

# Glass News

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Side and base view of polychrome bowl from Topsham  
(see page 12) © AC archaeology Ltd

*Welcome to Glass News Issue 42!*

The big AHG event this autumn is *Glass of the Caesars @30* conference which will be held at the British Museum on the 3rd and 4th of November. More details can be found on page 2. We hope you are able to join us for this celebration of Roman glass.

This issue is also packed with details of glass festivals, conferences, exhibitions, reports and articles.

We are always on the lookout for information on interesting finds, new research, ideas, queries, new books and reviews, and any other glass-related news or meetings. The editors' details are given on the final page. We look forward to receiving your contributions for issue 43!

## TWITTER

The Association now has a Twitter profile! To keep up-to-date on news and current research on the history of glass follow: [@Ass\\_Hist\\_Glass](https://twitter.com/Ass_Hist_Glass)

## FACEBOOK

The Association has a Facebook page! To keep up-to-date on news and current research on the history of glass visit:  
[facebook.com/TheAssociationForTheHistoryOfGlass](https://facebook.com/TheAssociationForTheHistoryOfGlass)  
Click 'Like' and please share.

## REMINDER

MEMBERS AND SUBSCRIBERS ONLY. Would you like to enjoy all the wonderful Glass News pictures in colour? If so, please email one of the editors (see back page) and we will also email future issues of Glass News to you as a full colour PDF!

## THE ASSOCIATION FOR THE HISTORY OF GLASS

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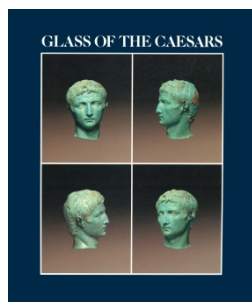
*While every effort is made to check the content of the articles and reviews, Glass News does not accept responsibility for errors.*

## AHG MEETINGS

### Glass of the Caesars @30

3rd-4th November 2017

The British Museum, London, UK



2017 marks the 30th anniversary of the landmark exhibition, *Glass of the Caesars*, which was held in the British Museum, The Corning Museum of Glass, Römisch-Germanisches Museum, Cologne, and Museo Capitolini, Rome. It inspired a generation of researchers and curators and still continues to influence our

thinking on ancient glass to this day. This conference, *Glass of the Caesars @30* will celebrate the original exhibition, and examine how our knowledge and understanding of Roman glass has changed and developed over the past 30 years. Spanning two days, there will be 25 lectures and 25 posters by international glass scholars from the UK, Europe, USA, Far East, and Australia.

The conference will start at 09.00 on both Friday 3rd and Saturday 4th and stop at 17.30, but as the British Museum does not close until 20.30 on Friday 3rd, it will be possible to follow a trail showing where all the ancient glass is on display. Space is limited to only 120 people, plus four dedicated wheelchair places, so early booking is recommended.

FEE	Before 1st Sept / After 1st Sept
Student	£25.00 / £30.00 €30.00 / €35.00
AHG members/ Speakers/Posters	£70.00 / £85.00 €85.00 / €100.00
Non-AHG members	£85.00 / £100.00 €100.00 / €115.00

It is hoped that for an additional amount, it will be possible to have a conference dinner on the Friday night for delegates and their partners.

#### Grants

The AHG will offer 5 bursaries of £300.00 specifically towards this conference. To apply download a form from [www.historyofglass.org.uk](http://www.historyofglass.org.uk) and send it to [denise\\_allen52@hotmail.com](mailto:denise_allen52@hotmail.com).

The deadline to apply for a grant is 1st September 2017 and the successful applicants will be informed by 11th September 2017.

#### Hotels

Discount rates have been organised with two local hotels:

1. Royal National Hotel \*\*\* (38-51 Bedford Way, London WC1H 0DG)

Twin room £ 123.00 per night including English breakfast, WiFi and VAT [www.imperialhotels.co.uk](http://www.imperialhotels.co.uk)  
Code: CAESARS

Please note: This website also includes three other hotels near the British Museum, some of which offer single rooms at lower prices

2. The Montague on the Gardens \*\*\*\* (15 Montague Street, London WC1B 5DG)

Single room £ 210.00 per night including English breakfast, WIFI and VAT

Double room £ 234.00 per night including English breakfast, WIFI and VAT

[www.montaguehotel.com](http://www.montaguehotel.com) Code: British Museum corporate rate

#### Registration forms

For a registration form and further details please email Martine Newby Haspeslagh at [martine@didierltd.com](mailto:martine@didierltd.com)

## OTHER MEETINGS

### Early Glass Technology Research Network: Summer Study Seminar

6th September 2017

The British Museum, London, UK.

The Early Glass Technology Research Network is planning to hold its second Summer Study Seminar on Wednesday 6th September from 10:30 a.m. This day will comprise a series of papers and there will be no registration fee.

The broad theme of this year's seminar day is current research on glass. There will be morning and afternoon sessions and we have room for informal papers, so please let us know if you would like to present one.

Space is limited, so please let us know whether you would like to attend and/or present a paper as soon as possible.

