

Glass News

Published by The Association for the History of Glass Ltd

www.historyofglass.org.uk

January 2013

Number 33

ISSN 1362-5195



'Changing the Face of Coventry': see pages 12-13 for an article about the work of the World Monuments Fund Britain. ©WMFB

Welcome to Issue 33 of *Glass News*! The recent AGM saw some changes to the Board of Management. We extend a warm welcome to Sally Cottam. St John Simpson, whom we thank for his contribution since he joined the Board in 2006 including his part in the organisation of the two-day York meeting, stood down as did Sarah Paynter, previously Editor of *Glass News*. David Martlew, Martine Newby and Jennifer Price were all re-elected.

Our recent meeting *Recent Research and New Discoveries in Glass and Ceramics* held jointly with the Medieval Pottery Research Group in memory of Sarah

Jennings was a very memorable day, and we thank Sarah Paynter and Julie Edwards for organising such an interesting and enjoyable programme. An account of the day can be found on page 10. This covered a wide range of periods and approaches to study. Autumn 2012 also saw the AIHV Congress in Piran, which a number of our members attended, and accounts of different aspects of the week and the post-congress tour are included on pages 4-8.

We begin 2013 with a meeting at the Georgian Glassmakers' workshop in Hampshire, with practical demonstrations and presentations on making crystal glass between 1660 and 1700. Places are limited to 15, so early booking is advisable. A study day on *What's new in Roman glass?* is being planned for the Autumn.

The editors would like to thank this issue's contributors for their material; please keep it coming for future issues! We are always happy to receive long or short pieces about glass research or discoveries. We also need people to write reviews of the meeting they have attended, AHG or otherwise; please contact one of the editors before the meeting if you would be interested in doing this. See back page for contact details.

We can send a colour PDF version of this issue of *Glass News* on request TO MEMBERS AND SUBSCRIBERS. Please email one of the editors (see back page) if you would like a PDF copy. Subscriptions and memberships for 2013-2014 are due in April, and a form is enclosed to send with cheques to John Clark.

THE ASSOCIATION FOR THE HISTORY OF GLASS

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AHG SPRING STUDY DAY

The Evidence for British Crystal Glass 1660-1700

Saturday 16 March 2013

Project Workshops, Quarley, Hampshire



With: “Georgian Glassmakers” Mark Taylor and David Hill, at: Project Workshops, Quarley, Hampshire, SP11 8PX (just south of the A303 near the Thruxton racing circuit in Hampshire).

See: www.historyofglass.org.uk ,
www.georgianglassmakers.co.uk ,
www.project-workshops.co.uk.

This study day will provide a unique opportunity for 15 people to see practical demonstrations of late 17th-century glassmaking techniques and to discuss evidence for how this glass was made. It aims to complement last year’s Glass Association day on 18th-century glassmaking held there and feature:

- Practical demonstration of glassmaking tools and techniques;
- Results of experimental glass melts;
- Archive documentary evidence for 17th-century crystal glassmaking;
- Scientific analysis of archaeological glass and glassmaking finds.

Approximate Programme:

10.00 Arrival and coffee
10.30 Practical demonstrations 1 – the basics of lead crystal glassmaking
12.30 Lunch and opportunity to discuss documentary, analytical and experimental sources of evidence (this

will be held on the first floor with access via a flight of stairs)

14.30 Practical demonstrations 2 – making vessels

16.30 Close

Practical details:

The 15 available places available in this workshop setting will be allocated on a first-come basis. The price includes a buffet lunch and plentiful tea, coffee and biscuits, since it is not easy to ‘pop-out’ for refreshments. If you would like to attend please send: contact details, a stamped addressed envelope and cheque for £50, payable to: The Association for the History of Glass Ltd, to: C & S Brain, 10 College Street, Salisbury, SP1 3AL, email: cbrain@interalpha.co.uk. For those travelling by train (www.southwesttrains.co.uk) the nearest stations are Andover, Grately or Salisbury. It should be possible to arrange transport from and to one of these stations. Please let Colin and Sue know if you have any dietary restrictions, or wish to travel by train.

AWARDS

AHG Grants

Grants are available from the Association for the History of Glass, for educational or research activities consistent with the Association’s charitable aims. These could include, for example, attendance at a conference to present a lecture or poster, a study visit, fieldwork, or publication of scholarly works. There are no restrictions on who may apply or on the topics of applications, which will be judged on merit. Multiple applications in different years will be considered with individual awards up to £500. See the AHG website (www.historyofglass.org.uk) for further details.

An application form may be downloaded from the website, or can be obtained from the Honorary Secretary, Denise Allen. Email: denise_allen52@hotmail.com

CONFERENCES AND EXHIBITIONS

New Light on Medieval Stained Glass An inaugural lecture by Ian Freestone

Tuesday 12 March 2013 at 6.30 p.m.
Gustave Tuck Lecture Theatre, Wilkins Building,
University College London

With colleagues based in York and Cardiff, Ian Freestone recently completed a major programme of scientific

analysis of medieval stained glass. The project, funded by the Leverhulme Trust, brought together archaeological scientists, art historians and conservators in an attempt to ensure that the contexts of the glass analysed were fully understood. The result is a body of information which is significantly more comprehensive than has previously been possible. It is yielding new insights into glazing practices, the sources of raw materials and the technologies of glass production and colouration. This Inaugural Lecture is free to the public, and places may be booked via:

<http://www.ucl.ac.uk/ah/inaugural-lecture-series/lectures1/inaugural-ian-freestone>

TRAC (Theoretical Archaeology Group)

5-6 April 2013
King's College, London

TRAC will include a session on **New Reflections on Roman Glass:**

The early 21st century has seen a paradigm shift in our understanding of Roman glass production and has led to the development of new approaches to its study. Through compositional analysis of raw materials as well as manufactured products such as beads, vessels and windows, a clearer understanding of the complexities of the role of glass in the Roman world is emerging. We can now address all elements of the chaîne opératoire from workshop practice and organisation through to issues including trade, transport, recycling and consumption. The study of assemblages has moved on from comparative typology to a more theoretically contextualised analysis. There is now a new confidence to develop models to explain individual assemblages and their significance in a broader context. This session will bring together established scholars in the archaeology of glass with younger researchers to explore the new methodologies being developed, their application and potential and to bring current glass research to the attention of a wider audience.

