching and cutting. Birmingham's first known glass-house was erected in 1757, and another was established in Edgbaston Street in 1778 by Isaac Hawker. The growth of the glass industry followed the development of the canal system, and all subsequent glass-works were alongside canals, beginning with Hawker's Park glass-house in 1787. Up to the 1830s Birmingham's glass manufactories contained single furnaces under large brick cones, but subsequently the 'shed'-type of glassworks containing two or more furnaces was introduced. Steam power for glass cutting was introduced c.1800 and the engine house became a standard feature of Birmingham's flint glass manufactories. The peak of flint glass production in Birmingham was from the 1840s to the end of the century and the town's glass-makers were innovators in pressed and coloured glass. F & C Osler of Birmingham produced the glass fountain which was the centre-piece of the Great Exhibition of 1851. When pressed glass production moved to Manchester and Newcastle upon Tyne in the 1860s, Birmingham's glass-makers concentrated on blown glass-ware and new methods of etching and engraving. The industry declined in the face of increased competition from overseas and only one glass-works survived beyond the Second World War.

Of the eighteen 18th- and early-19th-century glass-works so far identified, only four had above-ground remains: Icknield (probably parts of the building), Belmont (boundary wall), Aston Flint (canal-side wall) and Islington (owner's house). However site inspection and documentary evidence suggests that below-ground remains survive in several cases, including the bases of the cones and caves (flues). For example, the well-known and much-used illustration of the Aston Flint Glass-works (founded in 1800) shows how it is located on land sloping down to the adjoining Birmingham and Fazeley Canal. The original canal-side wall survives and, although there

is no trace of the cone, modern buildings and a car park between them are on ground raised up over the original slope to form a level surface, therefore probably burying and preserving remains of the glassworks. Only two sites have so far been investigated by excavation or watching brief. Debris from Hawker's glass-works was found in a former water-channel during excavations in advance of the Bull Ring development and a watching brief on the Aetna Glassworks revealed a probable annealing furnace. Archaeological work is being required at two other sites in advance of development: Oppenheim's, Birmingham's first glassworks, on Snow Hill, where a desk-based assessment suggests fragmentary survival, and Soho (1805), where survival can be demonstrated from a series of building plans.

The morning session was concluded by **Hugh Willmott** (University of Sheffield) who discussed recent research into the South Yorkshire glass industry, as well as future directions for research. Over the last 30 years, the South Yorkshire glass industry has received considerable archaeological and historical attention. In particular, the excavations undertaken by Denis Ashurst at Bolsterstone and Gawber, as well as his documentary research at Wentworth and Silkstone, have created a much clearer picture of the operation of the industry in the region. This presentation focused on recent smaller-scale work, primarily on sites at Catcliffe and Silkstone, the latter also described in David Dungworth's talk, that produced new information to complement the existing picture. At Silkstone, glass-working waste was recovered including crucibles that were smaller than other 17th-century types and contained green glass residues. Other waste included moils, paraison ends, sections of glass rod and small pads of glass formed by the attachment of a pontil iron to the base of a vessel in order for the rim to be finished. Fragments of splashed vessels were also recovered, thought to be examples of 'Nailsea-style' glass although a century earlier than the type made in Bristol. The talk concluded with a brief discussion of the direction of future research in the region and potential sites for investigation, including a large 1920s glass-works at Chesterfield (Derbyshire), where the problems of sampling large quantities of waste were highlighted.

David Dungworth (English Heritage Centre for Archaeology) began the afternoon session by discussing sampling strategies and priorities for laboratory work. Scientific techniques of analysis have the potential to provide detailed information about glass working to complement the information gathered through archaeological investigation. This paper also highlighted recent research on Silkstone, where a glass-house is known from historical documents to have operated late in the 17th century and possibly early in the 18th century. A small excavation revealed a deep stratigraphic sequence with three phases of glass working from the 1660s to c.1700. No structural remains of a furnace were visible but large quantities of glass-working waste were recovered from well-stratified and dated deposits, including glass fragments, frothy glass waste, crucibles, moils, threads, pulls, droplets, chunks, runs and slag. Over 400 samples of this material were analysed (using chemical analysis, using an X-ray spectrometer attached to a scanning electron microscope) to identify the chemical composition(s) of the glass manufactured at Silkstone. The results showed that some forms of debris provided a coherent picture of the chemical compositions of the glasses manufactured (e.g. threads, runs, pulls, droplets and chunks). However the glass adhering to the inner surfaces of crucibles often had a chemical composition differing from that of the contemporary glass-working waste because the glass and the crucible had reacted together. Despite the limited extent of the excavation at Silkstone, it was possible to identify two types of glass that were made there: a green glass and a white glass. The green glass was always a high-lime low-alkali glass, a type of glass which appears in Britain late in the 16th century (perhaps brought over by the Lorraine and Normandy glassmakers) and continued in use for both window and vessel glass at least until the 18th century. The Silkstone white glass was initially a mixed alkali glass (i.e. roughly equal proportions of soda and potash), but around 1680 this was replaced by clear lead glass.

