

GlassCuts

The Journal of the British Glass Foundation;
the Voice of Stourbridge Glass Museum

STOURBRIDGE
GLASS MUSEUM

Celebrating BGF History 2009 – 2022

Click: www.britishglassfoundation.org.uk/the-foundation/ or <https://grahamfisher.co.uk/resources>

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Dated: 6:9:22

Days since SGM opening on 9th April ...

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Editor's note: There has been much going on of late in the glass quarter; indeed to the extent that to keep this edition of *GlassCuts* manageable we have included separate attachments for your reading pleasure. It's an eclectic mix upon which it is difficult to differentiate any order of importance. However, for reasons that will become apparent, we felt our leading article elevated itself to the fore without any help from us. And so, we open this edition with some wonderful news of a glass artist from within our own ranks who is relatively new to the *Wonderful World of Glass*^{®GF} but already making his mark on history ...

After the Darkness, the Light

The Contemporary Glass Society recently collaborated with Stourbridge Glass Museum (see *GCs passim*) to commission a piece of contemporary glass to become part of its permanent collection. The aim was to welcome visitors into the museum and to stop them in their tracks with a work that dazzles and is thought provoking. The chosen artist was Chris Day, who is also a BGF Trustee.



Photograph by Iain Palmer

After the Darkness, the Light was unveiled by Will Farmer, Trustee, and was installed as part of the Museum's permanent collection on 26th August, 2022 during the International Festival of Glass.



Chris Day explains about his work:

"In the late 17th century, an estimated 50,000 Protestant Walloons and Huguenots fled to England, about 10,000 of who moved on to Ireland. In relative terms, this could be the largest wave of immigration of a single community into Britain ever. The Huguenots left a legacy in the glass industry that represents a positive view of immigrants that enriched Britain's landscape.

Unfortunately, today Britain is still impacted by the immigration of people fleeing persecution and war. One of the obstacles faced by these people is the label society has placed on them due to the negative representation of the media and some political bodies. My family was part of the Windrush era and faced the ugly side of racism. I feel that the stigma is now being placed on this new wave of immigrants, instead of seeing the benefit they could bring.

When I was awarded this commission the warring conflict in the Ukraine wasn't on the radar, although Afghanistan and Syria were. I wanted to create a piece of work to open a discussion about immigrants and change the dialogue which at the time was extremely negative given the images of orange dinghies abandoned on the UK coastline. In that instance we forget that these are people - fathers, mothers, sisters, brothers and, more importantly, human beings. In their mother country they may have worked as architects, lawyers, doctors or perhaps - like me - a plumbing engineer. But all that is portrayed is a group of people trying to access a benefit system instead of the positive benefits they could bring.

When the war broke out in the Ukraine, like everyone I was shocked by the images although we have all been subjected to them before e.g. Syria, Afghanistan, Palestine and various other war conflicts around the world. Over 14 million people have fled their homes since the Russian invasion with one difference; many countries have welcomed them with open arms and we see flags of support all around the world. My question is what's the difference between Syria and Ukraine? And this is what the work commissioned has developed into from my initial conception. I hope this work will create a healthy conversation regarding immigrants historically and present and give the viewer a chance to reflect on the horrific images we have all been subjected to recently.

The boat has always been a way of getting to this country throughout history and I have created a sculpture boat shaped using the copper structure I have developed within my work. The colour selection used has definitely been a huge development in my practice and something I am coming to terms with - with the help of sunglasses! The colours used represent the flags of different counties of people that have migrated to Britain. The copper structure was blown into to create tension in the work while the bright colour disguises this with its beauty. Other materials also intertwine the sculpture e.g. concrete, rebar, chains and rope with the sole purpose of engaging the viewer with layers of conversation.

It has been an honour to receive this commission and I am extremely thankful to the CGS and SGM for all their support throughout and especially on this project.”

BBC West Midlands featured an article on Chris Day's commission:

<https://www.bbc.co.uk/news/articles/cz4ed8q48vvo>



Congratulations

Here's some exciting news from an equally excited Harrison Davies:

'I'm delighted to say that our very last-minute application for the Marsh Award for Volunteers in Museum Learning has been awarded with a 'Highly Commended' certificate.

Although we didn't win in the region, the judges said they were 'incredibly impressed with the contribution and impact that the team made'.

The next opportunity to apply will cover our first full year open. The award has a cash prize with a ceremony for regional winners at the British Museum and the chance to win a larger overall prize Nationally if successful, and has a logo for winners which can be added to websites/stationary etc. for credibility. It is also helpful to mention on other applications e.g. Accreditation, HLF funding etc.

This gives our wonderful volunteer team a huge morale boost in being recognized in a manner that celebrates them specifically'.