Organiser
Ian Freestone (UCL)

For further details see www.trac2013.org/ or contact TRAC committee member Sally Cottam: sallycottam@hotmail.com.

Association Française pour l'Archéologie du Verre (AFAV) Narbonne 2013

The 28th annual meeting of the AFAV will be held from October 4-6 2013 in Narbonne. The first two days will

consist of lectures and posters in the archbishop's palace in Narbonne; the third day will be an excursion to the village of Sougraigne (Aude) to see the remains of glass workshops used from the beginning of the 18th century onwards. See www.afaverre.fr for further details, or contact colloque.afav2013@yahoo.com.

Verre et Histoire

'Flacons, fioles et fiasques de la création à l'usage'

4-6 April 2013

Venue: Rouen and the Bresle valley

This association in France exists to provide a forum for different disciplines interested in the history of glass to exchange research and ideas, to develop understanding of glass. It organises regular conferences, debates, study days, visits and demonstrations covering all aspects of the history of glass.

For further details see the website: www.verre-histoire.org or email contact@verre-histoire.org.

Society of Glass Technology

The Society of Glass Technology's Annual Living Glass Conference will be held on 11-13 September 2013 at Cambridge University.

See www.cambridge2013.sgthome.co.uk for further details.

OBITUARIES

Cesare Moretti 1933 – 2012

The July-August edition of *Rivista della Stazione Sperimentale del Vetro (RSSV)* carried a full page article in memory of Cesare Moretti. Cesare had been an active member of the AIHV, being chairman of the Italian national committee from 2008 and president from 2011.

The Moretti family has been making domestic glass in Murano for at least four generations. However, Cesare's career in glassmaking was essentially a technical one, particularly as the technical director of a company making glass tubing. For several years he served on the technical-scientific committee of the glass research establishment (SSV) in Murano.

He is perhaps best known to the historic glass community for research which combined his love of historical glassmaking and his extensive technical knowledge. He produced many publications of historic glass recipes and concerning the source, preparation and use of different glassmaking ingredients. British researchers may be familiar with his AIHV papers, or David Watt's translation of some of his work under the title *Glass Recipes of the Renaissance*, which was reviewed in the last edition of Glass News. Less well known to British readers will be his many contributions on such topics to the journal RSSV.

As part of his abiding passion for historic glass technology, Cesare had a long-standing interest in the development of British lead crystal glass. Despite a few language barriers, we discussed the subject at intervals over a period of many years. Sue and I remember with very great pleasure the day he organised for us on Murano, including visiting the renowned glasshouse of Carlo Morretti with Cesare and his brother Carlo as our guides.

I am sad that a recent discovery (that the Venetian glassmaker Paul Demascelay (Demanty) worked alongside Francis Ravenscroft at the Savoy glasshouse in London during the formative years of lead crystal) came too late to share with Cesare, since I know this news would have delighted him.

Colin Brain

MEETING REVIEWS

19th Congress of the International Association for the History of Glass

Piran, Slovenia
17-21 September 2012

An overview, with Venetian, *façon de Venise* and later glass highlights

The 19th Congress of the AIHV was held in Piran, Slovenia, which is located at the end of a coastal peninsular, giving views onto the coasts of Italy and Croatia. Piran is at first sight an unlikely venue for an international academic congress on glass: a small and picturesque historic walled seaport clustered around a pedestrianized square named after its most famous citizen, the violinist and composer Giuseppe Tartini (1692-1770). Appearances can be deceptive. For Piran is adjacent to Koper, home to the University of Primorska Science and Research Centre Institute for Mediterranean Heritage, and it was under its auspices that Irena Lazar

organized the Congress. The Congress was based in the Trevisini Palace, situated on the waterfront and built between 1824 and 1826. The welcoming reception there saw the launch of an exhibition of glass by Marko Jezernik and Zvonka Požun. Opening speeches, the General Assembly of the AIHV, the closing session of the Congress and the concluding party were held at the Bernardin Congress Centre, the largest convention centre in Slovenia. Those at the farewell party were treated to a delicious moonlit buffet supper on a splendid terrace overlooking the sea.



Tartini Square and Piran's waterfront © Suzanne Higgott

Throughout the Congress, papers were delivered in two concurrently running sessions. The diverse array of subjects ranged from glass jewellery to window glass, glass production sites to glass workshops, glass in burials to museum collections, scientific analysis to glass trading and the sociology of glass making and consumption. The geographical reach was vast: like indulged 'armchair travellers', we were swept along from Asia to the Middle East and Europe, visiting cemeteries, churches and shipwrecks along the way. However, presentations on Roman and archaeological glass were predominant. The Congress provided an excellent opportunity to hear a number of papers by relatively local presenters on aspects of glass made or found in Slovenia and Croatia.

On the first day, Session A was dedicated to papers on glass from the 2nd-1st millennium BCE, the Bronze and Iron Ages and Hellenistic period, while participants attending Session B heard papers on Byzantine and Post Roman glass. The following morning, Session A was dedicated to Hellenistic and the first of numerous papers on Roman glass, while papers at Session B covered Post-Roman and Islamic glass. That afternoon, delegates went to the capital, Ljubljana, to see the glass collections of the National Museum of Slovenia and the Slovene Ethnological Museum. For the final three days, Session A was concerned with Roman glass, while in Session B consecutive days saw coverage of Islamic,

Venetian/*façon de Venise*, 18th- to 19th-century, and 18th- to 19th-century and modern glass.

The session on Venetian and *façon de Venise* glass provided an intriguing glimpse into the importance of Dubrovnik as a glass production and trading centre. Nikolini Topić spoke about locally found late Gothic and early Renaissance window glass excavated between 2007 and 2011 and attributed to Dubrovnik, described as the most important Balkan glassmaking centre from the 14th to 16th centuries. Dubrovnik's glass production and trade were placed within the broader historic and political context of the city. Teresa Medici and Irena Rossi Radić provided a fascinating survey of glass finds from a 17th-century shipwreck off the island of Koločep, near Dubrovnik. The cargo included Venetian-style luxury vessels with mould-blown, opaque white and aventurine features, as well as domed panes and coloured glasses. Where was the glass produced, what might the role of Dubrovnik have been in its production and/or transportation and what was its intended destination? Further research may provide new information on the Mediterranean glass trade in the 17th century and the role of the Republic of Dubrovnik.

