

GlassCuts

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

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.

Edition: 250
Dated: 20.8.24

GLASSCUTS AT THE 250 MILESTONE

250 editions is a remarkable achievement which we would like to celebrate with you, our loyal fans. So, although there is much going on out there in the *Wonderful World of Glass*^{®GF} not least this issue coinciding with what will most likely be the last *International Festival of Glass* to be held in Stourbridge, for once we are indulging ourselves in a day off and instead offer you a jaunt through history as we present ...

FROM THERE TO HERE *The tale of GlassCuts*

'If I was down to the last dollar of my marketing budget, I'd spend it on PR.' - Bill Gates (Microsoft)

Which goes to show that just because he's the founder of the biggest software corporation on the planet doesn't mean his pronouncements are grammatically accurate. Marketing is *not* the same as PR. But let's not quibble; the message is still clear. Both marketing and public relations are crucial to the success of any organisation, big or small. And if Our Bill says so, that's good enough for us.



So, armed with little more than this gem of an aphorism, let us cast our minds back to those dim days around 2009 when the world-renowned Stourbridge Glass collection, for reasons that have etched their place forever in local folklore following the closure of Broadfield House Glass Museum, found itself without a home. The implications were grim; yes, the items could be stored elsewhere but unless they were competently curated and coherently displayed to offer a narrative they might lose their integrity as a collection or, even worse, become little more than a collection of curios.



The tale of how the British Glass Foundation (BGF) coalesced around a small group of wildly disparate individuals but all with a common interest in the collection has since been comprehensively documented, not least in our latest publication *Stourbridge Glass Museum; how it came into being*, available through various outlets including the museum and with all proceeds to BGF.

But what of the *significance*, the core directive of what we sought to achieve? The combined power of our intentions may have been capable of moving mountains of indifference but whatever we decided, however noble our aspirations, it would all prove futile if it didn't extend beyond the walls of the dim room were sitting in glued around a table. We needed to get our message out; we also needed to do it both at speed and with consistency.

Thus, in the days when social media was but a twinkling in the cyber-eye, the idea of a magazine that could be sent to a growing database (later subject to strict data protection regulations, with which we compiled from the outset) emerged as a principal conduit for our communications strategy.

A quarterly glossy newsletter was the result, and very neat it looked, too. The fly in the ointment was the 'quarterly' bit; depending on when we caught the cycle, 'news' was no longer news by the time we had sat on it for up to three months waiting for the next *Newsletter* to come around. The solution was *GlassCuts*, an informal *ad hoc* email bulletin intended to fill in the gaps left by the *Newsletter*.

Issue 1
September 2011



From the Chairman Graham Knowles

Welcome to our first Newsletter. My apologies for not being in touch with you before but we have been busy setting up our new Charity and until now there has been little to report.

The Charity was set up in November 2010 and in the last few months we have been designing our new leaflet and putting in place the necessary Gift Aid documentation.

I am delighted to welcome two new Trustees, Graham Fisher MBE who will be looking after our PR and Communications and Allister Malcolm who is the resident glass artist at Broadfield House Glass Museum. I know they will both be great assets to the charity.

There have also been developments with Dudley Council where meetings are being held on a quarterly basis at the highest level. We are liaising closely with the Council and the developers and have had an input into the grant application that is being submitted on the White House Cone site (the old Stuart Crystal building) opposite the Red House Cone site in Wordsley. We are, of course, also looking at alternative sites just in case the White House Cone site is not successful.

There will be a major fund raising drive in the future to enable our dreams to become a reality and we will be creating an extensive mailing list so that we can keep everybody informed of our progress.


Our new web site is now up and running and

donations will shortly be able to be made online.

I feel we can therefore look back with pride at these achievements over the last few months.

We value and appreciate your support and if you have any ideas or suggestions at any time then please let us know.

Best Wishes,
Graham Knowles
Chairman and Trustee



Why we may never know, but for some reason *GlassCuts* caught the imagination to a degree we could not have anticipated. On the occasions when we didn't send one out for any length of time, we were contacted by enthusiasts gently teasing us to reveal what had happened to their 'fix'. Eventually, and with no small thanks to that growing readership, we settled to a routine of an issue every fortnight or thereabouts. One unintended consequence of this was the *Newsletter* becoming redundant; it was discontinued after edition 5. I have yet to see one on eBay, but it's probably a collector's item by now.

