Glass News

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Brief news from the AIHV

The AIHV Congress in Venice and Milan in October proved to be a most enjoyable occasion for the 250 participants, not least because the week was warm and sunny. As well as a full programme of two parallel sessions of lectures and a very lively poster session there was an initial reception in Venice and visits to the glass museum and various glass workshops on Murano. En route from Venice to Milan visits were paid to Padova and Adria where special exhibitions of glass had been mounted in the museums, and in Milan there were opportunities to see a display of 20th century glass in the Castel Sforza and a large exhibition of Roman glass in the archaeological museum. The Italian organising committee are to be congratulated on organising a congress packed with so many highlights.

At the Congress it was reported that the Association had 460 members. The General Assembly elected the Officers for the next three years. The President, Gioia Mecocelli-Notarianni, stood down and was succeeded by Jennifer Price, President of the AHG, the British Committee of the AIHV. The Vice-President, Anna Hochuli-Gysel, and Secretary-General, Keith King, were elected unopposed. Annet van Wiechen continues to provide the Secretariat; she can be contacted at PO Box 177, NL-7240 AD Lochem, Netherlands.

The next AIHV Congress will be held in New York and Corning in Autumn 2001. It will be organised by Dr David Whitehouse and will coincide with a major exhibition of Islamic glass at the Metropolitan Museum in New York and will allow those attending to see the new displays which are planned at Corning. The following Congress will be held in Britain in 2003.

Justine Bayley
Secretary AHG

Beads of the World - at Broadfield House

Broadfield House Glass Museum's latest exhibition is the first ever in the UK to be devoted to glass beads and beadwork, bringing together a host of stunning items from private collectors and museums across the country.

Featuring rare and beautiful examples of fashion, jewellery and accessories from Africa, Asia, the Americas and Europe, the exhibition shows just how timeless and universal beads are. From a Zulu girdle to a Plains Indian tobacco pouch, and from an ancient Roman necklace to a flapper's handbag from the 1920s, you can marvel at the delicacy and intricacy of bead-work the world over.

The exhibition focuses on four main themes: trade and assimilation, body adornment, beads with meaning, and contemporary British work. Glass beads have been used for their intrinsic value as well as for their beauty, forming a staple form of currency in Africa and the Americas for hundreds of years. Beads made in Venice and the regions of the Czech Republic and Slovakia were exported in vast quantities to these countries since the earliest days of European exploration, in exchange for other goods like metals, ivory and even slaves. The explorer H. M. Stanley estimated he needed 22 sacks of beads for a 2 year trip to Africa in 1872! These 'trade' beads have had a profound influence on costume and culture, as the exhibition demonstrates. As beadwork became the staple craft in many cultures, beaded items soon started to be sold back to Europe, as typical tourist souvenirs.

The word bead comes from the Anglo-Saxon *bede*, meaning prayer, and a further section of the exhibition examines the symbolic meanings of beadwork. Birth, death, love and marriage have all been celebrated through beads – from a tiny decorated pouch containing an umbilical cord carried to protect a Native American Indian child to an astoundingly delicate French beaded funeral wreath. Rosaries, prayer beads and even Turkish evil eye beads are well known to us all, but less familiar may be the vibrant beadwork of the Yoruba (S.W. Nigeria), which traditionally could only be worn by priests and kings. Or the Zulu 'love letter' – a small patch of beadwork made by a young woman to give to

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(illustrations by Michael Bayley)

Crizzling and Related Problems in Glass - San Francisco July 1998

The subject of *Crizzling* in glass was included as a very small section of the recent XVIII International Congress on Glass, held in San Francisco (5–10 July 1998). This major conference, hosted by The Glass and Optical Materials Division of The American Ceramic Society, with over 800 delegates and 600 papers, covered a wide variety of topics in glass science, technology and archeometry. The International Congress on Glass is a triennial meeting, held in close collaboration with the International Commission on Glass, allowing glass scientists, technologists, engineers and historians from around the world to report and discuss recent research and developments on virtually all aspects of glass. The papers selected for inclusion represent the current status of glass science and technology. As usual for a conference of this size, there were several concurrent sessions.

