
Glass News

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Welcome to a rather special issue of Glass News, as we hit number 50!

This issue marks the 25th birthday of our newsletter, whose history is commemorated in the opening piece written by John Clark. As a further homage to Glass News, we included some of the lovely illustrations produced by Justine's father, Michael Bayley, which some of you will remember as they featured in the early issues.

Another reason to celebrate is given by the fact that 2022 will be the International Year of Glass! On this occasion, calls for papers for the conference 'Celebrating the Birth of English and Irish Crystal Drinking Glass, 1640-1702' are now open. For further details see page 2. We also hope that we will be finally able to host the event 'Glass in the North' in Spring/Summer 2022 (dates tbc). The AHG is open to further suggestions on how to promote this important year for glass, as highlighted by Colin Brain at page 6.

In addition, this issue features new exciting discoveries and projects, which we hope the readers will enjoy as much as we did.

Recent pXRF analysis by Ian Freestone, Laura Adlington and Leonie Seliger carried out on a small group of windows in Canterbury Cathedral suggests that such panels belong in compositional terms to the earliest series, confirming previous hypotheses based on stylistic features.

Speaking of style and manufacture techniques, Denise Allen provides us with insights on how the unusual polychrome bowl retrieved from the Roman site of Topsham, Devon, was made.

Moving on to the early medieval period, Camilla Bertini, a recently appointed Marie Skłodowska-Curie Fellow, presents her research, which aims to shed new light on glass trade, use and recycling practices in Western Europe by combining a large-scale database of

chemical analyses with Geographic Information Systems.

Finally, two contributions inform us on the importance of the heritage connected to glass industries. Susan Kahler tells us how Catcliffe Cone in Rotherham, Yorkshire, came to be in the 18th Century and how this is still relevant among the community, whereas during his visit to La Rochère in Passavant, Lorraine, Don Tyzack discovered that the history of his family is intertwined with local glass-working traditions which date back to the 15th Century.

Although the much anticipated 22nd AIHV Conference took place online due to the ongoing pandemic, many AHG members attended and greatly appreciated the event, as highlighted by their reports in this current issue.

This Glass News ends with a review by Duane Kahlhamer on a newly published book on Daniel Cottier, with an emphasis on stained glass design and production, which we hope will appeal to the readers.

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

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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. A list of grants that have previously been awarded can be found on the AHG website.

An application form may be downloaded from the website, or can be obtained from the Honorary Secretary, Sally Cottam, at ahgstudydays@gmail.com, or writing to her at:

*The Association for the History of Glass Ltd,
c/o The Society of Antiquaries of London, Burlington
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OTHER GRANTS



**CORNING
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1) The Rakow Grant for Glass Research is now open for 2022 applications! The grant, which supports scholarly research in the history of glass and glassmaking, is awarded for up to \$25,000. Deadline is January 31, 2022. Please see:

<https://www.cmog.org/employment-opportunity/neh-public-humanities-fellow-bead-research-one-year-appointment>.

2) The Corning Museum of Glass is hiring an NEH funded one-year position focused on beads research. The NEH Public Humanities Fellow for Bead Research will identify areas of the Museum's glass bead collection which need further research and assist with the development of their documentation, interpretation, and display. Further information is available at:

<https://tinyurl.com/vc2z6zb7>.

CALL FOR PAPERS



Call for Papers: UN International Year of Glass

*Celebrating the Birth of English and Irish Crystal Drinking Glass, 1640-1702
Thursday 6 October 2022, V&A Museum*

Writing the translation of Neri's *The Art of Glass* in 1662 Christopher Merret declared that English glassmakers had 'these twenty years last past much improved themselves'. Similarly, in 1672 the glass-seller John Green claimed that 'we now make very good drinking glasses in England'. Undoubtedly, the latter half of the seventeenth century was a period of material, technical and aesthetic development, which saw the vessel-glass industry in England and Ireland reach maturity. The V&A Museum in partnership with the Association for the History of Glass is delighted to announce a Conference entitled *Celebrating the Birth of English and Irish Crystal Drinking Glass, 1640-1702* as part of the UN International Year of Glass to be held at the V&A on Thursday 6 October 2022. This study day aims to explore the evolving story of the birth of these sophisticated products a century before the 'industrial revolution' began. We invite contributions which draw on a range of methodological perspectives including art history, history, archaeology, science technology, conservation, and historic making practices. 2022 has recently been designated by the United Nations as International Year of Glass.

2022 also marks 125 years since the publication of Albert Harshorne's *Old English Glasses*, the first serious study of the history of English and Irish glass, and additionally represents 350 years since 1672, a pivotal year in the development of crystal glass. Thirty years earlier had seen the closure of the only crystal glass factory in these isles, but twenty years later there were approximately thirty glasshouses producing flint and crystal glass and the industry was the envy of our continental rivals. Such a growth rate was probably unprecedented, yet it was encouraged by a range of key events including: the publication of Merrett's translation of Neri's *Art of Glass* at the request of the newly-formed Royal Society (1662); the establishment of The Worshipful Company of Glass Sellers of London, who received their Royal charter which, among other things, enabled them to assume responsibility for drinking glass designs (1664); and the decision taken by the King to allow saltpetre imported

from India to be sold at public auctions, removing the last barrier to the economic production of a high-quality British flint glass (1672). By the 1670s, the quality and value of English crystal drinking glass was even acknowledged by the Venetian secretary in London, to have exceeded that from Venice. During this time two significant patents were also given, the first a 7-year patent to George Ravenscroft to produce a ‘glass resembling rock crystal’, and the second an almost identical patent which was granted in Ireland to the Altarese glassmaker Jon Odacio Formica and two others, but for a duration of 14 years. Odacio had worked previously in Nijmegen, the Netherlands. It is important to emphasise the European context at play here. For example, we know that many Italian glassmakers played key roles in the development of our industry, and several worked for Ravenscroft in the 1670s. Frequently, this area of study in historical glass has been dominated by attributions based solely on aesthetic appearance and an overemphasis on the singular figure of Ravenscroft. However, more recent research including that by Mike Noble, Colin Brain, David Dungworth, Peter Francis, Franc Myles has confirmed that the development of lead crystal glass vessels in England and Ireland was a much more multifarious and complex process. Furthermore, there is currently an exciting field of emerging research which brings together documentary and visual evidence, along with non-destructive analysis (XRF, PXRF, UV-Fluorescence, etc). As such, this study day seeks to bring together scholars, curators, makers and collectors to explore crystal glass vessels and review previous historiographical assumptions.