Marco Verità and Sandro Zecchin presented their analysis of about 100 blue glass fragments of wide-ranging date and hues found in the area of the Venetian lagoon or ascribable to the Venetian glassmaking tradition. The results, which were compared with historic recipes, may help to distinguish between Venetian and *façon de Venise* blue glass production.

Bernard Gratuze gave a multi-faceted and detailed paper on the production, documentation and analysis of aventurine glass on behalf of himself, the late Cesare Moretti and Sandro Hreglich. The technique for producing aventurine glass was probably discovered accidentally in Murano, and the first known reference to it dates to 1626.

The extraordinary survival of Archduke Ferdinand II's collection of Venetian lamp worked jewellery, probably produced at the court glasshouse in Innsbruck, which operated from 1570-1591, enabled Katharina Uhlir *et al.* to carry out analysis to glean important insights into lampwork production at this period. This research was timely, as the jewellery will be displayed at the Kunsthistorischesmuseum, Vienna, when it reopens in March 2013.

In the first session on 18th- to 19th-century glass, Bernard Gratuze discussed recent developments in his analysis of glass by or attributed to Bernard Perrot, following on from his work in connection with the exhibition on Perrot held at the Musée des Beaux-Arts, Orléans, in 2010. Similarities of composition between glass of the rose window in the south transept of Orléans

cathedral, attributed to Perrot, glass from the building in Orléans where Perrot's workshop is believed to have been located and the portrait medallions by Perrot enable the windows to be firmly attributed to him. Furthermore, the results of the window glass analysis show that Perrot was producing lead crystal glass very close in composition to that first produced by Ravenscroft in England a few years earlier.



The Trevisini Palace (centre) © Suzanne Higgott

More than 30 posters were displayed at each of two poster sessions on consecutive days. Two very different but equally fascinating posters focussed on Venetian and *façon de Venise* glass. Jerzy Kunicki-Goldfinger *et al.* reported on the analysis, by SEM and EDS, of about 50 examples of blue and opaque white glass made at the Rozengracht glasshouse in 17th-century Amsterdam. Lisa Piloni *et al.* gave a report on their preliminary technical investigation into cold-painted Venetian or *façon de Venise* glass at the Metropolitan Museum of Art in order to determine their dating and/or origin. This project is being undertaken in the context of the opening in 2014 of a gallery devoted to decorative arts of the Venetian Renaissance, which will provide an unprecedented opportunity to display nearly 50 glasses in their broader context.

British presenters included past and present AHG Board members: Sally Cottam, Ian Freestone, Caroline Jackson, Sarah Paynter, John Shepherd and Angela Wardle.

For both the student new to the field and the renowned specialist, the Congress provided an exceptionally stimulating and informal environment for discussion and the exchange of ideas and information. We owe a great debt of thanks to Irena Lazar, to her colleagues and to the organizing and supporting institutions for a most memorable and enjoyable Congress.

Suzanne Higgott

AIHV 2012: Scientific analysis and Roman glass highlights

The 19th International Glass Congress took place in the historic town of Piran, Slovenia, made rich in Venetian times for its salt production and famous for its beautiful architecture and picturesque Adriatic setting.

The Congress was attended by over 200 delegates making this the largest gathering of glass researchers in the world. The talks reflected this breadth of knowledge having a total of 78 lectures and over 70 posters covering the full range of glass research, both chronologically and geographically, from vitreous materials in Bronze Age Italy to 19th-century Chinese glass cane panels, and everything in between. Owing to the conference's Slovenian location a good number of papers of pioneering research originating from the Balkans were presented. Trips were organised to Ljubljana and the National and Ethnographic museums of Slovenia, and to nearby Aquileia, Italy with tours of the Roman Museum exhibiting a fine display of Roman glassware, the Patriarchal Basilica with its breathtaking 3rd-century mosaics and frescoed crypt, and the excavated Roman docks and forum.

The many highlights of the lectures included an ethnoarchaeological presentation delivered with ease and insight by Alysia Fischer on glassblowers from current day Cairo, Syria and Jordan compared to archaeological examples from Israel; noted points were that glassworkers tend not to wear shoes, similar to documentary depictions, as shoes are expensive to repair, and despite the risk of early death from fumes (one site

used recycled motor oil) they preferred to work glass, as one worker put it, because it beats working outside. Fischer also recorded a glass furnace made from scratch, a process not often performed, and studies of tools and tool marks from contemporary settings. 'Church Glass from the 4th-7th Centuries at Kilise Tepe and Alahan, Turkey' by Margert O'Hea explored the use of diagnostic glassware for relative dating. Glassware at the pottery-poor but glass-rich Alahan church complex was compared to the dated church at Kilise Tepe where a variety of church linked glass vessels were found: conical and hollow stemmed lamps and goblets. Alahan was shown to have large donated stained glass windows, likely to have been very expensive at the time.

Sarah Paynter presented a fascinating scientific report on glass colouration in Roman times using SEM-EDS, ICP-MS and XRD analysis of glass cakes and tesserae from West Clacton, Essex. Yellow and green glass coloured using a pre-made 'anime' were investigated by identifying un-dissolved mineral grains hinting at uses of sulphide minerals, and red tesserae, coloured by cuprite yet containing lead, tin and zinc, possibly indicated use of silver refining waste. Good use of analytical techniques enabled the disentangling of colourant components from the base glass allowing better understanding of glass colouration methods. Mario de Cruz's work in Hispania provided very useful new and ongoing work in identifying glass working sites, building up a picture of the Roman glass industry. Criteria were used to identify sites looking for glass waste, fragments, moils and slag. Thirty-two glass workshops have so far been identified, tending to cluster around the Roman regional capitals. Yael Gorin-Rosen gave an interesting and wide-ranging



3rd-century mosaics in the basilica, Aquileia © Sarah Paynter

talk on the recording and chemical analysis of raw glass chunks recovered from shipwrecks along the Israeli coast, primarily the ports of Akko, Caesarea and Haifa, allowing data comparisons to known nearby primary production sites. This provides new information about glass trade and production in the region. The ongoing work indicates the wealth of information about Roman and Post-Roman glass production provided through underwater archaeology as dredging and storms expose previously unknown finds. Lastly, Filomena Gallo discussed a comprehensive and multidisciplinary study of 3rd- to 8th-century glass from Aquileia. A full range of scientific analysis was performed on glasses selected by typology – mould blown and free blown types – identifying that glass compositions varied chronologically, and that composition also grouped typologically. Isotopic analysis of strontium and neodymium tracked the changes of glass raw materials through time showing how glass production centres and trade altered into the post-Roman period. This multi-technical approach proved very successful at understanding the history of glass trade and production as seen from Aquileia.