Colin Brain followed with a presentation focusing on the evidence for the production of crystal glass in the last third of the 17th century. Although English and Irish lead crystal glasses were the international yardstick for 300 years, we know little of their origins. The importance of obtaining data through post-medieval archaeology, particularly of production sites, was emphasised. Examples included establishing the types of fuel used and examining crucibles to determine when closed pots were introduced and whether their use was restricted to coal-fired furnaces. Glass fragments from the site of John Ordaccio's 1674 glasshouse in Smithfield, Dublin, where lead-glass was produced, had been examined. The simulated manufacture of glasses was also used to investigate lead glass production, for example whether lead was added to the glass batch in

the form of lead-rich glass in an attempt to stop lead oxide being reduced to metallic lead and reducing the life of the glass making pot. This was a particular hazard with a reducing furnace atmosphere.

Ian Ayris (Newcastle upon Tyne City Council) outlined the archaeology and adaptive re-use of buildings associated with the Newcastle upon Tyne glass industry, specifically the history of the Lemington site, charting the planning and archaeological background to the conversion of this well-preserved late-18th -century cone. Glass manufacture was one of the largest and most important industries on Tyneside in the 18th century, with concentrations of glass-houses on both flanks of the medieval town. However the industry suffered an early decline as mining, engineering and shipbuilding overwhelmed many of the earlier industrial activities in the 19th century and upstanding remains are few. A brief overview of the surviving aspects of the industry and recent archaeological activity in the area was provided and opportunities for future research were also outlined, such as the current regeneration of the Lower Ouseburn area to the east of the city centre, wherein Mansell's early-17th -century complexes were established.

Norman Redhead (Greater Manchester Archaeological Unit) and **Ian Miller** (Oxford Archaeology North) described the archaeological investigation of the Percival, Vickers & Co, British and Foreign Flint Glass Works; the first excavation to be undertaken on a 19th -century glass-works in Manchester. The Manchester industry concentrated initially on traditional fine-cut and engraved table-wares before turning to mass-produced pressed glass. By 1850 there were 18 factories in Manchester and Salford, with at least a further 19 established in the second half of the 19th century; but in the early 20th century the industry died out. The Percival Vickers works was the largest of an important group of 19th-century glass factories in Manchester. Documentary evidence for the works is slight, although cartographic sources demonstrate the evolution of the site from its inception in 1844 to its demise in 1914. It was ideally placed alongside the Rochdale Canal in the thriving industrial suburb of Ancoats, and was originally equipped with two furnaces, each designed to accommodate ten melting pots. The works had expanded by 1888 to incorporate a third, larger, furnace thus offering considerable potential for exploring the evolution of kiln technology if the kilns survived under the concrete raft of the modern factory.

A planning application for a large apartment block, with basement car parking, provided the opportunity for archaeological investigation requested by the Assistant County Archaeologist (ACA) for Greater Manchester, in line with PPG16 and following recommendations from the Monuments Protection Programme survey of 1998. A brief for evaluation trenching was prepared by the ACA, who also monitored the project on behalf of Manchester City Council, and the work was undertaken by Oxford Archaeology North (OA North) under the direction of Ian Miller. Significant differences between the furnaces as revealed by excavation included improved gas flow design and the introduction of the Frisbee feeder for fuelling the furnace from below. Interesting details of the annealing house and various workshops have also come to light, and knowledge of the glass items manufactured at the works has been expanded. Whilst surviving catalogues depict a wide range of press-moulded, cut and engraved, high-quality glass items produced at the works, the excavated material enhances the record and may provide considerable information of the manufacturing process.