We invite submissions for 20-minute or 30-minute illustrated papers on any aspect of the supply, design, production, consumption, and analysis of British and Irish crystal glass drinking vessels, 1642-1702

Topics could also include:

- Museum display and interpretation
- Documentary evidence of crystal glass vessels
- Studies of non-destructive analysis for crystal drinking vessels
- Influence of alchemy and scientific discovery
- Difference between English and Irish production
- Design, consumption patterns, dining culture
- Influence of the European glass vessel industry
- Historiography of the crystal glass vessel industry, especially how the story of the birth of English and Irish crystal glass has been told previously

Please send your submission, of no more than 300 words, together with a brief biography to:

Colin Brain (cjsm132@gmail.com); Reino Liefkes (r.liefkes@vam.ac.uk); Dr Caroline McCaffrey-Howarth (c.mccaffreyhowarth@vam.ac.uk) by 1 March 2022.

NEWS

Glass News – from the beginning

John Clark

The first issue of Glass News, published (then as now) by the Association for the History of Glass Ltd, appeared in 1996.

The AHG had originally been established to organise the 8th Congress of the Association Internationale pour l'Histoire du Verre (AIHV), held in London and Liverpool in 1979. It represented the British National Committee of the International Association, whose members, wisely, in view of the financial risks that would be involved in arranging a major international event, established a ‘company limited by guarantee’ (which is why even today new members have to agree to contribute a sum of £5 if we go bankrupt!) with themselves as its Board of Management. The Congress was a great success, and the AHG Board found itself with funds in hand.

Over the following years, occasionally co-opting new members to the Board, the AHG used these funds to organise a number of meetings and conferences – including, for example, a major conference on Anglo-Saxon glass in 1986, and a memorable weekend devoted to experimental glassblowing in Edinburgh in 1992.

In a paper she presented to the Board of the AHG in 1995, Justine Bayley noted ‘there is an increasing interest in glass history in this country, particularly among archaeologists, and many of those who come to the meetings we organise want to join a group so they can keep in touch with what is going on.’ At the time, because of the way its articles of association had been drawn up, the AHG could not offer general membership outside the Board. However, after some discussion, the Board agreed to sponsor a newsletter that could have a wider circulation.

As the Board Minutes say: ‘It was further agreed that Justine Bayley and John Clark in the first instance should meet to plan the running and production of the AHG Newsletter and to find a suitable editor...’. That first editor was John Shepherd, who was to continue to edit Glass News single-handedly until Issue 11.

In Spring 1996, a first issue of the newsletter was printed (by Oldacres, still our regular printers) with the rather unimaginative title ‘Glass News.’ Over a thousand copies were printed and distributed free of charge to a wide-ranging mailing list of individuals and institutions, inviting

recipients to subscribe for a further three issues over the next two years – for the princely sum of £3!

The first issue included a bibliography of recent publications on continental glass by the AHG's then-President, Hugh Tait, and an article on cobalt blue pigments in early glass by Ian Freestone. John Shepherd himself provided 'News in Brief' about new evidence of Roman and post-medieval glassworking sites in London. The response was encouraging – enough people signed up to go ahead. Although it was hoped to produce two newsletters a year, frequency was not guaranteed, and the dates on early issues show that John sometimes struggled to find enough contributions to fill an issue.

Only in 2001 was the constitution of the AHG formally amended to allow individual membership outside the Board, and the Association became a normal membership society with an elected Board, and with Glass News as a privilege of membership.

Sarah Paynter took over editing Glass News from Issue 12 in January 2003 – in time to announce the AIHV's 16th Congress, returning to London in autumn that year, and once again organised by the AHG – and was later joined by Juanita Navarro. Subsequent editors were Rachel Tyson and Andrew Meek, and the current team, Victoria Lucas, Eleonora Montanari, and Tim Penn, took over in 2021 to produce Glass News 49.

As Justine Bayley wrote in her introduction to the very first issue:

“We plan that this newsletter will carry information on conferences, meetings, exhibitions and recent publications. We hope it will also act as a source of information about new finds and discoveries, and will carry short notes on work in progress and problem objects. We want it to become a medium of information exchange, rather than being seen purely as an information source; if readers do not contribute it will wither and die.”

PDFs of Glass News since Issue 12 can be read and downloaded from the AHG website, which also provides summaries of the contents of earlier issues:

http://www.historyofglass.org.uk/glass_news.html.

These show how well successive editors and contributors have met that challenge!

Glass News 50 introduces some changes. And it is in good editorial hands.



Figure 1: Images produced by Michael Bayley for early issues of Glass News.

TWITTER

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Finds • Research Ideas • Enquiries • News Publications • Conferences • Queries • Events

Please send your contributions for future issues of Glass News to the editors:

Victoria Lucas, Eleonora Montanari and Tim Penn

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England's Oldest Stained Glass?

Laura Adlington¹, Ian Freestone¹ and Leonie Seliger²

1: UCL Institute of Archaeology, 2: Canterbury Conservation Studio

Readers may have seen this item which aired on BBC Television News on 26 July, and featured in several newspapers and news sites. Research published in the journal *Heritage* by Laura Adlington and Ian Freestone from UCL Institute of Archaeology and Leonie Seliger from Canterbury Conservation Studio (downloadable at <https://doi.org/10.3390/heritage4020051>) suggests that a small group of windows in Canterbury Cathedral may date to the period CE 1130-1160, which would make them perhaps the earliest surviving stained glass windows in the country, and place them among the earliest in Europe.

The new work tested a hypothesis put forward by art historian Madeline Caviness in the 1980s. She suggested on stylistic grounds that four window panels from a series showing the Ancestors of Christ were earlier than the others. The Cathedral suffered a major fire in 1174, and the Ancestors windows were installed during the rebuilding which extended until around 1220. The team used hand-held portable X-ray fluorescence to examine several panels from the Ancestors series, including one showing the prophet Nathan (**Figure 1**), a member of the early group proposed by Caviness. Nathan was installed late in the re-building programme, in the period 1213-1220. However, the material of the glass is of a type consistent with earlier members of the series, before a change in composition which took place in the late 12th or early 13th century. This suggests that Nathan had been constructed decades before its installation, and had been held in store. The authors suggest that, along with the other stylistically early panels, it was a survivor of the 1174 fire, and had been installed in the original building programme, before 1160.

The study was made possible by developments in the use of non-destructive pXRF which is sometimes regarded with suspicion by archaeological scientists, due to uncertainties caused by the absorption of x-rays in air and the interference by weathering deposits on the surface of the glass. However, work by David Dungworth on post-medieval window glass has shown that a few select heavy elements (rubidium, strontium and zirconium) may be measured to a desired degree of accuracy. As part of her PhD work at UCL, Laura Adlington developed this approach for medieval stained glass, and developed a 3-D printed attachment, dubbed the “WindoLyzer”, which allowed the pXRF to analyse the glass between the interfering lead came. While hand-held pXRF is far from a panacea for the analysis of ancient glass, the study does indicate that in favourable circumstances, its informed use can yield useful information. The background papers on the method can be found on Academia.



