

# OffCuts

Lifestyle news from Stourbridge Glass Museum  
and the British Glass Foundation

STOURBRIDGE  
GLASS MUSEUM



## Stourbridge Glass Museum – how it came into being.

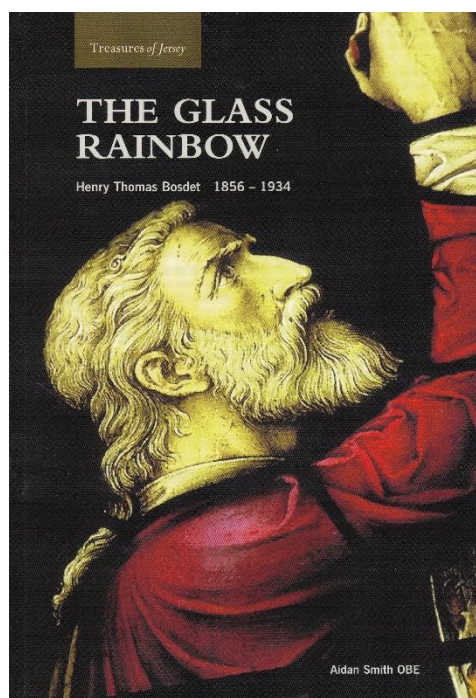
*The remarkable tale of the period from the formation of BGF in 2010 to SGM official opening in 2013.*  
Now available direct from the museum. All proceeds to BGF.

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With *GlassCuts* 243

## Welcome ...

... to the second edition of **OffCuts**, our new lifestyle bulletin that accompanies your regular **GlassCuts** offering an occasional look in more detail at goings-on in and around the world of Stourbridge Glass Museum and the British Glass Foundation.

## BOSDET



Mention the term Stourbridge Glass and it's a fair bet that most people's minds would immediately conjure up images of fantastic cameos, superlative engravings and, of course, it's world-renowned lead crystalware. Yet of all the terms in the Stourbridge Glass lexicon, stained glass is curiously understated. Which is an unfortunate omission, since there are still those in and around the Glass Quarter who practise the skills of stained-glass designs and repairs. Here at *GlassCuts* we field queries about it every now and then; I have indeed used the facility myself in identifying a stained-glass window from way up north of the border.

Historically it appears there may have been a number of stained-glass makers operating locally as a cottage industry but one name who had a notable impact on the genre was that of Florence Camm. Florence was born 7<sup>th</sup> August 1874 in Smethwick. Her father Thomas was a stained-glass artist who worked for the mighty Chance Brothers nearby, once the largest glassmaking operation in the UK. If it was glass, they made it; for a while this included the stained variety.

Thomas set up his own stained-glass workshop, T.W. Camm & Co., in 1865 shortly after Chance stopped making the stuff. Florence and her brothers, Walter and Robert, took over the management of the family business after Thomas died in 1912. Camm was the principal designer of the firm until her death in 1960. She was greatly influenced by William Morris – whose work is writ large locally throughout Wightwick Hall in Wolverhampton – and his associates within the Arts & Crafts movement.

Now, regular readers will recall the tale of how Nick Bate, a recently rediscovered friend from our schooldays of 60 years ago and now domiciled in Jersey, introduced me to Marc McCarty, the only glassmaker in the Channels Islands (GC227, dated 16.8.23). Well, Nick has done his 'bet you don't know anything about this' thing again (he's right, I didn't) by introducing me to one Fred Benest and the workings of the *Glass Rainbow Trust* (GRT) [www.glassrainbowtrust.org.je](http://www.glassrainbowtrust.org.je)



GRT and BGF/SGM already have at least one thing in common inasmuch we are both supported by the Worshipful Company of Glass Sellers of London. But there's more; GRT are greatly motivated by the work of Henry Thomas Bosdet (1856-1934), a little-known Jerseyman who was an incredibly talented stained-glass artist. The Trust's name is inspired by an angel sitting on a rainbow forming the top light of Bosdet's magnificent west window, depicting The Marriage at Cana, in the Anglican church of St Aubin on the Hill located in the Parish of St. Brelade, Jersey. St Aubin was a French Abbot born to Gallo-Roman nobility in the 6<sup>th</sup> Century. St Aubin on the Hill is built in the Gothic style; it's north window is the only Pre-Raphaelite window in Jersey. The window was created by William Morris - there's that name again - from designs by Sir Edward Burne-Jones.