More information about the Marsh Awards at: <https://www.marshcharitabletrust.org/awards/> and <https://www.britishmuseum.org/support-us/volunteer/marsh-awards>

Editor's note: So there you have it, proof positive that if you are looking for exciting volunteer work in the glass quarter than Stourbridge Glass Museum is where it's at. See 'Getting involved' in orange panel below.

Distinguished guests (1)

Volunteer Eileen Sanders tells us: 'Stourbridge Glass Museum was today (Thursday 1st September) honoured with a visit from Marjorie and Michael Potts from America. Marjorie is the great Granddaughter of Joseph Locke, a renowned glass artist and cameo engraver'.

'Joseph was originally a talented artist with Royal Worcester Porcelain factory, apprenticed to them from the age of 12. Later in life he joined Hodgetts & Richardson who encouraged him to reproduce a copy of the Portland Vase. Locke agreed and worked on his copy for almost a year, and although not fully completed, it was exhibited at the 1878 Paris Exhibition and still helped to win a second prize for Hodgetts & Richardson. Locke's work became well known and respected within the glass industry. He later emigrated to America where he set up his own glass factory'.



Distinguished guests (2)

BGF Secretary Lynn Boleyn MBE had quite a morning herself. 'You may recall recently that Channel 5 wanted to film one of Paul Martin's antiques shows inside the museum but unfortunately it was not big enough. However, when Paul and the film crew arrived today (Friday 2nd September) to do some outside shots they were still keen to film inside so they recorded Allister in the hot glass studio and Paul in the downstairs gallery. The programme is due to air October/November time. They are doing five shows from The Black Country and will also feature shots from Red House Glass Cone and the canal.

Whilst they were here they also bought a piece of Allister's glass as a wedding present for Kath and Adrian Chiles which Terri Malcolm engraved for them. They even asked Lynn to wish them a very happy wedding day from everyone at Stourbridge Glass Museum, ending with 'up the Baggies' That's just for Kath and Adrian, not for the TV show! All in all, a great day'.



Preserving the past

The on-going *Voices From The Cones* project takes on a new dimension with the launch of an eponymous album at The Glassworks Arts Centre on the evening of this coming 21st October. Details and booking as per the enclosed 'flyer'.

Hitting the airwaves again

My appreciation to Andy Swift of BBC Radio WM 95.6 for his arranging a 'live-on-air' conversation with the delightful Caroline Martin at 9pm on Wednesday 24th August. I last chatted with Caroline on her show about four years back when we discussed local inland waterways and what can be seen along them – which, of course, includes a certain new glass museum – so no surprise that the conversation turned in that direction for an update. A lovely piece of promotion, for which many thanks.

Biennale update

The winners of the recent British Glass Biennale, part of the International Festival of Glass, have been announced. The list of winners and images is attached. (*Biennale winners 2022*)

Congratulations to all concerned. And tacit acknowledgements also to those charged with judging the entries. Back in 2015 I had the privilege of sitting on the Biennale Judging Panel so I know full-well what a daunting challenge it is to select winners from such a dazzling array of talent. Bravo.

WHAT'S ON AT SGM

Full details of our packed programme of events are contained in our brochure (available free of charge from the Museum and other local outlets) or via the Stourbridge Glass Museum website by clicking here: <https://www.stourbridgeglassmuseum.org.uk/events/>

GIFTS AND DONATIONS

to BGF funds, for which we thank you

Funding and maintaining a revenue stream is an ongoing requirement. We greatly value your contributions. BGF Trustees are unremunerated; all monies received go to the cause. Donations can be as one-off contributions or standing order.

BGF routinely reviews its donation procedures. Enhancements are announced as and when but in the meantime we continue to accept donations direct by cash, cheque and BACS. **We would respectfully ask that all cheques and orders be made payable to BRITISH GLASS FOUNDATION.**



This is the QR code for the British Glass Foundation.
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To donate *PayPal* visit: <https://www.paypal.com/uk/for-you/transfer-money/send-money> and donate to bgf@britishglassfoundation.org.uk

To donate through our website visit: www.stourbridgeglassmuseum.org.uk and hit the 'Donate' button.

Donations made by a UK taxpayer can attract Gift Aid, which is a great supplement to our funds and costs the donor nothing. All we need to claim this is your Gift Aid declaration; contact us for details if you have not already supplied us with relevant particulars.

Please note: In acknowledging the support of donors *GlassCuts* generally will not reveal either the details of the donor or the amount donated unless the donor indicates otherwise or the circumstances are in the public domain or public interest. This does not preclude the possibility of details, including the amount donated and/or the donor's particulars, appearing elsewhere in BGF material.

Notes and queries

Whilst we are happy to facilitate this *ad hoc* information exchange on unusual items of interest BGF cannot undertake valuations or offer comment other than that supplied by our correspondents. Submission does not guarantee publication. No responsibility ... etc (*usual caveats apply*)

In last issue we carried a query from Prof. Kenneth Quickenden of Birmingham City University who was seeking information on the Pidcock family (a notable dynasty around Stourbridge) for his latest book. We were quite amazed by the response, not least that of Jason Ellis, author of *Glassmakers of Stourbridge and Dudley 1612 – 2002* who offered a singularly comprehensive contribution.

