

Glass News

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AIHV Congress 2006

3rd to 10th September 2006
Antwerp, Belgium

The 17th Congress of the Association Internationale pour l'Histoire du Verre (AIHV) takes place in Antwerp later this year. The official languages will be English, French and German. More details will follow in the next issue. However payment of the registration fees is preferred before July 15th, 2006, and so those interested may wish to follow developments using the website: <http://www.aihv17.ua.ac.be>

Glass of the Roman Empire and Elsewhere

A celebration of the contribution of Jennifer Price to the study of archaeological glass

Tuesday and Wednesday 14th and 15th March 2006
10.00-16.30
at The Wallace Collection, Manchester Square,
London W1

This meeting on archaeological glass will include major contributions from David Whitehouse, Yael Israeli, Marie-Dominique Nenna, Marianne Stern, Hilary Cool and Ian Freestone as well as many other speakers. Offers of papers to fill the few remaining spaces in the programme should be sent as soon as possible to Ian Freestone: School of History and Archaeology, Cardiff University, Humanities Building, Colum Drive, Cardiff CF10 3EU
Email: freestonei@cardiff.ac.uk

Meeting fee: £40 for AHG members, £45 for non-members, £20 for students, to include tea/coffee each day and a wine reception on the Tuesday evening.

Further details will be available later in January from the AHG Meetings Secretary, Martine Newby:
Garden Flat, 68 Goldhurst Terrace,
London NW6 3HT
Email: martine.newby@virgin.net
Tel: +44 (0)20 7624 0192



Jenny Price with one of the presents she received at her retirement party in Durham last September

The International Festival of Glass and British Glass Biennale 2006

This year the International Glass Festival and British Glass Biennale will take place over the weekend 25th-28th August 2006, in the West Midlands, with Master Classes in the previous week, 21st-24th August. At the time of writing (January 06) the organisers are still accepting submissions for the Biennale and one of the Master Classes is already full. Further information available from the website: www.ifg.org

8th ESG Conference on Glass Science and Technology

10th - 14th September 2006
University of Sunderland

The ESG Conference is held every two years in a different host country to promote glass science and technology and, in particular, to enhance interaction among experts working on diverse areas such as glass manufacturing, glass archaeology, art and environmental issues, as well as glass science and applications. The conference will cover all aspects of glass interest, and there will be scientific and industrially orientated sessions integrated with sessions focused on the Art, and on the History and Heritage, of Glass. A day session under the title "When Art Meets Science" is planned to stimulate new contacts and cross-fertilisation of ideas. Topics will include furnace technologies and refractories, water and sulphur in glass, glass surfaces, nucleation and crystallisation, glass art, glass melting and forming and the history and heritage of glass.

To present a paper at this event, either orally or as poster, please submit a short abstract before 31st March 2006. An abstract submission form with instructions on the required layout is available at: <http://www.esg2006.co.uk/documents/Abstractguidelinesandform.doc> or by using the dropdown menu on the web page. The deadline for early registration is 30th June 2006. More information will be added to the website as it becomes available.

CRAFTS 2007 International Conference

CRAFT INDUSTRY AND SOCIETY IN THE ROMAN
PROVINCES

February 28th to March 3rd, 2007
University of Zurich

In past decades there have been many archaeological discoveries across Europe relating to Roman craft industries. However individual studies often lack an analysis of the Roman craft industry as a whole, including problems of a social and economic nature. This international conference proposes to present and discuss regional syntheses in a wider context, based on data gathered within the international project "Structures, economic and social role of the Roman craft industry in Italy and in the Western provinces of the Empire" (CRAFTS). In addition to talks on the work of the regional research groups, presented by invited speakers, space is also reserved for other contributions devoted to research on the craft industry, particularly on the topic "Continuity and change in craft production from the end of the la Tène period to the Roman era and from late Antiquity to the early medieval period".

Oral contributions as well as posters are invited. Further information is available from the website and from the organisers (details below). Please register by the 31st of March 2006; emailed registration is preferred. Further information will only be sent to those registered.

Address: Tagungsbüro CRAFTS 2007,
E.+ S. Deschler-Erb, Universität Zürich,
Abteilung Ur- und Frühgeschichte des Historischen
Seminars, Karl-Schmidstr. 4/CH - 8006 Zürich
Email: crafts2007@bluewin.ch
Website: www.prehist.unizh.ch
Tel: 0041 61 201 02 44. Fax: 0041 1 634 49 92

AHG Bursaries

The AHG Board has decided that a total of £750 will be available in 2006 to help fund research and/or participation in conferences. This year preference may be given to students presenting papers at the 17th AIHV Congress in Antwerp. Further details and an application form are available from the Hon Secretary, Justine Bayley. Completed applications must be received by 17th March 2006.