Finally **Andrew Smith** (Avon Archaeological Unit, Bristol) gave a review of research at the Nailsea glassworks (1788-1873). This was based on a desk-top study, started in 2002, which is now approaching completion and is intended for publication on the WWW. It provides a summary of museum deposits of excavated material and site-archives from known archaeological interventions at the New House and Old House cone-sites, from 1975 onwards, and a review of the technology and the social and economic impacts on the community. A chronology was developed using documentary evidence, in particular two annotated plans, one dated to 'the 1830s' and the other firmly dated to mid-1870, which have been compared with later maps. Little information has as yet been provided by archaeological investigation, with one exception, although additional questions have been raised. For example, the functions of Belgian lehrs and French kilns can be guessed at, but no evidence has been found for their form and it has not been established whether these are generic terms or whether they were units imported from the respective countries. In the presentation the interventions were outlined chronologically and compared with the 1870 plan and the modern site-centered map.

An early medieval glass-worker's dump, The Brooks, Winchester

Work towards full publication of a large assemblage of glass from a site in central Winchester has resumed after a gap of a few years, stimulated by fresh funding from the Winchester City Council's Museums Service. The deposits are dated to the early medieval period, although some of the material within them is likely to be cullet from the Roman period. Preliminary cataloguing shows that there are more than 2500 fragments in the assemblage, weighing more than 5 kg. More than half of the pieces are window fragments, mostly in various green/blue hues, but also including brown, olive-green, green and bright blue/green. Many are grozed, including several complete examples with interesting shapes. The rest of the material is mainly glassworking waste in the form of drops and dribbles, as well as warped and worked window fragments; this too is mainly in green/blue but also includes bright blue and green. Some pieces have very clear tool marks. Hundreds of tiny chips and fragments include some grozing waste. Vessel fragments of a variety of different appearances comprise about 5% of the collection. The majority of the finds come from 17 contexts, and most are from a single context, no. 15838.

The current aim is to publish the catalogue, along with a full discussion of the various scientific studies that have been based on the material. It is hoped that publication will be achieved in 2005.

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Conservation matters:

How to choose a professional glass conservator-restorer

It is important to define the differences between a *conservator* and a *restorer*. Generally speaking, *conservators* undertake treatments which involve minimum intervention (and hence the greatest respect for the integrity of objects): careful investigation prior to any intervention, good documentation, the use of materials and processes which are as far as possible reversible, and consider the object's future context, conditions of storage or display. *Restorers* undertake work which entails greater intervention, involving the replacement of some or all missing areas of an object, thereby making it safe for handling, storage or display and to aid in its interpretation. In practice many conservators now carry out some restoration within an overall ethos of conservation, and are therefore referred to as *conservator-restorers*. In this article the term *conservator* is used for the sake of simplicity.

There are many excellent conservators in the UK and, although there is no system for licensing them, there are several systems of accreditation. However some of these systems are fairly new so that all good conservators are not yet accredited. At present there are eleven professional organisations, such as the United Kingdom Institute for Conservation of Historic and Artistic Works (UKIC) and trade associations. Ordinary or associate membership of such organisations usually denotes a commitment to professional standards and ethics and an interest in keeping up to date with new approaches, techniques and materials. However, this class of membership provides only a limited assurance of expertise. Three organizations, UKIC, the Institute of Paper Conservation (IPC) and the Society of Archivists (SoA), jointly operate a newly developed accreditation system under the aegis of the National Council for Conservation-Restoration (NCCR). Only conservators who are accredited under this scheme, including those whose specialism is glass, ceramics and related objects, may use the letters ACR [Accredited Conservator-Restorer] after their name.

Experience

It is wise to find an experienced conservator able to give advice or to undertake the required work. This might be done through word of mouth or by consulting the Conservation Register (see below), a national database of conservation-restoration practices meeting certain criteria. A professional conservator will generally have a recognized qualification from one of the established training courses, as well as several years' experience. If you have to use the services of a conservator unknown to you, and if there are several objects requiring conservation, the least valuable can be conserved first so that results can be seen. Before any work begins, it is important to have an in-depth discussion with the conservator concerning the amount of work to be done, any past documentation relating to the object(s), documentation of the work including photography, security, insurance and health and safety implications

(if any). A written estimate should be provided by the conservator, and an agreement made that should further work be found to be necessary, the owner will be informed before this is undertaken. Conservation and restoration is labour-intensive and time-consuming. Expect to pay for this work.