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For further information please contact:

Ana Franjic [ana.franjic.11@ucl.ac.uk](mailto:ana.franjic.11@ucl.ac.uk)

and

Daniela Rosenow [daniela.rosenow@dainst.de](mailto:daniela.rosenow@dainst.de)

<http://www.ucl.ac.uk/archaeology/research/directory/glass-technology-network>

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**AHV 2018**

ISTANBUL TURKEY

21<sup>e</sup> CONGRÈS DE L'ASSOCIATION INTERNATIONALE POUR L'HISTOIRE DU VERRE  
21<sup>st</sup> CONGRESS OF THE INTERNATIONAL ASSOCIATION FOR THE HISTORY OF GLASS



## **21st International Congress of the Association Internationale pour l'Histoire du Verre**

3rd-7th September 2018  
Istanbul, Turkey

### **FIRST CIRCULAR AND CALL FOR PAPERS**

The 21st Congress of the Association Internationale pour l'Histoire du Verre will take place in Turkey in Istanbul, from Monday, 3rd September through to Friday, 7th September 2018. This congress will be organized by the Istanbul University.

Istanbul is the traditional meeting place of the East and West. Where the three important empires of the past i.e. Roman, Byzantine and Ottoman empires, had their capitals. There are numerous highlights to inspect in this magnificent city, that there is never enough time to visit all of them. From the archaeological and historical point of view in particular - what we witness is from the Late Neolithic onwards - there has always been a day-to-day continuous settlement until our modern days. Having the

21st Congress in Istanbul will be very much fitting to its cultural repertoire.

### **Presentations**

Prospective speakers should submit a 250-300 word abstract by 15th November 2017. Please send abstracts using the submission form attached to this mail or available on the website and send it as an attached file to [aihv21@istanbul.edu.tr](mailto:aihv21@istanbul.edu.tr). Papers should not exceed 20 minutes. The official languages of the congress are English, French and German. There will be no simultaneous translation. The Congress themes are expected to focus on the history, archaeology, technology, archaeometry, and conservation of glass from the entire world.

### **Provisional Programme**

- Sunday, 2nd September 2018 Arrival and registration
- Monday, 3rd September 2018 Registration 10.00 a.m. Opening Session – Lectures
- Tuesday, 4th September 2018 Lectures
- Wednesday, 5th September 2018 Lectures and Poster Session
- Thursday, 6th September 2018 Lectures and Poster Session
- Friday, 7th September 2018 Lectures and Closing Session of the Congress

### **Timetable**

June 2017 First circular and call for papers

15th November 2017 Deadline for abstract submissions

January 2018 Notification of acceptance of papers

April 2018 Second circular and announcement of draft program

30th June 2018 Deadline for booking with discount

31st December 2018 Submission of final papers for publication

## Congress Fees

	Before/After 30th June 2018
AIHV member	€220.00 / €260.00
Non- member	€280.00 / €320.00
Non- member from low- wage countries	€130.00 / €150.00
Students	€130.00 / €150.00
Accompanying Person	€130.00 / €150.00

## Post-congress excursions

1. Saturday 8th September 2018: Antonina tourism  
Price includes bus, lunch, guiding, museum entrances

*Underground Archaeology of Istanbul*

35 € to 48 € dependant on number of attendees

*Istanbul Highlights*

47 € to 58 € dependant on number of attendees

2. Sunday 9th September 2018: *Visiting Glass Furnace (Beykoz) and Şişecam Ancient Glass Collection*  
Free of charge

## Accommodation

Hotels and restaurants are available at different prices around the congress centre. Participants should organise their own accommodation. Further information is available on our website: [aihv21.istanbul.edu.tr/en](http://aihv21.istanbul.edu.tr/en)

## Congress Office

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We look forward to welcoming you in September 2018.

With our very best wishes.

The Organising Committee  
Istanbul

## Society of Glass Technology Annual Conference

### Aspects of Glass

3rd-6th September 2017

Murray Edwards College, Cambridge, UK



It is hoped that this Annual Conference will continue the SGT's well-established tradition of bringing together the international glass community in a context conducive to the profitable exchange of new thinking and ideas, and will bear

fruit in rich social interaction and many new stimulating contacts.

## Themes

This conference has three major parallel streams, and registration for the conference covers all three - this enables delegates to participate in any papers from any of these streams as they might wish. Sessions are synchronised, so one can move between streams conveniently:

### *Aspects of Glass*

3rd-6th September

### *Stained Glass - Art at the Glass Surface*

3rd-5th September

### *A Fragile Heritage: Aspects of Historic Glass*

6th September

*A Fragile Heritage: Aspects of Historic Glass* includes the following talks:

'The Glass Museum - A Fragile Institution' Dedo von Kerssenbrock-Krosigk

'Glass from England's Late Bronze Age Pompeii - Must Farm' Julian Henderson

'Is the Decanter dead?' Andy McConnell

'Oxidation states of manganese and iron in medieval purple stained glasses' Natan Capobianco

'A new model of painting glass' Jianyong Guo

'Characterisation of Scottish laboratory glass from the 18th and 19th centuries' Craig Kennedy

'Crystallisation of iron coloured high lead glazes:

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Looking for Bernard Palissy's secret (1510-1590)  
Gauthier Roisine

'Scottish Medieval Window Glass: Chemical analysis'  
Helen Spencer

'A plant ash glass workshop in first century Dibba'  
Alicia Van Ham-Meert

### Conference Registration

The organisers hope that, as in previous years, this conference will provide a meeting point for glass experts and researchers in many diverse disciplines and from countries scattered all over the world. They would like to encourage you to register for the conference as soon as you can.