AHG Study Day and AGM

Shape and substance II

This meeting will take place on the 22nd of November, 2006. There will be further details in *Glass News* 20.

Glass Collaboration Workshops 2006

The International Glass Centre at Dudley College, West Midlands, is organising two Glass Collaboration Workshops:

- "Keeping True to your Vision" - Architectural glass and stained glass painting, with artist Mark Angus, 13th-17th February 2006.
- "Developing New Ranges" drawing on the Italian techniques of the Venetian Glass Maestros, with glass-blower, teacher and scholar William Gudenrath, from The Corning Museum of Glass, 14th-18th February 2006.

For further details email:

denise.hunt@dudleycol.ac.uk

Website: www.dudleycol.ac.uk/glass

Roman Glass Furnace Project 2006

We will be continuing the project we began in 2005 (see previous issues of *Glass News*) by rebuilding one of the wood-fired furnaces, and firing both furnaces during May 2006. This will enable us to test some new ideas based on the experiences of the first firing and to re-design the smaller furnace and the annealing oven. Once again, we will be blowing and working glass which conforms to Roman glass compositions. The three week long firing period will start on 1st May and end on 21st May, to coincide with the Project Workshops Open Weekend on 20th and 21st May. Full details will be posted on our website.

Mark Taylor and David Hill
The Roman Glassmakers

It will be possible to visit the project by appointment. Please email: vitrearii@romanglassmakers.co.uk
Tel: 01264 889688 or visit the websites at:
www.romanglassmakers.co.uk
www.project-workshop.co.uk

Stained Glass Weekend

The Stained Glass Museum at Ely will hold a Stained Glass Weekend in London, 26th-28th April 2006. The weekend will start on Friday afternoon with an extensive visit to Goddard and Gibbs stained glass studio and workshop in Bow. On Saturday morning delegates will visit Greenwich: The National Maritime Museum, The Painted Hall and Chapel, The Queen's House; in the afternoon a visit to Westminster Abbey is planned (to be confirmed); and on Sunday morning there will be a visit of the newly opened Sacred Silver and Stained Glass Gallery at the Victoria and Albert Museum.

Further information from:

Email: info@stainedglassmuseum.com

Web: www.stainedglassmuseum.com

Exhibitions at The Corning Museum of Glass

Animals in Glass

March – July 2006

"Animals in Glass" explores human attitudes towards other creatures through a display of sculpted glass animals as well as representations of animals in enamel, gemstones, and reliefs. The exhibition covers a wide range, from modern pieces to examples from ancient Egypt, Islamic art and 19th century Europe.

Splitting the Rainbow

Cut Glass in Colour

April 11 – November 1, 2006

Cut glass objects that include colour, such as vases or drinking glasses, are rare finds. Many of the pieces in "Splitting the Rainbow" are made of cased glass: made in two or more layers of different colours, which is a difficult technique. This exhibition will showcase examples of 19th and 20th century coloured cut glass from Europe and the United States contained in the Museum collection.

Glass of the Maharajahs

European Crystal Furniture for Indian Royalty

May 19 – November 30, 2006

This is a major exhibition of glass furnishings made for Indian palaces at the turn of the century, including a massive 18-light candelabra in jewel-toned glass, table fountains of intricately faceted cut glass, a four-poster bed and throne-size chairs. All were made of

clear or richly coloured crystal, sometimes with gilding or enamelling, and mostly in Europe, by such glasshouses as Baccarat in France and F. & C. Osler of Birmingham, England. The exhibition will include objects from the Museum's own collection and collections around the world.

Cylinder glass for restoring the pinery at Tatton Park

At Tatton Park, near Knutsford in Cheshire, as part of a larger project to restore the working kitchen garden for visitors, the National Trust and Cheshire County Council have embarked upon a project to recover the pinery-vinery. This was a large hot house designed by Samuel Wyatt in 1774 for the growing of pineapples - then all the rage - under vines. Unfortunately the building was taken down many years ago but, thanks to a generous grant from the Heritage Lottery Fund, work started in November 2005 to reinstate it, as closely as possible, to its original form.

