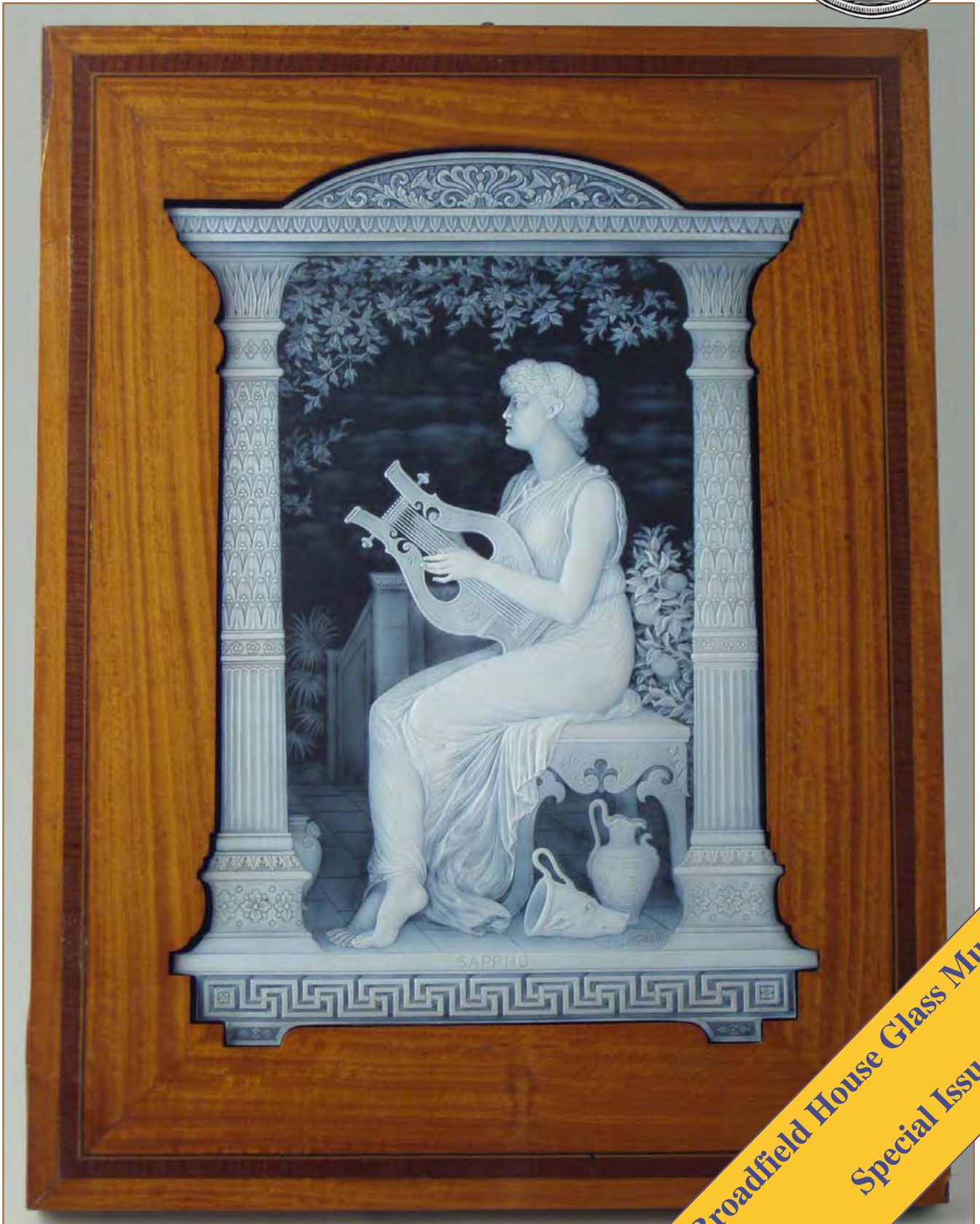


The

# Glass Cone

Autumn 2009  
Issue No: 88



**Broadfield House Glass Museum  
Special Issue**

The

# Glass Cone

Issue No: 88 – Autumn 2009

## The Magazine of The Glass Association

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## GLASS ASSOCIATION EVENTS

### Saturday 17 October

#### THE PRESSED GLASS of GREENER & JOBLING

Presentation by Jackie Fairburn

At the Church Hall, Worsley

For full details see flyer or contact Pauline Wimpory—

0121 354 4100 [membership@glassassociation.org.uk](mailto:membership@glassassociation.org.uk)

### Saturday 24 October

#### \*\*\*ANNUAL GENERAL MEETING\*\*\*

#### The Bonded Warehouse, Stourbridge & Broadfield House, Kingswinford, Dudley

- **Talks on 20<sup>th</sup> Century Glass:**  
**Charles Hajdamach “British 20<sup>th</sup> Century Designers  
—a Success Story” (the subject of his new book)**  
**Richard Giles “Paperweights of the 20<sup>th</sup> Century”**  
**Stephen Pollock-Hill “...And then there was one!”**  
*The decline of the British Crystal Industry—and how  
one small company manages to still battle on.*  
*(The story of Nazeing Glass, with notes on Dartington,  
Caithness and Tudor)*
- **Exhibition of 20<sup>th</sup> Century Glass at Broadfield House  
Glass Museum—Charles Hajdamach & museum  
curator Roger Dodsworth in attendance**

Cost £20 including lunch.

For full details contact Gaby Marcon—07711 262649

[gaby-marcon@btinternet.com](mailto:gaby-marcon@btinternet.com)

After AGMs at the NGC in Sunderland, Manchester, and the  
Wallace Collection in London, we return to Stourbridge for a  
full and interesting day—

**\*\* Please note the corrected date & book now\*\***

The print quality of recent issues of the Glass Cone has not always  
been to the normal standard, and certain members received  
incomplete copies of Cone 87. Our apologies for this. If any other  
member has an incomplete copy please contact our Membership  
Secretary, Pauline Wimpory, and a replacement will be sent.

We hope that with this special issue we achieve a higher standard  
than ever! We hope that you enjoy reading about Broadfield  
House and its collections, and if you haven’t already visited, you do  
so in the very near future.

**BW**

# BROADFIELD HOUSE GLASS MUSEUM—OVERVIEW

## History of Broadfield House Glass Museum

Broadfield House Glass Museum is the only museum in the country solely dedicated to glassware (Fig. 1). The collection focuses on British glass from the 17<sup>th</sup> Century to the present day, and the Museum sees its role as being a guardian of our glass heritage past, present and future.

The idea of establishing a glass museum to celebrate the achievements of the local industry took almost 100 years to come to fruition. In 1885 Sir Philip Cunliffe Owen, Director of the South Kensington Museum, attended a prize-giving ceremony at the Stourbridge School of Art and recommended the establishment of a local museum.

In 1892 an article in *The Pottery Gazette* supported the cause, but it took several more decades before the idea became a reality.

Two rival collections, in the neighbouring towns of Brierley Hill and Stourbridge, were founded in the 1930s and 1951 respectively. When local government boundaries were altered in 1974, the newly formed Dudley Metropolitan Borough Council found itself the custodian of these two collections. Although there was widespread support for establishing a glass museum, finding the right location proved to be a controversial issue. Eventually a compromise was reached in housing the collections at Broadfield House in Kingswinford, a historic building owned by the Council that was lying vacant and vulnerable.

Broadfield House was originally a modest farm house, but received a grand make-over in the Regency style. Many of the original features of this beautiful house have been lost, but there are still remnants of the old grandeur such as the pillared portico, the fine plaster friezes and the central staircase, which add to the visitors' enjoyment as they look round (Fig. 2)

Broadfield House Glass Museum was officially opened by Princess Michael of Kent on 2 April 1980. The following year it won the Best Small Museum Award and used the prize money to convert the old threshing barn into a studio space.