Registration may conveniently be carried out online using the form you can access here:

<http://www.cambridge2017.sgt.org/ConferenceRegistration.htm>

### Conference Fees

Day Delegate Fee: £180

Conference Delegate Fee: £475

Student / Retired - Conference Delegate Fee: £180

For further details, visit:

<http://www.cambridge2017.sgt.org/>



© Ian Freestone

## Recycling and the Ancient Economy

22nd-23rd September 2017

The Old Library, All Souls College, Oxford UK

The recycling of materials and objects was extensive in the past, but is rarely embedded into models of the economy; even more rarely is any attempt made to assess the scale of recycling, perhaps because it frequently operated in de-regulated, liminal spaces. Yet recent developments, particularly 'big data' approaches, and high-resolution analytical chemistry, are increasingly offering the means to reconstruct, and even to quantify, recycling.

This conference, which focuses principally on the Roman Imperial and Late Antique world, will develop and integrate methodological approaches, and begin to adapt our models of the ancient economy to accommodate the significant role of recycling. Crucially, it will investigate recycling during times of economic prosperity as well as 'crisis'.

By fostering discussion between participants with a range of specialisms, this conference and the ensuing landmark publication will enrich our understanding of the ancient economy, and provide a useful contrast with the global systems in operation today. Most importantly, they will set the agenda for integrated, quantitative studies of past recycling practice.

### Free registration.

Please register by contacting Dr Chloë Duckworth:  
[Chloe.Duckworth@ncl.ac.uk](mailto:Chloe.Duckworth@ncl.ac.uk)

Registration is free, but we ask attendees to register in advance, so that we can plan numbers for tea and coffee, and because space in the venue is limited.

[http://oxrep.classics.ox.ac.uk/pages/recycling\\_and\\_the\\_ancient\\_economy/](http://oxrep.classics.ox.ac.uk/pages/recycling_and_the_ancient_economy/)

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## 32nd Meeting of l'Association Française pour l'Archéologie du Verre

27th-29th October 2017

Saint-Romain-en-Gal (Rhône), France



The 32nd meeting of l'AFAV will focus on new research on glass from the Auvergne - Rhône-Alpes region. However, glass from other territories will also be discussed.

The call for papers has now closed. For more information and registration details, please visit:

<https://afaverre.fr/Afaverre/>

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## 56th annual Seminar

19th-21st October 2017

The Corning Museum of Glass, New York, USA

The 56th annual Seminar at The Corning Museum of Glass will highlight the artistry and innovation of Louis C. Tiffany's glass mosaics. Tiffany's Glass Mosaics, an exhibition and companion publication created by a partnership between The Corning Museum of Glass and the Neustadt Collection, breaks new ground in examining Tiffany's mosaics exclusively (see below).

Recognizing the potential for richly hued and highly reflective glass, Tiffany established a bold new aesthetic and introduced a uniquely American approach to mosaics. Seminar speakers will explore the artistry and medium of Tiffany's mosaics, putting the work into context and presenting new scholarship on this important topic.

<https://www.cmog.org/event/56th-annual-seminar-glass>



*Variety of iridescent glass used for mosaics, Tiffany Furnaces, Corona, New York. © The Neustadt Collection of Tiffany Glass, Queens, New York.*

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## EXHIBITIONS

### Tiffany's Glass Mosaics

20 May 2017-7 January 2018

Corning Museum of Glass, New York, USA

Louis C. Tiffany's innovative artistry forged a bold new aesthetic for glass mosaics and contributed a uniquely American character to the centuries-old art form. Discover and explore these breath-taking artworks as never before. Through exquisite new photography, high-definition gallery projections, and interactive activities, Tiffany's glass mosaics - and the creative process behind them - can be fully appreciated for the first time. From design to installation, we invite you to lose yourself in the immersive world of Tiffany's Glass Mosaics.

This exhibition is jointly organized by The Corning Museum of Glass and The Neustadt Collection of Tiffany Glass.

<http://www.cmog.org/collection/exhibitions/tiffanys-glass-mosaics>

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### “Drink That You May Live”: Ancient Glass from the Yale University Art Gallery

4th August-12th November 2017

Yale University Art Gallery, Connecticut, USA

For more than three millennia, glassmakers in the ancient Mediterranean and Near East produced stunning vessels that employed a variety of manufacturing techniques and decorative schemes, combining an eye for beauty with virtuosic craftsmanship. Glassmaking—which originated in Mesopotamia in the third millennium B.C., underwent significant development in New Kingdom Egypt, and gained widespread popularity in the Roman and Byzantine Empires—evolved through a long process of cross-cultural circulation and borrowing as well as the innovations of individual workshops. Many trends came and went, while other changes revolutionized the industry and are still in use by glassmakers today. “Drink That You May Live”: Ancient Glass from the Yale University Art Gallery traces the technical evolution of ancient glassmaking and tells the story of how ancient glass was used, and by whom. The exhibition features approximately 130 vessels and fragments from the Gallery's comprehensive collection of ancient glass, many of which have never

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before been on view, including pieces from Yale's early 20th-century excavations at the sites of Dura-Europos (in present-day Syria) and Gerasa (now Jerash, Jordan). The objects on display open up a window onto daily life, religion, trade, pilgrimage, and luxury in the ancient world.