Another unintended consequence proved more problematic. The early days of BGF witnessed a blizzard of activity, from meetings and fundraising to planning and permissions and just about all points in between. Trouble is, much of this was commercially sensitive or just plain confidential, the end result being that although we were bursting at the seams to say lots, we couldn't say a thing. Producing *GlassCuts* on the dot every fortnight therefore became a juggling act of keeping our readership informed about matters we weren't allowed to discuss. We overcame it with a sense of page-filling levity that masked a very serious intent. My own mordancy of wit and rapier satire (or so it says here) was on occasions tested to its limit, but it was crucial that we did not lose our support base. Mercifully we didn't, and as soon as we were freed from the shackles of confidentiality, we promised our readership who had steadfastly kept the faith that 'you would be the second to know, after we knew ourselves' - a promise we have dutifully maintained.

The tribulations of this period also helped set our *scope*; our aim was to provide news about glass in general and the new museum in particular but thanks to your submissions this remit expanded to become an umbrella organisation for representatives of the wider glass world, many of whom became our supporters.

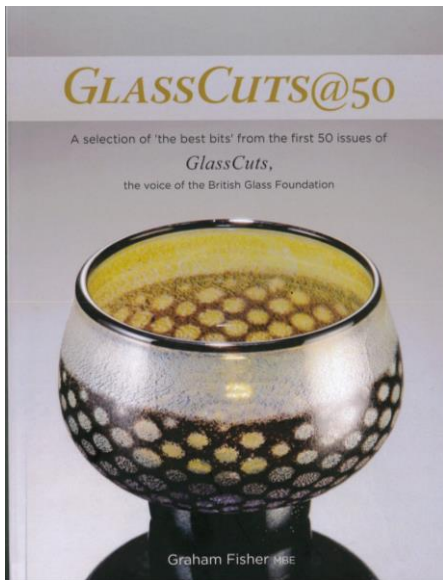
It was also instrumental in establishing our tone; *GlassCuts* remains a light-touch periodical that never takes itself too seriously, except on the occasions when it needs to take itself seriously. Readers have clearly warmed to this approach, which is often reflected in the nature of submissions we receive. But when push comes to shove, especially when our industry comes under threat, *GlassCuts* has been known to bare its fangs. Yet in consistently striving to tread the fine line of being impartial and apolitical our ethos remains as independent in thought as we can muster.

Our approach is analogous to niche magazines such as *Private Eye*; albeit 'approach' is as far as the comparison goes here, yet there is a correlation. As with *Eye*, *GlassCuts* was initially a *product* of its time but morphed to now be *part* of its time. Consequently, both have flourished by being sufficiently flexible in responding to contemporary events and styles without losing their core integrity. OK, so that may all sound rather grandiose (I fear an entry in *Pseuds Corner of Eye* beckons), but there has to be good reason beyond pure luck why we've reached here unscathed.

We also recognised the universal potential for promoting the history of glass, highlighting its contemporary practitioners and supporting the vision of glassmaking into a sustainable future. Somewhere along the way this translated to *GlassCuts* becoming, as our strap line states boldly, *The Journal of the British Glass Foundation; the Voice of Stourbridge Glass Museum*. We pride ourselves on a quirkily distinctive house style in a unique combination of accessibility, inclusivity and perceptive reportage that attracts contributions and readership worldwide. We know this last bit to be a fact from correspondence and submissions that we receive almost daily. Our identification of glass items, a free service in which we answer queries either 'in house' or via appeals to our readership, has also proved a popular feature. It always brings a smile to our faces when we get it right and we are pleased to say there are, as yet, few instances that have stumped us for an answer. Curator Harrison Davies and our volunteers in particular have helped drive this, so thanks to all involved.

Which brings us to where we go from here. Quite how *GlassCuts* has survived the combined onslaught of the internet, email and social media will remain a mystery, perhaps part of its enduring charm.