The session on *Art & Archeometry: Crizzling and Related Problems in Glass*, was coordinated by Dr Robert Brill (The Corning Museum of Glass, USA). Invited participants were mostly from the US, however there were also a small number from Europe, China and Japan. Formal presentation of papers was followed by an informal open forum. A total of 13 papers were presented, lasting 15 minutes each, the entire session spanning a day and a half.

The proceedings of the conference are available on CD from the American Ceramic Society (email address – customersrvc@acers.org). The range of topics covered in the *Crizzling* session reflected the broad interest in the subject and highlighted the extent of similar and parallel research being carried out independently around the world. This reinforces the importance of such meetings as opportunities for collaboration and exchange.

The first two papers dealt specifically with issues concerning the deterioration of enamels. In his paper, W. Muller (*Bundesanstalt fur Materialforschung und prufung*, Berlin) described investigations which eventually attributed the sudden and rapid recent decay of objects in the collection at the Grüne Gewölbe Museum, Dresden, to pollutants being emitted both from the display case materials and other objects. The low air-exchange rate of the cases had exacerbated the problem. A later paper by M. Pilz (Fraunhofer-Institut für Silicatforschung, Wertheim, Germany), described recent research into finding practical solutions for the problem using specifically developed coatings, ORMOCERs (inorganic-organic hybrid polymers), though these have not yet been trialed on museum objects. On a related subject, N. Tennent (The Netherlands Institute for Cultural Heritage, Amsterdam) described research into the incidence of deterioration in museum objects, specifically glass, caused by pollutants generated by case materials, such as formic acid and acetic acid. Although crystals of sodium formate salts are readily formed on the surface of glass objects in the presence of formic acids emitted from display case materials, the research has yet to determine whether the pollution actually makes a significant contribution to the deterioration process. The paper presented by S. Hogg (Imperial College and Victoria & Albert Museum), which described his PhD research investigating the use of monofunctional organosilanes to stabilise the surface of susceptible glass provoked some heated discussion about the efficacy of the use of silanes as a means of slowing down the deterioration process. S. Koob (Smithsonian Institution, Washington, D.C., USA) presented a paper, which stood alone in the conference, in being the only contribution to describe aspects of the practical conservation of crizzled glass. This was presented as case histories on the treatment of two Qing dynasty glass objects from the Freer collection, part of the treatment covered "desalinating" the fragments prior to assembly in order to remove any excess soluble alkaline material, and so reduce the ph at the surface. In her paper, J.A. Page (Corning Museum of Glass, USA) presented an honest account of environmental problems associated with the collection at Corning Museum of Glass from the curator's view point. A major project is currently underway to renovate the existing galleries and improve the display conditions and address the special needs of crizzled glass.

Unfortunately, due to time restrictions there was limited opportunity for questions after the talks, so the open forum which followed offered an opportunity for interested individuals to continue discussions for a further half day. Robert Brill commenced the session by reviewing what is known about the process of glass deterioration. The remainder of the session had no formal agenda and the discussions which followed reflected a wide range of varied concerns. Some of the topics covered included: observations on the predisposition to decay of certain colours in mediaeval French enamels; the correct storage conditions for unstable glass (air-tight display cases versus those allowing ingress and circulation of air); the ideal %RH necessary to stabilise glass deterioration. Lack of time meant that a number of the more fundamental issues, including aspects relating to the general care of objects in collections, were not addressed.

Arising from a universal desire to establish some common ground on the subject, a useful outcome will be the continuation of discussions through a "restricted access on-line news group" to be set up by Simon Hogg (Imperial College and V&A) and Lisa Pilosi (The Metropolitan Museum, USA). Another helpful contribution will be clarification of the terms most commonly used in describing the various symptoms associated with glass deterioration in the form of a glossary by Stephen Koob (Smithsonian Institution, USA). The main discussions points from the open forum are to be

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The Corning Museum of Glass – 1998 Rakow and Richards awards winners

The Corning Museum of Glass has awarded Dr Thilo Rehren the 1998 Rakow Grant for Glass Research for a study of Late Bronze Age (LBA) glassmaking. Dr Rehren is a research scientist at the Deutsches Bergbau-Museum in Bochum, Germany.

"The stunning homogeneity of LBA base glass chemistry from Egypt and beyond is a long-known fact," Dr Rehren stated in his application for the grant. "The project attempts to explain this as the result of a self-adjusting, temperature-controlled partial melting of the batch, in equilibrium with excess earth-alkaline oxides."