Fig. 2



Fig. 1

The studio was completely refurbished in 1994 when Hulberts of Dudley purchased a furnace and other equipment that allowed the Museum to offer the studio to new graduates as a starter unit.

1994 saw other major changes at the Museum with the construction of the modern all-glass pavilion, opened by the Duke of Gloucester. At the time, this was the largest all-glass structure in the world and received

various awards and nominations for the architects and structural engineers, Design Antenna and Dewhurst Macfarlane. The pavilion offers a welcoming space as the reception and gift shop area, and provides an interesting contrast to the old house (Fig. 3). The former windows were turned into works of art with a commission called *The Glass Dance* by David Prytherch.

The 1994 alterations also saw the creation of a new temporary exhibitions gallery, named the Tyzack Gallery after the earliest recorded glassmaking family in the area – John Tyzack, the son of Paul, a glassmaker, and Bridgit Tyzack, was baptised on 26 April 1612 in Kingswinford parish church.

## The Glass Collections

The Museum's collection focuses on British glass, particularly from the world-famous Stourbridge glass industry. Although the industry has now declined almost beyond recognition with only a couple of tenacious manufacturers left in the area, Stourbridge is still synonymous with glass. People travel from all over the world to view the collections and undertake research, using the reference library and the glass archives.



Fig. 3

During the past thirty years the collections have grown substantially, from less than 2000 objects to over 8000, almost a quarter of which are on long-term loan. The Museum has no annual purchasing budget so has to rely upon grants and donations to develop and add to the collection. The original Brierley Hill and Stourbridge collections have been enhanced by significant donations and bequests, such as the Michael Parkington bequest of 500 items of top-quality British glass from the 18<sup>th</sup> to 20<sup>th</sup> Centuries (Fig. 4)

Since its formation fifteen years ago, The Friends of Broadfield House Glass Museum has been a great support to the Museum and has contributed over £50,000 towards acquisitions for the collection, including



Fig. 4: Two-handled vase by Stevens & Williams, c.1900, Michael & Peggy Parkington Bequest

commissions from all of the previous studio scholarship holders. The Museum has also made important purchases, such as *The Sappho Plaque* (illustrated on the front cover) and *The Race Vase*, both by George and Thomas Woodall, supported by funding bodies like the Heritage Lottery Fund, The Art Fund and the V&A Purchase Grant Fund as well as The Friends.



**Fig 6: Ivory bowl with acorn feet, by Mills, Walker & Co, registered 23/12/1884.**

represented, as well as many smaller factories and workshops. Some of the more obscure companies are represented by single documentary pieces, such as Mills, Walker & Co (Fig. 6) and Harbridge Crystal Glass Company.

The Stourbridge glass industry has had a long and illustrious history of engraving, with particular achievements in cameo glass, rock crystal and copper-wheel engraving, by masters such as John Northwood, the Woodall brothers, William Fritsche and other engravers, many of Bohemian origin (Fig. 7)

The collection also focuses on studio glass, from the 1960s up to the present day.



**Fig 8: Tango by Christopher Ainslie, 2008**

The collection dates from the 17<sup>th</sup> Century onwards, although the mid to late 19<sup>th</sup> and early 20<sup>th</sup> Centuries are the most comprehensive, this being the era when the Stourbridge glass industry was at its peak. The major factories including Thomas Webb, Richardson, Stevens & Williams, Webb Corbett and Stuarts are well-



**Fig. 7: Fish vase by Thomas Webb & Sons, engraved by William Fritsche in the rock crystal style, c.1889, purchased with the aid of a grant from the National Heritage Memorial Fund**

Many of the Museum's most recent acquisitions have been works by contemporary makers, including Bob Crooks, Gillies Jones and Simon Moore, as well as contemporary engravers such as Christopher Ainsley (Fig. 8), Peter Furlonger and Nancy Sutcliffe. The newest addition to the collection is Fertile Landscape 2, a piece of kiln-formed glass by Max Jacquard, acquired in 2009 with grant aid from The Art Fund (with the assistance of the Esmée Fairbairn Foundation), and sponsorship from Ashwood Nurseries, Kingswinford (Fig. 9).



**Fig 9: Fertile Landscape 2 by Max Jacquard, 2008**

## The Museum

Visitors to Broadfield House Glass Museum will find eight galleries of glass displays as well as the Hot Glass Studio and gift shop in which to browse and buy. Six of the galleries are devoted to the Museum's collection and two are used for temporary exhibitions.

One of the most popular galleries is the Cameo Gallery (Fig. 10). As well as explaining the processes involved in creating a piece of cameo and the special role that the Stourbridge industry played in reviving this most challenging technique, the gallery features a diverse range of cameo glass from the Victorian period to the modern day. There are several impressive works by the Woodall brothers, including the aforementioned *Sappho* plaque and the *Race* vase, and other masterpieces such as *Raising an Altar to Bacchus* by Alphonse Lechevrel, as well as modern variations on the cameo technique such as *Drowning of the Innocents* by Peter Dreiser (illustrated on p. 22).



**Fig. 10**

Other highlights to be seen are displays of tableware from the Georgian, Victorian and Art Deco periods, an atmospheric black and white film of Royal Brierley Crystal from the 1950s, and a large and fascinating mystery object quiz to challenge and surprise visitors—we defy any visitor to identify every one! There is a gallery entirely devoted to studio glass, following the movement from its origins in the 1960s up to the present day. Another gallery highlights three of the leading Stourbridge factories – Richardson, Stevens & Williams, and Thomas Webb – and also looks at the principal decorating techniques used in Stourbridge, such as cutting, engraving, etching and enamelling.

## Library & Archives

The Glass Reference Library is one of the most comprehensive in the country, containing everything from rare 17<sup>th</sup> Century treatises to new publications on contemporary studio glass. It includes the library and research files of the late Robert Charleston, former Keeper of Glass at the Victoria & Albert Museum. The library is stored at Himley Hall and is available to researchers by appointment with the Glass Museum.

The archives relate mainly to the local Stourbridge glass industry, particularly from the 19<sup>th</sup> and 20<sup>th</sup> Centuries. The material ranges from pattern books, designs, catalogues, correspondence, and legal and financial documents to photographs, slides and microfiche. The archive collection is particularly strong in material relating to Richardson, Thomas Webb and Stevens & Williams. Most of the archives are kept at Dudley Council's Archives & Local History Centre in Coseley, and are available to view by contacting the Archives centre. A small amount of archival material is kept at Himley Hall and the Glass Museum – this can be viewed by making an appointment with the Glass Museum.

With the growing interest in genealogy, one of the most frequently used parts of the archive collection is the Brian Hardyman card index of glassmakers' names, which was donated in 2004. This contains thousands of cards filed in alphabetical order by surname and was compiled by Brian over a period of thirty years, from visits to record offices and archive centres all over the country.

The archive collection was strengthened in 2007 with the purchase of the Jack Haden Collection which was sold at auction. This contained a vast body of material relating mainly, but not exclusively, to the Stourbridge glass industry, and ranging from 18<sup>th</sup> Century correspondence and legal documents to modern printed papers on subjects such as the Glassmakers' Union. One of the highlights of this collection is the 'Register of Students from Stourbridge Government School of Art 1864 – 1874'.

Other noteworthy items from the archives collection include two design books and some loose patterns for cut and engraved glass by Joseph Keller (*Fig. 11*), scrap and sketch-books by Frederick Kny and Daniel Pearce, a pattern book by J & J Northwood, original photographs of George Woodall's cameo work and the Keith Murray Description Book.



*Fig. 11: Title page & pattern for A Collection of Patterns for the use of Glass Engravers by Joseph Keller, c.1880, purchased with the aid of a grant from the V&A/MGC Purchase Grant Fund*

## The Hot Glass Studio

Since 1981 the Glass Museum has had a glassmaking studio on site. The reasons for having a hot glass studio are three-fold – to provide studio facilities for new and established artists, to keep glassmaking skills alive in the area, and to provide visitors with the opportunity to see real glassmakers at work.

