

# Glass News

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## VENICE AND MILAN, 1998

We begin this issue on the international front. The 14th Congress of the International Association for the History of Glass (AIHV) will be held from Wednesday, 28 October to Sunday, 1 November 1998 in Venice and Milan, with visits to museums in Adria, Padova and Verona. The organising committee has put out a call for papers and posters. Prospective speakers must be members of AIHV, and titles and abstracts must be sent by 31 July to the AIHV Secretariat [Annet van Wiechen, PO Box 177, NL-7240 AD Lochem, The Netherlands, tel/fax +31 573 256272], who will be happy to provide information about becoming a member.

The congress promises to be a lively and interesting event – the chronological and geographical coverage is as comprehensive as in the previous congresses – that is, from the earliest use of glass to the present day, throughout the world. The organising committee has also introduced five themes to provide a framework for the papers – linking form with transportation, function, markets, production technology and artistic culture.

The Italian committee has been very active for several years. They produce a newsletter, hold annual conferences on current work, publish the proceedings (see below), and have also prepared monographs on collections of ancient glass in museums in the Veneto region.

While on the subject of the AIHV, the *Annales* of the 13th Congress of the International Association for the History of Glass (AIHV) which was held in Holland in August/September 1995 (see report in *Glass News*, 1) have been published this Spring. This, the largest *Annales* yet produced, is 614 pages long and contains 55 of the papers in English, French and German which were given as lectures and poster presentations at  
(continued on page 8)

## 8.4 million lottery fund success for St Helens

St Helens has been awarded £8.4 million from the Heritage Lottery Fund to help create "The World of Glass", the £13.6 million heritage centre celebrating 200 years of glass manufacture in the town. The grant is the largest so far awarded to Merseyside by the Heritage Lottery Fund.

As reported in *Glass News* no 1, the centre will be built around the existing 19th-century glassmaking Cone House in the middle of St Helens and will tell the story of glass from its discovery in Egyptian times through to today's technology and manufacturing processes for which the town is world famous.

"This will be a celebration of St Helens's contribution to excellence in glass manufacture," said Sir Antony Pilkington, chairman of the World of Glass. "We will create a centre that will demonstrate the town's rich industrial heritage and attract visitors from around the world". The town has produced all the major advances in high quality flat glass manufacture in the 20th century as well as important advances in bottle and container glassmaking and in glass fibres. "This is a story of British industrial success," he added.

The World of Glass will exhibit the Pilkington Glass Museum collection and the St Helens Museum collection. There will be live glassmaking, interactive displays and high tech demonstrations of how glass is made and its many properties and applications. It will have a lecture theatre and educational facilities and will stage touring exhibitions. The centre is due to open in spring 1999 and aims to attract 150,000 visitors a year.

Prof Graham Ashworth, chairman of Ravenhead Renaissance and deputy chairman of the project added: "The World of Glass is a key part of the town's plans to redevelop the centre of St Helens, continuing our successful programme of urban regeneration." Partners in the World of Glass project are St Helens Metropolitan Borough Council, Ibstock Building Products Ltd, MEPC UK Ltd, Milverney Properties Ltd, Pilkington plc, The Ravenhead Company Ltd, Ravenhead Renaissance and United Glass Ltd.

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(illustrations by Michael Bayley)

## SAN VINCENZO UPDATE

Since 1980 excavations in the region of Molise in Italy at San Vincenzo al Volturno have been unearthing thousands of fragments of glass, both vessel and window, from the multi-phase site renowned primarily for its 8th/9th-century Benedictine monastery. Of foremost interest to glass researchers was the discovery of the 9th-century glass workshops, which were producing vessel and window glass for the monastery and region, possibly stopping some fifty years before the Saracens's sacking of the monastic complex in AD 881. Excavation of the two workshop areas were first undertaken in 1984-86, continued in 1990-94 and are still in progress but may be completed during this summer.

