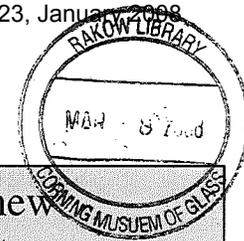
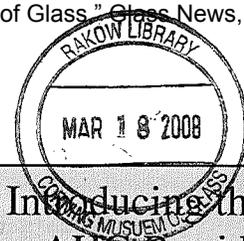


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Introducing the new
AHG President:
Caroline Jackson

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I would like to take this opportunity, as new President of the Association for the History of Glass, to write a few words of thanks to Ian Freestone for his contribution both as a Board member and as the Association's President for the last four years. I would also like to use this occasion to outline some of Ian's contributions to the Association and to look back at some of the achievements of the AHG over the last decade.

Ian joined the Board of the AHG more than 12 years ago. At that point the Board was already an active group comprising a number of illustrious members who had interests in the archaeology, art history and science of glasses, which reflected its membership. Ian brought to the Board a wide knowledge from research at the British Museum Scientific Section into not only the analysis of glasses, but also ceramics, metals and related materials from a wide geographical and temporal area. He was also familiar with administration as deputy director of the scientific section, a useful skill for any organisation!

The activities of the AHG and its role in the world of ancient and historical glasses became more visible to its members and to the outside world with the publication of the first '*Glass News*' in spring 1996. This excellent publication contained news not only about the society and its events, but other events relating to glass, publications, summaries of meetings and conferences and published its own articles and notes. It provided a forum to report new work and to ask questions relating to current research. Ian Freestone became a regular contributor, writing on such diverse topics as the use of cobalt pigments in glasses (1996), reviewing scientific research in glass (1996) and early glass production in Egypt (2003), discussing specific research problems such as the Portland Vase (2003), announcing new displays or activities at his then place of employment, the British Museum (2004) and reviewing numerous new publications on glass.

By November 2003, when Ian took over as President of the AHG, the activities of the Board were flourishing. In September 2003 the AHG had already held the 16th Congress of the Association Internationale pour l'Histoire du Verre (AIHV) in

The early days of chemical analysis at The Corning Museum of Glass

The Corning Museum of Glass has long been a leader in the scientific analysis of early glass and a few years ago published Robert Brill's 2-volume compilation of analyses carried out at the Museum. Ian Freestone asked Dr Brill about how Corning came to carry out this type of work, and how he became involved. Here is Dr Brill's reply:

While I would never wish to undervalue anyone's contributions to glass studies, in my mind, the person who really got everything going in the right direction was W.E.S. Turner. Although his work is often cited, I am not sure it is fully appreciated. In retrospect, although he didn't always get it right (who does?), Turner did anticipate many of the fundamental contributions all the rest of us have made. He was admittedly a controversial figure. Nonetheless, we became really good friends. We corresponded when I first started out in Corning (1960) and met on September 13, 1961 in Sheffield. Turner was generous, considerate, and very encouraging to me.

The first chemical analysis that I could find that was performed for The Corning Museum of Glass was a qualitative spectrographic analysis of a Roman cup. It was run by Harrison Hood, a highly respected scientist who worked with what was then called Corning Glass Works. That analysis was run in 1953 or 1954.

Frederic W. Schuler (formerly a Corning Glass Works scientist) was employed by The CMG from June 1956 until April, 1958. He was hired by Thomas S. Buechner, the first Director of the Museum, possibly at the urging of Ray W. Smith, a private collector from whom we acquired much of our ancient collection. If Ray Smith was the instigator, Tom Buechner was the implementer.

Schuler worked with CGW chemists using a "quantometer" (probably an emission spectrographic instrument) and qualitative XRF. Some of the laboratory work was done by Robert Close. As I recall, Schuler's notebooks don't reveal much beyond raw data and (as far as I know) the results were never published. He appears to have regarded the analyses as inconclusive and not useful, judging from remarks in his notebooks and remarks he later made at a Glass

Congress. Schuler worked mainly with fragments of Islamic glasses from Nishapur and its surroundings, but also appears to have run some of the same samples that Ray Smith later passed on to Ed Sayre after Schuler resigned from the Museum. Evidently, Schuler was mainly interested in art glass and in glass design - more on a production level than in a studio environment. However, he did do some experiments in reproducing early casting techniques.

I met Schuler only once - and then only very briefly - at the 1962 Glass Congress in Washington where he presented two papers. During the discussion following one of his papers, he stated flat out to the audience that there was "... nothing more to be learned from the analysis of ancient glasses."