Archaeological evidence demonstrates that Wyatt used blown cylinder glass, little more than 1mm thick (to minimise the liability for glass tax), cut to panes just 6½" wide. The glass was clear, with movement, and generally free of seed or blister but not of slight mineral impurities, lending it tints of green, blue and amber. None, or almost none, of this sort of glass survives in glasshouses today. This is because horticulturists, keen to allow more light into their glasshouses, adopted the bigger panes offered by Robert Lucas Chance's improved cylinder process from the middle of the nineteenth century or, more recently, modern horticultural and float glass. It is also, it must be said, because eighteenth century productive glasshouses have all long succumbed to decay and changes in fashion.

Following the demise of the Nailsea and Chance Bros glassworks and more recently of the Sunderland Glassworks (inheritors of the old Hartley Wood & Co and Wear Glassworks), new English muff clear flat glass has been unobtainable. In recent years such glass needed for conservation has had to be imported, largely from Poland and the former GDR. However for this project the glass will be supplied by English Antique Glass Ltd, a company formed in 2002. Based in the West Midlands, EAG is using rescued equipment and the surviving skills of former Sunderland glassworkers to make some 900 free mouth blown sheets from which we expect to be able to obtain a little over 300 square metres of cut panes.

The commission is by far the largest the company has ever received, but we are keen to use English cylinder glass made, so far as current health and safety requirements allow us to go, in the manner and to the specification known to Wyatt's glaziers. We will be monitoring the use and performance of this glass once it has been installed in early summer 2006.

Jeremy Milln
Archaeologist, The National Trust,
West Midlands Regional Office,
Attingham Park, Shrewsbury,
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Tel: 01743 708112
Mobile: 07779 034457

Study Day at the Fitzwilliam Museum, Cambridge Review

On the 15th November 2005 the AHG held a study day at the Fitzwilliam Museum, Cambridge, to coincide with the AGM of the Association. There were three lectures in the morning, followed by the AGM, and afternoon visits to the Antiquities Department and the Applied Arts Reserve in the Fitzwilliam, and the University Museum of Archaeology and Anthropology in Downing Street, Cambridge. The participants met for coffee in John Miller & Partners' spacious Courtyard development which opened in 2004. The lectures took place in the basement Seminar Room, part of an Education suite created at the same time. Abstracts of the lectures follow this overview.

Sandra Davison, glass conservator, described the glass in the Westminster Retable, and her contribution to its conservation at the Hamilton Kerr Institute at Whittlesford near Cambridge, which conserves the Museum's paintings. **James Lin**, Assistant Keeper in the Department of Applied Art discussed the Museum's Chinese glass. **Julia Poole**, gave a rapid survey of the Islamic and European glass to remind participants of the range of the collection, most of which has been in store since 2001.

The AGM followed, during which Charles Hajdamach retired, David Crossley retired as treasurer but was elected as an ordinary Board member, and Andrew Shortland was elected as the new treasurer.

In the afternoon one group accompanied by **Lucilla**

Burn, Keeper of Antiquities, visited the Antiquities Galleries, and then saw one of the finest Roman glass vessels in the collection, a pale green blown glass flask, perhaps imitating the shape of contemporary clay vessels, and decorated with flattened and combed snake threads of the same colour. A second group accompanied by **Julia Poole** visited the small glass display on the mezzanine floor, the Applied Arts Reserve, and Study Room where a selection of unusual and problem pieces were displayed. **Anne Taylor** of the Museum of Archaeology and Anthropology welcomed a smaller group to see medieval and Roman glass there.

Julia Poole, Keeper in the Department of Applied Arts, Fitzwilliam Museum, Cambridge

Abstracts

13TH CENTURY GLASS IN WESTMINSTER ABBEY

King Henry III, who began to rebuild Westminster Abbey in the new Gothic style in 1245, was an admirer of stained glass. His church would have been resplendent with colour: the main glazing scheme would have consisted of *grisaille* glass frequently interspersed with coloured glass shields of arms of royalty and benefactors to the building.

The little 13th century window glass that now remains can be found in the Abbey's *lapidarium*:

- An example of *grisaille* glass discovered in 1868 in a blocked-up window of St Nicholas' Chapel, and re-leaded;
- In St Edmund's Chapel: three early heraldic shields set in the windows;
- In the Museum: six small panels depicting the massacre of the Innocents, the Ascension, the descent of the Holy Spirit, the stoning of St Stephen, the beheading of a martyr, and an episode from the life of St Nicholas.

The original position of the latter six panels in the church is unknown; they were displayed for many years in the Jerusalem chamber before being moved to the Museum in 1987, when they were re-leaded. (A seventh panel of the Resurrection, in a very patched condition, was moved in the 1950s to the Muniments Room.) An inscription on the Innocents panel records its repair: "Thomas Medbury glassed this in 1683". Fragments of 13th to 15th-century glass were incorporated into windows of the apse in the 17th century, and two figures in the chapels at the west end are composed of glass of various dates.