These highlights are a glimpse of the varied research topics in glass and the many methods of glass study, from typological and art-historical to scientific materials analysis, often these techniques mixing within individual papers highlighting the multidisciplinary nature of modern glass studies. The Congress talks were well received, sometimes prompting intense discussion e.g. (tool cut vs. mould made marks) and overall much enjoyed with the organisation and Friday night party a great success. The 20th Congress is set to be held in 2015 by the University of Fribourg, Switzerland.

Matt Phelps

Two Days, Two Countries, Seven Museums

The AIHV Post Congress Tour
22-23 September 2012

It was an early start for the coach-load of glass enthusiasts who elected to extend their knowledge of the glass of Slovenia and Croatia by taking part in the Post-Congress Tour after a wonderful week of glass indulgence at the AIHV conference in Piran. On our first morning we journeyed from the Adriatic coast to eastern Slovenia and the museum of the Dolenjska district at Novo Mesto. The early Iron Age gallery, with its collection of decorated bronze situlas and strings of multicoloured beads gave a vivid impression of the archaeological wealth of this hilly, wooded region during the 1st millennium B.C. There was a small but interesting display of glass of the 1st-4th centuries AD from nearby

cemeteries, including an intriguing 1st-century colourless beaker decorated with both indents and trails. After coffee and cake, we crossed the border into Croatia and headed for the capital, Zagreb. There was a choice of museums on offer here. We began in the Mimara Museum, opened twenty-five years ago and based around the private collection donated to Croatia by Ante and Wiltrud "Mimara" Topić. Here, the outstanding exhibit was not glass, but a huge and astonishingly well-preserved bronze Apoxyomenos statue, discovered off the coast of the island of Lošinj in 1999. For visitors wishing to see the recovery of the statue from the sea bed there was short video showing the process (see www.island-losinj.com/news/lapoxymenos_42/). We quickly got back to the glass though, and spent an entertaining half hour in a gallery with an eclectic display of ancient vessels, some clearly not quite as ancient as they would like to pretend – though nothing fooled this particular tour group.

Some of the group then went to explore the Museum of Arts and Crafts, whilst the remainder walked the short distance across the city centre to the Zagreb Archaeological Museum. There seemed to be some re-organisation of the galleries taking place, but we were treated to a behind-the-scenes tour and inspection of some of the glass, mostly Roman, in storage by Dr Ivan Radman-Livaja. This was followed by a delicious and generous lunch at one of Zagreb's smartest hotels, fortifying us for the long trip south, down the coastal arm of Croatia to Biograd and our over-night stop.



Glass from the Gnalčić shipwreck © Sally Cottam

After several hours on the motorway, we were ready for bed, but there was still time for another museum before we turned in. The Homeland Museum of Biograd, a short walk from the hotel along the seafront, houses the cargo of a merchant ship that sank in the late 16th century just off the coast, near the tiny island of Gnalčić. The large collection of glassware from the wreck, published by Irena Lazar and Hugh Willmott, is beautifully displayed

here, surrounded by the other items recovered from the cargo. It was fascinating to see the glass in the context of the rest of the material from the ship including the personal possessions, and even the clothes, of the crew. The cargo was extraordinarily diverse, with boxes of scissors and thimbles alongside bags of small globular bells, razors, candelabras and rolls of silk.

The second day of our tour was dedicated to two stunning museums, the Archaeological Museum in Split, and the Zadar Museum of Ancient Glass. Split is about a couple of hour's drive south of Biograd, and as the coach wound its way down from the bleak coastal mountains to the sea, we had a dramatic view of the old town and new port, with the central Croatian archipelago beyond. The Archaeology Museum was a little way from the centre of the city and as we were pushed for time we were not able to see the remains of Diocletian's Palace on this tour. The Archaeology Museum's thoughtfully displayed collection illustrated how closely the glass of this region can be associated with that of northern Italy, in particular the glass of Aquileia, which we had seen earlier during the Conference. This visit turned into a highlight of the tour. We were treated to drinks and local pastries in the museum garden and we were free to wander around the impressive outdoor lapidarium where monuments and tombstones, many from the city of Salona, were on display. Our group was also given the honour of being at the opening of an exhibition which brought together a small but fascinating group of 1st-century AD mould-blown tablewares associated with Aristeas and Ennion, from several Croatian sites including Naronia and the legionary fortresses of Tilurium and Burnum. Our joys were crowned by the discovery that the museum shop sold replicas of the famous terracotta lamp from Asseria showing a glass workshop, leading to queues around the block.



*Delegates viewing mould-blown Roman glass exhibits
© Sally Cottam*

There was still time to fit in one last museum before the end of the tour. This meant another motorway journey back up the coast to the delightful town of Zadar, home to a museum dedicated to ancient glass. Here another

special exhibition was on offer, this one devoted to Roman mould-blown bottles. Few of the specialists present could have ever seen a greater number of complete bottles in one room. The museum is housed in a recently restored 19th-century palace, in an idyllic location overlooking the port of Zadar, where glossy millionaire yachts are moored next to local fishing boats touting excursions to the islands. This is certainly a museum that deserves several visits. The uncluttered collections have been skilfully laid-out over two floors, and at the top of the building is a glass workshop where we were given a demonstration of mould-blowing. The museum's website has much more information as well as a gallery of photos (www.mas-zadar.hr). This was museum number seven on our list, and so all that remained that evening was the long ride back to Piran.



*Demonstration of mould blowing in Zadar's
glass museum © Sally Cottam*

The scope of the AIHV Post-Congress Tour was certainly ambitious within a two-day time limit, and we were reluctantly extracted from each museum as we went along in an attempt to keep to schedule. The organising team should be congratulated for fitting so much in and giving us all an excuse to return to spend more time with these wonderful collections.