What professional glass conservators can do
Conservators may give advice on the history, technology and deterioration of object(s), make recommendations on the care of individual objects or collections as well as preventive conservation, carry out conservation treatments and make suggestions for packing for transport and correct conditions for storage and display.

Conservation will involve some or all of the following:
Examination and investigation - For use as archaeological, historical and technological evidence, possibly leading to further scientific analysis, and an assessment of deterioration and damage.
Cleaning – After considering whether and how much cleaning should be undertaken.
Consolidation – Impregnation, with a synthetic resin, of glass which is heavily deteriorated or where the fabric of the objects is structurally compromised, a process which must be considered as irreversible in practice and should not be carried out lightly.
Bonding – The joining together of glass fragments with adhesive.
Restoration – If necessary. This may involve taking moulds off an object in order to create casts to fill the missing areas.

What professional glass conservators do not do
Conservators do not give financial valuations or buy and sell for profit. They do not alter the nature of objects, for example by abrading surfaces, by drilling into the glass, or grinding chipped rims of glass vessels, by producing objects composed of fragments of more than one object of the same form, or disguising restored areas with the intention of deceiving (fakes and forgeries).

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The Conservation Register
The Conservation Register can be searched online at www.conservationregister.com.

To receive further information of practices in England, Wales, Northern Ireland and Eire in the Conservation Register, or to have a search carried out on your behalf, please contact:

Conservation Register
c/o UK Institute for Conservation
702 The Chandlery
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Telephone: 020 7721 8246
Fax: 020 7721 8722
Email: register@ukic.org.uk

For details of practices in Scotland please contact:
Scottish Conservation Bureau
Telephone: 0131 668 8668
E-mail: hs.conservation.bureau@scotland.gsi.gov.uk

The British Museum

A glass trail

The trail provided here allows the visitor to see most of the glass on display in The British Museum, in a single visit. It is not intended to be fully comprehensive. If you are well focussed, these displays can be covered within half a day. My trial walk round took about 90 minutes but I wasn't dwelling on the detail. Please note that the Museum is subject to a programme of gallery closures for cost-saving purposes, as well as building work, and one or more of the galleries may be closed, depending upon the day and time of your visit. Therefore it is wise to check the opening hours of galleries before you come (www.thebritishmuseum.ac.uk/visit/galleries.html).

Enter the Museum by the Main (South) Entrance. Before the entrance to the Great Court turn left up the Main Staircase. At the top of the stairs turn sharp right, pass through the Money gallery (**68**) and into gallery **69** (Greece and Rome). Go up the stairs by the waterwheel, which is in front of you. On the Mezzanine are three substantial cases of glass including core-formed and slumped vessels, mosaic vessels, and a comparison of blown glass forms from the eastern and western Roman provinces.

Continue into gallery **70**. Glass vessels are displayed as individuals and small groups throughout but halfway down on the left hand side is a large, free-standing case including a number of well-known pieces, such as a blue beaker encased in silver, a very large cylindrical box and an obsidian horse's leg

which, of course, is not man made glass but a cut stone. A little further on is the Portland Vase, displayed with its base disc next to the Warren silver cup.

Pass through galleries **71**, **72**, **73** and across the top of the West stairs into gallery **61** (Egypt). In a table case directly in front of the entrance are several New Kingdom vessels including the well-known turquoise blue glass jug bearing the name of Tuthmosis III enamelled in yellow.

Continue through the Egyptian funerary gallery (**62**) and into room **63** and turn right about halfway down into gallery **56** (Ancient Mesopotamia) and then through into gallery **55**. In a case on the right hand side of room **55** can be seen Mesopotamian Bronze Age glass and related material, including two cuneiform texts, one of the Amarna tablets on the trade in glass and one of the recipes for making red glass. A little further along may be seen 8th-9th century BC glass from Nimrud, including hemispherical bowls, opaque glass ingots and the "Sargon" Vase.

Continue through galleries **54**, **53** and at the top of the North Stairs turn right into gallery **52** (Ancient Iran) where there is a display of Sasanian glass in an island case in the far right hand corner.

Continue through gallery **51** and into gallery **50** (Prehistory); towards the end on the left hand side is a reconstruction of an Iron Age chieftain's burial containing some very nice glass gaming pieces. Continue into gallery **49** (Roman Britain) noting glass cremation urns (on the left), medicinal vessels (right hand side) and, about halfway down on the right hand side, a free-standing case of 1st-5th century AD Romano-British glass.