A catalogue of the vessel glass from the 1980-86 excavations is due to be published by the end of the year, along with the window glass and other finds from the site. This will not include the material from the workshops, as a separate publication is anticipated for this assemblage once the excavations are completed. The 1997 catalogue will incorporate a list of all the material from the site; the datable material is predominantly from the 5th-6th centuries and the 8th-9th centuries, with a handful of Roman and medieval pieces. There are, of course, many fragments that cannot be accurately dated, much of which probably relates to the later phases of the monastery in the 10th-11th centuries. As most of the 9th-century glass from the monastic buildings was probably made in the workshops, some direct references to the unpublished workshop material is made. The original catalogue was completed for publication in 1986, so an attempt has been made to rework and update the original

draft, but it will be seen to suffer from the delay in publication particularly in terms of research parallels. Despite this, it is hoped that as a catalogue and preliminary assessment it will be of some use for other glass researchers! Take note, therefore, of the following:-

**Stevenson, J. forthcoming in 1997.** 'The Vessel Glass: a catalogue and preliminary assessment', in J.Mitchell and I.Hansen (eds) '*San Vincenzo al Volturno Volume 3: The 1980-86 excavations Part III, the Finds*'. Centro Italiano di Studi Sull'Alto Medioevo and Istituto per gli Studi Storici del Molise 'V.Cuoco'.  
and

**Dell'Acqua, F. forthcoming in 1997** 'The Window Glass' in the same volume. F.Dell'Acqua has also published an article on the San Vincenzo window glass production in a recent edition of *Alte Vitrie, L'Arte del Vetro Edintomi*, Vol.3 1996

In addition, an initial overview of the 9th-century vessel glass production is to be presented at the 'Medieval Europe' conference in Brugge, 1-4 October, 1997, and will be available in the pre-conference papers, 'Material culture: production and consumption' (Stevenson, J. 1997 'Ninth century glassware production at San Vincenzo al Volturno, Italy: some new evidence from recent excavations', in *Papers from Medieval Europe conference, Brugge 1997*).

**Judith Stevenson**  
Museum of London

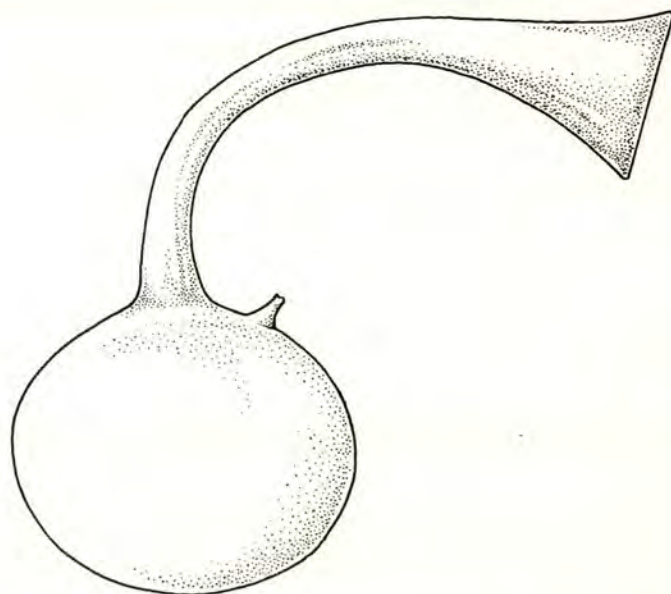
### What is it...?

This blown glass flask (GR 1995-7-24.1) was acquired by the British Museum from Sotheby's Sale of 6 June 1995 (lot 271). It is made of thin colourless glass, and has a circular body with a small 'spout' on the shoulder, and a long curving neck with a funnel-shaped mouth and rounded rim. Its measurements are H.155mm; L.140mm; rim D.45mm. The glass itself and funnel-shaped mouth suggest that it was made in a Syro-Palestinian glasshouse in the 3rd century AD, but I have been unable to find any parallels.

Its function is also a puzzle. The editor of *Glass News* has suggested that it was used to collect milk from a mother's breast, which is the best explanation I have heard so far since it accounts for the 'spout' on the shoulder – allowing for some means of suction. I would be very pleased to hear of any other ideas and also of any parallels.