Nick sets the challenge for our readers: *'The Trust knows about most of Bosdet's stained glass creations, but there always remains the possibility that there are others, as yet unrecorded. The wider membership of the BGF might know of something hiding away somewhere. If so, we would love to hear from you.'*

The task may not be quite so geographically challenging as first appears. Fred kindly sent me a book by the late Aidan Smith OBE and this, read in conjunction with the GRT's extensive website, indicates that Bosdet's work was widespread across England. The nearest church windows to our patch (so far as we know at the moment) are in Warwickshire and Gloucestershire, and there is a large crop of them in the north-east where a scion of Bosdet's family still lives.





So, there you have it; a real curved ball for our readership and the opportunity for a few feathers in our cap if we can come up with the goods. Replies to the usual address please and we will be delighted to pass anything on to Nick and Fred.

Stained Glass in general and its associations with the Stourbridge Glass Quarter in particular is perhaps something we should bring off the back burner. So, here's a call to all stained-glass makers, designers and practitioners; send us your details and we'll look to devote a special issue to you in a future edition.

My thanks to Nick Bate and Fred Benest for their interest in our work and for their intriguing communications that started the ball rolling.



*The Glass Rainbow* (Henry Thomas Bosdet 1856-1934) by Aidan Smith OBE (ISBN 0-9538858-1-X) is a glorious account illustrated lavishly with stunning images of breath-taking stained-glass work. Fred Benest has kindly donated a copy to me and as soon as I have finished digesting it I will be lodging it in the educational resources section at Stourbridge Glass Museum for general reference.

## TERRI THE COMEYO LADY AT SGM

Picture the scene, if you will. The Ruskin Centre, replete with a gathering of invitees and the usual press-pack, all straining for the first public glimpse of the replica Portland Vase, recreated in 2012 by Project Coordinator Ian Dury and his team of specialists in an effort to show the glassmaking world that Stourbridge still has what it takes. My word, did he show it big-time.

I was standing right next to a reporter who asked the lady who engraved the figures on the vase – the first female, as it happens, to have ever done so on any of the authenticated six glass vases including the Roman original – just how this compared with her previous work. *'I dunno'* she replied without a flicker of hubris, *'I've never done figures before'*. Thus in one sentence did she demonstrate her undeniable brilliance in declaring that in a career that has seen her engrave animals, fruit, flowers - anything but the human form until now - she came up with a creation so utterly stunning that it subsequently moved a well-known Museum Director of our acquaintance to tears of appreciation. If ever a moment marked that project as special, this was it.

If you haven't already deduced it for yourself from all the clues I have just littered about, the lady in question is Terri-Louise Colledge. If you are yet to see her work then that is just one more good reason to visit Stourbridge Glass Museum, because we are delighted beyond measure that Terri has set up stall with us as our resident cameo engraver. Her work is on sale here and she accepts commissions, but there is a bit more to her story than that. Although in the interests of balance we are nowadays obliged to say 'other cameo engravers are also available', it is evident why this one holds a particular spot in our affections.

Terri is most definitely *one o' we*, having been born in Dudley and living in and around the area ever since. Showing an artistic flair from an early age, on leaving school she joined Bilston & Battersea Enamels where she trained as a ceramic artist. For those not familiar with our area, Bilston is synonymous with enamelling, so now you know.





In 2001 she joined Richard Golding's Okra Glass studios (Richard was to achieve his own place in the project's provenance by blowing the 2012 replica Portland vase) where she transferred her detailed paintings onto glass. As for the transition to cameo, well, Terri can best explain that herself: *'Through Richard I was introduced to cameo glass and after visiting the Cameo room in the former Broadfield Glass Museum I was hooked! Richard generously encouraged me and explained the processes involved in making and decorating it. This new medium led me on a journey to revive the art of cameo engraving, an art in which Stourbridge once excelled and was recognised around the world. I feel immensely proud to be a part of that ongoing history.'*



Terri emulates the ancient technique with the use of modern equipment, sandblasting and a high-pressure flexi-drive drill. Cameo engravers of old would have used the tools available to them at the time, so she feels justified in doing the same with contemporary devices. The end result is pretty much the same and if pneumatic flexi-drills were available in Roman times it is doubtful whether the cameo artistes of the era would have stuck to their pumice and sticks.