Figure 1: Nathan, one of the three panels from the Ancestors of Christ series, originally in the clerestory windows of Canterbury Cathedral and now in the Great South Window, were selected for the study. Image from (Adlington et al. 2021, Figure 4.)

International Year of Glass 2022

Colin Brain
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Many readers will be aware that the United Nations has designated 2022 as the International Year of Glass (IYOG). Glass history was an important part of the rationale put forward for establishing IYOG2022. The following goals are taken from the UN application video (www.iyog2022.org):

- *[To] demonstrate the role of glass throughout recorded history in advancing civilisation;*
- *[To] excite and inform the public in this rich history and highlight links between glass, art and culture;*
- *[To] stimulate research on glass amongst organisations in education, industry, research and public domains, including museums, to address the great challenges the world faces achieving sustainable and equitable growth and improving the quality of life everywhere;*
- *[To] build worldwide alliances focussed on science and engineering for young people...*

The Association shares these goals and, as you would expect, the AHG board is planning how we should best participate. Clearly we cannot do this alone. A quick count-up suggests that there are at least thirty organisations in UK that play their parts in furthering these glass-history goals. IYOG2022 activities in the UK and Ireland are being coordinated by a regional steering committee organised by the Society for Glass technology at Sheffield, but so far few of these other organisations are represented on this committee.

The AHG board has made some initial suggestions for activities that might potentially be suitable;

1. Establishing a list of speakers that are available to talk about aspects of glass history, ranging from simple introductions to the latest research results;
2. Asking these speakers, and other study-day lecturers, to record short video talks which would then be made available from a password-protected part of AHG web-site;
3. Similarly identifying speakers and resources on glass-history research methods, including: scientific analysis, documentary research, finds research and experimentation;
4. Co-operation with other groups to arrange multi-group physical and on-line presentations on chosen glass-history topics.

During the board's discussions it was clear that there was a consensus that these are things that we ought to be taking forward anyway, whether or not 2022 was designated IYOG. Thus on behalf of the board I would very much like to hear from members: their views on these suggestions; whether they would like to participate in any of these activities; and any suggestions for contacts in organisations with whom we should be collaborating. Hopefully we will have fewer COVID problems in 2022 than in the last two years, but the board anticipates that on-line activities will play a significant role in furthering the IYOG goals. If any members have appropriate expertise to help in this direction I would be delighted to hear from them.



REMINDER

Would you like to see the photos in this issue in colour? We can send a colour PDF version of this issue of Glass News on request TO MEMBERS AND SUBSCRIBERS (in addition to your paper copy – we know you like something to read in the bath!). Please email one of the editors (see back cover) if you would like a PDF copy.

And don't forget to choose the PDF or Print + PDF option for the next issue to automatically receive the full colour PDF copy.

A fragmentary bowl from Topsham, Devon: discussion with The Glassmakers of Quarley on manufacturing techniques.

Denise Allen

Five large fragments of a polychrome cast and slumped bowl were found during excavations by AC Archaeology at Wessex Close, Topsham, Devon in 2017.

The excavations revealed traces of a large stone-built aisled building, and the fragments came from a context in a cesspit dating between the late 2nd and mid-3rd century. Naomi Payne, the Finds Officer for AC Archaeology, showed the fragments to me soon after they were found, and I, in turn, showed them to Jenny Price.

We thought them unusual and interesting, and encouraged Naomi to publish a brief note describing the bowl in *Glass News* (Payne 2017, 42, 12-13). A summary of the site was published in 2019, but nothing more was written about the glass fragments (Rainbird and Farnell 2019).

I spoke about the fragments in a short talk at the AHG on-line seminar in May 2021, stating my intention to discuss possible methods of manufacture with Mark Taylor and David Hill, the Glassmakers of Quarley, and this is a summary of those discussions.

Colour and marbling

The bowl appears marbled yellow and brown (**Figure 1**), although the latter is purple when seen in transmitted light. The glass has not been analysed, but the brown / purple is likely to contain manganese, and the yellow colour is produced by lead oxide (combined with antimony oxide to produce lead antimonate), lowering its melting and working temperature and making it difficult to control, hence the extreme marbling effect and the uneven outer surface.

Although the pattern of the two colours has been deliberately distorted in manufacture to create a marbled effect, there are areas where some traces of the original, more regular appearance of the component florets of glass may be detected, especially on the inside of the base. There are also striped areas suggesting that some longer florets may have been set at an angle. Mark and David suggest that this piece may have been made incorporating some of the perhaps less attractive, or even 'leftover'

mosaic pieces from the ends of some of the original canes. On the underside of the base there appears to be evidence for the use of a 'hook' in areas where the hot glass has been pulled together, perhaps to close a gap between the component florets.

The bowl may therefore have been made by the conventional polychrome cast and slumping technique of arranging florets, then melting and slumping, but it is also possible that it may have been remade by melting broken fragments of an earlier bowl. The very runny effect of the yellow has hidden the pattern of the original components, but ghostly traces may still be seen.

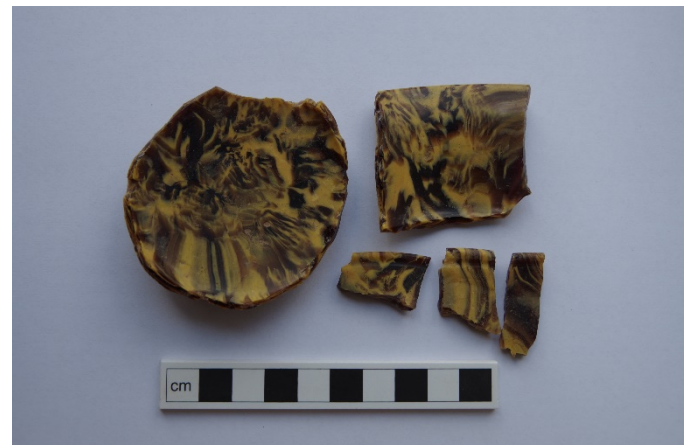


Figure 1: Fragments of polychrome cast and slumped bowl from Topsham, Devon.

Vessel form

The form is that of the 'Bowl with base ring' described by Jenny Price and Sally Cottam (1998, 53-5, fig 12), examples of which vary in shape and colour. Amongst the polychrome bowls, some have had the base ring added separately. On others, as here, the polychrome pattern continues across the vessel wall and onto the base ring. This effect has been achieved by Mark and David by putting pieces of glass into a circular groove cut in the working surface. As the glass is heated, melted, and pulled together, and then slumped over a form, the glass

within the groove fuses and becomes 'marbled'. The disc, with its base ring held in the groove in the working surface, is then deliberately manipulated and rotated before the vessel was slumped, to enhance the marbling effect. Mark and David have made a bowl which shows this effect, but on their example the pattern of the original florets is much clearer.

