

# Glass News

Number 22

July 2007

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

[www.historyofglass.org.uk](http://www.historyofglass.org.uk)

## IN THIS ISSUE

- Page 1 - Subscription matters**  
- STOP PRESS: A Study of Late Antique Gold-Glass
- Page 2 - Stop Press: ICG XXI Triennial Congress, Strasbourg**  
- Study Days – Le Verre en Alsace
- Page 3 - ICOM Glass Committee Annual Meeting**  
- AHG Spring Study Day  
- AHG November Study Day and AGM
- Page 4 - Society of Glass Technology: Annual Conference**  
- Professional Development Awards  
- New International Network
- Page 5 - The Corning Museum of Glass: 2007 Research Grants**
- Page 6 - The Blaschkas at The Corning Museum of Glass**  
- AHG Study Day Review: The Glass Industry
- Page 9 - AIHV 17th Triennial Congress: Review - Part 2**
- Page 12 - ICOM Glass Committee Annual Meeting: Review**
- Page 13 - Acquisition of Capronnier Archives**
- Page 14 - Book and Article Reviews**
- Page 15 - Publications**
- Page 16 -Editors' details**

Due to the biannual nature of *Glass News* there seems to be a glut of conferences and congresses at this time of the year and many are about to start, but others will take place in the early autumn. Please note that some events may accept papers or posters until quite late, such as the ICOM Glass Committee.

Also note the call for applications by Prof Liz James for the Arts and Humanities Research Council Collaborative Doctoral Award into the study of late antique gold-glass. Prof James also extends an open invitation to scholars from all fields to join the New International Network for the study of Byzantine glass mosaic tesserae, which has been funded by the Leverhulme Trust. Watch this space for more updates on this exciting and wide-ranging initiative.

Juanita

## **SUBSCRIPTION REMINDER!**

Your subscription will soon be due for renewal - this is the last *Glass News* that you will receive under your present subscription.

Please see the enclosed renewal form. We are maintaining our current subscription rates, and you can subscribe again for 2008 for £5.00, either as a Member of the Association or simply to receive *Glass News* without membership.

## **Stop Press!! Call for applications**

**UNIVERSITY OF SUSSEX AND  
THE BRITISH MUSEUM**

**AHRC COLLABORATIVE DOCTORAL AWARD**

*A Study of Late Antique Gold-Glass*

Although, the deadline for applications was 12th June 2007, please contact Professor Liz James <E.James@sussex.ac.uk> if you are interested.

The British Museum holds one of the most important collections of late-antique gilded glass in the world, numbering over fifty pieces. It is usually assumed that because many of these objects come from funerary contexts, notably the catacombs, they must bear some mortuary or commemorative significance. However,

next to nothing is known about the function of the objects and an important aspect of the project will be to consider how and why they came into the Museum's collection and, crucially, what was perceived as valuable in them. The project aims to establish the iconography of the objects, examine the nature and function of gold glass in Late Antiquity and place the BM's collection into the broader perspective of holdings in other museums, especially the larger collections in the Vatican and Cologne. A further area for investigation lies in the physical nature of the objects.

The Graduate Centre in Humanities at the University of Sussex invites applications from postgraduate students for this Arts and Humanities Research Council (AHRC) collaborative doctoral award. The awards are equivalent in value to standard AHRB studentships and you may apply for a collaborative award even if you have already applied to the 2007 AHRC Doctoral Awards Scheme. You would be working with Liz James (Sussex) and Chris Entwistle (British Museum).

Full details of how to apply including further particulars, **which are essential for all applicants**, are available from:

Margaret Reynolds  
The Graduate Centre in Humanities  
University of Sussex  
Falmer, Brighton BN1 9SH.  
Email: M.Reynolds@sussex.ac.uk.  
Tel: +44 (0)1273 678098.

Alternatively visit: <http://www.sussex.ac.uk/pgstudy>.

**Stop Press!!**  
**International Commission**  
**on Glass (ICG)**  
**XXI<sup>th</sup> Triennial Congress**

**XXI TRIENNIAL CONGRESS ON GLASS**

**STRASBOURG, FRANCE**

**1ST – 6TH JULY 2007**

The Congress is being organised by the International Commission on Glass in collaboration with the Institut du Verre in Paris, the Critt Matériaux Alsace and the University of Montpellier 2.

The **International Commission on Glass (ICG)** was founded in 1933 with the purpose of promoting international collaboration and facilitating the exchange of information within the glass community. Nowadays gatherings include representatives from universities, scientific establishments and glass industries as well as suppliers. The ICG leads technical committees on different aspects of glass science and technology. The meeting includes sessions on "History, archaeology, art and design", with papers such as those detailed below.

Technological processes to produce antimonate opacified glass throughout history - *S. Lahlil, I. Biron, L. Galois*

Compositional analysis of ancient glass fragments from Indonesia - *L. Dussubieux, D. Perret, H. Surachman*

Crack Pattern Recognition in Glass Archaeology - *G. Eggert*

Enamelling in France and Japan, 1860-1930, a history of cross influence - *F.T. Schneider*

Nature & Glass Art - *L. Chi*

Levels of certain elements in glass as a determinant of European influence in the technology and trade of glass in the 17th and 18th centuries - *J. Kunicki-Goldfinger*

Some Early Analyses of Egyptian Glasses Revisited - *N.H. Tennent, R.H. Brill*

Antiquity of Glass in India: Excavations at Kopia - *A.K. Kanungo*

Glass Vessels of the Tang and the Five Dynasties Found at Guangzhou - *A. Jiayao*

The Influence of Ancient European Glass Making on Ancient Chinese Glass Art and Technology - *F. Gan*

For the latest information on the meeting, including registration and accommodation forms and preliminary program, visit the website: <http://www.icg2007.org> or email: [info@icg2007.org](mailto:info@icg2007.org)

**Forthcoming:**  
**Study days**

**'LE VERRE EN ALSACE'**

**ARCHÉOLOGIE, HISTOIRE, COLLECTIONS**

**STRASBOURG, FRANCE**

**6 - 7 JULY 2007**

These study days are organised by the Conseil Général du Bas-Rhin in partnership with *Verre et Histoire* and Genverre.

Friday 6th - day discovering glass sites of North Vosges: the programme includes a full day of visits to the Cristallerie Lalique and other glass sites in the area, as well as the Musée de Saint-Louis.

Saturday 7th - conference day: there will be presentations by Marie-Dominique Waton, Frédérique Goerig, Dominique Toursel-Harster, Véronique Brumm, Marie-Dominique Wandhammer, Jean-Pierre Volatron, Laurent Schmoll, finishing with a guided tour of the stained glass in the cathedral by Françoise Gatouillat.