Continue into the Early Medieval gallery (gallery **41**), where there is a lot of glass integrated into the displays. Here you will find a good range of early medieval European vessels, including characteristic Anglo-Saxon forms, as well as gold-glass medallions and the dichroic Lycurgus Cup, which is shown in reflected and transmitted light.

The Early Medieval gallery is a crossroads. If you are here in the afternoon (between 14.00-17.30), when galleries **43**-**46** are open, proceed through the Medieval gallery (gallery **42**), where glass is to be found in the superb enamelled metalwork, through rooms **43** (Pottery), and **44** (Horology – glass is of course integral to many of the objects) to the Waddesdon Bequest (gallery **45**). Here, look out for the glass, for example the turquoise Venetian betrothal cup and the Palmer Cup, a Syrian enamelled beaker of the 13-14th centuries. Gallery **46**, Europe 15th-18th centuries, contains two cases entirely dedicated to glass, one to Venetian glass, one to later glass. Further documentary or enamelled glasses are integrated into other case displays, including Tudors, Northern renaissance and Italian renaissance. Look out for the *lattimo* glass flask with the portrait medallion of Henry VII, among many others. Glass can also be seen in gallery **47** (19th century), including the Brocard mosque lamp, and gallery **48** (20th century Europe and America), like the unusual vase by Chris Lebeau.

You should now find yourself back in the Early Medieval gallery (**41**). From here go through "gallery **40**" (a corridor) and you will come back to the top of the main stairs, where you began. If you are not yet exhausted, you can see two more important groups of glass on the Main Floor below.

Go down the stairs and approach the front entrance, turning right past the Cloakroom and then right again into the Egyptian Sculpture gallery (**4**). Halfway down the sculpture gallery, turn left towards the Parthenon Sculptures and immediately right, up a short flight of steps into gallery **22** where you will find the outstanding 3rd century BC assemblage from Canosa.

To get to the Islamic Art gallery, retrace your steps back into Egyptian sculpture (**4**) and go straight across it into the Great Court. Note the glass roof by Lord Foster. Turn left and walk round the Court to the next exit left, follow the signs marked North/Asia/North Entrance/Montague Place. Due to development work, you are likely to be detoured through the North America gallery (bead work), the Mexico gallery, then up a short flight of steps into the Oriental galleries. Pass through Chinese Jade and into China (gallery **33**), and in about the fifth bay on the right are several Qing Dynasty vessels. Halfway down the Oriental gallery (**33**) exit left and go down the North Stairs to Islamic Art (gallery **34**). Here can be seen early Islamic glass from Egypt, Syria and Iran, lustre decorated glass, 13th-14th century gilded and enamelled glass (including the widely illustrated "pilgrim flask"), and Iranian vessels of the 18th-19th century.

Key glass objects in the BM can be accessed via the on-line resource "COMPASS":
www.thebritishmuseum.ac.uk/compass
Ian Freestone

New acquisitions at the Stained Glass Museum, Ely

The Stained Glass Museum at Ely has recently expanded both its display and its research facilities. In response to many requests from visitors, the Museum has added important new examples to its display of medieval glass. Seven panels have been generously loaned by the Victoria and Albert Museum in London, one of the greatest repositories of medieval stained glass in the world. The loan has been made possible with the support of the Heritage Lottery Fund.

Seven rare panels, ranging from a monumental figure of St Bartholomew to a tiny feathered angel playing an early fiddle (Fig. 1), can now be seen in the South Triforium of Ely Cathedral, home to the Stained Glass Museum. Several panels have an East Anglian connection, appropriate to the Museum's location, and others were originally made for significant historic buildings. St. Bartholomew, for example, was made for the clerestory of Winchester Cathedral between 1404 and 1422 with funds bequeathed by Bishop William of Wykeham, one of the leading patrons of stained glass in the Middle Ages. The window was removed during the 'restoration' of 1852.

Research indicates that several of the smaller panels were made in the Norwich workshop of John Wighton, probably between 1460 and 1480. Among these is a family group illustrating a scene from the life of St Benedict as a boy, which is similar to a scene in the Bedford Breviary, a 15th-century manuscript belonging to the Duke of Bedford. This panel may have come from St Benet's Abbey in Norfolk, where the Duke's steward, who would have known the Breviary, was buried in 1459.