<http://artgallery.yale.edu/exhibitions/exhibition/drink-you-may-live-ancient-glass-yale-university-art-gallery>

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## Object Lessons

Until 20th August 2017

Manchester Museum, Manchester, UK

For the first time, the private collection of prolific art collector George Loudon is to go on public display as part of 'Object Lessons' our forthcoming exhibition at Manchester Museum. The exhibition will showcase his intriguing collection of 19th-century life science teaching objects, offering visitors a unique opportunity to view the natural world through the eyes of a Victorian scientist.

This exhibition includes a display of the highly-acclaimed Blaschka glass models, created by German glassworkers Leopold Blaschka and his son Rudolf. These incredibly detailed models of soft-bodied animals allowed 19th-century scientists to record these fascinating creatures at a time when underwater photography was not yet available.

[www.museum.manchester.ac.uk/](http://www.museum.manchester.ac.uk/)

## FESTIVALS

### Venice Glass Week

10th-17th September 2017

Venice, Italy

The website of The Venice Glass Week ([www.theveniceglassweek.com](http://www.theveniceglassweek.com)) is now online. The forthcoming festival dedicated to the art of glassmaking, with a particular focus on Murano glass, will take place from 10th to 17th September 2017 to celebrate and revive the art of glassmaking. The website has been designed by the students from the Graphic and Web Design course of IED (Venice), who is a partner of the festival. The website will feature all the scheduled events and happenings.

The Venice Glass Week is promoted by Fondazione Musei Civici of Venice, Fondazione Cini, Istituto

Veneto di Scienze, Lettere ed Arti and Consorzio Promovetro Murano, the most important association in the glass sector. The week-long program of the festival will include conferences, seminars and many more initiatives to celebrate and revive the art of glassmaking. Together with the initiatives of the four key promoters the festival will include the proposals of those who wish to participate.

Many institutions in Venice - foundations, art galleries, glassworks, museums and cultural institutions, universities, training centres and private collectors - are participating in the festival.

Events include:

*Murano Glass Experience Guided Tours*

10th-17th September 2017

Museo del Vetro di Murano

*Vittorio Zecchin 1921-1926 Exhibition*

10th September 2017 - 7 January 2018

Le Stanze del Vetro

*Glass in Venice prize 2017 - Sixth Edition*

13th September 2017

Palazzo Loredan

*Study days on Venetian Glass*

11th-13th September 2017

Palazzo Franchetti

[www.promovetro.com](http://www.promovetro.com)

[www.muranoglass.com](http://www.muranoglass.com)

[www.istitutoveneto.it](http://www.istitutoveneto.it)

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

[www.cini.it](http://www.cini.it)

[www.visitmuve.it](http://www.visitmuve.it)



### The 7th International Festival of Glass

25th-28th August 2017

Stourbridge, UK

Since its inception in 2004 the IFG's aim has been to celebrate and showcase the skill and innovation of the glass industry and makers, both historic and contemporary. The organisers are looking forward to meeting you in Stourbridge to celebrate one of the most fascinating and diverse art forms around. With trade stands, street theatre, storytelling, narrowboat rides and glass taster sessions, there are plenty of opportunities for you to get involved and have fun.

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## Festival passes

Four day Festival Pass: £18.00

One day Festival Pass: £6.50

Available from:

<https://www.rmlt.org.uk/pages/shop/department/festival-passes>

The full range of events and exhibitions are listed on the festival website <http://www.ifg.org.uk/> and some are advertised below.

## IFG EVENTS

### **Black Country UNESCO Global Geopark**

27th and 28th August 2017

Ruskin Glass Centre, Stourbridge, UK

The Glass Quarter has a very special place within the overall context of the aspiring Black Country UNESCO Global Geopark. Geopark Project Leader, Graham Worton, demonstrates how the geology of the Crystal Mile gave birth to the glass industry and how the science of glass proved a wonderfully versatile material for human creativity and utility. Hands-on displays and activities show examples of natural glass and the natural minerals that were used to colour glass and how the raw materials of the coalfield were used for the basics of glass production. Look through the microscope to see how thin sections of rocks act as Nature's miniature 'stained glass windows.

<http://ruskinglasscentre.co.uk/>

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### **White House Cone Museum of Glass**

25th-28th August 2017

Stourbridge, UK

It will be possible to visit the Glass Quarter's new museum during the festival. The White House Cone Museum of Glass has a programme of demonstrations, talks and taster sessions. Many of the events are free, to book lectures and workshops please visit:

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

### **Meet the Gaffers**

26th August 2017, 5:00pm

Rose and Crown pub, Wordsley, DY8 5SF, UK

Sup a pint of local brew and enjoy some supper while listening to reminiscences by the people who used to work in Stourbridge's famous glass factories. Your chance to swap stories or hear them all for the first time.