The deadline for registration was the 22nd of June but information can be obtained from:

Conseil Général du Bas-Rhin  
Véronique Brumm  
Direction de la Culture et des Sports  
Place du Quartier Blanc  
67964 Strasbourg Cedex 9  
France  
Tel: 03-69-20-74-24  
Fax: 03-88-76-65-36  
Email: veronique.brumm@cg67.fr

Forthcoming:  
**ICOM Glass Committee  
Annual Meeting, Vienna**

**ICOM GLASS COMMITTEE  
ANNUAL MEETING, VIENNA**

**“SPOTLIGHTS ON GLASS”**

**18TH – 25TH AUGUST 2007**

The ICOM Glass annual meeting presents a full programme of presentations, visits and excursions, including Schloss Hof (castle of Prince Eugen, then of Maria Theresia), Steinhof-Kirche, Hofburg Kunsthistorisches Museum (rock crystal and glass, including the Rudi Strasser Collection), Carnuntum Roman camp and museum, Bratislava, the Kvetna (Blumenbach) glass factory, the Brno Museum and Austerlitz castle. There are also planned visits to antique shops, Zahn (glass engraving, cutting and chandelier production), studio glass artists and private collections. Käthe Klappenbach will give a special lecture on chandeliers and there will be a separate international colloquium “Chandeliers in Museums” outside the ICOM Glass programme.

**Call for papers and registration by  
3rd July 2007 to:**

Gunnel Holmér  
Smålands Museum-Swedish Glass Museum  
Box 102  
SE-351 04 VÄXJÖ  
SWEDEN  
Fax: +46-470 397 44  
Email: gunnel.holmer@telia.com

The preliminary programme for the meeting may be found at:

[http://www.icom-oesterreich.at/2007/GLASS\\_en-1.html](http://www.icom-oesterreich.at/2007/GLASS_en-1.html)

Call for papers:  
**AHG Spring Study Day**

The next AHG Spring Study Day will take place at the Fitzwilliam Museum, Cambridge, in March 2008 (date to be confirmed). The subject will be ‘Buying and Selling Glass in England c.1600-1900’.

Please send your proposals for presentations to:

Julia Poole  
The Fitzwilliam Museum  
Trumpington Street  
Cambridge CB2 1RB  
Email: jep1000@hermes.cam.ac.uk

Forthcoming:  
**AHG Study Day and AGM**

**GLASS IN ARCHITECTURE**

**THE WALLACE COLLECTION**  
HERTFORD HOUSE, MANCHESTER SQUARE  
LONDON W1U 3BN

**THURSDAY 22ND NOVEMBER 2007**

**10.00 Registration and coffee**

**Chair - Ian Freestone**

- 10.30 Introduction
- 10.40 Glass in the Architecture of Ancient Rome - David Whitehouse
- 11.10 Glass in the early medieval church at San Vincenzo - John Mitchell
- 11.40 Glass & the Byzantine church - Liz James
- 12.15 Lunch** (Lunch is not provided).

- 13.30 AGM of the association for the History of Glass (AHG members only\*)  
**Chair - Sandy Davison**  
 14.00 Medieval decorative inlays in Westminster Abbey - Vanessa Simeoni  
 14.30 Composition of post-medieval window glass – David Dungworth  
**15.00 Tea**  
 15.30 Mirrors - to be confirmed  
 16.00 Whitefriars glass tiles & *opus sectile* memorials etc. - Dennis Hadley  
**16.30 End**

If you would like to attend, please send your full contact details, a **stamped, addressed envelope** and a cheque for **£25.00** (non members), **£20** (AHG members), or **£10.00** (students) payable to *The Association for the History of Glass Ltd* to: David Crossley, 5, Canterbury Crescent, Sheffield S10 3RW. Participants who normally live outside the UK may pay upon arrival at the venue in UK sterling).

\*Please note that members of the AHG who wish to attend only the AGM may do so at no cost.

## Forthcoming: SGT Annual Conference 2007

**SOCIETY OF GLASS TECHNOLOGY  
 ANNUAL CONFERENCE 2007  
 UNIVERSITY OF DERBY  
 5-7TH SEPTEMBER 2007**

The annual conference of the SGT will include the usual day dedicated to the History and Heritage of Glass, which will take place on the 5th of September from 9am to 5.30pm. There will be a reception in the evening.

**“History & Heritage of Glass** - exploring the human impact of glass since the origins of glassmaking in antiquity; the evolution of methods, techniques and equipment through the ages; the archaeological activities which allow us to be aware of and to study the achievements of our glassmaking forebears; the conservation and display of historic glass artefacts from all ages.”

Further information from:  
[www.societyofglasstechnology.org.uk](http://www.societyofglasstechnology.org.uk)

## Professional Development Awards

### THE WORSHIPFUL COMPANY OF GLAZIERS AND PAINTERS ON GLASS

The awards are aimed at assisting practising professionals to obtain tuition to increase their effectiveness and proficiency. This could include assisting someone to attend a masterclass or advanced glass painting course; learning about mortars and stonework installation; seek tuition about glass chemistry or shadow a fellow professional in order to learn a skill that they don't already have.

For further details of the award including a description and conditions of entry please visit the website:

[http://www.worshipfulglaziers.com/competitions\\_and\\_awards.asp](http://www.worshipfulglaziers.com/competitions_and_awards.asp)

## Open invitation to join new International Network

**THE COMPOSITION OF BYZANTINE GLASS  
 MOSAIC TESSERAE  
 LEVERHULME TRUST INTERNATIONAL  
 NETWORK GRANT**

The Leverhulme Trust has just undertaken funding of an international network to explore the compositional nature of Byzantine glass mosaic tesserae. Mosaics are perhaps the most outstanding examples of Byzantine art which survive, yet we know next to nothing about how they were made. Glass-making was a relatively sophisticated skill in the mediaeval world, yet no written documents survive from Byzantium about the methods used for making a mosaic or creating its tesserae, and we have no knowledge of the ways in which manufacturing patterns existed and changed over time, or, indeed, of where and exactly how tesserae were created. Only the mosaics themselves speak to their composition. We know that glass making and glass working were two distinct processes but did the differently coloured glass tesserae on one site all come from the same batch of raw glass? Where did that raw glass come

from? The nature of the actual colours used in making mosaics changed over time: is this simply a question of changing aesthetics or are there also technical explanations for these alterations?

In discussing questions like these, the workshops will not only provide answers to central questions about artistic practices, but will also feed both information and analysis into wider debates about the nature of trade and exchange within the Mediterranean during this period and into our understanding of political and social changes within the Mediterranean world. From a study of the distribution patterns of glass tesserae, can we, for example, gain any sense of how the sourcing of raw materials for glassmaking changed over time? One thing we are particularly keen to explore is the possibility of collating evidence about the chemical make-up of glass tesserae, which might then make it possible to build up a pattern of both mosaic and glass manufacture within the Mediterranean throughout the Middle Ages.



The mosaic of the Virgin and Child in the apse of Hagia Sophia, Istanbul, AD 867 (copyright Elizabeth James)

It is a project that can only be accomplished with collaboration across disciplines and scholars: no single person has the tremendous breadth of knowledge that would be required to tackle this field alone. Consequently, the network, which will have to cut across art history, archaeology, chemistry, physics and Byzantine studies, will bring together a range of scholars from Europe and America interested in the chemical and physical analysis of Byzantine glass together with those concerned with the formal and cultural aspects of Byzantine mosaics in order to reappraise mosaics and mosaic making in this interdisciplinary context. The programme aims to draw together scholars who work on different aspects of glass mosaic production and analysis from the scientific and art historic worlds, but who rarely, if ever, meet and discuss their common concerns.