Sally Cottam

The 27th symposium of the Association Française pour l'Archéologie du Verre

Bordeaux

9-10 November 2012

The 27th 'Rencontre' of AFAV was held at the Musée d'Aquitaine in Bordeaux on 9 and 10 November 2012. It was attended by 115 participants, the majority French, but there were also delegates from Belgium, England, Italy, Portugal, Spain and the USA. English attendees included AHG board members Sally Cottam, Suzanne Higgott and Jennifer Price.

The symposium was organized under the auspices of the Université Michel de Montaigne, Bordeaux 3. Participants were treated to a rich and multifaceted programme. It was a considerable challenge to do even partial justice to the multitude of opportunities on offer. There were 21 oral papers and 9 posters as well as glasses for sale and a bookstall to browse. The latter included the current (2012) and various back issues of the Association's 'Bulletin', and, hot off the press, 'Le verre en Lorraine et dans les régions voisines: Actes du Colloque International, 26e Rencontres de l'AFAV, Metz, 18 et 19 novembre 2011', edited by Véronique Arveiller and Hubert Cabart, Editions Monique Mergoïl, Montagnac, 2012 (50 euros). It was not possible to gain more than a superficial impression of the superb, chronologically themed displays of our host museum, the quality and range of whose artefacts reflects the enduring importance of the port city of Bordeaux as a major trading and cultural centre. Our meeting coincided with the museum's exhibition, 'Au temps des Gaulois:

L'Aquitaine avant César' and, in honour of the symposium, there were demonstrations of glassmaking in the museum's courtyard.

The papers were broadly divided thematically over the two days, the first day comprising those relating to Aquitaine, the second day those on France more generally and international subjects. The majority of the papers were about Roman period finds excavated at French sites, including burials, domestic buildings and a glass workshop, but other papers discussed glass from the Merovingian and Carolingian periods through to the 18th century. There was one archeometrical study, presented by Inès Pactat, and one paper on glass conservation, given by Chantal Fontaine. Among papers about glass in the local region, some contributions drew on documentary sources. Christophe Baillet surveyed the incorporation of glass in church reliquaries in south-west France from the 12th to 17th centuries, drawing on archive material and surviving examples, while Anne Bernadet's paper considered documentary information about the employment of three glass painters in early 16th-century Bordeaux to examine the socio-historical context in which glass painters practised their trade in the city at that time. Other papers focussed on glass relating to Bordeaux's commercial importance, especially as a port and wine producer. Prior to the delegates' visit to the Musée des Arts décoratifs, Geneviève Petit and Catherine Hébrard-Salivas gave a fascinating talk on the museum's glass collection. The museum is housed in the delightful late 18th-century Hôtel de Lalande. There is a good collection of 16th- to 19th-century glass and the holdings of French glass are a particular strength.



AFAV Delegates at the Château Pichon Longueville Comtesse de Lalande © Suzanne Higgott



Fish vase on display in the Château © Suzanne Higgott

On Sunday morning many delegates joined the optional excursion to see the glass collection in the Château Pichon Longueville Comtesse de Lalande, Pauillac. A beautiful, sunny morning saw us driving past numerous châteaux set amidst autumnal vineyards to our destination château, which is modelled on the Hôtel de Lalande in Bordeaux. After enjoying the extensive views from the garden and an introductory talk, we were able to admire the large and diverse array of glassware displayed throughout the ground floor of the château, which is furnished in a contemporary style but also has portraits of the château's 19th-century owning family. We were treated to a feast of fascinating glasses produced over more than 2,000 years and from a variety of glassmaking traditions. The collection is particularly rich in late 19th to early 20th-century French glass by Gallé, Lalique and Daum and stunning contemporary pieces by such diverse artists as Jean-Paul Van Lith (France), Dale Chihuly (USA) and Hiroshi Yamano (Japan), to cite just a few examples. Viewing this stunning array of glasses over a glass of the château's own red wine against a backdrop of sun-kissed vineyards: what better way could there be to conclude an AFAV symposium in Bordeaux?

Suzanne Higgott

Recent Research and New Discoveries in Glass and Ceramics

The Wallace Collection, London
16 November 2012

This conference in honour of Sarah Jennings was held jointly by the AHG and the Medieval Pottery Research Group (MPRG). It was extremely well-attended, and the audience consisted both of friends and colleagues of Sarah, and those drawn to the quality of the programme. Congratulations and many thanks to Sarah Paynter (AHG) and Julie Edwards (MPRG) for their superb organisation of a very memorable day.

Duncan Brown introduced the morning session, speaking about Sarah's strong convictions and influence on finds research. He and the subsequent speakers spoke warmly of Sarah. While the papers covered a broad variety both geographically, in date, and their research approach to glass and ceramics, they were united by Sarah's strong conviction that there should be collaboration between different finds and aspects of archaeology in order to identify patterns and place them in their social context. The importance of funding post-excavation work and publication was a recurring theme, with Sarah having been responsible for securing funding for so many 'backlog' excavations, and bringing them to fruition.

Hilary Cool spoke about the challenge of creating some order out of the finds from a summer school excavation of Pompeii Insula VI.I. The glass and pottery analysis shows patterns in their use by period and function, and the project continues to experiment with ways of producing meaningful information from the data. Sarah Paynter continued the Roman theme on the subject of her work with Nadine Schibille researching the chemical constituents of the variously coloured glass from the Chester amphitheatre project. This showed that the coloured glasses must have been a specialised product, and that the red and green glass contains plant ash rather than the more usual natron.

Katherine Barclay took us to early medieval Winchester, where Sarah had been a volunteer at the excavations in her early days in archaeology. The ceramic tiles decorated with bi-coloured glaze made a stunning impression, possibly to resemble a carpet, but despite analysis of the different tile fabrics, their origin remains an enigma.

After lunch Tony Wilmott chaired an even more diverse afternoon session. This began with St John Simpson presenting an overview of the finds from Siraf, a port on the Persian Gulf, where excavations had been established in the 1960s by Max Mallowan. Sarah had been a leading finds assistant from 1966-73, and had continued to work on the finds after funding had run out. There was a considerable amount of glass ware, and possibly also glassworking; other interesting finds included evidence for shellworking, bone doll heads, small decorated spindle whorls, and an unusual lack of hairpins, all reflecting everyday life in a Persian port around the 8th to 10th centuries AD.