Dr Rehren will conduct a study of technical literature on batch melting processes and equilibrium reactions, using the resources of the Rakow Library of The Corning Museum of Glass. In addition, he plans to make an analytical investigation of glassmaking debris from Lisht (in the Egyptian collection of The Metropolitan Museum of Art) and Qantir (in the Roemer- und Pelizaeus-Museum in Hildesheim, Germany).

He received his PhD in petrology and volcanology from Freiburg University (Germany) in 1988. One year later, he held a research fellowship in archeometallurgy at Oxford University. From 1990 to 1992, he worked as a research assistant in the Dept of Archeometallurgy at the Deutsches Bergbau-Museum, where he was named to his current post in 1993. His study of a glass worshop within a copper-centered industrial complex in LBA Egypt was published in *The Prehistory and History of Glassmaking Technology* (Ceramics and Civilization, v. 8) in 1998.

The Rakow Grant for Glass Research, which was founded by the late Dr and Mrs Leonard S. Rakow, is awarded annually. The program currently provides $7,500 to support scholarly research on the history of glass and glassmaking. The grant may be used to cover travel, Living expenses, or other expenditures necessary to conduct the research or to publish it. Application forms are available from The Corning Museum of Glass. Applications must be received before 1 February of the year for which funding is requested.

*

Scholars Mary Cheek Mills and Richard O'Connor are the first winners of the Richards Award for Research in American Glass. Established by The Corning Museum of Glass and the Richards Foundation in 1997, the award supports original research related to the manufacture, distribution, sale, or use of glass in the American market during the 17th, 18th, and 19th centuries.

Ms Mills, an independent scholar from Princeton, New Jersey, will conduct a study of early 19th-century glass production in Philadelphia. Mr O'Connor, an historian with the Historic American Buildings Survey of the National Park Service in Washington, DC, will trace the evolution of melting furnace technology in the American glass industry.

Ms Mills, a former teacher in North Carolina, received Master of Arts degrees in early American culture and public history from the Winterthur Program and Appalachian State University, respectively. Her thesis at Winterthur was a history of the Union Glass Works of Philadelphia. Part of it appeared in the 1997 volume of the Journal of Glass Studies, published by The Corning Museum of Glass.

Her project will include a genealogical study of Union Glass Works employees, a search for the business papers of that firm's customers, and an examination of glass in public and private collections in order to locate and identify objects made in Philadelphia from 1800 to 1850. "Comparatively little is known about the history and products of the early tableware factories in Philadelphia and New York City, and this study should help to fill that gap," said Jane Shadel Spillman, curator of American glass at The Corning Museum of Glass.

Mr O'Connor is also adjunct assistant professor of history at the University of Pittsburgh, where he received his doctorate in 1991. His study of melting furnace technology will cover the years from the early 19th century to about 1920. It will analyse changes in furnaces, pot materials, and fuel sources, as well as innovations in furnace design and construction. All of these factors influenced the production of various types of table glass. Mr O'Connor will examine documents of 19th- and early 20th-century glass manufacturers, trade papers, patents, and relevant contemporary technical journals.

The late Paul Richards built a substantial collection of early American glass and other Americana. When he died in 1993 at the age of 53, he and his 91-year-old mother, Gladys, had operated a manuscript/autograph business for almost 30 years. Before Gladys Richards died in 1994, she created the Richards Foundation, whose primary goal was to provide financial support for education. The Richards Award for glass research was added to the foundation's projects because of Mr Richards's interest in American glass.

Collectors, scholars, students, and institutions are invited to apply for the Richards Award. For application forms, please contact:

The Richards Foundation,
PO Box 39, Portsmouth, Rhode Island 02871
or
The Corning Museum of Glass
One Museum Way, Coming, New York 14830-2253.

Completed proposals should be sent to The Corning Museum of Glass by 1 February 1999.