**Veronica Tatton-Brown**  
British Museum

(Drawing by Susan Bird, British Museum)



## The AHG Roman conference in May - what *was* new?

Over 40 people attended the one-day conference **What's new in glass in Roman Britain?**, held by the Association for the History of Glass at the Ancient Monuments Laboratory in London on 12 May 1997 – a conference which lived up to its title, while raising some old questions. Caroline Jackson started the day with an account of scientific study of evidence for glass *making* as well as glass working from Roman York – though most of the material was residual in post-Roman levels. Study of glass melting pots revealed they were of forms and fabrics very similar to those of local domestic pottery, though with some evidence for the selection of bodies that would withstand high temperatures. Hilary Cool showed that the great quantities of Roman glass found in Britain and the very standard range of forms and types made it an ideal subject for statistical study. She demonstrated how the technique of correspondence analysis revealed, for example, differences between the range of glass vessels in use in civilian and military sites, and how sites in the north and south of Britain showed variations in the date of introduction of new forms. Marianna Perez-Sala then described the painstaking work she is doing to quantify the huge dump of Roman cullet found in excavations at Guildhall Yard, London.

In the afternoon, John Shepherd described recent experiments in reconstructing a Roman glassworking furnace – the television *Time Team* programme had shown an earlier experiment last year. Trials had shown just how crucial the form of the furnace and the placing of the chimney were to succeed in reaching and maintaining

working temperatures. The 'perfect' form has yet to be found, and work continues.

Jenny Price introduced the subject of 'sports' cups, those straight-sided cups with moulded decoration showing gladiatorial combats or chariot races, with the names of the participants above. Her distribution maps showed their popularity in various regions of the western empire, and the limited range of designs – and the few different names of gladiators and charioteers commemorated. This was followed by a demonstration by Mark Taylor and David Hill of the moulds and equipment they use in making their wonderful replicas of vessels of this type – and a number of conference participants took the opportunity to purchase examples of their work.

Among other issues, the closing discussion once more raised the question of how much glass was actually *made* in Roman Britain. Most of the evidence is still for the *working* of glass into vessels, not the manufacture of glass from raw materials. Though cullet must obviously have been widely used, for technical reasons it could not be the whole answer. Was raw glass transported around the country, or imported? – and if so in what form?

Intended as a chance to update people on work in progress, the conference succeeded admirably in its objectives, and the contributors and organisers are to be congratulated. Thanks are also due to the Ancient Monuments Laboratory for providing the venue.

John Clark, Museum of London

## Cincinnati - May 1997

A most interesting glass event took place recently in Cincinnati, Ohio. A two-day symposium on the **Prehistory and History of Glass and Glassmaking**, organised by David Kingery and Patrick McCray of the University of Arizona, was held in early May as part of the 99th Annual Meeting of the American Ceramic Society. The symposium was divided into four sessions, Glass as Material Culture, The Materials of Ancient and Historical Glass Production, Cross-Craft Interaction between Glassmaking and Other Technologies, and the Social and Economic Context of Ancient and Historical Glassmaking. There were some splendid accounts of new discoveries and current research projects, and many good opportunities for discussion. In all, 24 papers were presented on topics ranging from glass production in Late Bronze Age Egypt to the production of glass flowers in the early 20th century and the evidence for modern enamelling on ancient glass tablewares. The proceedings will be published next year by the American Ceramic Society in their *Ceramics and Civilisation* series. Interestingly, the majority of the speakers at the Cincinnati symposium had travelled there from Europe, and Britain was very well represented.

Jenny Price, University of Durham

## Dates for your diary

23 - 25 September 1997

Representatives of the glass industry worldwide, including amongst many others Baccarat, Daum and Saint Gobain, gather together at Le Bourget, Paris for **Verre 97** Tel: (331) - 42 60 31 51 for info.

5-10 July 1998.

**The 18th International Congress on Glass**, hosted by The American Ceramic Society, will be held in San Francisco, California.

Autumn 1997

**Roman Glass: Reflections on Cultural Change**, organised by the University of Pennsylvania Museum in Philadelphia, will seek to emphasise the relatively lowly position glass held in the hierarchy of Roman materialism.

28 October - 1 November 1998

**The 14th Congress of the International Association for the History of Glass** will be held in Venice and Milan, with visits to museums in Adria, Padova and Verona. See page 1 for more information.