The first studio occupants, Okra Glass (Richard Golding), are now an established name in the glass world, specialising in coloured, art glass. Okra were followed by Osiris Glass, now better known as Blowzone, based in Shropshire. In 1994 the running of the studio changed to a scholarship scheme, whereby recent graduates were awarded the studio for one or two years, rent-free as a stepping stone to establishing their businesses. Many have continued to follow their careers in glass including LoCo Glass, Susan Nixon, Stephen Foster, Sam Sweet and Lynn Baker. In 2007 Allister Malcolm, a former scholarship holder, returned to become the Museum's permanent artist in residence (*Fig. 12*)



*Fig. 12: Allister Malcolm, 2007*

Having a studio on site also allows the Museum to invite guest glassmakers to demonstrate during special event days, such as the annual Paperweight Days and Bead Days, as well as the biennial International Festival of Glass.

## Exhibitions

The Museum runs a programme of temporary exhibitions that complement the permanent displays and show the diversity of glass, exploring subjects beyond the scope of the collection, such as the current display of glass petrol globes in *Petrol Heads* (*Fig. 13*). About half of the temporary exhibitions focus on studio glass as a means of supporting and promoting contemporary artists as well as giving visitors a glimpse of glassmaking today. *Hi Sklo Lo Sklo*, a fascinating exhibition of Czech glass, runs until 11 October, and is followed by *Migrate*, the 30<sup>th</sup> anniversary exhibition of the Scottish Glass Society. This opens on 14 November and features the diverse work of thirty artists with Scottish connections (*Fig. 14*)



*Fig. 13*

Past exhibitions have varied from solo shows, such as Helen Millard's contemporary cameo in *The Secret Garden*, to mixed-media shows such as Gill Hobson's glass displayed alongside the work of textile group 4plus2 in *Glass Threads*. The headline exhibition for 2008 was *The Danger of the Image* featuring fourteen life-size glass dresses by Diana Dias-Leão. It



*Fig. 14: Feather © Carrie Fertig (from the Migrate exhibition)*

proved to be one of the most popular exhibitions ever staged by the Museum and won 'Best Exhibition on a Small Budget' at the Best of the West museum awards in March this year (see p. 24 Ed.)

The Tyzack Gallery is used mainly for historic exhibitions, although it is sometimes necessary to spill over into an additional room to provide sufficient space. The exhibitions have included *Ale & Hearty* featuring beer glasses through the ages and traditional pub games, and *A Glass Menagerie: Pâte de Verre* by *Amalric Walter* with its ground-breaking catalogue written by Keith Cummings. At least one exhibition each year features exhibits from the Museum's own collection. More than three-quarters of the collection is in store and this provides an opportunity for objects to come out of storage and for staff to spend some quality time on cataloguing and condition checking.

The next exhibition to feature many items from the Museum collection is *20<sup>th</sup> Century British Glass*. This will open on 17 October and marks the launch of Charles Hajdamach's much anticipated book of the same name, which follows the remarkable changes in the glass industry throughout the 20<sup>th</sup> Century.

## Events

The Museum stages events that appeal to a wide audience; some, such as the annual Paperweight Days and Bead Days, are aimed at collectors, others, such as the Valuation Days with Bonhams and Fielding's, are aimed at local residents.

The Glass Museum also has a large family audience, thanks to the JAM (Juniors At Museums) Club which it runs in partnership with the other venues in Dudley Museums Service. Every school holiday the Museum is inundated with young visitors eager to take part in the crafty activities and complete the latest trail. Once a week there are story-telling sessions for pre-school children and one Saturday a month there are free craft activities. There are also additional workshops such as hand-casting sessions in the hot glass studio. One of the most popular events is the annual Christmas Festival when Father Christmas visits the Museum and children can decorate glass baubles (Fig. 15). These activities encourage the budding artists, collectors, history enthusiasts and museum-goers of the future.

## Outreach

The Glass Outreach Service was set up by the Museum two years ago. Trained members of staff, on casual contracts, visit groups and schools to give talks and interactive sessions on glass and local history. This year the Outreach Service has introduced a series of canal walks, which will hopefully expand into additional guided walks in following years. Sessions are now being developed that will be taken out to residential care homes. In this way the Museum can reach a public that is not able to visit in person.

For groups that can visit, the Museum offers guided tours in conjunction with the Red House Glass Cone. Many groups take the opportunity to visit the former factory site and learn about the working conditions before seeing the range of finished products on display at Broadfield House Glass Museum. The Museum has also been a partner in several schools projects, most recently 'Black Country Treasures' (Fig. 16), a project between four Black Country



Fig. 15

Fig. 16:  
*Black Country Treasures project, 2008 (Allister Malcolm in the studio in the background)*



museums that enabled school children to discover more about four local industries, including glassmaking, and to curate a special touring exhibition of selected exhibits.

The Glass Museum is also making use of technology to improve access to the Museum collection. A DVD has just been launched which features a guided tour of the Museum, courtesy of tour guide Kate Round and Keeper of Glass Roger Dodsworth. The DVD is available to buy from the gift shop (£6.99 plus postage) and also plays continuously in the ground-floor rest-room so that visitors unable to attempt the flights of stairs can sit back and enjoy a virtual tour.

Work is also underway, behind the scenes, to make parts of the collection available on-line via the website [www.blackcountryhistory.org](http://www.blackcountryhistory.org), which already feature some of the glass archives. It is hoped the first glass records will be available to view by the end of this year.

## The Future

The Glass Museum strives to keep glass and its heritage alive, by encouraging understanding and enthusiasm for all aspects of glass. It does this through its exhibitions, events, and the services it provides; by working with glassmakers, artists, collectors, societies and other partners; and by ensuring the collection represents the makers of the past and the present, and is available for everyone to enjoy and appreciate for generations to come.

Dudley Council has appointed heritage consultants L&R to conduct a feasibility study into the proposed move of the glass collections to the Red House Glass Cone. The outcome of Phase I of the study will be announced in September 2009.

April 2010 will see the 30<sup>th</sup> anniversary of Broadfield House Glass Museum. It is hoped that the Glass Museum will be able to celebrate this landmark anniversary with all of its friends and supporters. To keep up-to-date with events and exhibitions taking place at Broadfield House Glass Museum visit the website, [www.glassmuseum.org.uk](http://www.glassmuseum.org.uk) or call 01384 812745 and ask to join the Museum's mailing list.

**Kari Moodie**

## Information

Broadfield House Glass Museum is at Compton Drive, Kingswinford, West Midlands, DY6 9NS, tel: 01384 812745; open Tuesday to Sunday, from 12noon to 4pm. Admission is free.

The Museum is located just off the A491 Wolverhampton-Stourbridge main road. Kingswinford is approximately 10 miles from M5 J4 (Stourbridge) and 8 miles from M5 J2 (Dudley). The nearest train station is Stourbridge Town and the buses that run regularly between Wolverhampton and Stourbridge bus stations pass the entrance to Compton Drive.

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# THE BRIERLEY HILL GLASS COLLECTION AND THE FORMATION OF THE BROADFIELD HOUSE GLASS MUSEUM

## The Brierley Hill Glass Collection and H.W. "Bill" Woodward (1913 – 1999)

Brierley Hill's Central Library, one of the many built through the munificence of Andrew Carnegie, occupied part of the building at the corner of Moor Lane and Bell Street that also housed the Art and Technical School and the Council Chamber. When Herbert William (Bill) Woodward took over, the library was not an inviting place. On the first floor the Reference Room was only opened by request and kept locked when not in use. In it were some showcases containing a motley collection of glass, started in 1924 when Stevens and Williams, of Moor Lane, presented 29 fine specimens of their own manufacture. About the same time W.W. Skidmore-Westwood, of Stourbridge, the wealthy principal of Westwood & Wright, Ltd presented 21 handsome pieces of glass from his large collection of *objets d'art*. This important gift was supplemented from time to time, and in all 241 items were received from him. This was the collection for which Bill Woodward was responsible and eager to expand. But soon the country was at war and eventually its curator was called up for service in the RAF.