Books from the BM, CBA, ACerS and Corning

Gilded & Enamelled Glass from the Middle East

ed. Rachel Ward, British Museum Press, London, 1998
31 colour illus., 180 b&w. Price £ 48
(ISBN 0-7141-1478-2)

In 1995, the British Museum provided a venue for an international conference on Islamic Glass, organised by the Association for the History of Glass and the Department of Oriental Antiquities of the British Museum. Discussion centred on enamelled and gilded glass of the 13th to15th century, and twenty-eight of the thirty conference papers presented there form this publication.

More than any other type of Islamic glass, this highly decorated ware has attracted the attention of Western scholars, collectors and designers, especially in the late 19th and early 20th centuries. However, in terms of publications Islamic glass is a poor cousin to, say, Persian paintings or Islamic carpets. As Rachel Ward points out in her useful introduction, the reader can turn to only a dozen or so monographs on the subject, and even fewer on medieval enamelled glass. Of these, the works of Lamm, published in 1930 and 1941, are the most recent and the most influential, so much so that Ward suggests their coverage and scholarship have discouraged later scholars from publishing anything more than articles or catalogue entries. A more candid observer might think it has more to do with the lack of Interest on the part of publishing houses, and the omission of Islamic glass studies in academic teaching syllabi than scholastic diffidence.

Even for those with only a tangential interest in the field or whose specialist knowledge is in another area, historical period etc., conference papers frequently offer rich pickings because of the variety of methodologies and approaches they reveal. In this volume this variety is less apparent. The overall approach presumes readers will be aware at all times of every subtle implications of dating and provenance. This focus on minutiae is probably to be expected from a conference which examined a 'curatorial classification' rather than explored, say, the medium, or the phenomenon. Ward's introduction expertly summarises the main points made by the contributors but more clear sign-posting would have been useful, perhaps by a different organisation of the papers or in the form of a concluding essay setting out the main issues, and questions arising from this current research. Islamic glass is a subject that deeply interests me but more than once I felt lost in the mass of detail: a case of being unable to "see the wood for the trees".

Recent discoveries are presented in the field of archaeology (Germany, Black Sea, China but nothing unfortunately on Israeli excavations, which reportedly shed new light on dating) while documentary evidence from contemporary and later sources reveal something of the busy trade in and distribution of this highly decorated glassware as well as exploring aspects of actual production and acquisition. Stephano Carboni's fictional story based on fact "Gregorio's Tale" provides a well-argued hypothesis regarding the links with Venetian enamelled glass, and for readers intrigued by the eclectic character of Victorian glass, Stephen Vernoit's paper on Islamic glass in 19th century collections and displayed in the international exhibitions of the period will be enlightening. Other contributions assess the relationship of form and decoration in other contemporary media, such as ceramics, wood and metalwork, or concentrate on specific pieces. Details on chemical composition of the glass and the enamels might appear daunting but Freestone and Stapleton clearly present their findings on the similarities and differences in the pigments, between Islamic and Venetian work.

The very nature of conference papers precludes a full and rounded picture of the cultural and historical context for this type of Islamic glass (although Venetia Porter's paper on glass made for the Yemeni Rasulid sultanate is exemplary in this respect). Some readers may find the approach too concerned with detail particularly as there is no other monograph on the subject in print, and that the major questions concerning dating, provenance, design evolution and purpose (such colourful decoration would have been lost on the observer when the vessels were filled with coloured liquid or light) have not been adequately addressed. The purchase price will also deter others, but if past practice is any guide we may have to wait another half-century for another monograph on this subject. One hopes that publishers see fit to remedy the dearth of publications on Islamic Glass; in the meantime this volume serves as an important contribution to the study, bringing together a selection of recent research and revealing the current concerns and methodology of academics in Islamic Art and associate fields.

Patricia L. Baker

New books on Roman glass

Two excellent new books on Romano-British glass have been published in recent months.

Roman Glass in Britain by Denise Allen. (A Shire archaeology book, ISBN 0 7478 0373 0, £4.99)

and

Romano-British Glass Vessels: A handbook by Jennifer Price and Sally Cottam (A CBA practical handbook in Archaeology, no 14, ISBN 1 872414 96 6, £9.50)

We will have reviews of both in the next issue of *Glass News*.