## 17th century repaired stems

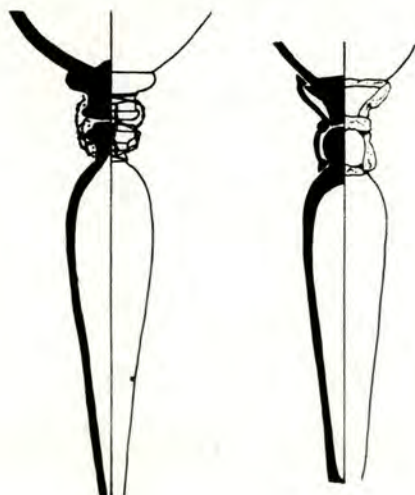
The two goblet stems illustrated below, from excavations at Bagshot, are a couple of examples of a few found on early 17th-century sites with contemporary repairs. The first kind consists of three horizontal and three vertical strips of fused lead, usually attached to the merise above and below the break. The second less common variety is joined in a similar way, but with twisted gilt wire. They occur on three common styles of goblet from the first quarter of the 17th century – the lion mask, cigar and inverted baluster stem vessels.

So far examples are only known from Bagshot, London and Oxford. Four lead types on cigar stems came from Bagshot as well as a gilt wire example on an inverted baluster stem. The Guildhall Museum collections, now in the Museum of London, contain three lead repairs on lion masks, two on inverted balusters and one on a cigar stem. Here only a single gilt wire example is known from an inverted baluster stem goblet. A single example of a lead repair is also reported from the Ashmolean Museum in Oxford (Colin Brain pers. com.).

Although only these few have been identified it is probable that more examples are present in other museum collections. The uniform nature of the lead repairs suggests the possibility that they were the product of a single workshop and this might also be true for gilt wire repairs. If this is so then it would seem that this was centred in or around London. Is anyone aware of any similar repairs to stems? If so, please contact me.

**Hugh Willmott**

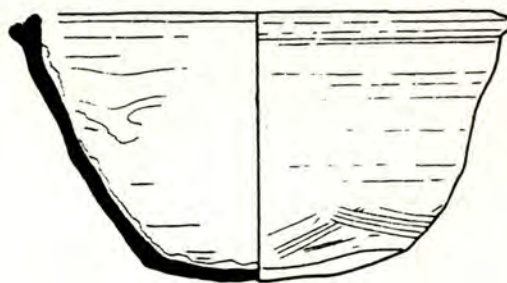
Dept. Archaeology, University of Durham  
(H.B.Willmott@durham.ac.uk)



Two repaired stems from Bagshot (1:2)  
(drawn by H Willmott)

## Bead-making in York

Work in progress at the AML is increasing knowledge of Anglo-Scandinavian glass working. The finds being studied come from two adjacent sites in York, 16-22 Coppergate and 22 Piccadilly. There are about 300 crucible sherds from the former site and over 1300 from the latter, most of them from Stamford ware bowls used to melt high-lead glass with added copper to colour it green. The Coppergate crucibles have been partly published (Bayley 1987, Mainman 1990) but the operation of the industry that used them is only now being fully investigated. The sites have also produced high-lead glassy waste and beads made from glass of this type; it is hoped that a programme of analyses will show that some of them were made on the site.



Glass-melting crucible from mid-late 11th-century context at 16-22 Coppergate (after Mainman 1990, Fig 205) (1:2)

Nearly 10% of the sherds are not strictly parts of crucibles but are potsherds roughly chipped into discs about 50mm across. These have small pools of melted translucent blue glass on them, most of which has then been scraped off while still soft. There are drips and threads of similar glass as well as mis-shaped and complete beads, suggesting that blue glass fragments were being melted down and beads made from them. The composition of this glass shows it was almost certainly Roman in origin, though the bead-making is mainly 11th century in date.

**Justine Bayley**

Ancient Monuments Laboratory

### References

- Bayley, J. (1987) Viking glassworking: The evidence from York. *Annales 10e Congrès de l'Association Internationale pour l'Histoire du Verre*, 245-254.  
Mainman, A. (1990) *Anglo-Scandinavian pottery from 16-22 Coppergate*, The Archaeology of York 16/5.