In our time we have covered every angle in the development of our world-class Stourbridge Glass Museum from a vision to reality; we have followed the appointments of a peerless team of professionals, headed by Museum Manager Alexander Goodger overseeing a slick operation that covers just about everything 'glassy' from guided tours to acquisitions; we have promoted the new home for the Stourbridge Glass collection at an international level and, with the sterling services of our Events & Education Coordinator Corrina Field have shadowed the development a comprehensive training, demonstration and educational programme. We have particularly waxed lyrical about our wonderful volunteers, until recently coordinated by Moemi Madigan who has sadly since departed for pastures new. In short, a dream realised; a true 'People's Museum'. The coincidental timing of *GC250* with the last International Festival of Glass to be held in Stourbridge and the launch of the iconic Naples Vase replica may come to be seen as yet another apogee.



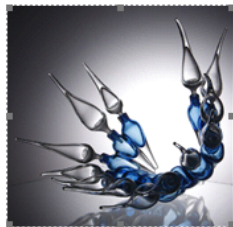
So where does l'il old *GlassCuts* fit within our future plans? Truth is, we're not sure yet. Privately, we were delighted when we reached 50 - we even published a commemorative hardback book *GlassCuts@50*. We were pleasantly surprised when we went past the hundred notch, and I think it's fair to say we are more than mildly amazed to still be here now. Central to these landmarks has always been an admiration and respect for you, our loyal readers, to whom we are greatly obliged for staying the course, extending us your constant support and making *GlassCuts* what it has become. Whatever that is.

Nothing stays the same forever and we recognise that evolution is inevitable. *C'est la vie*. For now we might justifiably grant ourselves the luxury to simply savour the moment of an extraordinary 250th edition rather than analyse it to death.

Yet amidst the celebrations and reverie, I conclude this romp through the ages on a personal note. Every single issue of *GlassCuts* right from number 1 all those years back, every one of which is archived in perpetuity on our website [here](#), has been produced by Yours Truly working in conjunction with Lynn Boleyn MBE. As I am always keen to express to anyone willing to listen, I just write the bloomin' things; Lynn is the one who sources the imagery, lays it all out tastefully and then distributes it. That's a sizeable undertaking in itself. What readers may not realise is that Lynn is also both Secretary and Business Manager for the British Glass Foundation so already has enough on her plate before she even begins the unenviable task of turning my sow's ears into silk purses. If my thanks need go anywhere for the success of *GC*, then she is on my list as being number one in a field of one.

Come to think of, I'm not sure I ever told her that. Hmmm ... maybe now might be a good time ...

GF@BGF



Glass Artist: Allister Malcolm
Photographer: Simon Bruntnell
www.northlightphotography.co.uk

GlassCuts1

10th October 2011

Hallo ...

... and welcome to [GlassCuts](#), the first in an informal series of email updates from the **British Glass Foundation (BGF)** (www.britishglassfoundation.org.uk)

[GlassCuts](#) is intended to offer snippets of information on a regular basis [in order to](#) keep its audience and supporters fully updated on developments in the wonderful world of glass in general, and the Stourbridge Glass industry in particular. Perhaps not surprisingly It is especially, but not exclusively, [focussed](#) on the stated aim of the BGF to protect and save what amounts to one of the finest glass collections in the world, which is currently held at Broadfield House, Kingswinford. Details of the BGF's aims can be found on its website and in newsletter 1.

Items of [particular note](#) will be covered in greater depth in the next available issue of the British Glass Foundation newsletter. Issue 1 is now available. If you are not already on the distribution list for this newsletter, then please place 'newsletter subscription' in your subject field and send to bgf@britishglassfoundation.org.uk

But enough already ... let's bring you up to date on what's going on ...

IN THIS ISSUE

In the beginning...
A collector's item, for sure
Where it's all happening
Talking the talk and walking the walk

A message from BGF Chairman Graham Knowles

Since its inception in 2011 *GlassCuts* has become popular and widely respected in the glass world and beyond. Graham Fisher has developed his unique and instantly recognizable style of keeping everyone informed and updated even when in the early days there wasn't really any news to report! From the launch of the charity to the grand opening of Stourbridge Glass Museum by HRH The Duke of Gloucester in 2023 this has certainly been history in the making. Today *GlassCuts*, now at edition number 250, is full of interesting information, events, exhibitions, the work of various glass artists and much more and I am grateful to Graham for documenting this so well not only for today but for future generations. However, I have to say I do miss the disclaimers!