Ray Smith and Ed Sayre apparently connected after Schuler left The CMG. Ed did spectrographic and neutron activation analyses at Brookhaven, working on glass samples provided by Ray. After those initial analyses, Ed didn't do much more with glass. Instead, he specialized in teaching, conservation science, and analytical research on a wide-ranging variety of other archaeological materials, especially ceramics and metals. Ray Smith continued collecting and later became interested in the application of computer technology for reassembling scattered building blocks from the Temple of Akhenaten.

I joined The CMG on February 1, 1960. I had been teaching chemistry at Upsala College (in East Orange, NJ, not Uppsala in Sweden.) Sometime early in 1959, I wrote Teddy Hall, who sent me a copy of vol. 1, no. 1 of *Archaeometry*. His cordial reply led me to believe there was a living to be made in what he called *Archaeometry*. I wrote again, asking him if there might be a post-doc available at his laboratory in Oxford. I did not receive his reply. Then in November, 1959, I accepted the job at The Corning Museum of Glass. In December 1959, I finally received Teddy's reply. His letter had been lost in the mailroom of Upsala College for months! Consequently, I never made it to Oxford. (There was no post-doc available anyway). Teddy Hall (and Martin Aitken) and I became good friends in the years that followed.

In 1962 Corning published Earle Caley's book *Analyses of Ancient Glasses 1790 - 1957*. It is a nifty little book, the best - and possibly still the only - treatment of the subject. I remember the book well because I proofread it in 1961 and talked at length with Caley about it. Caley was a capable scientist, a very nice man, and a pioneer in archaeometry - before

anyone called it by that name. He used the term "archaeological chemistry" which, in fact, I still use myself, in part out of my respect for Caley. He and Marie Farnsworth and Fred Matson were of the same generation. All had connections with the American School in Athens and the Agora. Norman Tennent knew Caley from the time he spent at Ohio State University, where Caley taught.

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Scottish Stained Glass Symposium

The SSGS (founded in 2003) is an open, independent committee chaired by Prof. John Hume OBE, Chairman of the Church of Scotland's Committee on Church Art and Architecture. Its membership includes stained glass artists, recorders, inventorists, conservators and stained glass historians. SSGS is open to anyone with an interest in stained glass. At present the focus has been mainly on church glass, but we are aware of the huge amount of commercial and domestic stained glass that also needs to be recorded.

In April 2007 SSGS and Scottish Church Heritage Research (SCHR) held a joint conference on *Stained Glass Who Cares?*, which was very well-attended and has done a great deal to raise awareness of this significant, but neglected, aspect of church heritage. There is stained glass in Scottish churches (and other buildings) by artists from Scotland, England, Germany and other countries. SSGS is running a project to record stained glass in threatened churches, jointly with SCHR and NADFAS (see below).

SSGS meets three times a year, to discuss issues about stained glass. One major debate has been on the urgent need for a repository for important glass, which cannot remain *in situ*, as there is no suitable

place to store or research this in Scotland. Other issues discussed include the need for training in conservation of stained glass and locating the stained glass. One particularly valuable outcome of the SSGS meetings has been the increased awareness of this medium and improved interest by congregations and churches about the glass in their buildings.

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Scottish Church Heritage Research

SCHR is an organisation set up to encourage research on all aspects of churches in Scotland, especially their archaeology. A Gazetteer was developed over a number of years, listing all churches and church sites in Scotland – over 10,000. Improved computer capabilities have made it possible to develop this database as a website, with expanded information and with illustrations. At present we have funding (HLF, Leader+, Church of Scotland, donations) to run a one-year pilot project in Fife, to record all places of worship – all faiths, and including archaeological sites, demolished, listed/scheduled and unlisted buildings. This is run by a Project Manager, Sarah Kettles and two Field Officers, assisted by Project Scotland and other volunteers.

A second project is being run jointly with SSGS and in conjunction with Fife NADFAS, to record *Stained Glass in Threatened Churches in Fife* – and later throughout Scotland. NADFAS members and other volunteers in different parts of Scotland have started recording stained glass, but there is much to be done before the project runs throughout Scotland.

Ten volunteers from Fife NADFAS, including some national members, have been learning about stained glass recording, at first in local churches to provide training, but the first two threatened churches have now been recorded as well. This project is separate from the detailed work of the NADFAS Church Recorders in Scotland, since the reports to be compiled refer only to stained glass windows. We have developed a tabulated form which will accept images and with fields derived from a report form designed in conjunction with NADFAS.

For the present these reports and all the images are stored on the SCHR computer and on CDs. Priority