## Glass

Edited by Reino Liefkes  
with contributions by

Judith Crouch; Robin Hildyard; Rose Kerr; Reino Liefkes; Jennifer Opie; Susan Stronge; Veronica Tatton-Brown; Oliver Watson; Hilary Young.

(V&A Publications)

(ISBN 1 85177 1972) 160 pages, 270 x 216 mm. 170 colour, 30 b/w illustrations, 40,000 words  
Price £ 25 (hardback), Paperback £14.95 (V&A-shop only)

The book presents the history of glass, from ancient Egypt until the present day. A chronological narrative is highlighted by thematic features such as mosque lamps, tableware, glass for the Medici, bottles, chandeliers and light-fittings, and glass in Mughal India. It is illustrated with glass objects from the Victoria and Albert Museum, newly photographed by Daniel McGrath, and reference material such as engravings and paintings, designs and photographs.

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(AND STILL AVAILABLE  
FROM THE V&A)

## The Story of Glass

The V&A CD-Rom "The Story of Glass", an edited version of the successful gallery A/V displays, is still available in the V&A bookshop for £49.95 (PC/Mac). This is a guide to the history and tradition of glass, produced by The Victoria and Albert Museum and The Corning Museum. Introductory chapters set the scene; copious illustrations of famous masterpieces are accompanied by makers biographies and maps. Over 45 minutes of video show glass workers demonstrating techniques of making; blowing, moulding, enamelling, cutting and engraving are all explained. Over 200 pieces of glass are illustrated with full details; biographical entries for the hundred most significant glass makers, glossaries of terms and short stories to give an overview of glassmaking through history are all included.

## Harden's 'Ancient Glass'

The Royal Archaeological Institute have bound together in one book three of the late Donald Harden's papers which he delivered as Presidential Addresses to the Institute. These were originally published in *The Archaeological Journal*: I – Pre-Roman, vol 125 (1968); II – Roman, vol 126 (1969); and III – Post-Roman, vol 128 (1971). Copies cost £5 (plus £1 postage) and can be obtained from:-

The Assistant Secretary, Royal Archaeological Institute,  
c/o Society of Antiquaries  
Burlington House  
Piccadilly, London W1V 0HS

## The French Connection

The Association Française pour l'Archéologie du Verre (AFAV) are in the course of organising their 12th *rencontre* at Lyon on Saturday 25 and Sunday 26 October 1997, preceeded by a *table-ronde* on Friday 24 October which will be organised by the Maison de l'Orient Méditerranéen, Université Lumière Lyon 2.

The Friday session, entitled 'les ateliers de verriers: découvertes récentes' will build upon the successful conference held in 1989 in Rouen on glassworking sites from the antique to pre-industrial period. Much has been discovered and discussed since then, especially with respect to glassworking sites in the Near East and eastern Europe. Papers will include contributions on 2nd millenium glassworking at Tell el Amarna (C. Jackson & P. Nicholson); 2nd millenium (V. Matoian) and Late Hellenistic to AD 6th century sites (O. Dussart) in Syria; sites in Israel (Y. Gorin-Rosen); glassmaking and glassworking sites in Greco-Roman Egypt (M. Nenna, M. Picon & M. Vichy); Roman sites in eastern Europe (J. Price) and the evolution of French workshops from antiquity to the medieval period (D. Foy).

The provisional programme for the 12th *rencontre* includes updates on a number of research projects and visits to the Département des Antiquités du Musée des Beaux-Arts de Lyon and the site and museum at Saint Romain-en-Gal.

For further information, contact:

Le secrétariat de l'AFAV  
Hôtel des Sociétés Savantes  
190, rue Beauvoisine  
76000 Rouen

(PS - because of the AIHV conference in Italy in October/November 1998, the 13th *rencontre*, in Besançon, will be held in June.)



## La salle des verres grecs et romains

Also in France, the metamorphosis of the Louvre continues and earlier this year, the completion of another phase of work saw the opening of the Greek and Roman glassware gallery. The new gallery, which is located in the Sully wing, contains a number of vessels which have never previously been put on public display. If any reader is fortunate enough to visit the Louvre this Summer, we would welcome a brief report on the contents of this new display.