## IFG EXHIBITIONS

### **British Glass Biennale**

Ruskin Glass Centre, Stourbridge, UK

The British Glass Biennale is the UK's leading exhibition of excellence in contemporary glass by British artists, designers and craftspeople. It is the flagship show within the International Festival of Glass. With an expert jury and an open call to artists, the British Glass Biennale is one of the most significant statements of national glass talent. The emphasis is on new work demonstrating the highest level of excellence in design, creative imagination and technical skill. All work is available for purchase and attracts collectors, galleries and museums from around the world.

The 2017 exhibition features work by 63 contemporary artists, including British makers living and working abroad for the first time. Since its inception in 2004 the Biennale has awarded £100,000 worth of prizes to artists. This year we are proud to be presenting prizes in collaboration with the Worshipful Company of Glass Sellers, London Glassblowing, The Glass Association, craft&design magazine, Warm Glass and The National Glass Centre; with a special prize for young collectors sponsored by Mark Holford.

The main prize winners will be announced on 24th August, winners of the voting categories will be announced at the closing event on 9th September.

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### **Sand, Science and Scribes: Records of the Glass Industry**

25th August – 1st December 2017

Dudley Archives and Local History Service,  
Dudley, UK

It took far more than the artistic flair and skill of a small number of people to turn Stourbridge in to a world leader



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for glass and the records on display will show this. Recipe books, minutes and correspondence shed light on the scale of the industry whilst the pattern books will demonstrate the beauty of the end results.

[www.dudley.gov.uk/resident/librariesarchives/archives-and-local-history-service](http://www.dudley.gov.uk/resident/librariesarchives/archives-and-local-history-service)

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## **Glass for Good: Scents and Sensibility**

21st August – 29th September 2017  
Red House Glass Cone, Stourbridge, UK

This display of glass perfume bottles explores the history of perfumery and the use of glass as a product to contain and preserve scent. According to archaeological evidence, the art of making perfume is believed to have been practiced by some of the earliest human civilisations. Evidence of perfumery has been discovered in Ancient Mesopotamia and Egypt, which is also where the earliest evidence of glass making has been discovered.

Among the five senses, smell has the strongest and most direct connection to memory with the ability to conjure quite distant, yet strikingly vivid, memories and emotions. Our sense of smell is so powerful it can be used as a memory stimulant for those suffering with Alzheimer's disease, Dementia and Post Traumatic Stress Disorder.

<http://www.dudley.gov.uk/see-and-do/museums/red-house-glass-cone/>

## **TOURS**

### **Stained Glass Tours at Wells Cathedral**

5th August 2017, 10.00-11.30  
Wells Cathedral, Wells, UK

Wells Cathedral houses a spectacular and one of the most substantial collections of Medieval stained glass in England. As part of its series of special interest tours, focusing on various aspects of the church's art and architecture, over each of the coming months Wells is offering one of three different stained glass tours.

On Saturday, 5th August, 'Marvels of Medieval Glass' will highlight the cathedral's 13th and 14th-century glazing. A specialist guide will explain how and why the glass was made, pointing out elements of design,

identifying the figures depicted in the glass and outlining the stories narrated by the windows.

Subsequent tours will look at the role of angels depicted in the cathedral's stained glass ('The Work of Angels', Saturday, 2nd September), and offer an overview of the development, design and glass-making techniques illustrated in the Cathedral's glass collection ('Chronological Stained Glass', Tuesday, 17th October).

Each tour lasts one and a half hours, and places need to be pre-booked; maximum tour numbers apply. Tickets, costing £10 per person, can be purchased through the cathedral website.

<http://www.wellscathedral.org.uk/whats-on/?event=18241>

## **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 also the AHG website for details ([www.historyofglass.org.uk](http://www.historyofglass.org.uk)).

An application form may be downloaded from the website, or can be obtained from the Honorary Secretary, Denise Allen. Email: [denise\\_allen52@hotmail.com](mailto:denise_allen52@hotmail.com)

## Fragmentary glass beaker from Black Cat Quarry, Bedfordshire

Denise Allen

[denise\\_allen52@hotmail.com](mailto:denise_allen52@hotmail.com)



Figure 1: The grave © Archaeological Research Services Ltd

An unusual glass vessel came from a burial found in 2016 during excavations by Archaeological Research Services Ltd at Black Cat Quarry, Bedfordshire. More information about the excavations can be found on this website:

<http://www.archaeologicalresearchservices.com/projects/black-cat-quarry>.

The fragmentary beaker – a little more than half of which survives, making a complete profile - came from near the feet of an inhumation burial which has been identified as that of a female, 13-17 years old. The only other item found in this grave was an iron shroud pin.

The glass itself is very poor quality, with bubbles and streaks within it, and it is not particularly well-made. The rim is fire-rounded and thickened and turned outward (diameter 58 mm); it has a tall ovoid body (height 95 mm), with two rows of small pinched out lugs with pronounced points. These are rather carelessly formed,

varying in size and with an uneven distribution around the vessel. The base is slightly concave, with a pontil scar on the underside, and there is no evidence for much in the way of usage scratches on the surface. It is likely to be related to a group broadly described as convex cups with out-turned fire-rounded rims by Jennifer Price and Sally Cottam in their Handbook of Romano-British Glass vessels (1998, 112-113, figure 45). Many are decorated with pinched points and/or lugs, as this one, but the commonest form is a cup with a convex body which is shorter than this vessel. These have been discussed with relation to finds from cremation burials dated within the period c AD220-280 at Brougham, Cumbria (Cool 2004, 367-8) and there are a number of similar examples from other British sites. This taller beaker variant, roughly made, is more unusual in Britain, although there are a few similar vessels from the Continent. It is therefore worth drawing it to the attention of others interested in Roman glass. The excavators agree that a third century date would fit well both with a radiocarbon date from a tooth from the burial, and other grave goods from the site.