The lack of evidence for the production of fine glass

in England in the mid-13th century suggests that the window glass was imported, probably from France. It is hoped to show by analysis that this glass had other decorative uses within the Abbey. Glass *opus sectile* (cut work) is an important part of the visual effect of the altarpiece, the Westminster Retable, c. 1270, which underwent extensive investigation during its restoration at the Hamilton Kerr Institute, Cambridge, between 1998 and 2004. Prior to this, and other investigations carried out within the Abbey, the only English example of the use of decorative glass before the end of the 13th century was thought to be a belt, adorned with painted heraldic miniatures under glass, and almost certainly of English royal origin, found in 1942 in the tomb of the Infante Fernando de la Cerda (d. 1275) at Las Huelgas in Castile. Other examples executed under Royal patronage, albeit in a much depleted state, have now been revealed or brought to notice. Glass *tesserae* were inlaid in the coloured marble Cosmati floors of St Edward the Confessor's shrine (1269) and the Sanctuary (1268), on the tombs of Henri III (d. 1272), Edmond Crouchback and the Coronation Chair (both c. 1300), and the Sedilia (c. 1307). The Coronation Chair also bears impressions similar to those made by the rectangular *faux cloisonné* enamel panels on the Retable.

The Cosmati sanctuary floor is currently undergoing investigation prior to conservation. The glass *tesserae* could have been brought from Italy, however at first sight they seem to have much in common with those on the Retable. The *tesserae* are of transparent dark blue, blue-green, green, amber, ruby red and flashed glass (clear glass with a thin covering of red glass on one side). Analysis of the opaque glass (white, red, turquoise and blue), found on the tomb slab on Abbot Wenlock and surrounding the central roundel, showed it to be similar in composition to contemporary enamels made in Limoges.

The blue, red and green transparent glass on the Westminster Retable was clearly made by the crown glass technique. The marked parallel curves indicative of this process can be clearly seen when the large blue glass plaques are viewed in raking light and to a lesser degree on the much smaller pieces of red and green glass. The greenish clear glass used as a covering for painted and gilded plaques imitating *cloisonné* enamel was produced by the cylinder technique and exhibits the indicative parallel ripples and elongated air bubbles. The potash (forest) glasses are related to the ecclesiastical window glass of the period and their composition can be closely paralleled in published analysis (Binski & Freestone 1995). The glasses are likely to represent the production of a single

workshop, and the different shades are sufficiently close to represent pots of slightly different coloured glass from the same glasshouse. The glass is likely to have been produced over a relatively short period, perhaps in response to a single order – the decoration of Westminster Abbey. The blue, green and colourless glasses have been analysed by Prof. Ian Freestone (Cardiff University). There was no broken surface of red glass from which to obtain a sample, however a damaged red glass ground for a cameo showed it to be flashed. It is reasonable to suppose that all the red glass on the Retable is flashed since copper red glass was often too dense to be transparent.

The blue glass plaques are shaped to resemble Moorish blue-glazed ceramic tiles (imitating the semi-precious stone lapis lazuli). The glass was set over silver leaf and mordant-gilded freehand with foliate designs of vine and oak leaves. Red, green and blue glass, set over silver leaf within the micro-architecture, represented windows. Green and blue glass lancets, on the lower tier of the pinnacles, bear traces of mordant-gilded patterns of window embrasures. The interstices above the micro-architecture in the centre section were filled with octagonal cobalt blue glass *tesserae* each decorated with a single mordant-gilded standing lion, and square red glass infills. Within the star-shaped frames and borders of the Retable there are 36 red, blue and greenish glass ovals, which were set over silver foil into recesses carved into the wood. Their upper surface was deliberately deeply scratched to provide a key for the attachment of the three-dimensional (?) putty profile heads, in the manner of classical cameos. Only one oval depicting a male head survives, but several glass ovals bear the outline of heads that have been lost. At present nothing is known about their production but the fine details of the remaining cameo suggests that putty may have been pressed into carved moulds. Today 28 of the original 1,250 glass *cabochon* gems survive, set over a reflective ground within the borders.