If you are at all interested, please do contact Professor Liz James, Department of Art History, University of Sussex, Falmer, Brighton <E.James@sussex.ac.uk>

## The Corning Museum of Glass 2007 Research Grants

News of the 2007 Rakow Grants for Glass Research at Corning Museum of Glass, NY, an annual grant awarded by a committee of the Museum's staff and made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows of the Museum.

The first grant has been awarded to Italian researchers Rosa Barovier Mentasti, Cristina Tonini, and Marco Verità, studying Venetian enamelled glass of the late 15th and 16th centuries. The three intend to make an iconographic and typological analysis of a wide variety of enamelled glasses in European museum collections and that of The Corning Museum of Glass, with chemical analyses of selected objects. Their work will include a study of sources in Italian archives and the Corning Museum's Rakow Research Library. The results of this research will be published.

The second grant goes to Valentina Varl, curator at the Pokrajinski Muzej Maribor in Slovenia, who is investigating the influence of Bohemian, French, and American pressed glass on pressed glass production in the Pohorje region of Styria (part of present-day Slovenia) in the first half of the 19th century. At least 15 glassworks are known to have existed in the region of Pohorje, dating back to at least 1697 and remaining a presence in the region until 1909. The most important glassworks were owned by Benedikt Vivat,

whose glass objects were shown at several industrial exhibitions and at two world exhibitions (London, 1851, and Paris, 1855). By comparing objects and techniques, and by studying the history and technical development of pressed glass in the United States and Europe, Dr Varl hopes to produce a scientific article that will be published in Slovenia.

[www.cmog.org](http://www.cmog.org)

## The Blaschkas at The Corning Museum of Glass

Corning Museum of Glass, NY, has organised a variety of activities related to Leopold and son Rudolf Blaschka to run from 18th May to 25th November 2007. There are exhibitions of their delicate glass flowers and animals and the detailed botanical drawings they used for their work, tours by the Director David Whitehouse and many other activities. Please look at website for up-to-date information: [www.cmog.org](http://www.cmog.org)

There is a 7 minute video on Blaschka, father and son, which can be viewed in the Corning Museum of Glass website. The video may be found at: <http://cmog.org/index.asp?pageId=1554> and then clicking on the Blaschka 'video' icon.

## AHG Study Day Review

### 'THE GLASS INDUSTRY: CONSTRAINTS AND CONTROLS FROM THE MEDIEVAL WORLD TO THE 20TH CENTURY'

Study Day held by The Association for the History of Glass at The Royal Asiatic Society on Wednesday 22nd March 2007

#### Morning Presentations:

Patricia Baker - *Rules & Restrictions Faced by the Islamic Glassmaker*

David Whitehouse - *Venetian Glassmakers & the Venetian Government 1200-1500*

Brian Rawles - *The Worshipful Company of Glass Sellers of London - is it Relevant to the Twentieth Century?*

The morning session chaired by **Ian Freestone** (Cardiff) began with an account by **Patricia Baker** (independent researcher) of the rules and restrictions

faced by Islamic glassmakers. Her talk explored the range of Arabic literary sources and European travellers' reports which described the sources and supply of glass in the Islamic Middle East, the basic materials, such as natron and the production centres. References to guilds involved in glassmaking or selling are few but it may be assumed that the structure, the initiation ceremony, the responsibilities to the craft, to fellow guild members and the public duties were very similar to others described more fully. Similarly, the *hisba* (market) regulations so far published, dating from the late 9th century AD onwards, do not mention the glassmakers specifically but the continuing concern over quality, working and selling practices concerning all the occupations, whether bakery, tailoring, perfumery or pottery-making, would have presumably related to glass production. It is clear for instance that Islamic law was against the use of animal or human dung for furnace and kiln firings and this must have affected glassmaking practice. However certain *Geniza* documents do outline contracts and working conditions of medieval glassmakers in medieval Cairo.

**David Whitehouse** (Corning Museum of Glass) followed with an account of the controls exercised by the Venetian Government over glassmaking between 1200 and 1500. At various times within this period there were State controls on the raw materials, on the export of glass from Venice and on the movements of the glassmakers themselves. In view of the many secrets known to them, severe controls over the glassmakers were vital to the important Venetian glass trade. In 1281 all the glass furnaces were relocated to the island of Murano, supposedly to diminish the risk of fires in the City but the move also enabled the movements of glassmakers to be more easily controlled. Glassmakers were forbidden to leave Murano on pain of death but some did leave and there is a report of Venetian assassins following one miscreant 'even to the gates of Prague'. The best raw materials for glassmaking were imported and could most easily be controlled at the point of entry. Materials were often transported over long distances e.g. sand from the Levant and plant ash and cullet from Alexandria. Nearer to home quartz pebbles were brought from the beds of the rivers Ticino and Adigo in an area outside Venetian jurisdiction. In 1285 and again in 1315 the export of plant ash, cullet and glass from Venice was banned. Possibly the greatest hardship for glassmakers was the State imposed and highly contentious *cavata* under which the glasshouses were shut down annually between 5th August and 5th January. The reason for the closure is

unclear: it may have been a measure to control over production of glass and so increase prices, or possibly to force glassmakers to repair the furnaces and renew pots. The only concession was given to glasshouses producing measuring glasses for the oil and wine industry, and those completing exceptional products for the Government. Between 1271 and 1315 various edicts restricted glassmakers from taking seasonal jobs on the mainland during the 'recess' without fear of punishment, or from working abroad without being fined and risking imprisonment. However Government rules were inconsistent and were conveniently rescinded when there was a shortage of glassmakers. By 1469 only Muranese glassmakers were allowed to make *cristallo*; however French glassmakers began arriving in Venice to teach the art of mirror-making in exchange for the secret of making *cristallo*. In the 16th century financial inducements lead to glassmakers leaving Venice by stealth and this resulted in Venetian *maestri* manufacturing glass in the *façon de Venise* style throughout Europe. In 1612 Antonio Neri published *Dell'Arte Vetraria* containing the glassmaking secrets that had circulated privately for 200 years and the secrets of Venetian glassmaking were in the public domain.

To end the morning session, **Brian Rawles** (Worshipful Company of Glass Sellers) gave a lively account of the history of the medieval livery companies of London - of which 107 have survived in London to this day - and of the Glass Sellers Company (GSC) in particular. Owing to a lack of money the GSC had no hall of its own and as a consequence the Company's documents, records and artefacts have been lost. In the late 1500s glass sellers appear to have banded together to buy and sell glasses and mirrors. A Charter was formed in 1635 but not presented to King Charles I because of his unpopularity. However in 1644 a Royal Charter issued by King Charles II established the Court for the Ordnance of the GSC. This could seek out and destroy inferior glass within its area of jurisdiction and punish the perpetrators. Charles II needed to raise a loan and the Lord Mayor of London stated that the GSC should contribute £310 - a sum that was repaid with 6% interest in 1666. In the 17th century the Company's activities resulted in the invention of English lead crystal glass. Although there is no surviving documentary evidence, the GSC apparently agreed to purchase all George Ravenscroft's (actually Hawley Bishop's) clear glass output. In 1683 the King brought a writ of *quo warranto* against the GSC to investigate how its powers were exercised and why it had a livery, since that was not mentioned in the

Royal Charter of 1664. The GSC then petitioned the Court of Aldermen for a livery in 1712. The Industrial Revolution destroyed the power base of the Livery Companies and by the latter part of the 19th century they had become prestigious dining clubs. Some were extremely wealthy and in the 1880s the Government set up a commission to investigate their wealth. This resulted in a vigorous regeneration and the establishment of schools and institutes such as the City and Guilds. In 1955 the GSC set up the first glass department at Sheffield University under Professor Turner and later gave financial assistance to the setting up of the Society of Glass Technology. Today the Company still patronizes the art, craft, science and technology of glass by means of various awards. In addition to the traditional use of their own funds the Livery Companies of London have broadened their giving into many other areas of modern life both at home and abroad. Brian kindly arranged for members to receive complimentary copies of the History and Activities of the City of London Livery Companies which also included explanations of the origins of the offices of Lord Mayor and Sheriffs and customs such as 'swan upping'.