Ian Freestone's lecture was entitled 'Red, White and Blue: the Origins of Medieval Window Glass', and explored the scientific evidence for the colourants used in window glass from the early medieval period to the 12th century, particularly from York. He proposed that Roman tesserae were used in large numbers to provide the glass colour once the supply of fresh glass from the east dried up. The research has been enhanced by the use of the

Diamond synchrotron facility near Oxford, which can reveal how coloured glasses have been mixed throughout this period.

Jumping from science to the design style of ceramic tin-glazed jars, Michael Hughes (and on behalf of Hugo Blake) considered an early 14th-century jar excavated in Norwich that Sarah attributed to Orvieto in her 1981 publication. More recent research in this area has shown that many jars that were attributed to Orvieto are actually from other sources, although the origin of Sarah's jar remains uncertain. Michiel Bartels from Archaeologie West-Friesland in Hoorn gave a fascinating insight into the large ceramic fire covers used in the area in the late 16th and 17th centuries. Their internal lack of soot indicates they were purely decorative, and had diverse styles, including dramatic scenes of Dutch patriotism, trade, and moral themes. George Haggarty presented his research into the archaeological evidence for the tin-glazed products made by the Delftfield pottery in Glasgow from 1748 to 1826. Unfortunately it suggests that most of the good quality ceramics attributed to Delftfield were probably from other locations, including Ireland, since none of the excavated fragments were at all well-made, but quite frankly the bottom of the market.

Finally, the audience was spellbound by Frans Verhaeghe and his passionate consideration of the future for finds research. It is not always appreciated how important objects are on many different levels in telling the story of the past. He had discussed academic approaches with Sarah many times, including how the need to specialise in finds for practical reasons creates its own problems and a danger of isolation. He suggested priorities for future research should include tightening up post-excavation and publishing more, enhancing quality control, continuing to expand standards and guidelines, contextualizing finds, and my favourite, 'be a Benedictine monk' – the basic data are important and old approaches are still useful!

The day ended with a wine reception and veritable feast of canapés, where a toast was made to Sarah, and good company enjoyed.

Sarah would have loved it, and we miss her.

Rachel Tyson

Glass Association visit to Georgian Glassmakers: "Let's Twist Again"

June 2012

June's Glass Association (GA) visit to see Mark Taylor and David Hill demonstrate Georgian glassmaking techniques was oversubscribed. The day went off very

well, with everyone seeming to enjoy themselves. As it has been reported in some detail by Brian Clarke in the Summer edition of "The Glass Cone", this is only a brief summary for AHG members who are not also members of the GA.

Mark and David started by explaining their workshop and tools, including the obligatory safety briefing, before demonstrating the properties of glass and the effects these have on how it is worked. The morning demonstration then covered detailed techniques such as gathering, shaping, blowing and the use of moulds; and adding stems, bowls, feet, prunts and handles. This culminated in Mark and David making two-part drawn-stem glasses with air-twists in the stems. The high standard and historical accuracy of Mark and David's glasses can be seen from www.georgianglassmakers.co.uk. Fortunately all their glassware is signed and dated on the underside of the foot near the pontil mark.

Watching glassblowing can generate quite an appetite, so the ample buffet lunch was most welcome. It was locally prepared using local farm-sourced ingredients wherever possible. A number of delegates left with food parcels to take home, rather than let any of this excellent food go to waste.

The afternoon centred on the complex subject of making opaque twist stems. In preparation for this Mark and David had made a video showing a range of different stem forms being made. This was backed-up with samples of the stem 'carrots' produced, both before and after twisting. Despite watching the video, seeing the samples and then watching live demonstrations, it was still difficult sometimes to reconcile the processes with the outcomes. Visualising how an embedded multi-spiral column will deform when twisted into a corkscrew takes a lot of thought and Mark made the practice appear less effort than the theory! The afternoon finished with demonstrations of how to make several different glasses chosen by members of the audience.

Compared with topics such as glass recipes, uses and decorations, little work has been published on how glasses were actually made and decorated, so the day provided a rare opportunity for those attending to gain more insight into the skills, tools and methods involved.

Originally, two study days were planned to complement each other, one on late 17th-century glassmaking techniques to be run by the AHG and this one on the 18th century run by the Glass Association. The 17th-century meeting advertised in the last edition of *Glass News* has had to be postponed and will now take place on 16th March 2013 (see details of future meetings).

Colin Brain

Changing the Face of Coventry

Jules Osborn, World Monuments Fund, Britain

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Since the inclusion of the iconic ruins of the former Cathedral Church of St Michael, Coventry on the 2012 World Monuments Watch, World Monuments Fund Britain (WMFB) has been working to safeguard their future. In the summer of 2011, the ruins developed sudden and alarming cracks. For a place that was bombed in 1940, cracks may seem to be par for the course, but St Michael's is no ordinary building. It retains the tallest spire of any medieval parish church, a masterpiece of design and the city's beacon. Tragically, it is also important as Britain's only cathedral to be destroyed by war. But there's even more to it.

Hidden away in storage beneath Sir Basil Spence's new cathedral are over 7,000 fragments of stained glass removed from the higher windows of St Michael's before the devastating bombing. Unseen by the public for over 70 years, these precious works of art portray the life of the city from the 15th century to the late 19th century.

Amongst our native arts, few are as compelling as stained glass. This material has a special relationship with Coventry. Six hundred years ago, stained and painted glass was ubiquitous, but the best work was reserved for great churches like St Michael's. When it was built, at the turn of the 15th century, the city was home to the nation's most important glazier, John Thornton. Here, he introduced a lighter, more elegant style of glass art that would inform the next century. Thornton went on to create the largest of all our surviving medieval windows – the superb east window of York Minster for which the contract of 1405 survives.

Much of the Coventry glass is considered to be that of Thornton.

The medieval glass of St Michael's – from Thornton onwards – eventually found its way up to the clerestory, re-leaded in random mosaic panels, as Victorian windows took up the prominent aisle and apse windows. But when war broke out in 1939, it was removed from St Michael's and placed in storage.