Sandra Davison, FIIC ACR

References

Binski, P and Freestone, I 1995 'Norwegian Medieval Altar Frontals and Related Material' in Papers from the Conference in Oslo, 16-19 December 1989, pp 59-73. ACTA AD ARCHAEOLOGIAM ET ARTIVM HISTORIAM PERTINENTIA VOLVMEN XI. Rome: Giorgio Bretschneider

Acknowledgements

Dean and Chapter of Westminster Abbey

Vanessa Simeoni, Monuments Conservator,
Westminster Abbey

CHINESE GLASS IN THE FITZWILLIAM

The earliest examples, dating from the 4th century BC, were beads used with other types as parts of pendants, which were placed on the chest of the deceased in burials. The use of glass in burials continued in the Han dynasty (206BC – AD 220) when it was used as a substitute for jade in the tombs of women and lower ranking aristocrats. In this period, glass burial objects are usually found in southeast China, particularly in Yangzhou, Jiangsu province. Presumably there was a workshop responsible for producing glass for imperial burials.

During the Tang dynasty (618-906 AD) when Buddhism became widespread in China, glass was used to make containers for the Buddha's finger bone. This container was then placed inside a nest of gold, silver, bronze, and stone caskets, and placed at the base of a pagoda, suggesting that glass was highly prized in this period.

In later periods glass was not a material commonly used, but it became popular during the Qing dynasty (1644-1911), possibly as a result of European influence. In 1696 the Emperor Kangxi set up a glass workshop inside the Forbidden City to produce utensils for daily-use including snuff bottles. The Fitzwilliam has several examples of Qing glass, including a dish incised with 'made in the reign of Emperor Qianlong (1735-95), and another incised with 'made in the reign of Emperor Daoguang (1821-1850). It also has some 18th century snuff bottles, possibly made in workshops in Suzhou and Beijing.

James Lin, Assistant Keeper in the Department of Applied Arts

POST MEDIEVAL GLASS IN THE FITZWILLIAM

The highlight of the small group of Islamic vessels is a mid 14th century enamelled Mosque lamp dedicated by Shaykhu al-Nasiri, cup bearer to the Sultan. The earliest post-medieval European glass to enter the collection in 1904 was a Siennese *verre eglomisé* plaque showing the Virgin and child enthroned with Saints. Venetian and *façon de Venise* glass was represented by a Venetian enamelled and gilded tazza of about 1500, and an English Verzelini goblet dated 1578. The museum has only a few examples of stained glass, among them several late 16th and early 17th century roundels, including the Triumph of Chastity over Love after a design by Pieter Cocke van Aelst (c. 1502-50). English glass of the late 17th to

early 19th century forms the bulk of the collection, a high proportion of which was bequeathed by Donald Beves (1961). The later English glass includes several jugs and glasses decorated with hunting subjects by means of Davenport's patent, and an extraordinary green glass decanter with silver mounts designed by William Burges for himself, and made in 1865. Recently several pieces of studio glass have been donated by Sir Nicholas and Lady Goodison through the National Art Collections Fund, including works by Bob Crooks, Anna Dickenson and Keiko Mukaide.

Julia Poole
Keeper in the Department of Applied Arts,
Fitzwilliam Museum, Cambridge

Glass studies in France

In October 2005 there were not one, but two, meetings in France on aspects of glass history, demonstrating the strength of interest in the subject that exists there. I could only go to one meeting, that inaugurating the association *Verre et Histoire*, which was organised by Sophie Lagabriele and based in Paris. There were two days of lectures and poster displays on the theme of glass and windows - from Roman times to the 19th century - held at the headquarters of Saint-Gobain, a glass-making company that can trace its origins back to 1665, followed by a final day in the Palace at Versailles. The papers dealing with the Roman period drew on examples from across the Empire but the later periods focused on France, though there were presentations that dealt with scientific studies, excavations or standing buildings in Belgium, Switzerland, Italy and Britain too. Many of the papers and posters were excellent, particularly those that made full use of excellent illustrations. A publication is planned, on the web in late 2006 and in printed form in 2007 - full details will appear in future issues of *Glass News*.

Justine Bayley

New Stained Glass Gallery opens at the V & A

The Victoria & Albert Museum opened its new Sacred Silver & Stained Glass Gallery on 24th November 2005. Over 150 stained glass panels from the national collection, dating from the 12th century through to the present day, are now on permanent display alongside pieces from the national collection

of silver. The V&A, which boasts the best museum collection of stained glass in the world, holds the largest and most comprehensive collection of medieval and renaissance stained glass. The dazzling displays of stained glass line both sides of the gallery, which has been designed to give the feeling of a church nave. Artist/jeweller Wendy Ramshaw designed a series of nine four-metre-high metal screens to hold much of the stained glass (see figure below), thus taking advantage of the natural light coming from the windows overlooking the garden to illuminate the panels. When the natural light begins to fade, subtle artificial lighting installed behind the individual panels switches on to boost the transmitted light. The design of these screens allows for some of the objects to be displayed at eye level, giving visitors the opportunity to study these important panels at close range.



