

EDITORIAL

Thank goodness the more severe aspects of lockdown are easing now for most of us - hopefully not to be re-visited. We hope you are all well. While we are still confronted by restrictions to our normal affairs, it seemed a good idea to keep in touch with a *Newsletter* between issues of *Glass Matters*. One positive aspect of the pandemic (if it's possible to speak in those terms) is that we have connected with many members throughout the UK and far beyond via online lectures. Given the positive response from many of you, we hope to continue these, for the remainder of 2020 and possibly longer.

The second Glass Quiz forms the final part of this *Newsletter*. Again, it was conceived around the excellent photographic skills and huge library of our member Bill Millar. Please take a look as the questions are broadly targeted rather than being too specific. We also include an amusing article sent in by Sally Haden who noticed that the label on her breakfast marmalade jar pictured a Manchester glass factory. What followed was an intriguing story featuring that long-established company, Duerr's, and their commissioning a local artist to design their labels. More than this and you will have to read the article, or buy a jar of Duerr's marmalade.

If you have any snippets for future *Newsletters* and suggestions or comments about our activities, please get in touch.

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Facial Exercises for Lockdown?

Talks on Zoom:

We hope you have enjoyed our recent offerings online - we have been thrilled at the response worldwide as around 200 participated last month. If you missed Katharine Coleman, *Disappearing Skills: Wheel Engraving on Glass* (16th June), or Dr Christopher (Kit) Maxwell, *Corning Museum of Glass, In Sparkling Company: Glass and the Costs of Social Life in Britain during the 1700s* (21st July), please contact us and we will send a link to the recordings.

For web links to the exhibitions and related topics discussed in Katharine's and Kit's talks see:

- *Gravur - Back on Tour*, exhibition of glass engraving at the European Museum of Modern Glass, Rödental, Germany, open now until November 2020 <https://glasmuseum.kunstsammlungen-coburg.de/en/8-may-8-november-2020-gravur-back-on-tour/> and for the catalogue <https://view.publitas.com/p222-13464/back-on-tour-catalogue-final/> You can follow the artists on <https://www.facebook.com/glassengravingnetwork> and see Katharine at work <https://www.youtube.com/watch?v=bpoqe-gXmSo>.
- *In Sparkling Company*: this exhibition at the Corning Museum of Glass, NY, USA, has been rescheduled to May

2021 – Jan 2022 <https://whatson.cmog.org/exhibitions-galleries/sparkling-company-glass-and-social-life-britain-during-1700s> the catalogue is available now <https://shops.cmog.org/sparkling-company-reflections-glass-18th-century-british-world>

- **Save the Date - forthcoming lectures via Zoom: 25th August, 19.00 BST**

James Measell, *The Stourbridge School of Art and the Local Glass Industry 1850-1905*

- **29th September, 19.00 BST**

Patricia Ferguson, Chinese Reverse Painting on Glass

Other Zoom talks and online resources:

- The Contemporary Glass Society, <https://www.cgs.org.uk/>, is holding weekly lectures via Zoom on Wednesdays, 7.30 – 8.30 pm. They are appealing for funding for a new website, to represent their members' work.

- Mark Hill has given online talks to the Arts Society: <https://www.connected.theartsociety.org/talks-lectures>. You can subscribe for more emails at: <https://theartsociety.us14.list-manage.com/subscribe?u=59fac15a04a6b5144c6d222ad&id=5a08f77b39>

- Mark Holford has given a talk for the Glass Art Society (USA), with contributions from Phillip Baldwin, Sally Fox & Richard Jackson: https://www.youtube.com/watch?time_continue=1&t=87&v=Le1egllqMNU&feature=emb_logo

- Allister Malcolm, resident glass artist at the White House Cone Museum of Glass, WHCmog, can be seen making a glass slipper on: <https://youtu.be/7Ug2Kc5fVs0>.

- Do look out for glassmaking demonstrations and films available online: our committee member Jim Peake, of Bonham's, recommends the award-winning 1958 Bert Haanstra film of Royal Leerdam's production line, on Corning Museum's resources: visit.cmog.org

Beer Steins:

Chris Bulpitt has a mixed collection of glass, mainly 19th century, which has been visited by members of the Glass Association. He says:

Included in the collection are thirty-two 19th- to early 20th-century glass beer steins with pewter lids and often ornate decorations. When organising them in a photo album I placed them in one of the following categories.

- A. Early period up to 1875
- B. Old period 1875 – 1939
- C. Art Nouveau

The classification was based on the characteristics and decoration of the glass and details of the pewter hinges, thumb-lifts and lids.

I should be pleased to hear from anyone interested in old glass beer steins so that my work can benefit from some feedback: pandc.bulpitt@gmail.com

Marmalade and Manchester: A Tasty Morsel

by Sally Haden

Did your teacher at school tell you Manchester was all 'dark satanic' cotton mills and that was about it, end of story? Of course if you are a member of the Glass Society and you live anywhere near 'Cottonopolis', you will know and love a different side of the city's history, that it was once the home of a vast and vibrant glass industry. Not just pressed glass of course, but fine blown, engraved and cut glass, made throughout the nineteenth century. But what if there was a connection between cotton and glass in Manchester? And what if that is still being celebrated, if in a small way, in the city today?