### References

Cool, H.E.M. 2004. *The Roman cemetery at Brougham, Cumbria : excavations 1966-67*, London : Society for the Promotion of Roman Studies.

Price, J, and Cottam, S, 1998, *Romano-British Glass Vessels: a Handbook*. CBA Practical Handbook in Archaeology 14, York: Council for British Archaeology.



Figure 2: The glass vessel © Denise Allen

# AHG Grant Report

## Roman Window Glass in Hispania Baetica: A Compositional Study

Almudena Velo Gala

[almudeny@msn.com](mailto:almudeny@msn.com)



Figure 1: Map of the archaeological sites where the window glass studied in this work was recovered

© A. Velo Gala.

This report summarizes the compositional study of a Roman window glass set belonging to several archaeological places with a Roman occupation in the geographical area of the ancient Baetica province. This work has been done thanks to an AHG grant received in the year 2016. The aim of the grant was to cover the costs of Electron Microprobe analysis (EPMA) at the Research Laboratory for Archaeology and the History of Art, University of Oxford. The objective of this research was to obtain the major component concentrations of the 26 samples analysed in order to carry out a first classification into known glass compositional groups. Furthermore, our purpose was to detect differences between samples that could be associated with issues of chronology, manufacturing processes or the origin of the glass used to make windowpanes.

The samples, dated between the 2nd and 5th centuries AD, were selected for EPMA analysis from materials previously identified among the collections of the following archaeological sites: Acinipo (Ronda, Málaga), Astigi (Écija, Seville), Carmo (Carmona, Seville), Cortalago (Minas de Riotinto, Huelva), Herrera (Seville) and Torreparedones (Baena, Córdoba) (Figure 1). All of them are flat square windowpanes, with the exception of the two samples from the archaeological site of Torreparedones which belong to a hemispherical windowpane (Figure 2).

These results revealed that all the samples form a compositionally homogeneous group with major element values typical of the glass produced in the Roman period. Several differences between samples can be attributed to chronology, coinciding with the contextual data from their archaeology recovery. With respect to the origin of the glass used in their manufacture, the first indications are that, following the same patterns as in other Roman western provinces, the glass was imported from the eastern Mediterranean coast. This raw glass would subsequently be transformed into final objects in secondary workshops, which may have been situated in the Baetica itself. All samples are considered colourless, despite the green-blue hues caused by iron oxides in their composition, although a large number of them present a decolorizer in their composition (Figure 3). Antimony and manganese were used to decolorize glass in Roman times. In samples from the Baetica only manganese has been detected to decolorize the glass.

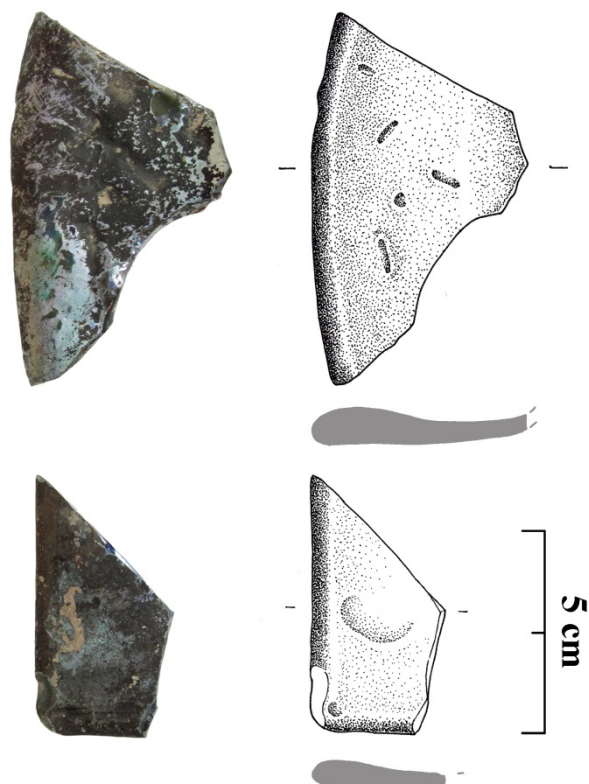


Figure 2: Examples of Roman window glass from Torreparedones (Baena, Córdoba) analysed in this study (hemispherical and flat square windowpanes fragments)

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As this is the first study of these features implemented in the South of Hispania and earmarked for a specific type of glass, an important part of this work has been to establish the methodology that will be applied to another glass set with similar characteristics. By EPMA analysis we have been able to produce a first approximation of the composition of these materials. Furthermore, these results have helped us to determine what other analytical techniques will be necessary to investigate issues relating to recycling and the origin of glass used for the manufacture of window glass in Roman Hispania. This work is based on the most relevant glass studies and allows the opening of a line of research that will be to cover shortcomings regarding to compositional studies of Roman glass in the south of Spain.