Stained glass screens flanking the garden windows.
Photographer: Sherrie Eatman

Highlights of the stained glass on display in this gallery include:

- The earliest panel in the collection, which dates from 1140-44. Originally from Saint-Denis, from the border of a window dedicated to the Infancy of Christ.

- Two new acquisitions dating from the early 16th century which were originally part of the extensive glazing scheme of Fairford Church in Gloucestershire. These two fragment panels depict the apostle St. Matthias and an angel of the Last Judgement.
- A panel designed and made by Thomas Willement in 1845. Originally forming part of the east window of Holy Trinity Church in Carlisle, this is the first time this outstanding example of the 19th century Gothic Revival in stained glass has been on display since joining the collection in 1980.
- A recently-acquired quatrefoil, designed by Henry Holiday between 1886-90, depicting the Personification of Faith.
- A richly-coloured, highly decorated panel designed by Harry Clarke in 1918 and made by Clarke Studios some years later. This vibrant panel, measuring 2.8 m in height, depicts the Apparition of the Sacred Heart.

The museum's Stained Glass Conservation Studio carried out around 3500 hours of practical conservation treatment in order to prepare the selected panels for permanent display. Five stained glass conservators worked on the objects over a period of three years, carrying out treatments that ranged from light cleaning to complete reglazing as the individual objects required. The gallery's interpretation scheme includes a video showing how a stained glass panel is made, a replica of a medieval stained glass panel on display that visitors are invited to touch, and a small display of stained glass tools that were used in a workshop from the 1920s. Much of the earlier stained glass on display in this gallery can be found in Paul Williamson's recent publication *Medieval and Renaissance Stained Glass in the Victoria & Albert Museum* (London: V&A Publications, 2003). [Book details in *Glass News* 15]. Information on the stained glass displayed in this gallery is now available on the V&A's main website:

www.vam.ac.uk/collections/glass/stained_glass/sacred_stained_glass/index.html

Please note that the Sacred Silver and Stained Glass Gallery will be closed for three weeks from 20th March 2006, to reopen on 10th April. During this time LED lights will be installed in the screens displaying the stained glass.

Sherrie Eatman
Head Stained Glass Conservator, Victoria and Albert Museum

Aesthetic Protective Glazing for Stained Glass Windows

The 2005 winner of the Anna Plowden Trust Award for Research and Innovation in Conservation was stained glass conservator Mark Bambrough. His innovative protective method for stained glass windows provides an aesthetic alternative to other methods in use. The new method has been used at New Kilpatrick Church, Bearsden, Glasgow (see figure below). This is how Mark describes his work:



Exterior view of window with aesthetic glazing in central panel, New Kilpatrick Church, Bearsden, Glasgow. Photo: Mark Bambrough

"Today, for various reasons, stained glass windows often require physical and environmental protection in the form of secondary glazing. This can take many forms from plastic sheeting to Mirror Image leaded panels in which the main lead lines of the stained glass window are replicated. While all current systems of secondary glazing have a functional justification, they also generate glare and reflection, which can seriously interfere with the aesthetics of the building in which they are sited.

The purpose of my research was to produce a highly functional but aesthetically more acceptable form of protective glazing. This was achieved by screen-printing, with ceramic enamels, a photographic image of the exterior appearance of the stained glass onto a flat pane of glass. This copy was then kiln-formed using full-sized moulds to match the contour lines of the existing leadwork pattern. The research produced a 3D glass facsimile that reflected back all the life and colour that existed in the original stained glass. The facsimile is also as transparent in transmitted light as the industry standard Mirror Image described above, and opaque in reflected light, therefore the image is seen from the outside but yet burns out on the inside. The advantage over conventional methods of protection is that it is unobtrusive, as it responds to surface light play in a similar way to that of the stained glass it is protecting and does not give off glare or reflection. The protective glazing also functions aesthetically with the building, by breaking up and diffusing light play, while retaining the relationship between glass and stone that existed before the secondary glazing was introduced”.