The long programme of work in the Louvre, which has included the now famous and impressive pyramid, should be completed during 1998.

## Exhibitions

Until 3 August, The Broadfield House Glass Museum is exhibiting the first show by **Belle Walker**, the holder of the Broadfield House Studio Scholarship for 1996/7, to mark the end of her year's tenure. Throughout the exhibition, during normal museum opening hours, Belle can be watched at work in the Museum's studio.

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Later in the Summer, opening on 9 August and closing 19 October, there is a rare and welcome chance to see the **Notley-Lerpinère Collection of Carnival Glass** in its entirety. The Collection has been on long-term loan to the museum for many years, but this is the first time in over a decade that all 700+ pieces will be on display.

Carnival Glass is the (misleading) term given by collectors to mass-produced iridescent art glassware. Its inaccurate name arose from the belief that it was given away as prizes at fairs and carnivals. The heyday of its production was in the USA from around 1907 to the 1920s, although production continued in the '20s in Australia, and in the '30s in Europe and Argentina. New and reproduction work appeared in the US in the 1960s, partly in response to the huge interest generated by the collectors.

The Notley-Lerpinère Collection is unique for its systematic coverage of the whole spectrum of Carnival glassware – from prime examples of quality glassware to modern curiosities. The exhibition is particularly strong in the peak years of American production, with examples on show of all the principal colours, shapes and decorative finishes by all the major factories.

Raymond Notley, a member of the Board of the Association for the History of Glass, started collecting Carnival with the late Michel Lerpinère in the 1960s, when interest in it in this country was minimal. Its impeccable provenance means it is the only collection that illustrates the original home market in Carnival – collections formed today are muddled with examples brought back from the USA by enthusiastic collectors in the 1980s.

Exuberant, exotic, curious, garish and intriguing, Carnival glass has the rare ability to provoke extreme emotion – you will either love it or loathe it!

The Broadfield House Glass Museum, Compton Drive, Kingswinford, West Midlands DY6 9NS (01384 812745) is open 2pm - 5pm Tues-Fri and 10am-1pm & 2pm-5pm Sat. Admission is free.



## ICOM Glass Committee

To those outside the museum world, the letters ICOM may well be meaningless - and not necessarily familiar to all those within. They stand for "International Council of Museums", in formal terms a "Non - Governmental Organisation" associated with UNESCO building in Paris. Founded in 1946 and devoted to the support of the museums profession throughout the world, ICOM has about 13,000 members in 145 countries. As well as a useful membership card which get them free admission to museums in most countries, individual members have automatic membership of their own National Committee and the right to join one of the ICOM's specialist international Committees (special interest groups) as a voting member, and others with non-voting status.

Among the specialist groups is the Glass Committee, which - as its recent newsletter (March 1997) shows - is flourishing. The Glass Committee holds an annual meeting lasting about a week which includes a business session but is largely devoted to papers and presentations of recent research and visits to local glass collections or sites. The most recent was based in Berlin and Dresden in September 1996, and by all accounts was a most useful and enjoyable conference, including visits to the Neues Palais, Potsdam, to the Kunstgewerbemuseum, Berlin, to Schloss Charlottenburg, and to other collections.

Arrangements are well in hand for the next meeting, in Israel this September. In Autumn 1998 the Committee will be involved in ICOM's general triennial meeting, to be held in Melbourne, Australia - unfortunately coinciding with the AIHV conference in Italy.

Membership of ICOM is not cheap - currently £45 for individuals employed full or part time as professional museum workers - but inveterate travellers can soon make that up by using their membership cards to get free admission to museums! The benefits, particularly those represented by membership of one or more of the international Committees, are well worth considering if you work in a museum. Details of ICOM membership are available (for those in the UK) from ICOM UK, 12 Clarence Road, Kew, Surrey TW9 3NL; the Secretary of the Glass Committee is Dr Jutta-Annette Bruhn, The Corning Museum of Glass, One Museum Way, Corning NY 14830-2253, USA.