What they say about *GlassCuts*

Here are a few comments, in no particular order, that have come our way. We have kept the contributors anonymous in order to protect the guilty but confirm they are genuine and unsolicited. Feel free to send in your own.

- Most magazines and journals from small organisations have an illustrious but short life. They are well intentioned but there is insufficient capacity or enthusiasm to keep going. But *Glasscuts* has defied the trend - and how. Congratulations Graham and Lynn on your 250th. I have, to a greater or lesser degree, read/perused all of them. And I still do if only to catch up with what's happening. But most of all I look forward to ..and finally. What will the Editor say before getting his coat in this edition.... it had better be something special. All I can say to the Editor is KBG - yes KBG not KGB. Keep Bl**dy Going! *Mr. A (West Midlands)*

Reply: Much obliged. We aim to keep going for some time yet and appreciate your support.

- We and our 'glassy' friends I love to catch up with what is going on over there in the UK. *GlassCuts* always keeps us informed. We love your British humour. We are very pleased for your museum and must come to see you soon. Mr. & Mrs. W (Germany)

Reply: You will be made most welcome; we love all of our visitors but especially those who have travelled from overseas to see us.

- From my home here in 'the colonies' as it were, I always look forward to finding that an issue of *GlassCuts* has popped into my email inbox. During the pandemic, *GlassCuts* kept me aware of the progress in the Stourbridge Glass Museum and whetted my appetite to see it first-hand (finally accomplished in May 2024). The informal style of *GlassCuts* and the inclusion of good photos always has me reading the latest issue right away and making notes of other glass-related places and events in the UK and elsewhere that get added to my bucket list. Mr. M (Marietta, Ohio, USA).

Reply: We are delighted by your support, thank you.

- Keep up your marvellous work. I have loved glass all of my life (I am 82 years old now) and am pleased to see your success. I emigrated here many years ago from the north of England with my late husband and remember the days of glassmaking in Sunderland. I now follow you through your website and enjoy seeing all that is going on in the 'mother country'. Mrs. E (Melbourne, Australia.)

Reply: This has brought a tear to our eyes, Mrs E. We may have the glass, but you've got the sunshine! Thank you for thinking of us.

- I love the *Reader's Queries* section. Your staff are so knowledgeable. Mr B. (West Midlands).

Reply: Yes, we are very fortunate to have such a wide readership with a background of 'glassy' skills. Thanks to a combination of our erudite audience and our well-informed museum staff there are few queries that beat us.

NOW KEEP SCROLLING FOR SOME FASCINATING FACTS YOU NEVER KNEW

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 we currently 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.
Scan to browse the work of the BGF or to make a donation.

For donations by BACS our bank details are:

HSBC Bank
Branch Identifier Code: MIDLGB2108U
Sort code: 40-38-07
Account number: 72076780

To donate via *JustGiving* visit:

<https://donate.justgiving.com/donation-amount?uri=aHR0cHM6Ly9kb25hdGUtYXBP1c3RnaXZpbmCuY29tL2FwaS9kb25hdGlvbnMvN2FIMjkyYTM1NDIhNDUxMjk1NzdlODgzO TRiZihkMDQ=>

To donate *PayPal* visit: <https://www.paypal.com/uk/for-you/transfer-money/send-money> and donate to bqf@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.

In addition to cash BGF is similarly grateful for donations of good quality glass to sell in our shop. All funds raised from the sale of donated glass go into a separate Collections Account towards future acquisitions for the museum. To make a donation directly into the **British Glass Foundation Collections Account** use sort code: **40-38-07** and account number: **52291789**.

GlassCuts at the 250 milestone

fascinating facts

YOUR SPECIAL 'PULL OUT AND KEEP' FEATURE

* *GlassCuts (GC)* was launched commensurate with BGF being incorporated as a registered charity and before the burgeoning of social media. It was intended as an *ad hoc* bulletin for brief updates in between editions of our full-colour *Newsletter* but quickly became the principal vehicle for dissemination. *Newsletter* was discontinued after just five editions. Shame, it looked really nice.