Roman Glass in the Coming Museum of Glass: Volume One

David Whitehouse, Corning Museum of Glass 1997
c400pp, 500 col illus, Price $185

This book is to be welcomed as publishing another 481 glass vessels and objects made between the 1st century BC and the 7th-8th century AD from the extensive and comprehensive collection in the Coming Museum of Glass. Although called volume one, it is in fact a successor to Sidney Goldstein's Pre-Roman and Early Roman Glass (1979), though both include (different) Early Roman pieces.

The catalogue is said to be arranged by technique; section A includes vessel and objects 'formed by casting or pressing' and B, only vessels 'formed by casting and blowing.' Section C comprises all cameo glass, both plaques and vessels, and D, 'blown vessels without decoration.' Section E, 'objects with picked-up or blobbed decoration' are all vessels or fragments of vessels as are all the 'objects' described as 'cut, engraved and wheel-abraded.' Within the chapters different groups are identified. The author himself emphasises his technical ordering of the catalogue. It seems therefore surprising that he chooses for his frontispiece a cage cup that he describes as 'cast or blown,' and the categories 'casting or pressing' and 'casting and blowing' suggest that he remains confused, as many of the descriptions show. With technical expertise at hand in the Corning Museum of Glass, one might have expected that such problems would have been addressed. Blobbed decoration flush with the glass is said to have been achieved by marvering. No reference is given to the method described by Gudenrath in H. Tait, *5.000 Years of Glass* (London 1991, paperback edition 1995), 226, figs. 88-92.

While the technical descriptions, therefore, leave much to be desired, in other respects the descriptions and parallels offer food for thought. Each piece is photographed, a good number in colour, which is particularly welcome for glass. Expert and informative drawings are provided for every single item. Although I would urge readers to treat aspects of this work with caution, I am happy to commend it to all those interested in Roman and immediately post-Roman glass, since here are published in full, with complete illustrations, many of the finest pieces of glass of this era.

Veronica Tatton-Brown
British Museum

Birmingham's glass industry – a summary

A rapid assessment of the city's glassmaking industry was undertaken as part of English Heritage's Monuments Protection programme , in order to define the industry as a whole and to establish the likely survival and significance of its physical remains so that they can be properly protected through the planning process. The assessment used historic maps, directories and ratebooks and included site visits.

The origins of glassmaking in Birmingham are obscure, but by the mid-18th century the craft was firmly established as a branch of the town's famous "toy" trade: the skilled production of small, easily transported article; of high value. The Birmingham glass pinchers made buttons, bottles for scent and smelling salts, snuff boxes, table decorations and other luxury items. By the end of the century the Birmingham glass cutters were renowned for their skill, and the town became one of the leading British centres of cut glass production.

The first documented glasshouse in Birmingham was erected on Snow Hill in 1757 by Mayer Oppenheim, a London merchant who moved to Birmingham that year. He had been awarded a patent for red glass the year before and may have been attracted to the town by the skills of its glassworkers and the freedom of its trade. The opening of the first canal into Birmingham in 1769 made carriage of the heavy raw materials used in glassmaking and its fragile products cheaper, easier and quicker and as the glass manufacturers capitalised on the expanding canal system, so the number of glasshouses grew.

The Park Glass House (Spring Hill) on Birmingham Heath, opened in 1787, was the first canalside glassworks in the town. It was built by Isaac Hawker who started in business as a glass cutter on Spiceal Street and moved to Edgbaston Street in 1772. He built a glasshouse there in 1778 but abandoned that densely developed area for his glasshouse on the Heath.

Up to the 1830s Birmingham's glass manufactories were distinguished by the characteristic large brick cones unique to coal-fired glassmaking in Britain. From the beginning of the 19th century the glass cone with its single furnace began to prove inadequate and a new type of glasshouse was developed. This was a rectangular, sometimes circular, brick shed, with a large central chimney serving two or more furnaces. They did not replace the cones in the earlier works but were used alongside them. Steam power for glass cutting was introduced in about 1800 and the engine house, stack, and two storey cutting shop, with gearing for the cutting wheels on the lower floor, became a standard feature of the Birmingham flint glass manufactories.

Flint glass production in Birmingham was at its peak from the 1830s to the end of the century. During these years the town's manufactories were at the forefront of British innovation in style and technique in pressed glass and in coloured glassware. From the 1860s pressed glass production moved to Newcastle upon Tyne, and the Birmingham manufacturers concentrated on blown glassware and new methods of etching and engraving. By the end of the century, however, the conservatism of the Birmingham glass manufacturers and increased competition from overseas led to a decline in their market and of the best known glasshouses, only John Walsh Walsh and F & C Osler survived beyond the Second World war.