The base-ring has not been rotary-polished to finish it, and the uneven thickness is likely to be due to the fluidity of the yellow glass (possibly also from varying widths of the components in the circular groove). This unevenness is also visible on the exterior of the large rim fragment, resulting in varying thickness. The inner surface has been carefully polished, removing most of the unevenness. The rotary polishing extends to the horizontal groove on the outside of the rim, but no lower. There are also some broken air bubbles on the outer surface of the bowl.

Date and Parallels

The Topsham bowl does not stand alone as an unusual polychrome vessel from a 2nd- or 3rd-century context. Jenny Price published two joining pieces from a 2nd-century context at Llandovery, Carmarthenshire, along with an unstratified fragment from Piercebridge, Co Durham, both of which she considered to have features setting them apart from 1st-century polychrome cast and slumped vessels (Price 2002, 121-8, figs 9.6-9.8). They appear to have been made by embedding short sections of cane into a monochrome ground, rather than arranging longer sections in the usual manner of the 1st century. Both vessels also appear to have their base rings incorporated into the disc before slumping in a manner similar to the Topsham vessel.

To these should be added the spectacular shallow bowl of hundreds of blue and white petals in a red ground found in 2008 in a grave in Prescott Street, in London's Eastern cemetery (Shepherd 2009, 136-7) and the three unusual 'chequerboard' fragments from a child's grave (B392) also in the Eastern Cemetery (Barber and Bowsher 2000, 186-187, fig 90). The design of the latter appears to continue over into the base-ring which is carefully ground, and Mark and David have noted (from looking at photos) that the sideways placing of the chequered florets in the base-ring seems to suggest that this, too, was made using a circular groove. These fragments and the Prescott Street bowl were found with other grave goods dating from the late 2nd or 3rd century, and it is possible that they were

contemporary products rather than survivors from the 1st century.

A fragment from an early 2nd-century context at Caersws vicus, Powys has colours similar to those of the Topsham piece, though in a very different arrangement: a yellow-brown ground with flowers with central dot of the ground colour surrounded by opaque yellow (Cool and Price 1989, 36, fig 20, no 7).

As the body of evidence grows for unusual polychrome mosaic vessels in 2nd- or possibly 3rd-century contexts, this Topsham find may be further evidence for what others have noted: the tradition of polychrome cast and slumped manufacturing techniques may well have continued in increasingly innovative ways beyond the traditional 1st-century period.

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Thanks to Mark Taylor, David Hill and John Shepherd for discussing and commenting on this article.

A new perspective: the WINDOWGLASSMED project (H2020-MSCA-IF-2019)

Camilla Bertini

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The analysis of glass and the interpretation of its technology and trade routes has a direct impact upon our understanding of trade and contact in the Early Medieval period. Because glass is made in a two-stage process – first fused from raw ingredients (primary production) and then worked into form (secondary production) – traditional archaeological methods such as typology are insufficient to address questions of long-distance trade, as glass could be made in one location and traded to smaller, secondary workshops before being worked into form. Resolving these questions is significant for the period, because the long-debated Pirenne thesis (Pirenne 1925), which remains at the heart of much historical enquiry (e.g., Hodges 2012; McCormick 2001; Wickham 2005), implies an apparent contraction of long-distance trade at this time.

This project seeks to re-write the story of Early Medieval glass trade in western Europe, by conducting a large-scale programme of trace element and isotope analysis on <600 vessel glass samples from Ireland, Sweden, Denmark, and Norway, Italy, and Spain. It will produce a more nuanced and detailed picture of glass trade and focus exclusively upon well-dated samples of glass. Its aim is not only to determine the ultimate provenance of the raw glasses, but to map evidence for recycling, modifications, and other changes along the way.

Introduction

Traditionally, the primary aim of the chemical analysis of glass has been to link the final product with the raw ingredients and location of its primary production. This was developed very much within a research framework focused upon the East Mediterranean. In this model, new analyses of 7th to 10th century glasses from North and West Europe (e.g., Freestone and Hughes 2008; Gaut 2011) are immediately tied into a picture of glass compositional groups derived from East Mediterranean and Italian materials, with the aim of determining by which long-distance trade route they had arrived. This is partly justified, because it seems that most primary glass production in the period took place in Egypt and the Syro-Palestinian coast. Yet the picture is far from this simple, because recent research demonstrates that these primary products were often extensively modified in local, small-scale glass workshops, via practices such as recycling,

mixing, and addition of raw ingredients (e.g., Bertini et al. 2020).

North and West Europe are thus relegated to the periphery, ignoring local trade routes, technologies, and paths of knowledge exchange, compounded by a lack of analysis on well-dated samples for the period. Trace element and isotope analysis have revolutionised our picture of glass composition, trade, and technology. Scandinavia in this case is emblematic: Scandinavian archaeometric studies either do not go beyond basic compositional classification or are limited to studies dated to almost thirty years ago (Callmer and Henderson 1991; Henderson and Holand 1992), although more recent work (e.g., Sode et al. 2017) is starting to point in the right direction. In direct contrast, the typological study of western European glass vessels – which seeks to define the location of secondary production (glass working) – has been extremely localised to date (e.g., Stiaffini 1999; Feveile 2006), and has rarely been integrally linked with the bigger picture or with chemical data, with a few good exceptions. There are intriguing hints of typological parallels between Early Medieval Western European vessels, which uncover crucial questions that remain unanswered to this day. For example, Anglo-Saxon glass vessels from England bear similarities to some of the types produced in the Rhineland, northern France, and Belgium (Feveile 2006). Until now, there has been no systematic and geographically widespread analytical study on composition and recycling practices focused specifically on Early medieval glass materials.

Project description

This project will be the first detailed multidisciplinary study focused on well-dated 7th to 10th century archaeological evidence to create a detailed, chronologically-resolved map of Early Medieval glass in western Europe, reflecting both trade patterns and practices such as recycling. To reach this objective, a selection of c. 600 samples from different parts of Western Europe (Ireland, Denmark, Norway, Sweden, Italy, and Spain) has been selected to create the base database for this project. While the chemical and isotopic analysis of glass is already used as a proxy for questions of trade and contact, the data currently available for this period are sporadic, with many samples coming from poorly-dated archaeological contexts. This is a vital

period in the history of glass production, witnessing a major compositional transition from the use of natron to plant ashes in its manufacture, but the timing of this technological change – and its relationship with Early Medieval recycling practice – cannot be understood without better temporal resolution than is currently available.