The new loans are all exquisite examples of medieval glass-painting and clearly illustrate the development of an English late medieval style with its emphasis on white glass and delicate painting. The loans will remain in the Stained Glass Museum for a number of years.

The Museum has vastly expanded its usefulness to researchers by the recent acquisition of a specialist library. The library was assembled over the last half-century by the firm of G. King & Son of Norwich, for 40 years the leading stained-glass conservation studio in Britain. George King's son, Dennis, was fascinated by the history of the craft and a great collector, acquiring all of the major 19th and 20th century studies of stained glass, and buying whole archives from dealers and scholars. His command of the history of stained glass in East Anglia was supported by valuable local studies and by the publications of local archaeological societies, such as the Norfolk Archaeological Society.

Fig. 1 Stained glass panel 'Angel playing vielle', English, probably Norfolk, 15th C
(courtesy of V&A Images/V&A Museum)

The library includes a wide range of supporting material on iconographical subjects, architecture and heraldry, as well as a large collection of local church guidebooks. The focus is not only on the Middle Ages, but also on later glass painting, which was part of King's business. In total, the library comprises some one thousand volumes and was acquired with the help of generous grant funding.

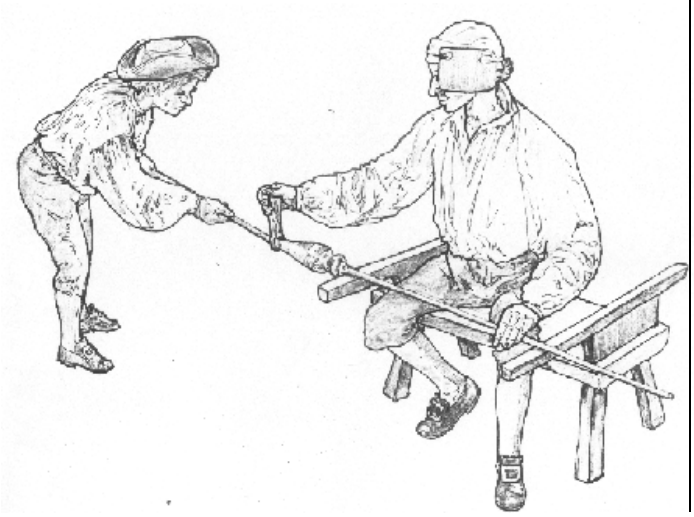
The acquisition of this library furthers the goal of the museum to become a centre for research on stained glass. The library will be housed in purpose-built cabinets and a librarian has been engaged to catalogue the collection and set up a procedure for use by researchers. It is hoped that the new facility will be available to researchers by the autumn, 2004.

Last year the Museum acquired a magnificent Head of a King, from 1210, originally from Soissons Cathedral in France and it has many other fine examples of stained glass from the 13th to the 20th centuries. The Stained Glass Museum is the only museum in the UK devoted solely to the history of this fascinating craft whose origins date back to the 5th century.

Dr Judith Neiswander
E-mail: JNeiswander@stainedglassmuseum.com

The Friends of The Stained Glass Museum organise tours, events, visits and courses at Ely and around the country. It costs £20 to join and the Friends are eligible for discounts on most events. For more information please contact: Howard Cole.
E-mail: howard@stainedglassmuseum.com

For other enquiries please contact:
Susan Mathews, Curator, The Stained Glass Museum
E-mail: admin@stainedglassmuseum.com



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This book presents research on ancient glasses of all periods and from across the world, including Mesopotamian, Egyptian, Roman, Byzantine, Islamic and Medieval material. There are 228 pages, 77 illustrations (32 in colour) and 29 tables, containing large quantities of analytical data that will be of great interest to glass researchers. The book is written in German but there are English captions for the figures. A review will be included in the next issue of Glass News.

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Medieval and Renaissance Stained Glass in the Victoria and Albert Museum

Paul Williamson

This publication showcases the Museum's collection of stained and painted glass ranging from c. 1140 to 1540. It includes 100 full colour images of stained glass panels, an explanatory commentary and a bibliography, making this an invaluable reference book for the period.
ISBN: 1 85177 403 3, Published by the Victoria and Albert Museum (2003)

Price: £30

Details of how to order copies are included on the website: www.vam.ac.uk or from:
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