During the lunch break a short silent film was shown, courtesy of **Roger Dodsworth** (Broadfield House Museum) featuring the work of the artist **Maurice Marinot** (1882-1962). Marinot was a painter associated with the Fauves but began to work in glass in 1911 at Troyes. His works are ornamental rather than practical and consist mainly of bowls and flasks, modelled with a feeling for solid sculptural form. He used either clear or coloured glass (he had a trick of sandwiching a core of coloured glass between two transparent layers) sometimes enamelled but more often, and more satisfactorily, etched with freely drawn figures. He made much decorative use of 'imperfections' as air bubbles and crackling. Ill health forced him to give up glassmaking in 1937.

#### **Afternoon presentations:**

Peter Wren Howard - *Furnaces, the Perennial Problem*

Richard Golding - *Coloured Glass in the Workshop: Problems and Headaches*

Alex Werner - *The Impact of Glass Excise Duty*

Roger Dodsworth - *The Impact of World War II on the West Midlands Crystal Industry*

The afternoon session chaired by **David Crossley** (Sheffield) began with an account by **Peter Wren Howard** of the perennial problem with glass furnaces, namely the cost of firing. In 1976 Peter began his association with glass furnaces when, as a glass

designer, he found that the designs he was interested in exploring could not be made with the furnace technology available at the time. Peter attended the Glass Training Centre (now the International Glass Centre) in Stourbridge where he was taught by Fred Bridges, and where he famously built a working glass kiln with five bricks! Peter eventually became a contract researcher into coloured glass and in 1986 helped Richard Golding relocate his recuperative glass furnace to the outskirts of Stourbridge. Since then Peter has built many furnaces, always with an eye to cost saving. Following a brief history of the technology of glassmaking Peter emphasized the fact that, although the basic technology had not changed since Roman times, it was the scale of glass production that had greatly expanded over the centuries due to changes in furnace design. Furnace designs had become increasingly efficient, recuperative and regenerative and he suggested that, in the future, they might be solar powered.

Peter was followed by **Richard Golding** (Okra Glass) who explained the technical difficulties of working with coloured glasses and in particular the problem of matching the working properties of coloured glasses to a clear glass base. Richard began making colourless glass after experiencing problems with cords and stones in bought glass. The first decolourant he used was antimony oxide followed by cerium although the latter made the clear glass technically more difficult to match to the coloured glass. Richard has developed his own clear glass base that includes 1.5% lithium which is known to cause devitrification. However this is avoided by melting the glass at lower than normal temperatures. When applying white glass to clear glass, e.g. in the form of canes, the temperature viscosity curves of the two glasses must match so that on blowing the vessel shape is even. Fluoride white opal glass is very different from clear glass; it includes 5% zinc and alumina that successfully holds the white droplets in suspension to produce the opal effect. A network modifier is added to glass to produce the right viscosity for blowing. The addition of calcium and 1% barium caused the glass to become as hard as concrete; however the addition of 1% potassium or sodium to the glass did not cause such a dramatic change in viscosity. Commercial competition to produce better coloured glasses resulted in products that can be added to a clear base of sodium or low- or full-lead glass. The mixing of particularly difficult colours, for example in the production of aurene glass, is aided by the use of stirrers in the batch. Richard's talk ended with a discussion prompted by a member of the audience on the difficulties of making ruby glass.

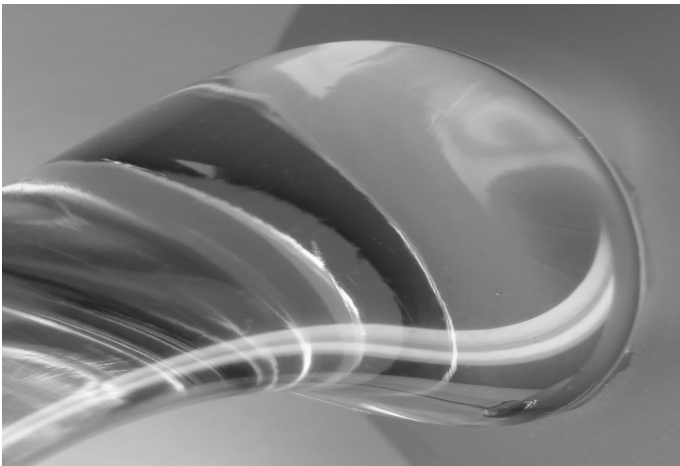
After tea **Alex Werner** (Museum of London) talked of the Impact of various excise duties levied on the British glass industry between 1745 and 1785. In the mid 18th century excise men were sent around the country to impose duties on manufactured goods. A duty had been imposed on manufactured goods in the 17th century but hadn't lasted. Its removal must have helped the nascent lead glass industry in which approximately eight hundred men were employed. A third of the production was exported. Glassmakers were encouraged to look for overseas markets on which the excise duty could be reclaimed. The English developed great skill in lead glassmaking but foreign glass cutters were often employed. From 1745 to 1819 increased excise duty became payable on finished glass objects and during this period there were complicated changes in the levy of duties. In the 1780s the glass was measured by weight, not by the article, and so, for example, cullet was sold by weight. Even so glass objects tended not to be made smaller and lighter as was previously thought. Irish glass was not taxed; so much of the glass attributed to Ireland in the period 1770-1790 was in fact English. Glassmakers had to give notice before changing their pots and the amount of excise payable was calculated by measuring from the top of the pots to the surface of the glass in order to calculate the amount of molten glass. Cullet and finished glass broken in the glasshouse were also subject to excise duty. Dispensation was given for highly specialised glass and scientific glass for export. The glass industry expanded by the 1830/1840s and the freeing of glass from excise duty led to changes of colour and design especially since the technology of glassmaking was being better understood. From the 1930s new types of coloured glass, such as uranium glass, were being experimented with on the Continent. The invention of pressed glass led to mass production.

The final speaker of the day was **Roger Dodsworth** (Broadfield House Museum) who talked about the impact of World War II on the West Midlands Crystal Glass Industry. During World War I the glass industry focused on the production of light bulbs and lamp chimneys, but during the Second World War the glass industry was specifically devoted to the war effort. Webbs of Stourbridge had begun to experiment with borosilicate glass for manufacturing radar valves before the war and made more than 80% of the output. There were large Government orders for utilitarian glass, such as canteen ware, and an enforced limitation of supplies ordering, renewable every six months, became increasingly severe. In 1942 there was a complete ban on the production of decorative glass for the home market and even



utilitarian glass took second place to work for the Government. Later, exports enjoyed a boom backed by the Government for the sake of the Nation's prosperity and at the same time imports from the Continent decreased. However in 1943 experts were banned and so glassmaking again reverted to the production of light bulbs and chimney lamps, glass for medical use such as X-ray lamps, cathode ray tubes, aircraft landing lights and heat resisting radar lamps.