By selecting closely-dated samples for chemical analysis (LA-ICP-MS) and taking their typology into account along with the compositional groups into which they fall, it will be possible to diachronically and synchronically map the movement of both glass and Early Medieval glass technology, including – importantly – the practice of recycling. Isotope analysis (Sr, Nd) will offer for the first time for Western Medieval glass a distinct insight into both geological provenance and evidence for recycling and will be integrated with the results of trace element analysis to form a more robust picture.

Archaeological and analytical results will be integrated in one database, along with other relevant published material. Chemical and isotopic analysis will be integrated by researching into and mapping of major Early Medieval trading sites, glass imports, trade routes and exchange networks in the selected Western European areas to help creating the GIS database of all sampled glass, including findspot coordinates, and metrics relating to vessel type, assemblage, find context, compositional grouping, and chemical evidence for modifications.

Results will be published in the DARMC online dataset (<https://darmc.harvard.edu/>).

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Catcliffe Glass Cone

Susan Kahler

The group was formed in June 2021 to raise the profile of the cone by promoting its history and heritage by organizing local activities.

Catcliffe is a village within the town of Rotherham, South Yorkshire, adjacent to the A630 Parkway and M1 with easy access to both. The village lies on the west bank of the River Rother, formerly a member of the large Manor of Tinsley - it was held by the Saxon, Alsi, and given by William the Conqueror to Roger de Busli. For centuries there was nothing there except agriculture, until, in the mid-18th century, industry began to develop in South Yorkshire.

Catcliffe Cone, also known as the Kiln or Skittle Alley, was listed as a Grade 1 listed building in 1968. Some of the locals referred to the cone as Skittle Alley, perhaps because of the skittle-shaped bottles produced at the kiln. Michael Noble states in his book 'Eighteenth Century English Glass and its Antecedents' (2016) that there is very little documentary evidence to indicate the Cone's existence. What we do know is in the late seventeenth century John Fox established the making of glass at Bolsterstone and, on his death in 1659, his nephew, George Fox continued the work. George married twice, his second wife being Mary Pole, they had four sons Francis, John, James and Michael and one daughter, Mary, born in 1690. George died in 1692 and his widow remarried Robert Blackburn 10 years later. The glassworks flourished under Blackburn's direction, but, alas, he died in 1727. It is thought that George and Mary's son, John took over the running of the glassworks. He would have been 20 when Robert Blackburn became his stepfather. Following John's death, his mother Mary Fox then took an interest in the glass house, having taken over the lease in 1738.

In the early 18th century Bolsterstone glasshouse employed a young man named William Fenney as manager of the works. He had been trained at the famous Stourbridge Glass Works and was eager to develop new ideas. He also fell in love with Mary the daughter of George and Mary Fox. William and Mary married in 1718 in Bradfield church; there are also three baptism records at the church for their two daughters and one son also named William. Mary died in 1725, the same year that their son William was born. Trouble arose between William and his mother-in-law, Mary Fox. A codicil in her will, dated 1738, which is retained at Sheffield Archives, stipulates that if he gives assurances that he will

not set up within 10 miles then her grandchildren shall retain their legacies. We are not sure what was behind this disagreement. The will does mention William wanting to set up a glasshouse at Bolsterstone, which she opposed. But there was also the question of religious views, he was an Anglican, and his mother-in-law was a Papist. The result was the Catcliffe glasshouse, situated 10.6 miles away!

The cone at Catcliffe (**Figure 1**) was originally one of two on site. The tapering sides of the cone, and its open top, meant that the glassworkers effectively worked inside the furnace. The large arched openings at the base of the cone could be left either open or closed by doors, thus regulating the amount of air circulating within the furnace, which had a domed brick-built roof above the pots of molten glass. The actual furnace itself was coal fired, coal being heaped onto a grille, set in the centre, between the pots of molten glass. Airways beneath the coal grille provided drafts to keep the fire going.

The cone was built with a doubled skinned structure. Denis Ashurst, in his book 'The History of South Yorkshire Glass' (1991) calculates that together with its underground structure, it must have required c. 180,000 bricks to build. Building materials, labour, costs of excavation, specialist equipment, transport, fuel all added up to an expensive and complex operation, which entailed significant investment. Ashurst calculates that the furnace would have consumed 5,000 tons of coal per annum.



Figure 1: The Catcliffe glass cone.

Where William obtained his money for this venture is unclear. The choice of Catcliffe was excellent – he was able to ferry his wares by barge along the placid river Rother to the river Don thus gaining access to Hull. On the 4th May 1759 William Fenney Junior of Catcliffe, assigned over the glass works and farm to John May farmer of Catcliffe for £500. William Fenney junior then became involved with the pottery at Swinton. John May died in 1779 and his widow Hannah transferred the business over to their sons, Thomas May and William May. They would carry on the business until circa 1833 when Thomas Blunn and Henry Booth took over. Thomas died in 1846 and we are unsure what happened to Henry Booth. However, by the 1851 census, the works were run by flint glass manufacturer, Samuel Blunn and operated as Blunn Brothers employing sixteen men. William, Samuel's brother was the glass works manager.

During this time the works attained their greatest activity, sending out a class of medical bottles, which were known far and wide, although flint glass continued to be made there. It is reported that good wages were earned, and the work was fairly regular, production also being started at the Victoria Works, Kilnhurst. During the latter part of Samuel Blunn's life, however, trade fell off, and, with his death, the glass trade at Catcliffe practically expired. The works were closed, sometime between 1884 and 1887, and the buildings passed into the ownership of Mr James Pepper of Herringthorpe. The house occupied by Samuel Blunn came into the tenancy of a couple of colliery families

Charles and Martin Wilcock, trading as C Wilcock & Co, briefly revived the glassworks in 1901. They are on the 1901 census, living in Catcliffe. Charles is a flint bottle maker and Martin a fitter and glass bottle maker. Both are employers, employing two men who were glass blowers, plus two young boys aged 13 and 15 - a glass bottle sorter and a labourer and a 15-year-old girl who was a bottle packer. Sadly, this venture was short-lived as they went bankrupt. On the following census Charles was residing in Knottingley and his occupation was an employed glass

bottle maker. Martin was in Conisbrough employed as a fitter and glass bottle maker.

The Cone was then rumoured to have housed prisoners during the First World War and used as a soup kitchen for children during the 1926 General Strike. In 1962, limited excavations were undertaken by G Lewis, Sheffield City Museum due to the threat of demolition. Regrettably only a brief report on his fieldwork was made. A report was commissioned in 2002 by RMBC, emergency works were advised. As part of a long-term strategy for the cone it was advised that the cone be fully scaffolded, decayed brick and stone be carefully replaced and that the outer surfaces should be repointed. It was evident that various types of mortars had been used in previous re-pointing exercises. It was essential that sufficient care and consideration be given to the analysis of the existing mortars prior to the specification of a new mortar mix for re-pointing and that raking out is very carefully carried out so that the individual bricks were not damaged. An overall budget for the works at a projected date 2009-2010 was £641,000 including fees and VAT.