* We estimate that as of *GC250* we have written over half a million words of *GlassCuts*, putting our output on a par with Tolstoy's epic *War and Peace*. Our use of an estimated 2,000 images from various sources gives us bragging rights over Tolstoy because when he wrote his mid-19thC masterpiece he never even bothered to put any digital images in it. (*What? Check this last bit - Ed*)

* Using a back-of-a-fag-packet calculation we reckon that Secretary Lynn (*who does all the layout and fancy bits*) and Yours Truly (*a profeshunul riter*) have between us cranked up way over 2,500 (wo)man-hours on compiling, writing, editing and distributing *GlassCuts*. Based on a standard working schedule over that period, and quite apart from also separately compiling news releases and other promotional material, if these hours were laid end to end the figure represents a continuous combined total of around 1½ years of unremunerated work. Or halfway to the moon. Or something. We must be crackers.

* Other than in exceptional circumstances we distribute our material electronically. Which is just as well, since printing off just one copy of all 250 editions represents a minimum of 2000 sheets of paper, or 4 reams. Gawd only knows how they work this one out Guv'nor, but apparently you can get 16 reams of paper out of 1 tree. So, avoiding just one print run of each issue has saved a quarter of a tree. Although were not sure which quarter. This does not account for inkjets and other consumables. Or the size of the tree.

* *GlassCuts*, which started off with modest local intentions, is now distributed throughout virtually every land mass on the planet especially Europe, Asia, Canada, USA, Australia and even the Solomon Islands and Trinidad & Tobago. We are confident of this owing to our extensive data-protected distribution list, our exchanges of correspondence and our mate down the pub who tells us these things. You can't argue with facts like that.

* We hold no precise data but are aware that the number of shows, auctions and exhibitions we have promoted runs into several hundred. Similarly we have been instrumental in the acquisition, sale or identification of numerous artefacts including whole collections, individual items and reader's queries.

* *GlassCuts* has featured in a wide range of periodicals together with mentions, citations and references on radio, television and the internet. If memory serves, I think we may also have been waved in Parliament during a debate? Somebody will remind me.

* In 2014 a special-edition celebratory hardback *GlassCuts@50*, each copy individually numbered and signed, was produced in a limited run of 50 as a promotional vehicle. Edition No. 1 was presented to BGF Chairman Graham Knowles; the other 49 have since been presented to various noteworthy organisations, luminaries and repositories. Copies are lodged in several Universities and museums around the world including Corning Museum of Glass NY. The late Duane 'Twanging Guitar' Eddy was born in Corning NY. We have no evidence that he collected glass or visited his local glass museum. So he didn't get a book.

* *GlassCuts* has been accompanied by copious supplementary or special editions and, since February 2024, has extended its remit via the occasional lifestyle email bulletin *OffCuts*.

* *Question:* What do Igor the Axeman, Da Management and Aleksandr Orlov have in common? *Answer:* they have all appeared at some stage in early editions of *GlassCuts* when there was not much else going on. Don't worry if you're new to this stuff, you'll get the hang of it. Then you can perhaps explain it to us.

* We have long been aware of an unofficial group, *The Disclaimer Appreciation Society*, a small band of dedicated individuals who are sufficiently moved by our provisos at the end of each issue that they read *GlassCuts* back to front 'to get to the best bits first'. Cheek. We disassociate ourselves from such nonsense, even though we started it, and can only conclude that some of our readers are as barmy as we are. For which we thank you. Tell us your favourite bits and we'll see if we can revisit a few sometime.

* And the most fascinating fact of the lot: unlikely as it may have seemed on the occasions we were gnashing our teeth in perplexity and pulling out clumps of hair in frustration as things didn't go *quite* to plan, Lynn and I have enjoyed every single minute. We do it for our readers and fellow glass *aficionados*. Without you we couldn't, nor would we want to. So, thanks.

FROM THE ARCHIVES

A TIMELINE

The highs and the lows, setbacks and successes, elations and frustrations; we've been there right from the very outset to record them all. Here's a selection of highlights from almost fifteen years of contemporary reportage in *GlassCuts*, its supplements and latterly its lifestyle offshoot *OffCuts* ...