Sandy Davison



Contemporary glass jug, detail (image J. Navarro)

## AIHV 17<sup>th</sup> Triennial Congress, Antwerp - Review, Part 2

**ANTWERP, 4TH-8TH SEPTEMBER 2006**

Part 1 of the congress review was published in *Glass News 21*, January 2007. Part 2 is a review of papers from sessions on:

- 15th- and 16th-century glass
- 16th- and 17th-century glass
- Glass decoration and enamels

### **15th- and 16th-century glass**

This session comprised ten papers covering a wide range of subjects from excavations to forgeries, and was given in two sets.

#### **Set 1**

The keynote lecture discussed the importance of the study of production indicators for the technology of medieval and Renaissance glass in Tuscany and how they can be identified (F. Fenzi, M. Mendera, P. A.

Vigato, Consiglio Nazionale delle Ricerche, Padua and Università degli Studi di Siena). The study was based on an interdisciplinary research project carried out by archaeologists, chemists and petrologists at three glass production sites in the Elsa Valley (central Tuscany). They gathered information on various aspects of the evolution of glass technology at the sites between the 14th and 16th centuries, with particular reference to raw materials, kiln temperatures, chemical composition and glass colouring.

Fascinating glass finds from the Gnalič Wreck, a merchant ship that sailed from Venice in 1583, were revealed in a paper submitted by I. Lazar (Pokrajinski muzej Celje, Slovenia) and H. Willmott (University of Sheffield). The ship was found and partially excavated between 1967 and 1996 and is now the subject of an international research project. Although a considerable amount of the merchandise remains to be excavated, several thousand glasses have been retrieved, including the largest assemblage of diamond-point engraved glass ever found. High quality glassware was probably the main cargo, predominantly made up of drinking vessels, vases, flasks, bottles, sprinklers, sandglasses, window panes and mirror plates. Glass samples will be analysed as part of the project.

Danielle Caluwé (Vrije Universiteit, Brussels) presented findings from her doctoral research (part of a collaborative project between the Free University of Brussels and the University of Antwerp) on vessel glass in the Duchy of Brabant in the late Middle Ages and early modern times. Scientific, archaeological and historical evidence has been brought together for study of the production, distribution and use of vessel glass from a range of sites in Brabant. Further aims are to establish a typo-chronological tool for the study of finds, to set the glass finds within the context of contemporary material culture and to see how this illustrates the interaction of the main glass production centres and the mediating role of the Low Countries, especially Brabant, in the transfer of technology, production practices and distribution. Caluwé's paper focused on information gleaned from a detailed study of the glass produced and/or distributed in Antwerp, Brussels, s'Hertogenbosch, Breda and Mechelen in the 16th and 17th centuries. A paper given in the second session ('A cupboard and a basket with some glasses...a glass without a foot') presented the results of another aspect of this research project, the use and meaning of vessel glass as gleaned through the analysis of entries for glass in several hundred inventories dated between 1500 and 1697.

C. Moretti (San Vito al Tagliamento, Italy) compared the chemical practice, dressing and treatment of raw materials for glassmaking as revealed in a range of Renaissance recipes. The recipes have been listed according to material so that comparisons between the methods described for obtaining them can be compared. Moretti pointed out that words could be used by different writers to mean different things, further complicating a complex subject.

### Set 2

In the keynote lecture David Whitehouse (Corning Museum of Glass) considered an early 16th-century letter in the Biblioteca de Menéndez Pelayo in Santander, Spain, that discusses the respective qualities of common, *christallina* and *physica* (the best) glass. The writer, who was probably an interested observer rather than a glassmaker, discusses the methods used for making each of these types. The manuscript appears to be incomplete. It throws new light on glassmaking in Renaissance Spain; two other manuscripts on this subject known to Whitehouse date from 1494 and 1600.

G. Egan (Museum of London) presented a paper on two aspects of the London glass trade: a glass bead factory operating on Sir Nicholas Crispe's Hammersmith estate in the 1630s and inscribed milled window leads. Similarity between the beads produced in Hammersmith and those made at a slightly earlier bead-making site in Amsterdam indicate that workers from the latter may have moved to London. *Speo* and *ferracia* methods are being used and Egan hopes to discover the beads' intended market. The second part of the paper concerned the recording of over 100 different marks on window leads from sites in the colonies and in England, with about 80 from finds in the London area. Marked leads tend to be found in association with high class sites and dates between c. 1618 and the early 18th century are known. Egan hopes that a national register of lead marks will be created.

S. G. Lerma (ISCUM, Genoa) discussed the development of a standard methodology for the classification of glass making and glass working indicators, based on the study of material from the medieval (14th and 15th century) glass factory at Monte Lecco, Genoa, where excavations were carried out between 1967 and 1974. About 20 glassmaking sites operated in Liguria between the 13th and 15th centuries. Monte Lecco is the most important because the whole production cycle was carried out there. About 3000 fragments found at the site probably represent about 300 objects. A form has been created

to arrange the results from the study, which could be used by other archaeologists working with glass finds.

J. Lefrancq's communication on Raymond Chambon was a fascinating exposé of this now notorious art historian whose monograph on Belgian glass was until recently the 'bible' on the subject. The so-called Colinet catalogue was exposed as a forgery in 1999, but Lefrancq's paper extended the range of his falsifications, to include the simulation of archaeological discoveries and the production of fake vessels.

A study of the chemical composition and deterioration of glass excavated in the 15th and 16th-century fishing town of Raversijde, Belgium, was the result of teamwork by researchers, including K. Janssens from the University of Antwerp, D. Caluwé from the Free University of Brussels and H. Wouters from the Institute for the Archaeological Heritage of the Flemish Community, Zellik, Belgium. The composition of about 100 excavated fragments was analysed. The site is unusual in providing information on the daily life of a small but affluent community. Most of the glass is utilitarian and was made with wood ash. The few soda glass items were probably imported from Venice or Antwerp.

### 16th and 17th-century glass

The section was chaired by J. Kunicki-Goldfinger (Institute of Nuclear Chemistry and Technology, Warsaw) and included studies of glass from England, Spain, the Netherlands and Portugal.

The keynote lecture, given by B. Velde (Ecole Normale Supérieure, Paris), considered some potassic glass compositions in the Low Countries, setting his discussion of 16th and 17th-century glass within a broader historic context. He described the results of the quantitative analysis of potassium-rich glass from Low Countries sites and a comparison of major and minor element content with glass excavated in France and Germany. The study is particularly concerned with the use of purified wood ashes used to extract potassium as a clean source of alkali fusing agent, alongside lead as a fusing agent. The Netherlands may predate England in this use of refined materials.