This outstanding collection, including pieces of the very highest quality, gives us a glimpse of society six hundred years ago: medieval architecture, animals and flowers; the initials of wealthy locals and guilds that funded the church; winged angels sit side by side with scenes from daily life; and the faces of Coventry's citizens still shine out. Today, this salvage represents Britain's largest collection of loose medieval glass.

However, this precious and rare stained glass was at immediate risk. The facilities used to store the delicate glass were unsuitable and, as things stood, its future was uncertain. As the modern cathedral has limited storage provision, the fragments had been housed on glass trays in hot and dry conditions. The delicate pieces were starting to show stress – crazing and 'crizzles' were forming – leading to their structural breakdown, so urgent conservation work was required in the summer of 2012 to halt the deterioration. Each piece was covered in centuries of dirt; the glass also needed more stable and secure conditions. The faces, creatures, scripts, angels and flowers – a medieval encyclopedia – deserved to be seen and enjoyed by visitors who could help put Coventry on the cultural map.



Glass before and after bonding and cleaning: A feline, probably a cat, which the 13th-century Bartholomaeus Anglicus regarded as 'a full lecherous beast in youth, swift, pliant, and merry, and leapeth and resteth on everything that is to fore him'. This character may however be an alert, wild 'cat-a-mountain', a symbol of Edward the Black Prince (1330-76), son of Edward III, who owned the nearby Manor of Cheylesmore, and who gave Coventry the title 'Camera Principis'. ©WMFB



Conservation in Action Live – glass conservation studio at the Herbert Art Gallery and Museum, Coventry). Crick Smith University of Lincoln conservators ©WMFB

From August until November 2012, Crick-Smith Conservation of the University of Lincoln conserved the glass in full public view in the Herbert Art Gallery in the Cathedrals Quarter, via *Conservation in Action Live*, while the leading authority on John Thornton, Dr Heather Gilderdale-Scott identified and catalogued it for the first time. A detailed article on her research will be published in *Glass News* later in 2013.

As part of the wider project at St. Michael's, WMFB commissioned a Conservation Management Plan to enhance the available spaces around the city's Cathedrals Quarter and link them so that they become more useful and coherent, reinforcing the character and story of the city. Subject to a successful fundraising programme in 2013, this will also incorporate plans to realise the contemporary value of its ancient assets including the wonderful stained glass. The ultimate goal

is to showcase it and put it on view to the public as never before, benefiting both Cathedrals Quarter and Coventry as a whole.



An angel holding the centre of a scroll or a symbol of Christ's Passion. Note the peacock feathers as a suitable model for angels: peacock flesh was thought to be incorruptible, whilst the 'eyes' of their feathers foresaw common human fate. ©WMFB

A selection of the conserved Coventry glass will be on display until 26th January at the exhibition *Giving our Past a Future: The Work of The World Monuments Fund, Britain* at Sir John Soane's Museum, London.



AHG Grant Report: ToF-SIMS examination of ancient and historical glasses

Dr Chloë N. Duckworth
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The AHG provided me with a grant to cover the costs of attending the second NARNIA workshop, 'Integrated Approaches to the Study of Historical Glass', held in April as a part of the SPIE's 2012 conference on Photonics, at the Square Meeting Centre in Brussels.

The workshop was highly successful in its aims of facilitating multi-disciplinary approaches to the study of ancient and historical glasses, and contained both a

conference aspect and a workshop designed to introduce researchers to a range of analytical techniques used to study glass. Talks were given by established experts in the field, including Patrick Degryse and Ian Freestone.

I contributed to the conference aspect by presenting recent research conducted along with Frank Rutten of Keele University, and Julian Henderson of the University of Nottingham. Our paper, entitled 'ToF-

SIMS examination of ancient and historical glasses' focused on the development of an analytical technique not usually applied to archaeological problems: ToF-SIMS. We have shown that this technique, which is uniquely capable of high spatial resolution surface mapping of elements, ions, and isotopes is ideally suited to the study of ancient and historical opaque glasses, which owe their opacity to the presence of small light-scattering inclusions.

Previously it has been necessary to make certain assumptions about the composition, production

technology, and provenance of such inclusions, but the work we are developing indicates that ToF-SIMS may be able to provide evidence on all of these aspects. This is particularly significant for the earliest glasses known from Egypt, Mesopotamia, and Greece, as it provides direct indications of the production technology, trade in raw ingredients, and degree of specialisation involved in the development of the nascent glass making technology. We intend to conduct further research using this technique, and hope that other researchers will realise its benefits.

WEBSITE RESOURCES

Glass in the Staffordshire Hoard

The Anglo-Saxon Hoard found in Ogle Hay in July 2009 is made up principally of gold objects, many of which have cloisonné decoration. Initially, all the red transparent stones observed in the Staffordshire Hoard were believed to be garnets. However, to date 17 objects have been identified as featuring glass inlays, in red, blue and green glass. Analysis of the glass continues at the British Museum as part of the Staffordshire Hoard research project. Details with close-up photos can be found on the website.

<http://www.staffordshirehoard.org.uk/the-glass-in-the-staffordshire-hoard>



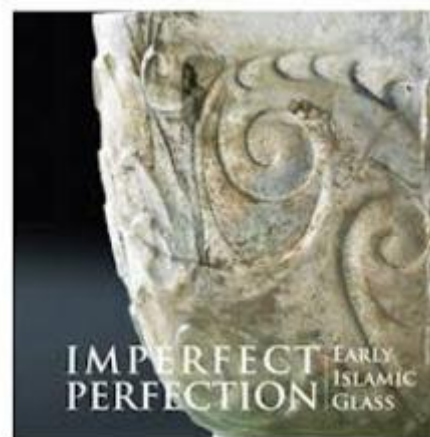
Two cells in a pommel filled with red glass to imitate garnet. Note the difference in lustre between these and the surrounding garnets. © Staffordshire Hoard Research Project

NEW PUBLICATIONS

Imperfect Perfection - Early Islamic Glass

Museum of Islamic Art, Qatar, Michelle Walton,
Marc Pelletreau

Published December 2012
Bloomsbury Qatar Foundation Publishing
Hardback: 144 pages
Language: Arabic
ISBN 978-9992194621
£35



A rare look into the glass collection of the Museum of Islamic Art, Qatar, through the eyes of an ancient and medieval glass expert and aficionado. *Imperfect Perfection* summarises the material culture of glass from the time leading up to and during the Islamic Golden Age, providing insights into the artefacts, history and process of discovery. The glass is extravagantly photographed to reflect the intimacy of the objects.