Nov 2010	Formation of BGF and collation of partners
Jan 2011	Outline application for ERDF funding on former Stuart site
Sep 2011	Museum of Glass book produced detailing proposals for site Memorandum of understanding between BGF and DMBC
Feb 2012	Early plans to incorporate Red House Cone site (delayed) Modified plans include rental units towards museum costs
Nov 2012	Gala Event, Hagley Hall Launch of 2012 Portland Vase replica, supported by BGF
Feb 2013	Outline plans accepted by ERDF, full plans drawn up
Apr 2013	Consideration to BGF becoming a Museum Trust
Mar 2014	Growing Places funding sought and approved
May 2014	My Community Rights pre-feasibility grant approved
July 2014	ERDF funding approved Heritage Lottery start-up grant approved
Oct 2014	DMBC grant planning approval Local MP Margot James gives written support to proposals
Feb 2015	Demolition work at Stuart site commences
Mar 2020	Progress slowed, but not stopped, by Covid-19 restrictions
July 2021	BGF's 'Big Announcement' details of re-branding as Stourbridge Glass Museum (SGM) a new website confirmation of opening on 9 th April 2022
Apr 2022	SGM 'soft' opening
April 2023	SGM 'official' opening by HRH Duke of Gloucester
Feb 2024	<i>OffCuts</i> first appears as <i>ad hoc</i> lifestyle accompaniment to <i>GlassCuts</i>
Aug 2024	SGM part of last International Festival of Glass to be held in Stourbridge The Naples ("Blue") Vase project approaches completion <i>GlassCuts</i> celebrates its milestone 250 th edition
Sep 2024 onwards	Stourbridge Glass Museum, with your support, goes from strength to strength

SURPRISE BONUS FEATURE

In Loving Memory

Ok. You win. For diehard *Disclaimer* fans who are missing their fix, or those of you who simply do not know what we are talking about, here's the back-story. Drivel as it may have seemed at the time, there is a point to all of this which I hold was proved beyond reasonable doubt. You be the judge ...

We are obliged by Data Protection Regulations to include a *Disclaimer* on stuff we send out. But hold on here; BGF is a charitable, philanthropic, apolitical, non-profit-making group of unremunerated glass enthusiasts who are passionate about glass and with no greater motive than creating and maintaining a museum to house the stuff – which got me wondering, just precisely what is it that we need to disclaim ourselves against? Of course we respect your information and thus always comply fully with the provisions of GDPR, but what authority monitors our declaring of it? Hence was born the naughtily anarchic finger-poking *Disclaimer*.

Over the best part of a decade that we ran them, and with thousands of readers around the globe, it was patently evidenced by the absence of challenge that no-one, but no-one, in officialdom was taking a blind bit of notice of this pettifogging bit of box-ticking. Be honest, who notices the small print? Even now we still only have a handful of members of the prestigious *Disclaimer Spotter's Club* who noticed the things and joined in the fun. Data regulators? Nah!

In all that time just one reader complained to us about its irreverent silliness, which actually reinforced our point; it was cherished for the stuff-and-nonsense (and its satirical dig at authority) that it represented. It reached a point where the *Disclaimer* was taking almost as much time to compile as *GlassCuts*, whereupon it was quietly rested. But not before it had accrued its own mini-legion of fans.

So, just for you on our momentous celebratory 250th edition, here's an example of the utter tosh and bunkum we used to send out. This one is a particular favourite of SGM staff and comes from *GC103* way back in December 2016. Enjoy; and remember the wise words of Peter Bushell (*Great Eccentrics*, Unwin 1984): '*Life is, after all, just a joke. And sometimes rather a good one at that*'.

Disclaimer

I used to do book-readings for a local haemorrhoid support group but always had trouble getting past the bit where I asked: '*Are you sitting comfortably?*' It also made me realize that in our culture 'Trump' is another word for flatulence, so imagine how even more embarrassed the new Leader of the Democratic Free World would have been on an exchange visit in my situation. Which got me thinking it was high time we dedicated a *Disclaimer* to unfortunate choices of names. I mean, can my dentist Dr Schmidt help it is he is of German extraction? (extraction, dentist, geddit?). Anyway ...