**John Clark**  
Museum of London  
(with acknowledgments to the ICOM Glass Committee Newsletter and to ICOM's web - pages (<http://www.icom.org>) for information)

## 60s Glassworking in Londinium?

In the first issue of *Glass News* I reported that recent excavations by the Museum of London Archaeology Service (MoLAS – the team was led by T. Brigham, B. Watson and I. Tyers and was funded by Land Securities Properties plc) on the Regis House site (KWS94) had revealed evidence of glassworking in one of the 1st-century warehouses which fronted onto the River Thames in the City of London. The work on this site finished many months ago and the long process of post-excavation work is still under way but it is now possible to give a brief update on this interesting and, as it is beginning to appear, this most important discovery.

The site at Regis House occupied a position just to the west of the north end of the Roman bridge. It revealed a sequence of riverside quays, the first of which, dated by dendrochronology to AD52, being the earliest securely-dated structure in London. This was replaced by a larger quay which, so dendro tells us, was built with 200 year old trees felled in the winter or spring AD63 – just a couple of years after the destruction of Londinium by Boudicca.

Behind this quay, and built it would appear at the same time, was a large single building which had been divided into at least seven bays, each 110m in length and 4.3m wide. Grooved timber thresholds showed that these bays were originally shuttered and functioned as warehouses. Three lead ingots weighing in total at least 77kg, bearing the mark of the emperor Vespasian (69-79), were found buried in the floor of Bay 3 – possibly for nefarious purposes, but that is a different story. It was what was going on in Bay 4 that is of interest here.

Initially, Bay 4 had been timber-floored with planks resting on closely-spaced joists. However, shortly afterwards a section of the floor was removed and a glass furnace was inserted. This sunken, keyhole-shaped feature was the first of a series, indicating use over an extended period. None was sufficiently well-preserved to allow a complete plan – even maximum dimensions are not available – but they were all quite small, no more than 1m in length and 50-60cm at their widest points and were all constructed simply with tiles and amphorae sherds bonded with brickearth. An upturned jar at the back of one suggested that it had been used to support the base of the superstructure above – reminiscent of vessels used in a similar fashion among the Saintes, France cullet assemblage.

The deposits surrounding the furnaces contained a considerable quantity of vessel glass, probably cullet for recycling, and glassworking debris. The latter included moils from the ends of blowing-irons and lid-moils cracked from the tops of cups and beakers, pot/tank metal, threads and droplets. All of these are in natural green-blue glass. It also contained 60 fragments of stirring rods, many of which had been distorted in the course of manufacture. Pinched fragments from the ends of these rods show that they were a product of this site. Of particular interest were a number of these pinched, waste fragments as well as waste rods with a blue twist in the natural green-blue body of the rod. Small lumps of deep blue pot/tank metal, imported

## Himley Hall - GLASS OF '97

Glass of '97, which runs from 16 August to 28 September 1997, brings together the best glass designed and made by final year students from over 13 universities and colleges throughout the country during 1997. Admission to this exhibition is free.

Himley Hall (Himley Park, Himley, Dudley, West Midlands DY3 4DF) is open Tuesdays to Saturdays, 12 noon to 5pm; Sundays, 2pm to 5pm; but closed on Mondays, except for Bank Holiday Mondays, 10am to 5pm.

### King's Lynn glassmaking sand

Dr Peter Hoare, Dept of Geography, Anglia University, East Road, Cambridge CB1 1PT, who professes only an 'indirect interest in the history of the King's Lynn glassmaking industry' writes with the following enquiry –

'I am carrying out research on wind-blown sands in the King's Lynn area of Norfolk. Much of this material appears to have accumulated quite naturally at the end of the last glacial stage, but some has undoubtedly formed since the quarrying of bedrock for glassmaking sand exposed the surface to wind action. I am keen to discover when glassmaking (with these sands) was first undertaken so that I can attempt to date the earliest ground disturbance by man (and thus the earliest man-induced sand deposits).

"Glass quality fine sand" was being shipped from King's Lynn to London in 1707 (James 1979, 2), presumably the raw material was acquired from small quarries in the Lower Cretaceous Leziate Member. Wholesale quarrying of this rock began in 1878. Do you know of more recent research on the history of glassmaking in northwest Norfolk ("...an elusive subject..." according to James [1979, 1]) which might help me establish when quarrying first took place?