Book Reviews

SASANIAN AND POST-SASANIAN GLASS IN THE CORNING MUSEUM OF GLASS

David Whitehouse

ISBN 0-87290-158-0, hardback

Price: US\$65.00

Corning Museum of Glass, New York, 2005

GLASS: FROM SASANIAN ANTECEDENTS TO EUROPEAN IMITATIONS

The Nasser D. Khalili Collection of Islamic Art,
Volume XV

Sidney M. Goldstein
(General editor, Julian Raby)

ISBN 1-87478-050-1, cased

Price: £105.00

The Nour Foundation in association with Azimuth
Editions, London, 2005

Distributed by I.B. Tauris & Co.

Sasanian glass is traditionally regarded as an exotic eastern cousin of Rome or an antecedent of Islamic tradition, yet 2005 marks something of a landmark year as it sees the publication of the first two major catalogues to deal with it. The first volume includes a collection of some 51 Roman, Sasanian and post-Sasanian pieces as the antecedents for a larger group of 291 Islamic and Islamicising glass vessels and other objects from the huge private collection of Nasser D. Khalili. The second catalogue focuses on a collection of 67 Sasanian and post-Sasanian vessels in the Corning Museum of Glass (plus an acknowledged fake roundel and five gold-glass beads, the latter discussed in issue 46 of the *Bead Study Trust Newsletter*).

Both publications sit within their own series and are equally lavish. Both are illustrated in full colour facing the detailed descriptions, include line drawings of almost all pieces (although the Khalili examples omit details of folding on the sections), are indexed and are well referenced to include the latest literature on comparative material. In addition, both authors have chosen to arrange their material by manufacturing technique. The added value of David Whitehouse's catalogue is his excellent synthesis of the state of knowledge of Sasanian glass, and the addition of two appendices by Robert Brill, one discussing compositional analyses and the other detailing some surface finds from two (unexcavated) Iraqi sites covered with extensive remains of Sasanian glass-working. These illustrate how this glass typically has a plant ash composition, the relatively high magnesium content contributes to a distinctive weathering layer (although this is sometimes deliberately flaked off on art market pieces), and how plotting of the available analyses do not yet yield meaningful groupings.

Sidney Goldstein's monumental catalogue (it weighs almost 5 kg!) includes an introduction on "manufacture and decoration" illustrated with detailed views to illustrate techniques, a glossary, and four additional essays interspersed with the catalogue entries. These are by Michael Rogers ("Problems in the study of Islamic glass"), Sidney Goldstein ("Lustre-painted glass"), Jens Kröger ("Scratched glass"), and Melanie Gibson ("Admirably ornamented glass", followed by supplements on "Literary references to enamelled glass" and "Figural themes on early enamelled glass"). In other cases, mini-sections (not listed in

the table of contents) introduce groups and effectively summarise the contents: Late Roman, Byzantine and Sasanian glass (p.30 ff.), Early Islamic glass-blowing (p.64), Mosaic glass (p.86), Drinking vessels (p.96), Bell-shaped flasks (p.124), Early painted and enamelled decoration (p.132), Cut glass (p.156), Facet-cut decoration (p.168), Relief cut-glass (p.203), Cameo glass (p.208), Medieval Islamic glass (p.218), Turquoise glass (p.222), Stem goblets (p.248), Glass with marvered decoration (p.258), Late Islamic glass in Iran, India and Turkey (p.294), Water-pipes (p.310), and Later-19th century Islamicising glasses (p.316). In addition to vessels and containers there is a fragment of furnace (cat. 52), six glass bracelets (cats 89-94), a paper burnisher or smoother (cat. 95), an inscribed glass weight (cat. 97), a moulded vessel appliqué (cat. 156), and a decorative roundel representing a rider with falcon (cat. 157).

The highlights of the Khalili glass collection include a pair of complete mosaic-glass footed boat-shaped bowls (cats 84-85); a colourless moulded ewer referring to Baghdad and giving the name of the maker (cat. 136); a transparent cup and plate with foliate patterns decorated in lustre (cats 164-65); an unusually large deep blue dish with scratched decoration (cat. 168); an Early Islamic cosmetic-set in cut glass (cat. 190); and a splendid selection of relief-cut glass (cats 241-51). Strengths of this portion of the Corning collection include the large selection of Sasanian cut glass (cats 45-67), and a fine group of Late and post-Sasanian moulded plaques and vessel appliqués decorated with figural designs (cats 1, 18-44).