Terri continues: 'In 2011 after leaving Okra I was grateful to Ian Dury for offering me space in his facilities to continue my work. This led to a conversation about his proposed recreation of the Portland Vase and the rest is history'. Indeed it is, and we are privileged that Ian has since graciously lodged his 2012 Vase and all the accompanying artefacts, including an Auldjo Jug also carved by Terri, on permanent loan to Stourbridge Glass Museum, where you can see the end result for yourselves.



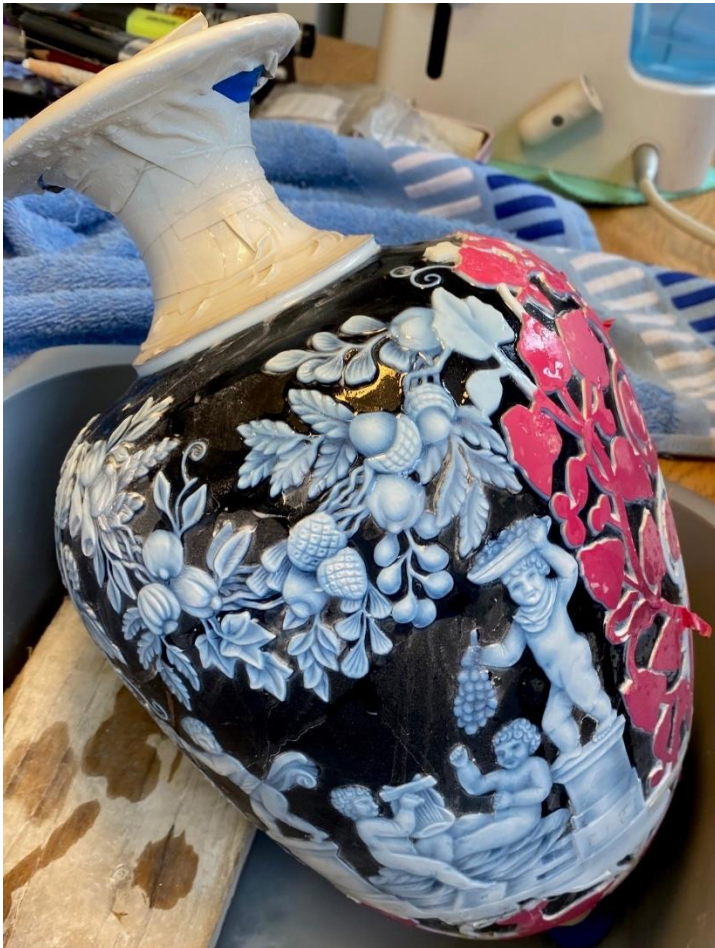
Following a brief career break in 2022 Terri was asked by BGF Chairman Graham Knowles if she would like to set up in the new museum. In hindsight I think I recall Terri's table and equipment were in there before Graham actually finished his sentence. 'I love it here' Terri says enthusiastically. In the meantime, she has continued in her creative vein and would sit happily all day producing her mini-masterpieces in her characteristically understated manner but for a new project on the horizon that is destined to again bring her to wider attention.







Following a clear-out at his place, or so the story goes, Graham Knowles came across an enormous blank cameo vase that had been created by one of his forebears. It didn't take much fathoming that this could be the basis for a replica Naples Vase, also known as The Blue Vase, so the die was cast. Graham approached Terri to do the honours and, after a few initial concerns about the complexity of the task, Terri agreed to take it on. She tells us: *'This piece has been very challenging as I haven't had as much reference and imagery as with the Portland Vase, so a lot of resizing & drawings have been done. The blank has been modified a little by Richard Lamming of Redhouse Glass Crafts and my work on it is now well underway. I am very happy to explain the process to our visitors, who are inevitably enthralled to see this endangered craft being brought to life.'*



We will, of course, be following Terri's progress on the Naples Vase but for now these latest images, together with a reminder of the 2012 Portland Vase, will bring you up to speed on the work of this singularly remarkable lady.







The Naples, or Blue, Vase: more [here](#)

Join us again soon for more *OffCuts*. In the meantime, *Keep it Glass*.

**GF@BGF**