In 2014, the ancient monument underwent essential maintenance work carried out by a York restoration specialist on behalf of Rotherham M.B.C. The actual cost, however, is unclear. The cone is currently sitting as a centerpiece of a public open space in the corner of a sheltered housing development built circa 1970 for the elderly. It is ironic that the Fenney cone is still standing whereas that belonging to his mother-in-law Mary Fox no longer exists.

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My visit to la Rochère

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Some years ago, I took my family around the glassworks in Lorraine, France, where my ancestors originated. This one at la Rochère is still operating with glassworkers there demonstrating what they do.

I was talking to one of the glassworkers and he heard my name was Tyzack. As the glassworks was granted to

Simon Tyzack (originally spelled Tissau), he told the owner. This resulted in the owner immediately inviting me and my family into his house and opening a bottle of champagne! We had a nice time. The glassworks are still surprisingly large and although a lot of artistic things are

made, they also get a lot of their turnover by making moulded glass wall tiles.

When I left they presented me with a very special vase (although I had to pay for it!).

Some time later I found that one of our department stores here in UK, sells glasses made by la Rochère.

Here is a little bit of its history.

Glasswork of la Rochère in Passavant

The township of Passavant la Rochère is located 150 kilometres south of Nancy. The glassworks of la Rochère are still active.

It was in 1496 that Charles de Beauvau, Lord de Passavant, bestowed the grant of a glassworks for 'grand verre' in favour of noble Simon du Tissau, esquire glassmaker. The yearly tax of six small florins would be collected only when the glasswork was erected properly.

From 1496 to 1543, la Rochère was the sole property of Thysac. Simon was familiar with this wild region. He was son of Jehan Tixot and of Alix Barizey and his father Jehan was Lord of Lichecourt and its glassworks.

The founder of la Rochère died in a really dramatic way; when he was very aged, he had a quarrel with his grandson Claude du Tissac, in the course of a supper given in the house of Jean Thiéry. He was killed with one stroke of a sword by Claude. Letters of remission were granted at Nancy April 20, 1565 but I found no excuses or mitigation in the letter (M.M. Reg. L.P. B 37 folio 12v).

From its foundation and until 1584, la Rochère formed an integral part of the Duchy of Lorraine but the border between Lorraine, Franche Compté, and Champagne were the object of numerous arguments.

An allocation of 1584 entrusted la Rochère to the King of France Henri III, who in 1585 sent a letter to the Bailly de Chaumont, saying that he must maintain Claude de Tizac, heir of Simon, in possession.

Private archives preserve another precious document, dated May 27, 1608, from Henri Duke of Lorraine to the sire of la Rochère asking him to come to Nancy in order to attend the funeral of the late Duke, his father.

In 1595, the "borough and the village was entirely burned and ruined during the wars by the Burgundians." Those

who led the survivors "cut the Forest in order to rebuild and repair their houses," but the damage, noted then in 1598 by the Master of Leases and Forests, makes the inhabitants pay a fine of five hundred ecus; Christophe de Thiéry was charged in particular for the damage committed.

A note made in 1603 by the officers of Passavant allows us to know the population of la Rochère: "there reside four gentlemen glassmakers, several damsels widowed and some ten or twelve households of ploughmen and manual workers."

The glassworks always worked on grand verre but the destruction committed by the glassmakers in the forests is violently denounced by the inhabitants of Passavant and one legal suit about the Forest prepared in 1620 by the Master of Leases and Forests accuses Jérémie de Hennezel, Christophe, Salomon and Abraham de Thiéry as well as François Guichard with this affidavit: "they continue their clearing of wood, cutting the oaks from fifteen to sixteen feet and up, they carry away the road markers and plough beyond; they sow in the roads."

The glassmakers admit that for some time the oven has worked all the year and eight masters take it in turns. Elsewhere they also admit that some new houses were built that required the cutting down of many oaks; in fact, La Rochère amounts then to twenty-two hearths and households there and they note finally that "Passavant loses inhabitants while la Rochère gains them." At la Rochère all the population were followers of the Reformed Religion and the gentlemen of the glasswork had obtained a Huguenot Chapel set aside for them in the choir of the Church of Passavant.

Several glassmakers left this establishment at the beginning of the 17th century who had been well placed to assume the title, "Sire de la Rochère." Some left to settle permanently in England.

La Rochère, which was located between the camp of Lorraine, and the camps of the French and of the Swedes, also suffered destruction during the Thirty Years War. A lawsuit dated 1663 mentions that "the glasswork was abandoned thirty years ago, all the buildings burnt by the enemies of the State, in the year 1636."

The Thiéry family was one of the most prominent of la Rochère but the Thiétrys didn't return to la Rochère until around 1670; as for the family de Thysac, it was never mentioned again in la Rochère.

CONFERENCE REPORTS

22nd Congress of the Association Internationale pour l'Histoire du Verre (AIHV) & ICOM Glass Annual Meeting *13th – 17th September 2021*

Sally Cottam, Caroline Jackson, Martine
Newby-Haspeslagh

As with so many highly anticipated events, the 2021 Congress of the Association Internationale pour l'Histoire du Verre ended up on Zoom this year, a disappointing but inevitable exchange for the sunny September streets of Lisbon. The AIHV were joined for the congress by the Glass section of the International Council of Museums, bringing a combined total of around 150 delegates from 32 countries. The 83 presentations were spread across 5 days, with a keynote speech starting the daily sessions. A poster 'session' was accomplished by uploading pdfs of the posters onto a separate webpage, though this meant that opportunities to discuss the contents directly with the poster-writers were more difficult to manage. Online museum tours of the Portuguese Pharmacy Museum and the glass of King Ferdinand II, as well as a live glass-blowing demonstration by Bill Gudenrath of The Corning Museum of Glass, broke up what might otherwise have become a rather unrelenting sequence of presentations. There were also plenty of opportunities to reunite virtually with old friends in 'break-out' rooms provided during the coffee breaks.

The AHG was well represented amongst the speakers, with presentations from one of the editors of Glass News, Victoria Lucas, as well as Sally Cottam, Colin Brain, Caroline Jackson, Ian Freestone and others. Past congresses have seen an increased trend towards research into Roman and late antique glass, and AIHV22 was no exception, with well over half the presentations devoted to these periods. Interest in the scientific analysis of historic glass also shows no sign of waning, and there was a satisfying recognition amongst many of the speakers of the value to be gained from uniting chemical analysis of glass with an understanding of form and chronology.