The authors' cautious comments over the interpretation of the date, place of origin or distribution of particular pieces are appropriate as none of the catalogued pieces are from archaeological contexts. Nor do any appear to have histories before the late 1950's when large quantities of glass began to appear via the Iranian art market. Suggested provenances allude to where they are thought to have been made, rather than where dealers said they were found, a distinction which has not been sufficiently made in some other literature. In the case of the Sasanian material, both collections share a similar bias towards cut glass as this has been traditionally collected and exhibited as canonical of Sasanian material culture. In both collections many of these vessels are intact or virtually so,

suggesting that they were found in tombs, whereas the medieval glass is often repaired from fragments with additional infill and, like the contemporary glazed pottery, presumably derives from the rubbish heaps, disused cisterns, drains or residences of the towns and caravanserais which have been the preferred hunting grounds for commercial excavators.

In terms of the Sasanian cut glass, both collections include hemispherical bowls, bowls with cracked off rims, footed bowls with double circular facets, deep beakers, small flasks with relief-cut disks, tubes, and pear-shaped jars with a single perforation in the base (an unexplained feature apparently found on all known examples, including an unpublished piece in the British Museum). Goldstein follows Fukai (1977) in believing that the blanks were usually mould-blown. In the reviewer's experience, however, it is more likely that they were free-blown, and the careful polishing and ubiquitous deep facet on the underside may best be explained by the craftsman's desire to remove all traces of hotworking and signs of a pontil (confirmed by the rare survival of this feature on cat. 46). Plain bottles or the variety of mould-blown re-blown forms, which are well known from excavations in Iraq and Iran, are almost totally absent from both catalogues. The exceptions include a miniature pyriform unguentarium (Khalili cat. 40), and a footed bowl decorated with "nip't diamond waies" formed by pincering vertical mould-blown ribs (Khalili cat. 51); the same effect appears on three bowls and a conical beaker in Corning which are catalogued in the section on "Vessels with applied ornament" (Corning cats 6-7, 14, 17). The Khalili Collection includes two small flasks decorated with applied circular blobs (cats 16-17): comparisons are made with excavated pieces from Susa, Qasr-i Abu Nasr (both in Iran) and Penjikent (Tajikistan), as well as late Sasanian cut glass forms, yet surprisingly no mention is made of a related bottle from the Famen Treasure, an even closer parallel in Berlin or the generic resemblance with a well-known class of late Sasanian gilt silver (cf. Kröger 1999). The heavy weathering on cat. 17 reinforces the likelihood that these are of late or post-Sasanian production, rather than that of coastal Syro-Palestine.

A few comments may be appropriate here on some other specific pieces. The squat dark green bottle is a type also found with a metal boat-shaped bowl in a grave at Uch Tepe (Iraq) and at

Jebel Sais (Syria): together with the cited finds from Qasr-i Abu Nasr and China, the date-range may be revised from the 3rd-7th centuries to the 6th-8th centuries (Corning cat. 2). The unusual square-sided bottle with moulded decoration has an unusual fabric which resembles that found in 6th-7th century contexts excavated at Merv (Corning cat. 5). The distribution of vessel appliqué representing the face of a moustachiod man now may be extended beyond Iran, both eastwards to Merv and across the Persian Gulf to Suhar (Corning cats 37-38, 42). An unusually heavy faceted stemmed goblet has the appearance of two pieces joined in recent times, but was apparently blown in two gathers and thus must have been cold-worked with some difficulty (Corning cat. 56). Faceted goblets are rare in comparison to plain versions, but as the latter are usually incomplete they have not entered the art market. A complete transparent aquamarine mould-blown tube or so-called "scroll- or pen-case" is attributed a late 5th-7th century date, yet excavated data suggest a date no earlier than the early 7th century for the form, and the combination of technique and colour suggest a post-Sasanian date for this example (Khalili cat. 30). As Whitehouse observes for Corning cats 66-67, the function of these tubes is not readily explained: the 480 mm. length of the Khalili piece renders it unlikely that it contained pens, and its 30 mm. diameter excludes the possibility of it having contained easily retrieved rolled documents. A two-chambered crucible with turquoise and red glass residue in the different compartments is exactly the sort of industrial waste that is not normally collected but its early Islamic date is speculative (Khalili cat. 52). Finally, an emerald-green cut glass statuette representing a pigtailed woman wearing a crown with her arms raised in front of her chest was regarded as a little odd by the author (Khalili cat. 197). This may be because its form and iconography closely resembles a class of Achaemenid cosmetic-bottle, although the fabric is not known for glass of this period: if genuine, it would date to the 5th or 4th century BC rather than the 8th to 10th centuries AD.

These comments are no more than a taster: both catalogues deserve repeated browsing and study. Much remains to be understood about the development of Sasanian and Islamic glass but the publication of these volumes makes it that much more achievable. They are simply a "must" for anyone working on this material, and all

involved with these collections and publications must be warmly thanked for their hard labours.

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