With their paper, 'Late 17th-century English and Irish crystal glass', C. Brain (Salisbury, UK) and D. Dungworth (English Heritage) presented a recently completed English Heritage study aimed at providing a better picture of how glass technology changed between 1660 and 1690. The first interim results were published in the 16th AIHV *Annales*; this paper

presented the results of the full programme. This is the first comprehensive analysis of early flint glass in the UK and the results do not support some well-established theories. The study has highlighted areas for further research, such as the relationship between the United Kingdom and continental Europe, especially the Netherlands, in the 17th century.

The Shaw House project, presented by D. Dungworth (English Heritage), provided an excellent case study for an investigation of the composition of late 16th-century to early 19th-century window glass in England. Documentary sources suggest that between c.1680 and c.1830 several fluxes were used to produce colourless window glass. Shaw House in Berkshire, built c.1580 with several additional phases in the 18th and 19th centuries, retains many of its original windows. Glass samples from various phases of its development have been analysed, leading to the proposal of a model for changes in window glass technology during this period.

Suzanne Higgott discussed three crizzled vases (British Museum and Wallace Collection) with some shared characteristics. They include the British Museum's so-called 'Amiens Chalice', which has been variously attributed to the 5th, 17th and 19th centuries. Based on stylistic, scientific and provenance comparisons, Higgott argued for a 17th-century French origin for the three glasses.

The two other presentations in this session covered the analysis of a Catalan *façon de Venise* glass in the Musée du Verre, Liège (C. Fontaine and H. Wouters, I. R. P. A., Brussels) and of a wide-ranging group of objects for storing liquids from an excavation (1996-2002) carried out at the Monastery of Sta. Clara-a-Velha t Coimbra, Portugal (T. Medici et al., New University of Lisbon and Nuclear and Technological Institute, Sacavém, Portugal).

### **Glass decoration and enamels**

This fascinating session covered a wide range of techniques and periods, from 16th-century *Limoges* painted enamels to reverse painting on glass from the 1300s to the early 19th century.

The keynote lecture was presented by Isabelle Biron (S. Röehrs and I. Biron, Laboratoire du Centre de Recherche et de Restauration des Musées de France, Paris; H. Stege, Doerner Institut, Munich) on the chronological evolution of the chemical composition of coloured glasses used in the production of *Limoges* painted enamels of the Renaissance. A database for the evolution of the composition of the enamels has

been created based on the non-destructive analysis of the elements present in about 200 *Limoges* enamels dating from the 15th to the 19th centuries. This has enabled key periods of change in composition to be identified. The identification of colourants that were new in the 19th century can confirm the identification of later 'Renaissance style' enamels. Two methods of analysis can be used, one of them portable.

The question of developing scientific methods for distinguishing 19th-century imitations from genuine Renaissance works of art was also discussed by D. von Kerssenbrock-Krosigk (Corning Museum of Glass) in his paper, 'Venetian enamelled glass: a survey of tasks for future research'. Securely datable archaeological examples could provide a database of authentic pieces for a project. Sources of funding and potential vested interests have so far presented problems with setting up a project to find scientific methods of distinguishing periods of production, but such a project could yield important results.

C. S. Salerno (Istituto Centrale del Restauro, Rome) and C. Moretti (San Vito al Tagliamento, Italy), presented a paper on the supply of "*smalti*" and other materials for the mosaics of the Vatican's vaults and altarpieces by the "Fabbrica di San Pietro" from the 16th to the 18th century. The continuous use of the Fabbrica for the production of mosaics for St. Peter's and the existence of the Fabbrica's archive, with recipe books, suppliers' names and stock information, have enabled researchers to study the evolution of mosaic work there. The archive also provided information about the technological and commercial relationship between the Fabbrica and Venetian glassmakers.

M. T. Wypyski and L. Pilosi (Metropolitan Museum, New York) presented the results from 'A technical study of Renaissance Venetian enamelled glass'. This linked up well with D. von Kerssenbrock-Krosigk's paper, outlined above. Very little technical analysis has been carried out on this type of glass. The results of compositional analyses were presented and these were compared with results for earlier Islamic enamelled glasses and results from the so-called 'Aldrevandin' group. There are no securely dated 16th-century glasses in the Metropolitan's collections, so the study needs to be extended to include some securely dated examples.

Still in the 16th century, H. Cabart (Saint-Memmie, France) turned the spotlight on 'Les nouveaux verres émaillés de Troyes (Aube)'. Excavations carried out in Troyes in 2002 revealed a quantity of mid-16th-century drinking glass fragments, several with

enamelled decoration, ranging from threads to a few examples with figures and animals accompanied by inscriptions.

F. Binnington (London) concluded the session with a wide-ranging survey, 'On techniques, reverse painting and gilding: techniques used in Europe from late 1300's-1820'. A treatise from c.1400 provides an early description of the technique. From c.1570 - c.1650, mass-produced reverse painting had a variety of applications in Central Europe. In the late 18th century, silvered glass was exported from England to China to be painted and then returned for sale. In early 19th-century England and America, panels using a variety of techniques were mass-produced for insertion in furniture. As reverse painting and gilding on glass is a cold decorative technique, there are various conservation problems associated with it.

As is evident from the above survey, the Congress provided an excellent opportunity for researchers to report on a wealth of current projects. It has not been possible to review the sessions on post-Roman or *18th-21st-century glass* in *Glass News*, but the forthcoming volume of the *Annales* will contain a selection of papers from all the sessions held at the Congress.

Suzanne Higgott

## ICOM GLASS Committee Annual Meeting: Review

ICOM GLASS COMMITTEE MEETING  
"EAST AND WEST – 2000 YEARS OF GLASS"

ISTANBUL, IZMIR AND BODRUM, TURKEY  
15TH – 20TH OCTOBER 2006

After the initial programme of presentations (see abstracts below), the visits in Istanbul included the Hagia Eirene Church (the first Byzantine Church in Istanbul), Hagia Sophia and Chora Church (both now museums and containing magnificent glass mosaics), the Topkapi Palace, the Dolmabahçe Palace (with its sumptuous glass furnishings) and the neighbouring Storage Museum. Other places visited were the Blue Mosque, the Museum of Turkish Art (located in Ibrahim Paşa Palace), the 6th-century Basilica Cistern and the Archaeological Museum.

The group continued to Izmir, where on the outskirts is the village of Görece Köyü, location of a traditional glass bead factory (see the image below). Here it was

possible to see the craftsmen at work. After a visit to the Ethnography Museum and the Agora, the day finished with a visit to Hüsein Hüsni Alp's incredible bead shop in the bazaar, with millions of beads for sale.



Glass bead factory at Görece Köyü, near Izmir ©J. Navarro

The next day the delegates visited the ancient city of Ephesus with its impressive hillside terraced houses for the wealthy and enormous open-air theatre. On route to Bodrum, the day's visits ended at the Museum of Ephesus, containing finds including a large, rare, cast, black glass tray from the 2nd century AD.

The final visits were in Bodrum where Professor emeritus George Bass gave a tour of the Bodrum Museum of Underwater Archaeology. The museum houses two important Turkish shipwrecks: the Ulu Burun Shipwreck from the late 14th century BC, containing glass ingots for glass production, and the Serçe Limani shipwreck from 1025 A.D., which was carrying a variety of cargoes, including 3 tons of glass cullet in the form of raw glass and broken glassware.