At the General Assembly on the last afternoon of the congress, Dr Yael Gorin-Rosen put forward a proposal to hold the next congress, in 2024, in Jerusalem. The offer was greeted positively by delegates and accepted with thanks by the President of the AIHV, Anastassios Antonaras on behalf of the executive committee.

Other topics discussed in the General Assembly included plans to increase the presence of the AIHV on social media. Several delegates were keen to see a platform for online discussion, perhaps in the form of a Facebook group alongside other online resources for members. An informal working group volunteered to explore these ideas.

The United Nations International Year of Glass 2022 will fall in a year without an AIHV congress, and there is no official AIHV event in connection with IYOG2022. In a similar fashion to the AHG, other national committees of the AIHV are planning to list the conferences and study days they have scheduled for next year on the IYOG2022 website (www.iyog2022.org).

The Lisbon conference was an enjoyable, convivial and instructive experience, despite the restrictions imposed by the Covid-19 pandemic. The Portuguese organising team are to be congratulated on hosting a very welcoming and smoothly executed event.

Colin Brain

The 22nd Congress of the AIHV was held on-line for the first time owing to the COVID pandemic. It was organised by VICARTE Research Unit: "Glass and Ceramics for the Arts" based in the NOVA School of Science and Technology near Lisbon in Portugal. The organisers must be congratulated for doing an excellent job under challenging circumstances. There were 74 papers scheduled for presentation of which less than 20% addressed early modern and modern glass topics.

These papers tended to address a wider scope than their earlier counterparts, probably largely due to the availability of documentary sources to complement rare survivals and archaeological finds. With only 20 minutes per paper, including questions, presenters had very limited scope to go into a lot of detail.

Two papers stimulated questions about communication and the dissemination of glass-making technology in early modern Europe: “Venetian Glassmaking and Antonio Neri revealed through newly discovered Recipes”, by Jo Wheeler and “The Chemical Composition of Potassium Glass in Central Europe from the Late Medieval Period to the 18th Century: Its Determinants and Interpretation” by Jerzy J. Kunicki-Goldfinger. In the subsequent discussions it became clear that period references to the ‘secrets’ of glassmaking did not necessarily imply that the material was kept closely guarded, but probably referred to what we would now call recipes or procedures.

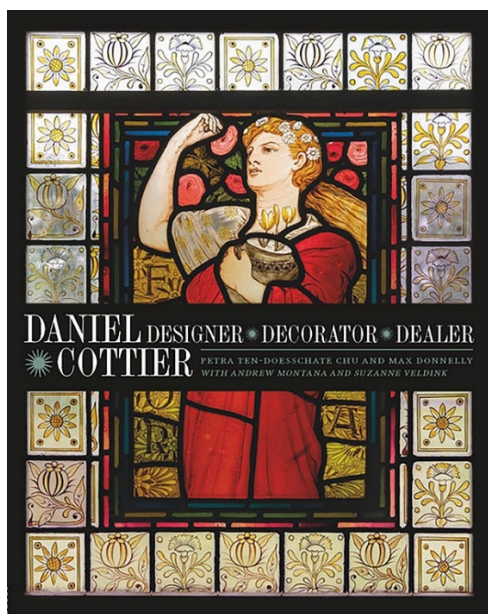
In the UK we are used to the idea that glassmaking moved from forests to industrial towns and cities in the seventeenth century, so two papers: “Forgotten Glasshouses. Preliminary Report on the Research of Forest Glass Industry in the 18/19th Century Region of Mazowsze (Poland)”, by Kamila Baturó and “Glassmaking in Bas-Languedoc (France) from the

Sixteenth to the Eighteenth Century”, by Isabelle Commandre provided timely reminders that forest glass-making traditions lasted much longer in other European countries where it made economic sense to retain them.

Perhaps the most thought-provoking of these later-glass papers was that by Alberto Saroldi, “The Glassmakers from Altare across the Atlantic, from Europe to South America”. Many readers will be familiar with the stories of glassmakers from Altare in Italy moving to other European countries to establish glass-making industries there in the 17th-century, but Alberto brought the topic up to date by summarising the experiences of Altaresse glass-makers in South America within living memory. This brought-home the continuing need for emigrant glassmakers to be self-sufficient in all the branches of their industry, in the absence of any reliable supply-chains. Whilst the glass products they produced may have changed, the basic nature of the business skills and glass-making arts and sciences they needed have clearly remained unchanged across the centuries.

BOOK REVIEW

Daniel Cottier: Designer, Decorator, Dealer



Edited by: Petra ten-Doesschate Chu and Max Donnelly with Andrew Montana and Suzanne Veldink

Yale University Press / Paul Mellon Centre for Studies in British Art, 2021

256 pages, 270 x 216mm, 200 color + b/w illus, £40.

Reviewed by Duane Kahlhamer

Loving art in all its forms, he [Cottier] realised its sensual, spiritual, symbolic, as well as pecuniary, value. He saw the promise of bringing to the public, for its and his own benefit, and designed a business strategy to realise that potential.

The book by Petra Ten-Doesschate Chu and Max Donnelly et al is the first comprehensive examination of Daniel Cottier’s life and career. Up until now, at auctions, I only knew of Cottier as a maker of furniture. But as this study highlights, Cottier & Co. especially excelled in stained glass for memorials, churches, and homes, as well as interior decoration and the sale of contemporary art.

Referring to publications of the period, archives now held in libraries and museums, and tracing surviving examples of works by Cottier & Co. in public and private collections the authors have produced an far-reaching account that covers Cottier’s phenomenal rise as a business entrepreneur, shedding light on his business friendships and associates, and the varied output and influence of his business ventures in London, Sydney and New York, from the early 1870s and into the 20th century after his death in 1891. The book is richly illustrated, including many examples of stained glass produced under Cottier’s name.

The concept for a book came about during a conversation in 2015 between Chu (professor emeritus at Seton Hall

University) and Donnelly (curator of nineteenth century at Victoria and Albert Museum) in the Morris Room at the Victoria and Albert Museum. It transpired that both Chu and Donnelly shared a mutual interest in Daniel Cottier. The collaboration was soon joined by Andrew Montana (senior research fellow with the School of Art & Design at the Australian National University) and Suzanne Veldink (head of collections, education and exhibitions at Museum Panorama Mesdag, The Hague) that enabled the authors to examine the Cottier's output and influence in three continents.