## The Second World War and the Post War Legacy

The Brierley Hill and Stourbridge district suffered little material damage from enemy action during the war. However, with peace came the realisation that much of the industrial plant was worn out and had to be replaced so that industry could supply the peacetime needs of a tired but euphoric populace eager to enjoy the fruits of victory, as well as supply the export market. During the war the local glassmakers had to employ their skills producing vast quantities of plain domestic ware: electric light bulbs, chemical ware and cathode ray tubes. Suddenly it became essential to switch the depleted skilled labour force back to production of the high quality cut crystal ware for which the district was famed. All first class products were for export; the home market had to make do with seconds, of which in future years the number increased disproportionately, severely damaging the industry's reputation and contributing considerably to its decline.

Concomitantly there was in certain circles a movement for the preservation and safeguarding of the nation's historic culture and art. Not only had so many of the nation's treasures been destroyed or lost during the war but economic circumstances were forcing the dispersal and sale abroad of much that had survived. It was the heyday of the auctioneer and antiques dealer. The 'knocker' was a familiar figure in the Stourbridge area, calling and asking austerity-ridden housewives if they had hidden away in their cupboards any old glass ornaments, especially unfashionable

coloured items they no longer wanted.

Notwithstanding the hard time when Brierley Hill Council had to concentrate on repairing the wear and tear of the district's infrastructure, Bill Woodward, with the support of a few like-minded councillors, set about reviving the library service and stimulating public interest in local history.

The Brierley Hill Glass Collection that had been kept safely in store during the war was formally re-opened to public view in the Reference Room by Thomas Williams, the oldest member of the Libraries Committee, on 23 July 1947, and John Northwood II, former manager of Stevens and Williams Ltd., gave a talk on the history of glassmaking. Subsequently Mr. Northwood gave a fine collection of cameo glass to the Stourbridge Collection, much of which was stolen and never recovered.

With a few exceptions the glassmaking fraternity had been aloof from their industrial history but they began to realise it could be employed for publicising their businesses which were expected to make a significant contribution to the county's export drive. In 1949 the Libraries and Arts Committee of the Council published two booklets. '*The Collections of Glass at the Brierley Hill Public Library*' was a hand-list of the glass displayed in the Reference Room, compiled by W.A. Thorpe of the Victoria & Albert Museum. The second, my '*Notes on the Stourbridge Glass Trade*', sparked off a somewhat acrimonious controversy: leading Brierley Hill councillors took exception to the name '*Stourbridge*' being recorded as the centre of the glass trade, and also to a comment that it was a source of regret that examples of the work of great craftsmen and artists should not be housed in a place of honour somewhere in the Stourbridge district.



*The Woodall Team 1889*

*Back: Tom Farmer, Harry Davies, Tom Woodall  
Front: William Hill, J.T. Fereday, George Woodall  
Broadfield House Glass Museum image*

The Stourbridge versus Brierley Hill controversy continued for years and was one of the issues that eventually led to Stourbridge Council forming a municipal glass collection in 1952, when the Mayor in that year, Councillor E.R.R. Tooby, following on from the success of the 1951 Festival of Britain glass exhibition, provided a showcase in which a collection of glass could be displayed in The Council House, Mary Stevens Park, Stourbridge. (*See p. 23 Ed.*)

The Stourbridge and Brierley Hill glass collections became the source of considerable publicity for the local glass

industry. But neither collection was adequately housed and they tended to compete for attention. This situation was remedied when local government reorganisation resulted in the creation of the Metropolitan Borough of Dudley within a new West Midlands county. One result of the reorganisation was that in 1972 Bill Woodward was appointed Keeper of Dudley's Glass and Fine Art,

an office from which he retired in 1974. It was appropriate that his redundant library rooms in Brierley Hill were developed as a Glass Centre for training glassmakers and decorators. Attached to Dudley College of Technology and, having earned a fine reputation for producing craftsmen, it was given the title the International Glass Centre in 1989. *(From the current academic year the centre has been scaled down dramatically, and the rump moved to the Mons Hill campus in Dudley, so that there is no longer a distinct centre of excellence. Ed.)*



Kingswinford. He operated his firm, Associated Settings and Chimneys Ltd, engineers and chimney builders, from his home, the old St Mary's Vicarage in High Street. For several years Broadfield House was used as a home for unmarried mothers. When it was decided that it was inconvenient for use as an old peoples' home, New Bradley

Hall was erected in the grounds.

Much work had to be done to adapt Broadfield House as a secure home for the display and studying of glass. Advice was sought from museums and staff with experience in displaying glass collections, and in 1979 an Advisory Committee was set-up, composed of representatives of Dudley Council and local glass manufacturers, and a few others, including Bill Woodward and myself.

A vital step in the creation of the museum and its future development was the appointments of Charles Hajdamach and Roger Dodsworth as Keepers. There was some controversy as to the name of the museum but there was an air of general satisfaction when Princess Michael of Kent formally opened the Broadfield House Glass Museum 2 April 1980. It excited much interest among glass enthusiasts and collectors and became an important tourist attraction. The flow of books, newspaper and magazine articles about glass increased significantly, and it contributed in no small way to the founding of the Glass Association at a meeting at Stourbridge College of Art in November 1983, with Roger Dodsworth as its first Secretary and Charles Hajdamach as Editor of its magazine "The Glass Cone".

One of the subjects that exercised the minds of the enlarged Dudley Council was the future of the municipal glass collections, and where to house them. The problem was solved by a circuitous route, which led to the solving of another of the Council's problems—Broadfield House, Kingswinford, an attractive early 19<sup>th</sup> Century house with a large coach-house which, if left vacant, was likely to become the prey of vandals. Opposition was voiced from Stourbridge, and it was proposed that either the old Council Chamber in Mary Stevens Park, or a purpose-built building in Amblecote would be better suited. The £250,000 sum needed made this latter proposal unsuitable. Bill Woodward was consulted and suggested that in the circumstances since the dignified Broadfield House already belonged to Dudley Corporation and was conveniently sited it would be an ideal venue. Local glass manufacturers concurred.

**H. Jack Haden  
June 2000**

*This is an edited version of a paper written by Jack Hayden and published in 'Cameo', the then quarterly publication of the Friends of Broadfield House in the Summer and Autumn editions, 2000.*

*The illustrations show more of the Glass Museum and its collections, and the story continues in Charles Hajdamach's article which follows.*

**Ed.**



*Drowning of the Innocents  
by Peter Dreiser  
(a cameo protest against the indiscriminate netting of dolphins)*

### The History of Broadfield House

The branch of the Dudley family that had occupied the house for over 150 years was also connected by marriage with the Briscoe family who occupied the adjacent Summerhill estate. The Dudleys claimed descent from the 13th century family of Somery, Lords of Dudley Castle, and also Dud Dudley, the famous ironmaster near whose dwelling called Green's Lodge "the Glass Invention with pit coal was first effected". Descendants of this branch of the Dudley family formed connections with prosperous families in North Worcestershire and South Staffordshire. Robert Dudley married Eliza Briscoe of Summerhill, and set up as a nail manufacturer in Barnett Lane, a short distance from Broadfield House which became the family home until the Second World War. When the residing Mrs. Dudley found so large a house unmanageable in wartime conditions, the estate was sold to Kenneth MacMaster, a businessman who had moved to

### HYACINTH VASES

*Member Julie Berk has started a web site about antique glass hyacinth vases at [www.hyacinthvases.org.uk](http://www.hyacinthvases.org.uk). She hopes to organise a get-together in September for like-minded collectors in London. Please contact her if you are interested:*

[julie@hyacinthvases.org.uk](mailto:julie@hyacinthvases.org.uk)

*There will be an article by Julie in the next Cone.*



# “A MORE THAN EUROPEAN REPUTATION”

## BROADFIELD HOUSE GLASS MUSEUM

### AND THE BRITISH GLASS INDUSTRY

#### Nineteenth Century Origins

“It is a matter of much regret that, unlike Birmingham, Stourbridge should still be without an art gallery or Museum, in which might be shown specimens of the beautiful glass made in the town, and which have given the district a more than European reputation. Some of the showrooms at the manufactories are in themselves art museums; but in too many cases the treasures they contain are only seen by customers of the firms. What is sadly wanted is a public museum, in which may be exhibited to the public at large samples of the best qualities of glass which are from time to time produced at the works of the neighbourhood. Such a collection could not fail to be of advantage in many ways. It would tend to foster a love of the beautiful on the part of the residents, and would give strangers a better idea of the class of work made in the town, examples of which are too frequently only seen in the leading shops in London and other cities”.