### ABSTRACTS

Conservators Lisa Ellis and Amandina Anastassiades, *The Conservation of Glass Ingots from the Ulu Burun Shipwreck*, presented an overview of the conservation of a collection of Bronze Age waterlogged glass ingots from the Ulu Burun shipwreck, excavated by the Institute of Nautical Archaeology between 1984

and 1994. Different treatments were developed over many years by site conservators and a survey was undertaken to determine their effects.

Conservator Simona Violeta Gheorghe, *The Restoration of a Piece of Archaeological Glass*, spoke about the conservation of a light violet Roman glass vessel from the collection of the Museum of Oltenia, which is now on display in the museum.

Hannelore Marschner, *Irisierende Glasoberflächen - Iridescent Glass Surface*, discussed aspects of iridescent glass, focusing on the surface corrosion of glass finds excavated in dry warm climates with only occasional precipitation, and contrasting it with intentional, man-made iridisation effects through chemical application.

Torben Sode, *Traditional Glass Bead Makers in Turkey - History and Technology*, explained handmade bead production in the Izmir area of Turkey, from the 19th century until today, focusing on the villages of Görece Köyü and Kurudere. This was a useful introduction for the visit to a bead-making factory at Görece later that week.

Irena Lazar, *The 'Islamic' Glass from the Late 16th Century Shipwreck from Gnalić*, talked about this shipwreck and its cargo of glass, which may have been the most important part of the ship's cargo. The remains of the ship were discovered in 1967 and underwater campaigns were organised in 1967, 1972, 1972 and 1996. The quantity of excavated objects so far probably totals in excess of 5,000 pieces. All of these vessels cannot be paralleled by examples from known centres of Western European glass production, and at this stage it seems most likely that they are Islamic in origin or made for the Islamic market, confirming that the cargo consisted of a more complex mixture of vessels than originally thought.

Jane Schadel Spillman, *English Glass Furnishings and Lighting in Dolmabahçe Palace, Istanbul*, described the furnishings provided by English glassmakers to the Dolmabahçe Palace, Istanbul, which was built by Sultan Abdülmeceid of Turkey between 1853 and 1856. Identification of the makers is possible not least because two London companies registered their designs with the Design Registry Office at Kew: Hancock, Rixon and Dunt, as well as Jonas Defries and Sons. The objects made for the Sultan are still in place and include a four and a half ton chandelier, two glass fireplaces, glass banisters for a staircase, and other chandeliers. Another English firm which is known to have supplied the palace is Defries, which supplied eight "Prismatic Mirrors", each made

from one ton of chandelier prisms, measuring 15 feet high by 8 across and still in the palace as well.

Jan Cock gave two presentations: *When it was Fashion - Stained Glass Windows from the Renaissance in Private Houses* described the Northern European 16th Century fashion of giving small enamelled painted window panes as a gift. The designs on the panes included something about the recipient, the theme of prosperity, a name and a date.

Jan's other presentation, *A Renaissance Glasshouse in Ireland - Urgent*, was an urgent appeal to ICOM to lobby the Irish authorities for the preservation of the remains of a rare glass furnace from the beginning of the 17th century. The bottom part of the furnace, a part of the upper covering and part of the dome in sandstone remain.

Clementine Schack von Wittenau, *Recent German Glass Art at the Coburg Glass Prize*, discussed innovative glass art in Germany, the ideas, motivation and context for the new glass art being produced and asked whether glass objects have transcended from a craft limitation and have become "part of the totality of art".

Jutta Page, *The New Glass Pavilion at the Toledo Museum of Art*, presented the newest building at the Toledo Museum of Art, the 76,000 square foot Glass Pavilion. Designed by the Tokyo-based architects Sejima and Nishizawa and Associates, the Pavilion features innovative glass construction in its exterior and interior walls, which are made almost entirely of curved glass. The Pavilion houses the Museum's extensive glass collection, as well as hot shops, classroom and studio spaces.

Juanita Navarro

## Acquisition of Capronnier Archives

After intensive lobbying by members of the Flemish Royal Commission on Monuments and Sites, the Flemish government has finally acquired the surviving archives of the stained glass workshops of Jean-Baptiste Capronnier (1814-1891), and of his successors François-Ambroise Comère (1855-?) and Jules-Adrien Capronnier (1838-1914). These archives had been in a private collection and will be stored and prepared for consultation by the public in KADOC (Catholic Documentation Centre) in Leuven.

Another part of the Capronnier archives had been in the hands of Arthur Wybo (1868-1914) and later his brother Camiel Wybo (1878-1937) both stained glass artists. This part of the archives was acquired by the city council of Veurne and will be conserved in the City Archive of Veurne, hometown of the Wybo brothers.

Both archives contain sketches, drawings, full-scale cartoons, original photographs, etc. relating to windows in Belgium, but also France, Italy, Holland, Germany and the UK.

## Book and Article Reviews

### **The Turnbull Collection of English 18<sup>th</sup>-century Drinking Glasses**

Martine Newby

Price: £5.99

The National Trust, 2006  
ISBN 1-903394-02-3

Available from Mompesson House  
<mompessonhouse@nationaltrust.org.uk>  
and from the National Trust shop in Salisbury.

The collection of English 18th-century drinking glasses bequeathed to Mompesson House, Salisbury, by Captain Oswald Graham Noel Turnbull MC in 1970 is the finest in any National Trust House, and indeed one of the finest anywhere. Consisting of no less than 370 pieces, it has at long last been published at least in part (the entire collection is on view at Mompesson House until 28 October 2008, property closed on Thursdays and Fridays) by Martine Newby in a highly accessible format. The generosity of several sponsors has made possible a pleasing and well-illustrated booklet. This gives the history of the collection and a brief history of glass in England from the 16th to the 18th century. Different types of drinking glasses were used for ale, champagne glasses, cider, cordials and ratafias (types of liqueur) and these are all clearly discussed. An astonishing variety of stem forms and different kinds of stem decoration, some incorporating white or coloured threads of glass in complex patterns, is found in the collection. The illustrations are helpful in

demonstrating this technique. Enamelling, gilding, facetting and engraving with the diamond point, as on the famous so-called 'Amen' glass decorated with verses from the Jacobite Anthem, and on the wheel are discussed and illustrated. Other 'Jacobite' glass is something of a feature of the Turnbull Collection, as is glass wheel-engraved with subjects connected with William III. Many of these are fakes and these and some other doubtful examples are carefully analysed by the author. A bibliography guides the beginner to the literature on English glass.