GlassCuts was originally the journal of the *Saturday Night in Glasgow Survivors Association* before we purloined the name. And very few of its unfit members would you have ever dared call 'Gym-y'. (*That's clever - Ed*). It is compiled Doggie Style in a canine grooming parlour (yes, it actually exists: www.doggystylegroomers.co.uk) manned by a team of spooneristic shining wits and has no other function than to appeal to those who find humour in the misfortunes of the likes of poor wretches such as Annette Curtain, Brandy D. Cantor and Alma Knack (yes, they all exist too); to titivate those who revel in cross-breeding the DNA of a hyena with an oxo-cube to produce a laughing stock, and perhaps even say a bit about glass.

Whilst every effort is made to ensure ackeracy, no responsibility etc etc ... (usual heavy-cats caveats apply).

This email is sent to you solely on the basis that you like to wonder whether *Doolittle & Dalley* really could be Estate Agents (they are, check them out at www.doolittle-dalley.co.uk) and if *Flywheel, Shyster & Flywheel* might be Solicitors (they're not, they're The Marx Brothers www.marx-brothers.org) but if you do not wish to receive further *GlassCuts* then either just B. Dunn with it or send an email marked: '*Thanks to GlassCuts, I now know the difference between a bad archer and a constipated owl is that one can shoot without hitting*' to bgf@britishglassfoundation.org.uk. A brief indication as to why we are no longer your favourite blooper-meisters would be appreciated by our sub-editors Mac Berger and Chris P. Bacon.

BGF welcomes onward transmission to anyone whom you feel we may be able to resolve all these misunderstandings in order to expose those other misunderstandings lurking underneath. Similarly if you have anything you consider may be worth getting all confused about out there in the *Wonderful World of Glass*^{GF} then send it to BGF at the usual address.

We leave you with news of a valued new member of the team here at *GlassCuts Towers*; he's a young lad from the far east who sadly lost a leg in an accident, so we thought we would give him a chance to regain some dignity and self-respect by studiously avoiding any reference to his misfortune. Do make him welcome by dropping us a postcard or letter and we'll gladly pass it on. Please mark all correspondence '*for the attention of Tai Won Shieu*'. Bless.

Just a reminder ...

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* or *OffCuts*. Usual address. There's no fee, but if you've got a few bob lying around in a spare pocket we can always find a good use for it.

And finally ...

We couldn't finish this special issue without some distressing news from a pal of mine who told me about when he popped round the neighbours recently for a cup of sugar and found their young kids alone watching the telly before the 9pm watershed. *'I was horrified at what they were being exposed to'* he said *'there was this bloke and his wife arguing, so he punched her in the face. Then she punched him, so he picked a stick up and savagely hit her repeatedly over the head, so she did the same to him. Then they were rolling around on the floor hitting each other like crazy and shouting at the top of the voices. Then the local Policeman called in so they started hitting and shouting at him as well. It was chaos.'* I was shocked. *Really? and what happened next?* I asked. *'Well, out of nowhere pops this alligator and steals all the sausages'.*

Nurse says he's responding to therapy. While he does, I'll get his coat as well as mine. They're the nice white canvas ones with leather straps on the arms. Very comfortable.

See you at *GC251* when normal service will be resumed. And thanks again. We love you all.

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

Volunteering at Stourbridge Glass Museum

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 Stourbridge 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

Award-winning *Black Country Radio* and *BCR Xtra* broadcast throughout the Black Country on 102.5 FM and also via DAB and on-line around the world. Part of BCR's remit is to promote local events. If you are organising an event that satisfies the criteria of not-for-profit, charitable or philanthropic and is community orientated then you may be eligible for no-fee promotion.

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. And it's all entirely free of charge.

Second time around

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Keeping in touch

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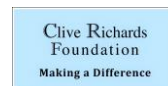
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Black Country Local Enterprise Partnership Growing Places Fund : Garfield Weston : Edward Cadbury Charitable Trust : The Headley Trust : The Charles Hayward Foundation : W.A. Cadbury Charitable Trust : John Ellerman Foundation : The Worshipful Company of Glass Sellers of London : The Pilgrim Trust : FCC Communities Foundation ... plus many contributions from other trusts, foundations and individuals. (E&OE)

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British Glass Foundation

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