When that comment appeared in 1892, in the *Pottery Gazette*, the idea for a glass museum in the Stourbridge district was already well established. Sir Philip Cunliffe Owen, the director of the South Kensington Museum (now the Victoria and Albert Museum), strongly advocated the setting up of a local museum when he attended the prize-giving at Stourbridge School of Art in 1885. Other commentators echoed the idea and suggested that the museum should be closely allied to the School of Art. But it was only some 50 years later, in the 1930s, that the first public collection was formed at Brierley Hill. (See p. 21 Ed.)

#### The Stourbridge Glass Collection

Almost in opposition to the Brierley Hill Collection, the Borough of Stourbridge decided to establish its own glass collection following an exhibition of local glass as part of the Festival of Britain celebrations in 1951. The collection was based on two exceptional collections, from Benjamin Richardson III and John Northwood II, which had been lent for the Festival exhibition and left as a gift after the exhibition ended. Further donations continued to emphasise the local aspect which complemented the more international flavour of the neighbouring collection. Both collections contained extremely important glasses but were housed on the first floor of the Brierley Hill library and in the corridor of the Council House in Stourbridge in Mary Stevens Park, making both difficult to find and access. The displays were basic with few or no explanatory labels or panels giving a wider contextual history of glassmaking in the area. Neither collection had a dedicated museum curator, the Stourbridge holdings being placed in the hands of the building's caretaker Cliff Share. Some monies were available at Brierley Hill to buy new pieces but Stourbridge relied totally on gifts from local residents. Security at both venues was equally poor. The security on the corridor cases at Stourbridge consisted of fine wires stretched vertically at intervals and any attempted break-in would only be detected by passing Council staff, as there were no attendant staff. As a result, a group of important items were stolen including one cameo piece made by John Northwood I. A burglary at Brierley Hill was only foiled and the stolen items recovered when the thieves ran out of petrol in their getaway vehicle and were accidentally apprehended by the police.

#### 1974: Local Government Amalgamation

In 1974, following local government re-organisation throughout the country, things were about to change for the two collections. After my appointment in September 1974 to take over after the retirement of Herbert Woodward, there was a period of taking stock of the collections and by 1976 plans were being discussed about the possibilities of amalgamating the two collections. While discussions were on-going, a policy was implemented to organise regular major exhibitions on glass topics. A small exhibition of work by the glassmakers at The Glasshouse in London was held in 1975 at Brierley Hill but the lack of suitable space for any large exhibitions meant that subsequent exhibitions were held at Dudley Art Gallery, also part of the Dudley Museums Service. In 1976 the first glass exhibition held at Dudley was ‘*English Rock Crystal Glass 1878-1925*’. Curated by Ian Wolfenden, it was the first gathering together of this type of glass and featured as a special loan, the famous William Fritsche Ewer from the Corning Museum of Glass. The catalogue for the show still stands as the main text on the subject. Dudley was also the venue for the Cinzano Glass Collection before it returned to its home in Italy. In 1979, the exhibition ‘*Glasshouses*’ was a topographical look at the British glass industry through paintings, watercolours, drawings and photographs borrowed from galleries and libraries throughout England and Scotland.

By 1979 negotiations to merge the two glass collections had reached agreement, due mainly to the indefatigable work of the Conservative Councillor George Griffiths. When a new home was proposed it seemed ideal, as it stood on neutral territory as it were, neither in Brierley Hill nor in Stourbridge, thus saving face for both political factions. At the final Council meeting to decide the issue, the decision to go-ahead went through by one vote.

#### The Opening of Broadfield House Glass Museum



*Councillor Bill Webb, L. Col. Reg Williams Thomas, Charles Hajdamach and the Duchess of Kent at the Official Opening*

With the narrowest of margins to proceed and with limited funds, the beginnings of the new museum were less than propitious, but with the news that a member of the Royal family was to attend the opening ceremony, the restrictions on spending were dropped and the attitude of most politicians changed to one of

support. When Princess Michael of Kent opened Broadfield House Glass Museum on 2<sup>nd</sup> April 1980, a hundred year dream was realised. In 1981 the Museum won the award for Best Small Museum in the country, a fine accolade for a fitting memorial to the achievements of the generations of glassmakers of the district. The prize money from the award was used to renovate the barn at the rear of the main building and open it as a glassmaking studio. Over the ensuing two decades Broadfield House quickly became an internationally recognised centre for the study and enjoyment of local glass, with a vigorous collecting policy, a wide-ranging exhibition programme and strong links with the wider British glass industry.

### Collections and Collecting Policy



*Cloisonné vase by John Moncreiff Ltd. (Monart), c.1930, purchased with the aid of a grant from the V&A/MGC Purchase Grant Fund*

The collecting policy adopted a tiered approach with local Stourbridge and West Midlands glass as first priority, then other British and Irish glass, followed by Continental and European glass to provide a wider context to the local glass. As well as glass, acquisitions included pattern books and paper records from the companies, and glassmaking equipment. With regular cuts in Council finances the Museum's purchase fund was eventually lost, but

with the support of the Friend's group and private benefactors the Museum was able to continue to buy major examples and often save them from export. Graham Knowles and his firm Hulbert of Dudley for example, donated £10,000 in 1986 to allow Broadfield to acquire special items from the auction of the Cyril Manley Collection. Hulbert's also funded the purchase of thirteen pieces of glass by Clyne Farquharson from his wife's collection which otherwise would have been dispersed and lost as the last link with the Birmingham designer. In the 1990s, the then leader of the Council, Fred Hunt, and the Chief Executive, Viv Astling, awarded Broadfield a one-off sum of £120,000 which allowed the museum to match large grants from the National Lottery, the Heritage Fund, the National Art Collections Fund and the Victoria and Albert Museum, and to buy superb pieces including the very best cameo pieces by George Woodall. Purchases were made from a variety of sources including Sotheby's and Christies, a host of glass dealers including Jeanette Hayhurst, Nigel Benson, and John Smith at Mallet and Aspreys, and in the case of studio glass from the artists themselves or the galleries representing them. The Museum also saved collections when no one else saw the benefit of doing so. Following the death of the great industrial glass designer Alexander Hardie Williamson, his doctor and neighbour Patrick Reade, contacted the Victoria and Albert Museum to see if they would save his entire collection. When they refused he contacted Broadfield who organised three trips to Williamson's house in Sussex and saved every piece of glass and all the paperwork which went back to the 1930s and the Royal College of Art where Williamson had studied and worked. In the 1990s the Museum was also responsible

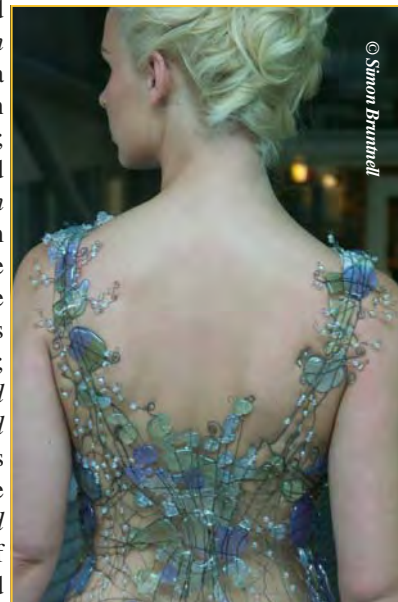
for rescuing the remaining structure and foundations of a late 17<sup>th</sup> Century glass furnace from the estate of Sir Charles Wolsely near Rugeley in Staffordshire. The operation was a first for glass archaeology as the furnace was lifted intact on a raft of iron girders and enclosed in a protective cocoon.