BOOK REVIEW

Glassmaking in Ireland from the medieval to the contemporary

Ed. J M Hearne

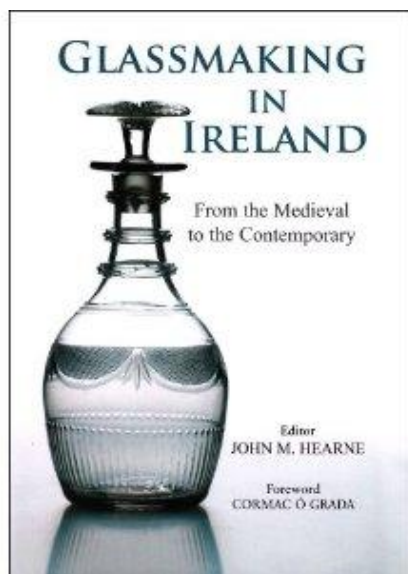
Published November 2010

Dublin: Irish Academic Press

310+xxvi pp, 54 figs, 31 colour plates, index

ISBN 978-0716531067

£45



The demise of the Irish glass manufacturing industry in the early 21st century provided the stimulus for this handsome volume which collects together 14 papers on aspects of glassmaking in Ireland. Despite its title, the volume has only brief mentions of pre-17th-century glass in its first two chapters ('Irish glassmaking in its wider context' by Hugh Willmott and 'Medieval stained and painted window glass: the Irish problem' by Josephine Moran), both of which draw heavily on comparable but better known material from England and note the roles played by English craftsmen in Ireland. Moran also draws on documentary sources and provides good accounts of recently excavated window glass and a dump of workshop waste from Irish sites.

In 'Sand and Ash: Glassmaking in early seventeenth-century Ireland' by Jean Farelly the historical background, the personalities involved and the nature and locations of the earliest glasshouses, including the remarkably well-preserved upstanding furnace from Shinrone, are discussed, while the customers for this glass and the prevailing market conditions are the subject of Nessa Roche's contribution on 'Seventeenth-century Irish flat glass: its makers and their markets'. Franc Myles paper on 'The archaeological evidence for John

Odacio Formica's glasshouse at Smithfield, Dublin 7' discusses the evidence for the late 17th-century glasshouse in the context of both the development of the area as a planned estate and the development of lead crystal in Ireland and England.

John Cockerill's paper on 'Glassmaking in the North of Ireland, 1750-1914' identifies 13 sites, of which the longer-lived were the eight in the Belfast area. Each site is described in turn, with details of ownership, duration and nature of the production given. Colin Rynne then writes about 'Cork City Glassworks, 1782-1841' in the context of contemporary developments elsewhere in Ireland. No archaeological evidence has been found for two of the three Cork glassworks but 19th-century drawings of them illustrate the article.

The next three papers all relate to glassmaking in Waterford. John M Hearne's subject is 'Irish enterprise, English alchemy and the creation of a brand: The Waterford Glassworks, 1783-1823' which sets out the foundation of the glassworks and its rapid development, producing all types of glass but focussing on quality rather than quantity. One high quality product was flint glass which led to the commissioning of two large chandeliers for the Parliament House in Dublin, the subject of Donnachadh Ó Ceallacháin's contribution, 'The Waterford Chandelier: An elegant glass lustre of the Waterford Manufactory'. Details of the operation of the glasshouse can be inferred from a surviving annotated sketch which is considered by Anna Moran in 'Technology and Innovation: Interpreting a sketch of the Waterford Glasshouse drawn in 1823 by the architect C R Cockerill'. Her discussion centres on the nature of the glass production at Waterford and the relationship that the managers had with the technology available to them.

Then follow two papers by Mary Boydell – to whom the whole volume is dedicated – reprinted from *The Glass Circle*: 'The Pugh Glasshouse in Dublin' and 'Recently discovered signatures on glass from the Pugh Glassworks in Dublin'. The Pughs originated in Cork but most probably came to Dublin in the early 1840s. A major product of their glasshouse was wine glasses that were cut or engraved, and two of the immigrant Bohemian glass-cutters are known by name. Not all the cutting was of the highest quality, and cheap souvenirs and lamps for railways and lighthouses were also made; the glassworks closed in 1890.

The final group of papers looks at the various types of glass produced in Ireland in the 20th century. Nicola Gordon Bowe writes on 'Harry Clarke, An Túr Gloine [the Tower of Glass] and the early twentieth-century Irish stained glass revival'. She sets out the historical background to the development of stained glass window production in Ireland at this time, the origins and links

between the various studios and the Irish artists who were recruited to work in them. Tina Hunt and Audrey Whitty's paper, 'The industrial design of Waterford glass, 1947-c.1965', describes the re-establishment of glass production in Waterford after a gap of nearly a century by a Czech industrialist. Designs were based on 18th- and 19th-century Irish glass and all were mouth-blown and hand-cut; success again was due to the quality of production. The final paper is by Joseph McBrinn whose subject is "'A mouthful of zephyrs': The studio glass movement in Ireland, 1973-2003'. He notes that '... glass as an artistic medium, without question, has left a glowing legacy in Irish cultural history' – a comment that could equally be applied to the whole volume which presents major aspects of the story of Irish glass in an attractive and accessible form.

Justine Bayley

STILL AVAILABLE

The AIHV publishes the proceedings of its Congresses in a series called *Annales du Congrès de l'Association Internationale pour l'Histoire du Verre*. The contents of these volumes can be consulted on the AIHV website: http://www.aihv.org/en/aihv_publications.html.

The Annales of the 14th (Venice-Milan) and 16th (London) congresses are still available at a cost of £18 each, including postage. Copies can be ordered from Justine Bayley (mail@justine-bayley.co.uk; Howcroft, High Street, Harmondsworth, Middx, UB7 0AQ. Cheques should be made payable to The Association for the History of Glass Ltd.

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for *Glass News* **34**
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3rd June 2013

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