Cottier (1830-1891), an artist, designer, decorator and art dealer, hailed in his day by both artists and critics, was known for his original and daring use of colour, and boundless creativity as a designer. Cottier enjoyed a national and international reputation. He was much respected for his business acumen and entrepreneurship among his peers. The book aims to 'rehabilitate the reputation of a gifted designer and a brilliant art impresario industrialist, who keenly spotted and creatively exploited one of the key aspects of late nineteenth-century bourgeois culture – its focus on the family, home and religion. The study also seeks 'to contribute to a fuller understanding of Aestheticism, an international trend in the history of culture, art and design from the mid-1860s to the late 1890s, in which Cottier played a crucial role.' The book's introduction considers the formative strands of Aestheticism, an artistic movement with no fixed style: 'Aesthetic designers embraced a strategy that called for the selective use, contemporary adaptation and thoughtful combination of established Western and non-Western styles and motifs. This eclectic approach (often referred to 'eclectic historicism') was the perfect strategy for Aesthetic designers as it allowed them to select among all historic styles.'

Born in Glasgow at a time when the city was becoming a centre of industry and producing innovative architecture and decoration. Cottier first worked as an apprentice in studios making stained glass in Glasgow and Edinburgh, taking classes at the Trustee' Academy in Edinburgh, where he is likely to have discovered the colour theories of the Scottish painter and theorist David Ramsey Hay. Cottier moved to London in the 1850s, where he attended evening classes at the Working Men's College, attending lectures by Britain leading art critic and champion of the Pre-Raphaelites, John Ruskin and drawing classes with the artist Ford Madox Brown. The impressive figural style of Brown was to have a strong influence on the young Cottier, and in his own stained-glass designs for stained glass came to be characterised by boldly drawn figures. Another important influence on Cottier was William Morris, whose furnishing and decorative arts firm Morris, Marshall, Faulkner & Co opened 1861 while

Cottier was in London. Like other firms round the time, Morris's partnership provided him with a business model for his own company, Cottier & Co, established in London in 1869-1870, followed by branches in New York and Sidney in 1873. It was also a time when stained glass and other furnishings for ecclesiastical buildings were in more demand than ever before.

Cottier returned to Scotland in the mid-1850s, where he carried out some important commissions for churches in Glasgow. He exhibited as an independent designer at the Paris Exposition Universelle in 1867. Moving back to London in 1869, Cottier and his family settled long term in St. James's Terrace, where his business was initiated by 1870 within a circle of expatriate Scots artists and architects. Cottier & Co. represented 'a new generation of 'art' forms that decorated interiors, designed and made everything from stained-glass to furniture and ceramics, and retailed textiles. The conditions which allowed this new breed of business to develop were created by an emerging middle-class market for 'Beautiful Houses...with tasteful interiors and furnishings. This demand was fuelled by what became known as Aestheticism and by the 'Queen Anne' movement, which flourished in Britain from the 1860s to the end of century, and from there spread to North America, Australia and, to a lesser extent, the European continent'. Over the years Cottier's house style changed. In the 1860's, his stained glass, for instance, was sometimes inspired by Ancient art – Assyrian, Egyptian and Graeco-Roman. The glass from the 1870s additionally reflects the fashionable interest in Japanese art. Throughout the 1870s and 1880s the palette became richer and darker with more subtle colour combinations associated with Aestheticism. Cottier's furniture and decoration drew on the same sources. Though William Morris's firm remained the leading artistic house and church furnishers of the period, Cottier & Co. were one of a number of other services providing comparable services. Unlike its rivals, the firm decorated tiles and plaques and dealt in fine art.

With his friend James Inglis, Cottier established a branch of Cottier and Co in the entire building at 144 Fifth Avenue in New York by 1874 with James S. Inglis its manager. That same year Cottier & Co appears to have acquired a separate manufacturing premises employing no fewer than 110 'skilled hands and talented craftsmen.' As with London, the production of stained-glass for private homes was an important element of Cottier & Co.s' business, taking advantage of popularity in America for stained-glass at the time. The firm also manufactured its own furniture, including painted furniture by 'fine' artists rather than 'decorative' artists, which distinguished itself from other firms. It also carried out interior decoration, including designing the interior of at least one yacht. In 1877 Cottier & Co. launched its Cottier Gallery

introducing a contemporary art market – principally Barbizon and Hague School artists, as well as a number of French painters - to the North American public. The firm won many commissions, which extended into libraries and public spaces, several of which are described in detail. The number of commissions decreased by the mid-1880s, partly because the growth of America's own stained-glass industry leaving commissions from abroad were no longer necessary. It was due in part too because of Cottier & Co's shifting focus between ecclesiastical art, interior decoration, and art dealing, and because of Cottier's failing health and death in 1891.

When Cottier was establishing Cottier & Co's presence in New York, his friend John Lamb Lyon established Lyon, Cottier & Co. in Sydney in 1873. Lyon too had served an apprenticeship to a prominent stained-glass maker and decorator. Growing prosperity in Australia offered the possibility of commissions to decorate new private homes, churches and government buildings. The firm quickly received important public commissions. Initially, importing stained-glass panels from London it soon installed kilns behind its Liverpool Street premises. By the late 1880s, at the height of the building boom in Sydney, the firm employed thirty to forty workers – many who had emigrated from Britain, but some who were born in Australia. Lyon, Cottier & Co. marketed itself “as ‘Artistic Decorators and House Furnishers, with proficiency in stained glass, ceramics and fresco painting as well as the manufacture of ‘art furniture’, oak carving and cabinetmaking” furniture, however, was not central to the Sydney operation, unlike in Britain and New York. The stained-glass side of the business in Sydney however was very successful – especially after being joined by the talented Charles Gow.

As said above, the emphasis of Cottier's work was on the family and home, pervasive preoccupations shared by Victorian artists, writers and moralists alike: ‘From the 1830s onwards, the home or the apartment became, especially for the middle, a secluded microcosmos within an increasingly complex and perilous world outside. For men it was a place to which they could withdraw after a long day's work in the office, for women and children a haven where they would be protected from the dangers waiting in the streets of the new cities. At the same time the home performed an important social function and several of its rooms were designated and designed as spaces and backdrops for gathering of family and friends. Thus, the house was at once a container and a medium through which a variety of messages - aesthetic, psychological, political, economic cultural – were transmitted.’

The demise of Cottier's firm was perhaps inevitable after his untimely death, but even without his entrepreneurial skills at the helm the businesses that continued to bear his name survived for a time, such was his reputation. Yet, at the time of his death in 1891, the Arts and Crafts movement was just beginning, its emphasis being on individual craftsmen and the creation of a fresh and recognisable period style inspired by nature and not by styles from the past. By the time of the First World War many of Cottier's interiors were dismantled or destroyed because they had become outmoded. The authors have, in such instances, painstakingly recovered the original designs and contemporary press reviews that can be found to bring Cottier's designs and interiors back to life.

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