Alongside the purchased items the Museum has benefited over the years from incredibly generous loans and donations from many, many private individuals, ranging from single items to collections into the hundreds of pieces. In monetary terms alone these gifts have boosted the value of the Museum's holdings enormously, but few in Dudley appreciate this hidden aspect of the public's support for this institution. Worthy of special mention as major benefactors to the Museum are Graham Knowles and Hulbert of Dudley for their on-going purchase of major pieces, John Keatley and The Keatley Trust for 20<sup>th</sup> Century examples, Jack and Penny Pacifico who have lent examples of engraved and rock crystal glass since the late 1970s, Ray Notley and Michel Lerpiniere with their Carnival glass collection, and Michael and Peggy Parkington, two of the greatest benefactors the Museum has had the privilege to know. Michael Parkington's collecting policy consisted quite simply of two criteria, the glass had to be rare or unique and in pristine condition. With a cheque book to match those expensive requirements, he went on to build up what was almost certainly the finest private collection of British glass ever put together, from the earliest lead glass of the 1680s to late 20<sup>th</sup> Century pieces from the major producers. At the time of Michael's death the Museum had 500 of his pieces on display on the first floor, with the tongue-in-cheek title 'A Few Nice Pieces of Glass'. Following Peggy's death a few years later she bequeathed those items to Broadfield, an incredibly generous gift which even the great Corning Museum of Glass in America would have envied.

The Museum also pursued an active policy of commissioning artists to create unique pieces for the collection, often supported financially by the Friends of Broadfield House. International names who were chosen included Keith Cummings, David Prytherch, David Peace, Doug Burgess, Max Jacquard, and the twelve artists involved in the Dudley Millennium Glass Commissions.

### Outstanding Exhibitions

Throughout its 29 year history Broadfield House has always presented a varied and impressive selection of temporary exhibitions. Memorable ones include 'Legends in Glass', the cameo glass of George and Thomas Woodall; 'British Glass Between The Wars', a ground-breaking exhibition of '20s and '30s glass; 'Cameo Glass' by David and Chris Smith; 'American Brilliant Cut Glass' from the collections of the Lone Star Chapter of the American Cut Glass Association in Texas; 'Victorian Engraved Glass'; 'Majesty and Rebellion', Jacobite Glass from the Drambuie collection; 'Innovation and Diversity', 75 years of Swedish Art Glass; and



© Simon Brunnell

most recently 'Danger of the Image', the fabulous glass dresses by Diana Dias-Leão. Many other shows featured solo exhibitions of British studio glass artists, including the occupants of the Scholarship Studio, the glassmaking studio transformed by a huge donation from Hulbert of Dudley, to act as a buffer one or two year facility for graduating glassblowers before they moved on to set up their own businesses. All of the teams of glassblowers who have held the Scholarship Studio are now acknowledged glass artists throughout Britain, while one was headhunted and is now established in Holland.

By 1988 Broadfield House organised the first of the Dudley Glass Festivals which became a focal point in the year for a celebration of glassmaking not only in Stourbridge but also throughout Britain. Master glassmakers were invited to demonstrate their skills throughout the week while an intense programme spread around all the major glass factories in the area, offered lectures, walks and tours of historic glass sites and factories, and even an auction of the studio glass made during the week's festivities. Funded on a mere £2000 each year, the Festival was the model for the more recent and highly successful International Festival of Glass held every two years since 2004, and unique in the UK.

When Dudley Council purchased Himley Hall and its parkland in the late 1980s, the search for a use for the Hall led to the idea of transferring the glass collections from Broadfield to Himley. At that time other national developments were taking place which led to the creation of the National Glass Centre in Sunderland and the World of Glass at St. Helens. The proposed development at Himley was seen as the third element in this nation-wide promotion of glass and the staff at Broadfield held regular quarterly meetings



with the other venues to discuss future working relationships. A multi-million pound scheme was designed by the British architects Design Antenna (DADA) of London, with Brent Richards as the lead

Director, which would have transformed Himley into a major international glass attraction. A key element in the strategy for Himley was the revitalisation of the displays at Broadfield House so that the existing museum could be used as an advert for Himley and would show in microcosm what could be achieved there. The most high profile element in the Broadfield House refurbishment was the construction of the Glass Pavilion. Opened in August 1994, the Pavilion not only extended the available space by forming a dramatic new entrance, reception area and museum shop but it was



*The Pavilion, opened by the Duke of Gloucester in 1994, and now the attractive entrance to the museum*

at the cutting edge of architectural glass innovation and for a number of years was the largest glass-only structure of its kind in the world. When it transpired that the aspirations and targets of the major national funding agencies had changed, and that less would be available for the Himley scheme, the Dudley executive suddenly lost faith in the project, and the vision of developing a new national glass museum sadly fizzled out.

### Links with Red House Cone

The final part of the history of Broadfield House at the end of the 20<sup>th</sup> Century was its link with the Red House Glass Cone which was to become part of Dudley Museums Service. Built about 1790, it is one of only four surviving glass cones which were a common feature of the 18<sup>th</sup> Century British landscape. Since the end of the 19<sup>th</sup> Century it was the focal point of Stuart and Sons who leased it to Dudley Council in 1999. Time and weather had caused severe deterioration to the Cone which now needed immediate attention. A partnership of Waterford Wedgwood (the owners of Stuart Crystal who closed the firm in 2001), Dudley Council, English Heritage, the Heritage Lottery Fund, and Advantage West Midlands eventually raised £1.7 million to restore the Cone and the adjacent buildings. After two years of restoration work the Cone was opened in July 2002 with its unique features of the reconstructed central furnace, the annealing tunnel and Lehr table, on view for the first time in 70 years. The two sites, Broadfield as an artistic experience and Red House as the social working element, became complementary and exciting elements in the interpretation of the glassmaking history of the entire Dudley and Stourbridge area.

In the publicity hand-out for the official opening of the Cone, the final paragraph stated that the Red House Glass Cone "with nearby Broadfield House Glass Museum, the Glasshouse Project at Ruskin Mill Further Education Centre, the International Glass Centre, the Glass Department at the University of Wolverhampton as well as the various studio makers, free-lance cutters and engravers, and firms such as Royal Brierley Crystal and Plowden and Thompson, the area continues to be a major force in international glass circles".

With the proposal to dismantle Broadfield House in 2010, and the drastic down-sizing of the International Glass Centre, one wonders whether the current officers and executive of Dudley Council are hell-bent on undoing 120 years of history and achievement, and return to the days of 1892 when we, like the writer then, will be clamouring yet again for a worthy museum to show off those incredible creations which have "a more than European reputation".

### Charles R. Hajdamach

*(Charles Hajdamach was Keeper of Glass and Fine Art from 1974, becoming Principal Museums Officer with responsibility for the whole of the Dudley Museums Service until his early retirement in 2003. In 1993 he and two others founded The Glass Association, the society now numbering about five hundred members world-wide. In 1991 he published 'British Glass 1800-1914' and his new book, '20<sup>th</sup> Century British Glass', also extensively publicising the collections at Broadfield House, will be published in November 2009. He now concentrates on his work as a lecturer and author, and plans to write a definitive work on 18<sup>th</sup> Century glass to complete his trilogy on the British glass industry.)*

# GLASSMAKER'S CORNER—ALLISTER MALCOLM THE WEDNESBURY KILN

*Allister Malcolm, who is the current glass maker in the Broadfield House hot shop, describes the pleasures and the perils of a major public commission.*

When I was based at Himley Hall I was approached by my neighbour, Steve Field RBSA, Dudley's borough artist. Apparently he had admired the more sculptural work that I had produced for a number of years. He had been waiting for the right project to come along on which we could collaborate. As the borough artist Steve is the first port of call for clients who wish to conduct amazingly large-scale projects. Examples of his commissions may be seen all over Dudley.