Eighteen 18th and 19th century glassmaking sites have so far been identified. There are now above ground remains of only two of these, Aetna Glass Works and Islington Glass Works, both on Broad Street. However, remains of ten other sites are likely to survive below ground. The bases of cones and their access passages or caves might still be present despite subsequent development and on some sites, such as Union Glass Works in Lawley Street (opened *c*1818), the location of the cone might have been deliberately avoided because of the difficulty of removing its base. Similarly at the Aston Flint Glassworks in Bagot Street (opened in 1800), later buildings have not included the site of the cone and the raised ground level on the site of the cone suggests that at least its base survives. A low brick wall still visible alongside the canal is probably part of the glassworks. At Park Glass House, Belmont Glassworks (opened *c*1815) and Chester Street Glassworks (opened in 1864) the form of existing buildings or site topography suggests burial rather than removal of glasshouse remains. The survival of earlier remains at John Walsh Walsh's Soho Glass House in Lodge Road (opened in 1805) can be demonstrated from a sequence of building plans.

Toni Demidowicz and Mike Hodder
Birmingham City Council

crizzling - continued from p 2

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summarised from the taped recordings by Won-Yee Ng (Brooklyn Museum of Art, USA).

A conference of this kind has been long overdue for many years. This was a valuable and worthwhile opportunity to get together a group of specialists with first hand experience in the area. Its success was almost entirely due to the dedication of Robert Brill who has been committed to investigating crizzling for many years. It is to be hoped that the conference will have served as a catalyst to stimulate further progress and mark the start of a more focussed exchange on the subject with the possibility of further meetings in the future to include a wider audience.

Victoria Oakley
Head of Ceramics and Glass Conservation, V&A

Majolica and glass: from Italy to Antwerp and beyond: The transfer of technology in the 16th-early 17th century

International Conference
Antwerp, Thursday 3rd to Saturday 5th June 1999
organised by The City of Antwerp, Archaeology Department

In the 16th century, the very wealthy market of the Antwerp metropolis became a major attraction for all kinds of merchants and craftsmen. Some migrated to Antwerp bringing with them their technological skills, including several Italians who established workshops for the production of luxury tablewares, i.e. majolica and glass. These activities illustrate the crucial role played by Antwerp in the diffusion of new technologies throughout the Low Countries and far beyond. Apparently, similar mechanisms were at work in both cases and this leads to a number of questions. Why did these Italians come to Antwerp? What is the social and economic setting in which this transfer-occurred, both in the country of origin and in Antwerp? In what perspective should we see the diffusion of technology from Antwerp? Is it possible to define the importance of the production of glass and majolica within the general economic context of the 16th century? Can the production of glass and majolica be used as a reliable, parameter for the economic developments and processes?

This conference provides the opportunity to present the results of-the work on the Antwerp evidence and to look at these from a more encompassing point of view, taking into account the Italian background and discussing the transfer of majolica and glass technology to other regions in North-Western Europe. In addition, the place of majolica and glass within the broader setting of the 16th century economic and social developments and processes will be considered. Majolica and glass from excavations in Antwerp will be on display, and there will be. facilities for poster presentations and space for showing relevant material from other areas. Papers will be presented in English and French. The conference fee will be approximately 1500 BEF. If you want to receive further information, please send your name and address to Stad Antwerpen, Archeologie, Godefriduskaai, B-2000 Antwerpen, Belgium Please indicate if you wish to present a poster at the conference.

Marseille and Aix-en-Provence, 2000

Le verre antique - commerce et échanges dans le monde méditerraneen

To be held in Marseille and Aix-en-Provence. Offers of papers (with a summary) should be sent before December 1999 to: Marie-Dominique Nenna, Institut Fernand Courby, maison de l'Orient Mediterraneen, 7 rue Raulin, F-69007 LYON, France
(email: marie-dominique.nenna@mom.fr)
or to Daniele Foy who are jointly organising the meeting for AFAV. There will also be an exhibition of antique glass in Marseilles at the same time. Look in the next issue of *Glass News* for more details.