Our thanks also go to Clare Weston, a researcher at Black Country Living Museum, who provided us with: <https://www.seekingmyroots.com/members/files/G003240.pdf>

All information has, of course been passed to Prof. Wickenden and we wish him well in his enquiries. We also cordially invite him to contact us when the book is complete whereupon we will be happy to draw it to the attention of our readership.

PARISH NOTICES

tell us the news from your world

Send us your latest and we'll try to mention it. No guarantees other than we'll do our best.

* Latest news from the *Contemporary Glass Society* including on-going information regarding their 25th anniversary celebrations throughout 2022. www.cgs.org.uk

* *Alan J. Poole newsletter* latest edition. alanjpoole@aol.com

* *The Worshipful Company of Glass Sellers of London*. Regular updates, forthcoming Zoom presentations and more. info@glass-sellers.co.uk

* *The Glass Society Events Schedule*. <http://glassassociation.org.uk>

* *Chance Heritage Trust Open Day and Community Consultation*. info@chanceht.org

From the Hot Studio:

www.allistermalcolm.com **Facebook** @allistermalcolmglass **Twitter** @allistermalcolm **Instagram** @allistermalcolmglassltd

It has been quite a whirlwind of activity in the Hot Studio. An 'IFoG Special' update is included with this issue as a separate attachment (*Allister and friends at IFoG 2022*) but a flick through Allister's social media feeds reveals more including this little gem ... (*click now before it's updated or removed*) <https://www.dropbox.com/sh/t695h65c7txmw10/AADStQzncpu5nhUjVwIkF1uua?dl=0>

Just a reminder in these interesting times

If you've got something 'glassy' to say and you want it said to somebody else, consider sending it to us and we'll do our best to help pass the information via *GlassCuts*. Usual address.

And finally ...

Not so long ago we had to proof-read our text to avoid spelling and grammatical errors. Then someone invented the spell-checker and ever since I have been eternally grapefruit.

I'll gut my cat.

Graham Fisher MBE FRGS
Trustee, PR & Comms
pp British Glass Foundation
www.britishglassfoundation.org.uk

Getting involved

Would you like to be part of a vibrant and enthusiastic group of volunteers dedicated to supporting the British Glass Foundation and its work at the new glass museum?

Specialist skills or knowledge are welcome but not essential. We are committed to equal opportunities and full training will be given where necessary. To find out more, contact us via the usual address and we will be delighted to do the rest.

Promotional opportunities

Black Country Radio broadcasts throughout the Black Country on 102.5 FM and also via DAB and on-line around the world. If your event satisfies the criteria of not-for-profit, charitable or philanthropic and is community orientated there is no charge.

Go to www.blackcountryradio.co.uk hover over 'Local' and click 'Local Events Guide'. Submit the form you'll find at upper left under '+ Add Event'. Your announcement will then appear on the *Events Guide*. Allow sufficient notice and the event may be 'voiced' and broadcast live on air during daytime broadcasting. Depending on the number of events, yours might be broadcast several times; there's no guarantee but it should appear at least once. Meanwhile it stays on the *Events Guide* listings on the world-wide web until the day itself.

Keeping in touch

BGF Secretary Lynn Boleyn MBE

Direct Line: 01384 900447

Email: bgf@britishglassfoundation.org.uk

Snailmail: Stourbridge Glass Museum, Stuart Works, High Street, Wordsley, West Midlands, DY8 4FB

THE BRITISH GLASS FOUNDATION GRATEFULLY ACKNOWLEDGES THE SUPPORT GIVEN BY THE EUROPEAN REGIONAL DEVELOPMENT FUND AND THE HERITAGE LOTTERY FUND



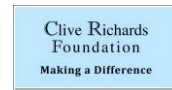
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BGF would also like to acknowledge the following, *inter alia*, for their support and generosity ...

Black Country Local Enterprise Partnership Growing Places Fund : Garfield Weston : Edward Cadbury Charitable Trust : The Headley Trust : The Charles Hayward Foundation : W.A. Cadbury Charitable Trust : John Ellerman Foundation : The Worshipful Company of Glass Sellers of London : The Pilgrim Trust

... together with many other contributions from other trusts, foundations and individuals. (E&OE)

Full details of BGF partners, supporters and sponsors at: www.britishglassfoundation.org.uk/the-foundation/

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No responsibility etc. etc ... (usual caveats apply)

We welcome you passing *GlassCuts* on to anyone you feel may be interested in our work. You know the rest but if in any doubt then please communicate with us directly in the first instance via bgf@britishglassfoundation.org.uk



www.britishglassfoundation.org.uk

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