A brief outline of the situation was simply that a supermarket was being built in Wednesbury town centre. The client, S R Davis architects, were in association with Morrisons and Sandwell MBC. Their vision was to transform the Town Square. Artwork would enhance the site and would be funded through the 'percentage for arts' scheme. These opportunities don't come along very often, and it was a real chance for me to work in a totally different realm, with the support of Steve's experience to ensure the success of the project.

Steve had researched the fact that excavations on site had uncovered the remains of a medieval ceramic furnace. It was suggested that a replica model built entirely from glass would have a great impact on the Town Square. Advising Steve on the technicalities of glass making I helped to develop a design that could be manufactured. The dome-shaped kiln would have walls of about 100mm thick bricks. Inside, vessel forms would represent products that would have been produced, whilst outside, set into the floor, disks of glass would represent the fire pits surrounding the kiln.

The arch on a bridge is self-supporting, and the initial idea was that this structure would work on the same basis. It took countless calculations to ensure that the curve changed on the profile of the kiln and that the bricks altered slightly in shape accordingly, to form the correct curve. I did a quantity survey to work out the volume of glass needed and the time to make the glass including the moulds, and then produced a quote.

There seemed to be a long delay whilst Steve's concept had to go through approval from planners and public. This provided time to research the right materials to produce the work, and additional labour if the deadline looked like it was going to be tight.

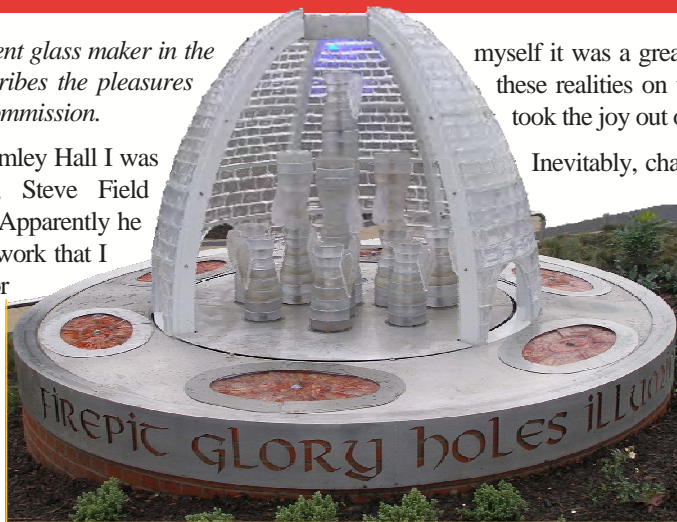
When the commission came through, the deadline was horrendously tight, and an overrun would incur thousands of pounds-worth of penalties for each day the commission remained incomplete. It would hold up the opening of the site scheduled for the beginning of December. This gave me three and a half months to produce three tonnes of glass! This whole process seemed to go against the idea of finely crafting a piece of art. It is of course in everyone's interest to get the job done efficiently but not at the cost of quality. I seriously considered withdrawing from the commission at this point. After some reflection I chose to go ahead reminding

myself it was a great opportunity. The pressures facing these realities on this level were immense and really took the joy out of the project from there on.

Inevitably, changes to the design had to be made: could a form built entirely of glass with no supporting steelwork take the weight of two adults? Health and safety is of massive concern with every activity now given that the site is in the middle of a town square; it was quite plausible that someone could actually attempt to climb on top. A structural engineer's advice had to be called for at this

time. I have to say their solution wasn't really sympathetic to the overall look of the project: the type of structure they prescribed was comparable to that of a bridge—too bulky! However without their advice at this stage the project would simply have stalled, and I now believe they were a necessary evil to progress. It meant that I would have to craft the bricks to fit around the framework.

The frame was amazingly crafted by a local father and son team, Apollo Fabrications. They were responsible for producing all the metalwork for the commission and well experienced in these projects. Whilst the frame was being produced I set to my mind to work on the cast disks that are set around the outside of the kiln. Initially about a mile of cane was pulled in various shades of red. I favour producing my own cane as it comes out quite irregular with interesting qualities. The density of colour slightly changes as does the thickness; these subtle details bring the casts to life for me and I am still pleased with the results. These canes were then set within a sand mould with granules of glass colour set around to tie it all together. The clear glass was then poured at a temperature which left evidence of how the glass poured, with a subtle texture on the surface which would catch the light. The ovals were produced in a few sections which would then be simply set on the floor as though laying large tiles.



*Apollo Fabrications  
installing the steelwork*

At the same time as producing these ovals, formers were produced to build the columns in the centre and the handles. These were also sand-cast but here simply produced in clear.

*Detail of the discs as they were installed*



Once the framework was delivered and bolted together I set up to cast the bricks. There were about 1000 of them to produce and all with slightly different profiles, I had to work it out as I went along in order to ensure that a staggered brickwork effect was created.

At this point the site should have been ready for the installation, but as usual there had been a series of delays which had the knock-on effect that we would not be able to gain access for as long on site as once thought. I also found out at this time (autumn, and a cold one at that) that the glass-assembly compound that I wanted to use would not work below five degrees centigrade. I decided quickly that I should join sections of the bricks together, which would then be simply fixed to the frame on-site in larger pre-formed panels.



*Gluing of bricks to fit the frame*

Fortunately for me all of my equipment held together, and so did everyone who helped throughout the relentless pace of production, and all the glass was produced on time. I still shake my head in disbelief at this: I had organised so many back up plans just in case and I was certain that I would be using a couple at least. The one thing that had gone against me though was that it was the coldest November that I could remember, we had already had a bit of snow, and we were due to go and work on site for a week fitting the glass together. Not a pleasant thought for a glassmaker who would normally enjoy this time of year making glass in a nice warm workshop! Adding to this, Jim, my assistant, who had worked in glassworks for over 30 years had never before been involved in an outdoor job, so you can imagine his delight!

I had not had a spare second to consider the lighting

aspect of the feature, and Steve used his contacts to work on the LEDs to flood the form from the inside with light. Although LEDs are supposed to be maintenance free, the project manager of the site wanted to be able to access all lights just in case, so the design of the supporting steelwork had to be adapted to allow for this.

A plinth had been erected on-site for the steel to sit on top. With some encouragement the metal slotted into place. Text by local Wednesbury writer Brendan Hawthorne "*Firepit Glory Holes illuminating darkness with the promise of a new dawn*" surrounded the plinth. Now everything else was up to me, and so we began installing the glass. I had to overcome the problem of using glue in freezing temperatures. The solution was to put a gas fire inside the



*Gas fire inside the kiln, to help set the bonding agent*

kiln, work quickly fixing the panels in place, then wrap the kiln in masses of bubble wrap leaving a small vent. This enabled me to work inside, filling gaps with the assembly solution in the warm; a small space to work, but probably the warmest part of the Town Square! This resulted in using about a mile of bubble wrap, as each day we had to peel off and use new stuff for speed, the old bubble wrap being saved to be recycled later. This process was also used whilst building the disks in the centre of the kiln. Finally, to finish, we set the disks in around the outside.



*Bottle forms within the kiln*

Once finished I just felt a massive sense of relief. I look at the work now and am amazed at how it all came together so well considering there are so many components. I now look at Public Art in a totally new light and am in awe at some examples that I see, appreciating what goes on in the background.