London, March 1999

AHG is running a one-day meeting in London on Monday 29th March 1999 entitled

Current work on the history of glass through scientific analysis

A wide-ranging programme is being assembled by Ian Freestone. If you would like to contribute, please contact Ian at the Department of Scientific Research, British Museum as soon as possible. Full details of the meeting will be available in the New Year from Justine Bayley, Ancient Monuments Laboratory, English Heritage, 23 Savile Row, London W1X 1AB.

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any available man that took her fancy – much as we might send a valentine's card or a bunch of flowers today !

The exhibition finishes with a look at contemporary British artists working with beads today, proving the art is still as strong and popular as ever before.

'Beads of the World'
runs from 16 January to 11 April 1999 at
Broadfield House Glass Museum, Compton Drive,
Kingswinford, West Midlands DY6 9NS.
Open Tuesdays- Sundays 2 – 5pm; Easter bank holiday, 4 & 5 April, 10am – 5pm. Admission and parking is free.

The Bead Study Trust

(Reg'd charity 280639)

The Trust was founded in 1980 to continue the work of Horace C Beck, pioneering researcher on ancient beads and ornaments. In furtherance of this aim it has improved the arrangement of the Beck Collection in the University Museum of Archaeology and Anthropology, Cambridge, making it more accessible to researchers, and has published a catalogue of the European beads in the Beck Collection.

The Trust publishes a newsletter twice a year to exchange information relating to beads of all periods and materials throughout the world, and administers the Guido awards, a trust fund designed to promote the study of beads abroad. As well as news items, reviews and short articles, each issue of the Newsletter contains an extensive bibliography of recent publications on beads. Subscribers to the Newsletter come from all parts of the Old and New World and Editors welcome contributions from readers on all aspects of the archaeological and ethnographic study of beads.

Subscriptions to the Newsletter

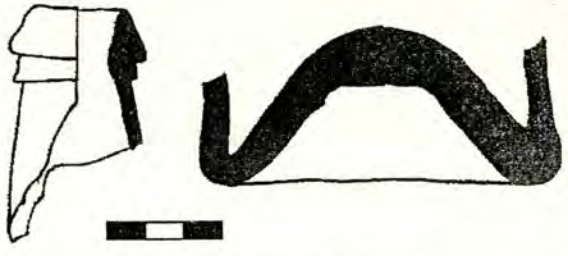
1 year £8.00 (US $12.00); 2 years £14.00 ($21.00);
3 years £20.00 ($30.00)
Sterling cheques should be made out to The Bead Study Trust, dollar cheques to Emily Glover (for BST).

Subscriptions are due on 1 January. Please send cheques to Dr Ian Glover (Treasurer BST) Ruthall Cottage, Ditton Priors,, Shropshire WV16 6TN or to the Secretary of the BST, Mrs M E Hutchinson, 29 Elliscombe Road, London SE7 7PF to whom all general enquiries, including requests for the Trust information sheet, should be addressed

Bottles in the South Atlantic

26 sites on Livingston Island in the South Shetland Archipelago, all of which were probably involved in the exploitation of marine life around the island are part of a detailed research study. On these sites, among many other artifacts, have been found fragments of nearly 20 bottles, all english, dark green "wine" type (see fig below). They are of shapes manufactured from the middle of the 18th century to the early 19th century. These are currently being studied in great detail with the aim of establishing closer dating for the manufacture of the bottles. One contribution of the study of the glass to this work is the possibility that it will confirm the presence of occupation on the Island before 1820, as has been suggested by a reanalysis of the historical documents of the period.

For more information on this project, contact
Ana Paula Moreno <pmoreno@infovia.com.ar>
San Lorenzo 2983, (1636) Olivos. Argentina



REMEMBER

Glass News exists for you to inform as well as be informed.
Tell us all about your news, ideas and discoveries

New finds • New research • New publications • New ideas

Send your contributions before 1March to:
John Shepherd, Editor Glass News, Museum of London Archaeological Archive,
46 Eagle Wharf Road, London N1 7EE
Tel: 0171 490 8447 • Fax: 0171 600 1058 • e-mail: jshepherd@netmatters.co.uk
Comments expressed in the newsletter are not necessarily the views of the Board of the AHG.