James, E.M. 1979. *King's Lynn and the glassmaking industry*. Norfolk Museums Service.

especially it would appear for the manufacture of these items, were also found. It would appear also that the glassworker and his family almost certainly lived "over the shop" – the body of a new-born child had been buried at the rear of the bay.

Dendrochronological evidence associated with alterations to these warehouses and later structures show that glassworking was certainly being carried out in Bay 4 in the 70s. It is possible, however, that the workshop was set up soon after the warehouse had been built – closer, therefore, to AD63. Rest assured that the team working on the post-excavation process on this site have all been briefed about the significance of the start date of this glass workshop – I will report to you their conclusions in due course.

John Shepherd  
Museum of London

(continued from page 1)

the congress. A very wide range of glass scholarship is represented and a chronological breakdown shows that 20 of the papers were on aspects of glass in the ancient world (including scientific analyses and modern experiments), 4 were on Islamic glass, 10 were on medieval glass, 7 were on 16th/17th-century glass, and 15 on 18th-century to modern glass.

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The papers from a conference organised by the Italian National Committee in Venice in December 1995 have also been published recently (Gioia Meconcelli Notarianni and Daniela Ferrari eds., *Il vetro dall'antichità all'età contemporanea*. I Quaderni del Giornale Economico Supplemento al n. 5/96, Venice). This contains more than 20 short papers in Italian on aspects of glass history in Italy, ranging from core-formed vessels found in Phoenician/Punic contexts to the work of Enrico Taddei in Empoli in the 20th century and a note on the archives of the Salviati family; more than half of the papers discuss pre-Roman and Roman glass.

Jennifer Price (President AHG)  
University of Durham

### THE ASSOCIATION FOR THE HISTORY OF GLASS

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

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Suzanne Higgott	Jon Whiteley

## Some requests – in brief

In this issue – some of the requests for assistance from *Glass News* subscribers. If you think you can help then write to me (John Shepherd – address at the Museum of London below) and I will put you in touch with the enquirer.

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An assertion by Ken Tomabechi in his book on *Uranium Glass* (1995) that the Romans exploited uranium glass to achieve a light green tint in tesserae opened a brief debate in *Nature* (vol 379, p.34 and vol 383, p.756) which has been picked up by the Editor of *Nuclear Europe Widescan*, the Journal of the European Nuclear Society. Is there anyone out there who can answer the question “Did the Romans use uranium in their glassmaking?”

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It is likely that the answer to this question could have been found in the recent exhibition on laboratory and scientific glassware at Broadfield House but does anyone know of a company, late 19th or early 20th century, called Edward Gray & Co? This name is inscribed on the side of a glass brewers hydrometer in the possession of a fellow reader.

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Barthels and Pfister, makers of ‘cloisonné glass’ panels, are the subject of the next enquiry. With the help of the V&A, colleagues in Spain have deduced that Federico Vidal Puig (the son of Francisco Vidal Jevelli maker of some large scale panels held by the Barcelona Museum of Modern Art) learned the art of making such windows in England, from Barthels and Pfister, at the end of the 19th century. Does anyone have any information about this pair and their company, The Cloisonné Glass Co, 40 Berners St, London?

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Rapidly decaying medieval window glass from excavated contexts is causing concern among archaeologists in Guernsey. the question is – what is the best material to use as a consolidating agent for decaying glass? Newton and Davidson suggest Paraloid B-72. Is this still of use and, if so, where can they get it? The suppliers referred to by N&D are no longer at the published address.

## WE WELCOME YOUR VIEWS

*Glass News* is approaching the end of its second year and we will soon be requesting that you renew your subscriptions for a further year or two. So that we can plan and design the format of future issues of *Glass News* we would like to hear what you have to say. For example, have you found it of use? Would you like to hear more about the international scene or should we focus upon the UK alone?

Please send any comments to:

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The editor would like to apologise for the late production of this issue caused by him taking up a new post in the MoL. Comments expressed in the newsletter are not necessarily the views of the AHG.