The kiln was unveiled with many good reviews. Locals liked it, though some really didn't understand what it was supposed to represent. Unfortunately, within 30 days it suffered vandalism. There were broken pieces inside, the metal had been damaged and glassware chipped. I raced to the site to repair what I could, and when I stepped away I was pleased in as much as I thought no one would be able to tell. The implications of such an attack in such a short space of time meant that it needed protecting against further harm. Steel grids were installed across the front section to stop unwanted guests spoiling the detail again. I was deeply saddened; it was the first project that I had produced where any member of the public could get to appreciate my work without having to make a purchase. In other countries these pieces of art become tourist attractions and national treasures. I had hoped this piece in time might have the same effect.

Straight after completing the commission I relocated my studio to Broadfield House Glass Museum. I was exhausted and was upset that it could take so little time to damage something that had taken so long to create. After recovering from the commission and the move, I have to say it has not stopped my thirst for similar projects though, and I would love to execute more. I have produced quotes on some but none yet have come to fruition.

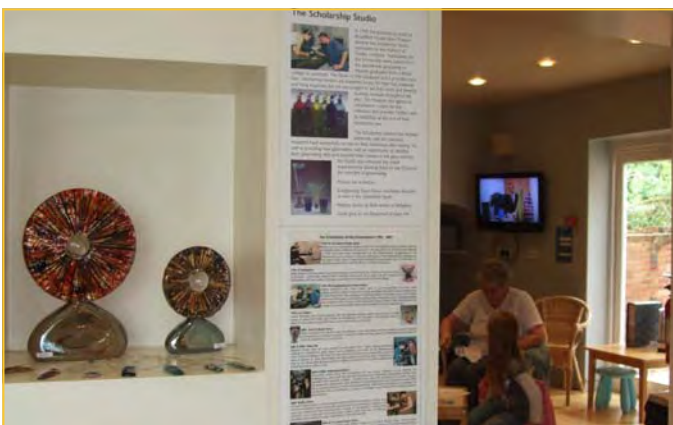
Meanwhile the studio collections have gone from strength to strength. Demand has grown and developed to newer audiences; this is really what keeps me going as a glass artist. A real achievement for me was to be selected for the Biennale 2008 and to

run a master-class for the International Festival of Glass.

This year I have participated in a group show in Corning, New York entitled '*Same Difference*', almost selling out on day one. This came as a total shock, as I thought collectors out there would be really tough to appeal to, having such a massive amount to choose from.

13-18 October I am due to participate in the country's leading craft fair, *Origin*, at Somerset House, run by the Crafts Council. I have planned thoroughly for this, with an application for assistance from the Arts Council. I have developed concepts from the Biennale and Corning to produce a new body of work. I am really excited by this project and the potential avenues I may take next as a result.

**Allister Malcolm**  
[www.allistermalcolm.com](http://www.allistermalcolm.com)



*Allister's recent work on display at the entrance to the Broadfield House studio, children's activities going on in the background (August 2009)*

## BROADFIELD HOUSE GLASS MUSEUM—A PERSONAL VIEW

The Prime Minister has said that we must 'design our way out of the recession!' Easy words, but difficult to implement. Industry as a whole, but glass in particular both here and in Europe, are in a dire situation. This is principally due to exorbitant energy prices, unworkable legislation from Europe and the UK, the headlong rush to ecotopia and history.

Broadfield may only have 30 years fame, but the collections, access to 400 years of knowledge and literature, coupled with the studio, form a lynch pin for the future.

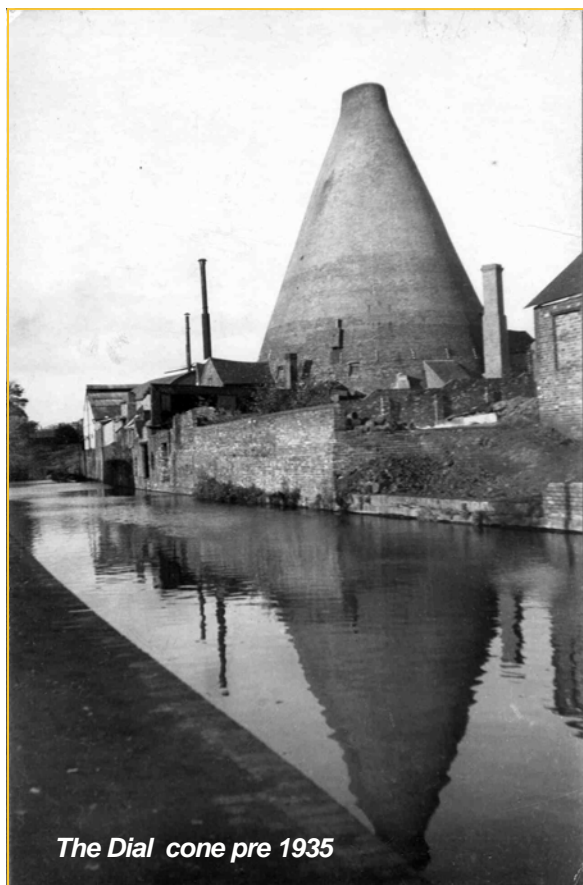
We need the history to avoid making costly errors, to look to alternative methods of creating beauty and invention without recourse to time consuming methods, access to objects of desire to create wonder and to ask the question – 'how was that possible?'

The studio has given many the opportunity to develop glassmaking skills and many visitors the opportunity to observe and take part in those skills. A truly symbiotic relationship!

The economic future is uncertain, but one thing I do know is that glass is a wonderful material. This area has a heritage to be proud of and deserves to have a living museum to keep the heart of glassmaking alive, form the core of the industry and be part of an economic regeneration combining tourism, industry and education.

The Friends are from all backgrounds and age groups, part of a larger support community in glass, who, together with the local Council, can design a Museum that is truly world class.

**Barbara P. Beadman**  
*Chairman of the Friends*  
*Director – Plowden & Thompson Ltd and Tudor Crystal.*



*The Dial cone pre 1935*

**A SENSATIONAL  
ROMAN FIND  
P. 31**

**BROADFIELD HOUSE  
GLASS MUSEUM  
P. 17**



*Museum of London  
conservator  
Liz Goodman*

## Friends of Broadfield House Glass Museum



Late in 1993 a group of glass enthusiasts decided to form a Friends organisation for the Museum. The first meeting was held at Dudley Art Gallery in March 1994, and The Friends were delighted and honoured that Mary Boydell, from Sotheby's in Ireland, gave the inaugural lecture. At present there are more than 300 members throughout the world and 18 corporate members. Members' interests range from those interested in the local history to avid glass collectors and researchers.

The Friends support the work of the Museum through a range of activities. One of the invaluable methods of support is through The Friends' Purchase Fund. The Museum lost its acquisitions budget a few years ago due to local government cuts and purchases for the collection are now made thanks to The Friends, grants from other bodies and donations.

To date the Friends have raised over **£50,000** to help with acquisitions and match-funding for grant applications.

Other activities organised by The Friends, called the Facets programme, include an annual series of lectures on glass topics by guest speakers, visits to glass factories and studios, talks on major exhibitions at the Museum, providing refreshment facilities at events, and a Christmas party.

### Membership Benefits

- Cameo newsletter 3 per year, includes reviews of events, news of forthcoming exhibitions and events, sales and auctions, appeals, snippets and other articles.
- Lectures, films and members' evenings
- Social events and excursions
- Opportunities to help at Museum events
- 10% discount on purchases from Tudor Crystal showroom
- 10% discount on gifts and 5% discount on books purchased from the Broadfield House Glass Museum or Red House Glass Cone gift shops (exclusions apply)

### Membership Rates

- Individual £10.00
- Family £15.00
- Corporate £25.00

*For fuller details and a membership application form write to Friends of Broadfield House, c/o Broadfield House Glass Museum, Compton Drive, Kingswinford, West Midlands, DY6 9NS*

*or visit [www.friendsofbroadfieldhouse.co.uk](http://www.friendsofbroadfieldhouse.co.uk)*