One Monday morning recently I was enjoying my toast and marmalade - as I hope you do too - when my eye was caught by something on the label of the Duerr's jar.



It says "Ancoats Glass Works Manchester WM Nelson Machinery Glass for Mills etc."; while on the other side is the name of the artist who designed the label, Sue Scott. Intrigued, I contacted her through her website <http://slscott.co.uk> - and thus began a most interesting conversation. Apparently William M Nelson was her great great grandfather! And she explained that the atmosphere inside the mills was very damp and any metal parts in the machinery would easily corrode, so her family's company made components for them in glass.

We have been exchanging information about her family's very long involvement in Manchester's story, beginning with one fascinating tease, the fact that William began his adult life as a glass engraver. So a glass engraver became a manufacturer of industrial glass components? Sue's father comments: 'there would have been no way

that he would have stayed as an engraver. He was very ambitious and driven.'

Watch out for a full article soon in *Glass Matters* about William Nelson and the family's place in the ranks of Manchester's most important glass manufacturers.

Patrick Hogan - 1940 - 2020

Patrick Hogan was a glass enthusiast whose particular interest in Whitefriars Glassworks came about as he was the son of their designers Edmond Hogan (1910-1945), and grandson of James Hogan (1883-1948), who had continuing links with the Whitefriars working fraternity. An enthusiastic collector of early Whitefriars by Harry Powell, he also followed the work of the Boffo family to Mdina and Malta Decorative glass.

A full obituary by Nigel Benson will follow in the next *Glass Matters*.



Other News:

We would like to resume meetings again in person, but will see how things develop. In addition to lectures via Zoom, we are planning to hold our AGM online in the autumn.

Some past **Glass Circle** publications are available from **Graham Vivian: g.j.vivian@btinternet.com**; there will be a list in the next *Glass Matters*. Similarly, **Glass Association Journals** and **Glass Cones** can be obtained from **Maurice Wimpory: glassassoc@outlook.com**.

London Glassblowing has a new exhibition 'Re-Gather' open online and in their Bermondsey Gallery on Fridays and Saturdays until 21st August.

<https://www.londonglassblowing.co.uk>

At White House Cone Museum of Glass (WHCMog), the BGF, www.britishglassfoundation has recently gained

a grant to fund a Project Coordinator for two years, from the John Ellerman Foundation and others. BGF has also come to exercise a *de facto* function as an umbrella organisation for other societies, organisations and artists in promoting glassmaking skills to the wider world.

For members who use FaceBook, you might enjoy the pages of: Peter Adamson, British glass, British Glass Foundation/White Cone, Andy McConnell, and others.

Members: depending on your response we are planning to compile further issues of the Newsletter. Any comments, suggestions or contributions would be very welcome!

Stop Press: Oliver John Buckley has just been appointed Museum Director at the White House Cone, taking up his new position on 1st September.

Lockdown Quiz

by Bill Millar, assisted by Stan Parry

Q1. What term is used to describe this type of foot, taken of a glass most likely from the C18th? ▼



Q2. These scent bottles, made by Lalique are a long running feature of the company's output. What flower is depicted on the bottle and gave its name to the design? ►



◀ Q3. This pressed glass egg with hand enamelled decoration was registered on 30 November 1910 by which company?

Q4. This little crocodile / alligator has the maker's swan trademark on his foot. Who made it? ▼



Q5. Made by Webb Corbett, what is this pattern called? ►



Q6. Who is the designer of the Scandinavian paperweight? ▼



Q7. This style of cutting became popular at the end of the 19th century. How is it normally described? ▼



Q8. This high quality decanter has been used by engravers such as Peter Dreiser. Who made it? ▼



Q9. Can you identify the fish identified on these glasses? ▼



Q10. This is a 1971 Dartington FT1 tankard. Why FT? ►





◀ Q11. The Gorrell Report of 1932 led to 8 artists being invited to submit designs for glass to Stuarts and the finished products being exhibited at Harrods in 1934. The glass shown was designed by Gordon Forsyth. Who were the other 7 artists?

Q16. Who designed and which company manufactured this glass vase? ▼



Q17. This Jeroboam port decanter, c1760, of shouldered form is from the Eila Grahame collection at Himley Hall. Who are the enamellers? ▼



Q12. Which name springs to mind when you see the decoration on this lidded box. ▶



Q18. This tumbler is signed by Joseph Palme. Who made the glass and how is this style of decoration known? ▼



Q13. This glass was made by Thomas Webb and engraved by Cyril Kimberley for the 250th anniversary of the Pilgrim Fathers. Their ship, the Mayflower, was accompanied by another vessel. What was its name? ▼

Q14. The young man engraved on this glass made his first appearance in the middle of the 19th century. Who wrote the poem he appeared in? ▼



Q19. The object below is taken from the Pilkington collection at Himley Hall. What is its more commonly used name? ▼



Q15. These glasses were manufactured by the Ravenhead company, but who designed them? ▶



Q20. What is the connection between Mdina glassware and the George Cross? ▼