Aileen Dawson, Department of Prehistory and Europe, British Museum

### **Percival, Vickers & Co. Ltd: The Archaeology of a 19th-century Manchester Flint Glass Works**

Ian Miller

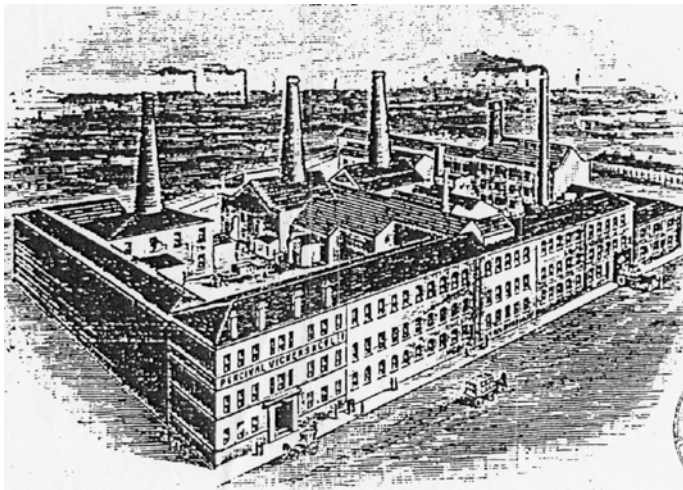
*Industrial Archaeology Review* XXIX, 1:2007, 13-29

The article is also available online on IngentaConnect:

<http://www.ingentaconnect.com/content/maney/iar/2007/00000029/00000001;jsessionid=3l0vedtuu2bp6.he-nrietta>

In 2003, Oxford Archaeology North excavated the site of the Percival, Vickers & Co. Ltd glass works in Manchester. The results of that excavation have now been published in the journal *Industrial Archaeology Review* (see details above) and the following is a brief extract from the publication with the kind permission of the author, Ian Miller, and the article publisher.

The Percival, Vickers & Co. Ltd glass works was amongst the largest glass manufactories in Manchester, and formed one of a regionally significant group of 19th-century glass works in the Ancoats district of the city. All of these works have since been demolished, but the Percival, Vickers site was recently subjected to a detailed archaeological investigation ahead of redevelopment. Variation in the design of the furnaces provided evidence for the technological development of the later 19th century, which has not otherwise been documented. Some 110kg of glass fragments recovered from the site furnished important evidence for the composition of 19th-century glass, although the results are beyond the scope of the present paper.



The Percival, Vickers glassworks from the north-east, in a 1902 trade catalogue (provided by Ian Miller).

Considerable remains of the glass works were exposed, enabling a comprehensive record to be made of the three furnaces, annealing chambers, and workshop structures in advance of their ultimate destruction. Each of the furnaces were contained centrally within a rectangular-shaped building, which represented a new tradition of glasshouse that came to replace the traditional glass cone, characteristic of the 17th and 18th centuries. As with their 18th-century counterparts, the excavated furnaces were reverberatory. It seems that the Manchester manufacturers persisted with the pot-type furnace, regardless that these became increasingly outdated by the 1880s, reflecting fierce resistance from the skilled flint glass workers to technological development. Nevertheless, Furnace 3 at Percival, Vickers evidently incorporated design improvements. The installation of ceramic pipes in the siege may have allowed some of the combustion air to have been preheated. This was coupled with another innovation, the Frisbie feeder, which allowed a deeper and consistently-packed coal bed.



The excavated remains of Furnace 3 at the Percival, Vickers glassworks (provided by Ian Miller).

### David Crossley writes a review of the article:

Percival, Vickers manufactured a wide range of high-quality tablewares between 1844 and 1914. Their works, on Jersey Street, Ancoats, Manchester, contained originally two, and from the 1880s three, furnaces, which were all demolished to ground level c.1914. The office and warehouse block on the Jersey Street frontage survives. The site was identified during the English Heritage *Monuments Protection Programme* survey of the glass industry, and as a result was investigated in 2003 prior to redevelopment. This paper publishes the results of the excavation of the three furnaces, showing how melting-furnace design was developing during the second half of the 19th century, although Vickers did not go as far as installing a full Siemens regenerative system. The annealing furnace was identified, enough detail surviving to show how glass was conveyed through the furnace. This publication does not deal with the scientific examination of the glass residues, concentrating on the structures and on the archive and map evidence for the Percival Vickers works.

## Publications

### François Décorchemont

#### Maître de la pâte de verre

Véronique Ayroles

François Décorchemont (1880-1971) is an important figure in the rediscovery of the *pâte de verre* technique in the 19th century. Ayroles has used the exceptional archives held in the Musée des Arts Décoratifs de Paris to give a picture of this artist's contribution as well as making a technical and aesthetic analysis of his oeuvre. The author describes Décorchemont's artistic environment and includes hundreds of *pâte de verre* models made between 1903 and 1968, including details on the techniques, marks, seals, biography, bibliography and index.

Hardcover, 351 pages, approximately 950 colour and black and white illustrations.

Text in French.

Price: 85 euros

Norma, Paris (2006)

ISBN 2-915542-02-3

## **Apsley Pellat on Glass making**

**Publications by Apsley Pellat senior and  
Apsley Pellat junior 1807-1849**

Edited by Michael Cable

This volume is the fourth in the chronological series and includes all known publications by Apsley Pellat and by his father, who has until now been ignored in the literature. Pellat junior had a keen interest in all aspects of glass making and was active in the development of new techniques, including the encapsulation of ceramic medallions in glass. He took over the London family business in 1826 on the death of his father and remained active as a highly skilled maker and writer and eventually as a Member of Parliament.

Hardback, 312 pages, with colour plates and black and white illustrations.

Price £25.00 (£20.00 SGT members)

Society of Glass Technology (2006)  
ISBN 0-900682-54-X

[www.societyofglasstechnology.org.uk](http://www.societyofglasstechnology.org.uk)  
Email: [info@sgt.org](mailto:info@sgt.org)

## **Schitterend Glas**

**(Brilliant Glass)**

Ruurd Halbertsma

This publication is the catalogue for an exhibition of ancient glass entitled "Schitterend Glas" (Brilliant glass) held at the Rijksmuseum van Oudheden, Leiden between October 2006 and March 2007. It features hundreds of items of ancient Egyptian, Greek and Roman glass illustrated in fine colour photographs.

Text in Dutch, paperback, 64 pages, 65 colour photos  
Price: 17.95 euros

Waanders Uitgevers, Zwolle, 2007  
ISBN 90 400 8316 9

## **Ancient Art Books**

David Giles at Ancient Art Books offers a 10% discount to AHG members and has special offers on selected books. Please contact David for details:

Ancient Art Books,  
34, East Sheen Avenue,  
London SW14 8AS.  
[www.gilesancientart.com](http://www.gilesancientart.com)

## **THE ASSOCIATION FOR THE HISTORY OF GLASS**

### **Board of Management**

President: Ian Freestone  
Hon Secretary: Sandy Davison  
Hon Treasurer: Andrew Shortland

### **Members of Board**

Justine Bayley	Sarah Jennings
Colin Brain	David Martlew
John Clark	Juanita Navarro
David Crossley	Martine Newby
Aileen Dawson	Julia Poole
Suzanne Higgott	Jennifer Price
Caroline Jackson	Rachel Russell
	St John Simpson

## **Please send your contributions for Glass News No. 22**

by **30th November 2007** to either of the  
editors:

Sarah Paynter  
Fort Cumberland, Fort Cumberland Road,  
Eastney, Portsmouth PO4 9LD  
[sarah.paynter@english-heritage.org.uk](mailto:sarah.paynter@english-heritage.org.uk)

Juanita Navarro  
Ceramics and Glass Conservation,  
Victoria and Albert Museum  
South Kensington, London SW7 2RL  
[j.navarro@vam.ac.uk](mailto:j.navarro@vam.ac.uk)