The results obtained in this study will be part of the doctoral thesis entitled *Window glass and its use in the Roman architecture in the Baetica*, undertaken at the University of Granada, Spain, and it was conducted during a stay in the School of Archaeology and Ancient History of the University of Leicester thanks to the international mobility program of the University of Granada and CEI BioTic. I hope the results of this study and the comparative study with other window glass analysis posted will be publishing soon. I want to thank the contributions of Dr Smith and Dr Duckworth for the analysis development and results interpretation.

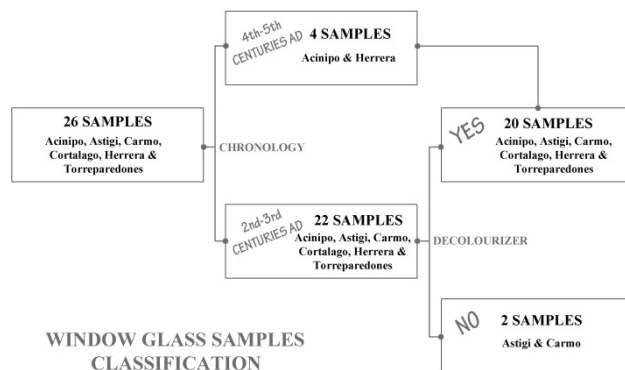


Figure 3: Classification of the window glass samples analysed in this study © A. Velo Gala.

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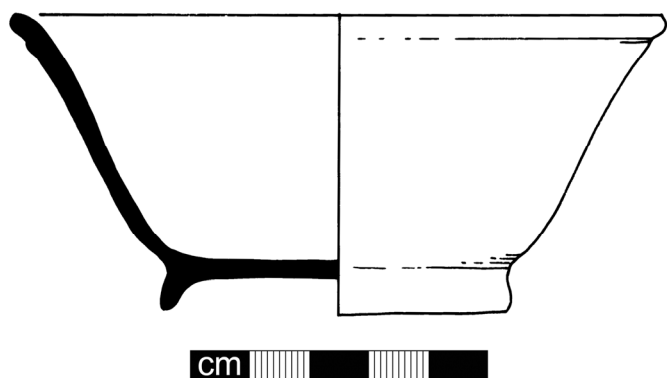
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## A second century polychrome glass bowl from Topsham

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Profile of polychrome bowl by Liz Govier  
 © AC archaeology Ltd

A recent excavation undertaken by AC archaeology at Topsham (Devon) has produced a substantial part of an

unusual polychrome glass vessel. Topsham is believed to have been a port in Roman times, presumably serving the nearby town of *Isca Dumnoniorum* (Exeter). The excavation revealed a large stone-built aisled building of mid-2nd to late 3rd century date.

Five sherds of glass weighing a total of 75.4 grams were recovered from the lowest fill of a cess pit of late 2nd to mid-3rd century date. The sherds derive from a cast polychrome bowl with a base ring; four of the sherds conjoin but all five are clearly from the same vessel. The glass is opaque yellow and translucent brown and has a marbled appearance rather than a distinct mosaic cane pattern. About 25% of the bowl has survived and its full profile has been preserved. It has an overall height of 49 mm, sloping sides and a slightly flared rim with a diameter of c. 110 mm. The base ring's external diameter is between 58 mm and 61 mm and there is a wheel-cut

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line on the outside surface at the rim. Bowls of this type were cut/ground from a cast blank (Price and Cottam 1998, p. 53) and polishing marks are evident, particularly on the external surface.



Figure 2: Side view of polychrome bowl  
© AC archaeology Ltd

Polychrome mosaic glass vessels were produced (probably in Italy) in large quantities during the late 1st century BC and first half of the 1st century AD (Price 2002, p. 114). When these vessels have been found in Britain in contexts dating from later than c. 100 AD they have often been considered heirlooms, but there is some evidence that some polychrome glass vessels were produced as late as the 2nd or even 3rd century AD (Price 2002, pp. 116, 120-1). Jennifer Price (pers. comm.) considers a 2nd century date appropriate for the Topsham bowl.

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## The challenge of safeguarding 17th century British glass for future generations

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### Introduction

It is arguable that the second half of the 17th century is one of the most important periods in the history of British glass, yet artefacts from this period are poorly represented in glass collections and publications. This article suggests: why the 17th century is important; looks at three fallacies that appear to have contributed to the problem; and discusses some possible actions to improve the situation that we hand-on to future generations.

### Importance of the period

The relative importance of different periods is clearly subjective. Here viewpoints have been selected that aim to reduce this subjectivity:

- International perspective: In the later 17th century Britain became a major exporter of glass for the first time. Significant archaeological finds of British 17th-

century glass have been made abroad. Examples are: Jamestown & St Mary's city (America); Port Royal (Jamaica) and Lisbon (Portugal). The lack of reliable references or exemplars from the producer country creates problems for local archaeologists. As the importance of archaeological heritage becomes more widely recognised this shortfall is likely to become more acute.

- Scientific perspective: The Royal Society of London was chartered in 1661 and relied on personal observation in preference to historical texts. Most of their instruments used glass to facilitate this 'personal observation'. In addition, the writings of people like Boyle, Hooke and Newton make clear the philosophical importance of glass in developing concepts of light and molecular structure for example.
- Industrial perspective: The industrial revolution is normally seen as an 18th-century phenomenon, but all

the classic elements are identifiable in 17th-century British glass. These include: use of capital plant to reduce reliance on labour; specialisation of roles; centralisation of production and shift working. The British luxury glass industry is one of the few that have maintained an unbroken tradition from the 17th-C until recent years. Part of the lack of visibility of its achievements may be due to inadequate representation of its early output.



Figure 1: *Elegant, functional and affordable: English wine glass c1680* © Colin Brain

- Marketing perspective: The Glass-sellers Company of London was chartered in 1664 and was responsible for steering glass away from a fragile ‘conspicuous consumable’ to a durable fashion item. The classic lexicon of styles they developed has been continuously re-used by British and International glassmakers, often unaware of their origins.
- Integrated perspective: Over the years the importance of the mechanic arts has been largely overshadowed by the liberal arts, arguably to the detriment of British innovation. The development of the British glass in

the late 17th century provides a rare example of the effective integration of the mechanic and liberal arts to achieve a dominant world marketing position in less than thirty years.

It could be argued that the 18th century should be considered more important on the grounds of the larger number of collectors of 18th-century glass. However, no reliable descriptions of British 18th-century glass technology exist and 18th-century archaeological glass finds are rare compared to those from the 17th century. This means that much British 18th-century glass history is based on tradition rather than evidence. Improving the reference base for the 17th century should allow better extrapolation of this evidence into the 18th century.

### 17th-century glass fallacies

Three enduring fallacies about the development of 17th-century British glass have probably contributed significantly to its poor representation in collections. These fallacies are:

1. That there was no significant British glass industry from 1642 to 1660 (e.g. Charleston, *English Glass*: “When Charles II returned to England in 1660 the framework of the glass industry created by Sir Robert Mansell had been broken”). In fact the 20 years 1642-62 saw a significant growth and improvement in the industry. If there was no industry there was no need to try to identify and safeguard surviving examples of its products.
2. That George Ravenscroft invented lead glass. This had two different effects. First, the assumption of a single ‘inventive event’ meant that no effort went into identifying and safeguarding examples illustrative of the British lead-crystal development process. Secondly, the use of lead-alkali glass in Europe probably dates back to at least the Vikings, but because it was assumed to be an English invention, European lead-glasses have been wrongly classified as British.
3. That there is an identifiable ‘Anglo-Venetian’ category of glasses. In the wake of the ‘Glorious Revolution’ there was a period of increased convergence between Dutch and British glass designs. Thus so called ‘Anglo-Venetian’ glasses appear to include Dutch-influenced British glasses, British-influenced Dutch glasses, but also 18th-century and later ‘mock-gothic’ glass designs of a variety of origins.

## Moving Forward

I have argued that the later 17th century is a very important period in British glass history and suggested some of the systematic reasons why the period is poorly represented in collections. This section gives five suggested actions that together may improve the situation for future generations:

1. Publicise the problem and try to Increase ‘buy-in’ for the need for action to improve the situation (the reason for this article).
2. Further research and publication of evidence-based material on the history of this important period to provide an improved basis for making informed decisions. An important facet of this is likely to be co-operation with researchers in other countries, particularly: Eire; The Netherlands and period export markets.
3. Survey and record potential late 17th-century British glass in public and private collections and try to discriminate those that are actually British and 17th century using scientific analysis, period illustrations and archaeological-find information.
4. Try to identify any relevant glasses that are offered for sale and endeavour to safeguard these for the future, where possible in public collections.
5. Communicate progress on-line and through exhibitions and publications.

## BOOKS



### **Renaissance and Baroque Glass from the Central Danube Region**

2016  
Hedvika Sedláčková  
Dana Rohanová  
et al.  
Archaia Brno o.p.s.

ISBN: 978-80-905546-5-8

The origins of the study of glassmaking of the Middle Ages in the Czech lands were associated with archivists and historians who, in the late 19th and early 20th centuries, gathered written sources connected with the fields of both economics and the applied arts. In contrast, the study of baroque glass has remained in the hands of art historians. The only contribution made by archaeologists has been the research into the Karlova huť glasshouses in the Jizerské hory mountains (1758–1775) that provided an overview of commonly used glass, and more recently research into glasshouses in Bedřichov, near Jablonec nad Nisou and Božejov, in the Pelhřimov region.

The main objective of this publication, the outcome of the grant project “Renaissance Glass and the Origins of Baroque Glassmaking in Archaeological Finds from the Central Danubian Region” (GAČR no. P405/12/1411), is to assess the relationship between three geographically connected regions and their glass production.

Some of the project results have been published and presented at conferences and symposia in the Czech Republic and beyond its borders, for example, at the EAA in Plzeň (2013), the Study Days on Venetian Glass in Venice (2012–2015) and the 20<sup>th</sup> AIHV Congress in Fribourg (2015).

(Taken from the book’s introduction).

A review of this book will appear in a later issue of Glass News.

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by

24th November 2017

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