

Bristol Hebrew Congregation

SOUVENIR PROGRAMME

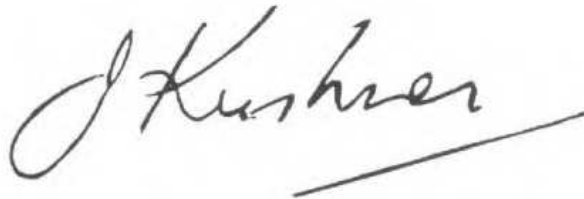
1978



MESSAGE FROM THE PRESIDENT

The role of the fund raising committee has, if possible increased in importance as a result of developments over the last year. They have gone from strength to strength and this ball is the culmination of their efforts. More than ever we need your participation as well as your money and I feel certain you will all enjoy the results of their endeavours this evening.

Finally I would like to congratulate Tony Holt and his committee for their hard work in organising this function and all the other events which brightened our social calendar.

A handwritten signature in cursive script, reading "Ike Kushner", with a horizontal line underneath it.

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GLASSMAKING IN BRISTOL

Bristol has long been one of the centres of glass making in the British Isles. About 1623, a certain Abraham Bigo, originally one of the Bigault family, who were to be found at Stourbridge, Dublin and London as well as Bristol, set up a furnace. It would appear that he and his wife Hester, and his sons Abraham and John, had come to England sometime previously, with four other families of "gentilhommes" after the persecution of many of the families who lived in Lorraine. Little more is heard of the development of the manufacture of glass in Bristol during the 17th century, except that towards the end of that century, there were at least nine major flint glasshouses. One of the oldest being the glasshouse founded by Edward Dagnia, an Italian, who later emigrated to Newcastle with his sons Onesiphorus Dagnia and Edward Jnr. The other sites which were used for making glass was Cooks of Temple Street, later to become the Jacobs glasshouse, as well as another glasshouse in Redcliffe Backs.

There is no doubt that we associate Bristol with dark blue, green, amber and opaque white glass, but in the late 17th and the early 18th century, it was for clear flint glass that they were most famous, and indeed, after the beginning of the 19th century the existing glasshouses reverted almost entirely to clear flint glass. Unfortunately, very few glasses carry a trademark or signature of any sort. The few signed pieces that we have are rare indeed and one of the few firms that ever signed glass, were the gilders to George III, Isaac and Lazarus Jacobs of Temple Street in Bristol.

Remarkably it is not to them that we owe our real knowledge of coloured glass of this period but to an extraordinary man by the name of Michael Edkins.

Before discussing Edkins and his strange career, it should be noted that the city of Bristol was unique. Not particularly in the way they manufactured glass but in the design and quality which was so individual as to stamp its mark upon Bristol glass. There is no doubt that the guild of glassmakers was by far the most important in the city during the middle of the 18th century. The "Daily Post" of the 14th November 1738 quotes as follows:-

"Bristol - November 11th, yesterday the Prince and Princess of Wales paid their promised visit to the City, the companies of the City made a magnificent appearance in their formalities marching two by two, preceding the corporation and the royal guests. The company of the glassmen went first, dressed in Holland shirts, on horseback, some with swords, others with crowns and sceptres in their hands, all made of glass."

It is also interesting to note that nearly all the major Irish glasshouses were founded by Bristol men, many of whom expanded their trade into Ireland because of the extremely high excise taxes applied to glasshouses in England.

The most important section of all the groups of Bristol glass was the Bristol opaque white glass. This began to be made in the mid-18th century and its manufacture extended through to the turn of the century. It was only later that coloured glass became fashionable and although practically anything blue is now supposed to be called "Bristol", most of the coloured glass

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was made in other glasshouses and very little can be certainly assigned to the Bristol flint glasshouses. At that particular time, there were only three major flint glasshouses, the Temple Street Glasshouse, St. Thomas Street and Redcliffe Backs. The other glass manufacturers made crown or window glass and bottle glass.

Without a doubt, one of the most amusing and interesting characters of the 18th century was Michael Edkins. Edkins was a most talented man, he decorated practically anything that was brought to him ranging from sign boards to carriages, delft ware, porcelain and glass and he certainly worked for many of the great glasshouses in Bristol Unfortunately, he did not sign his works but he did keep a ledger. He appears to have come from Birmingham to Bristol at about the age of 20, shortly before 1762 and the first entry in his ledgers was a charge of 3 guineas to Mr. William Powell for painting a post chaise with "handsome gold ornaments, ciphers and crests, and carriage wheels vermilion". This is dated February 1762, and in the narrative of his life, his son quotes as follows:-

"My father came from Birmingham and became acquainted with Mr. Thomas Patience and the Hope family who were Delft potters on the Redcliffe Backs. This was close to Messrs. Little and Longmans glasshouse, where he became a pot painter, that is to ornament dishes and tiles which were at all times painted by the hand with pencils, from which he became a coach and general painter and helped Mr. Simmonds in such works as the Bas Relief of the paintings on each side of the altar piece in Redcliffe church which he principally painted. At length he pitched his tent at Bridge Street, where he did the principal parts of the decorative work

and coach painting in the city and neighbourhood. He was exceedingly clever at ornamenting enamel and blue glass ware, then much in vogue, at which he had no equal. He principally did this for Messrs Vigor and Stephens, not only did he decorate but he performed at the theatres and at Covent Garden, being both singer and dancer and he had a strong inducement towards the theatre as he painted scenery properties. He had a large family - 33 children."

This extraordinary creature seems to have fallen out of the Renaissance, the anecdotes of his grandson and son, the pages of his ledger paint a picture of a man, "sensitive, petulant, prolific, always at work and always short of money, carried away by his tastes and over-ridden with children, a very fair specimen of temperament of an age when artists were tradesmen and temperaments were not encouraged."

He has perhaps, no right to a reputation, for Bristol painting was essentially a collective art, signed by the city which produced it. On the whole it was a reasonable irony that required that Michael Edkins should live life for his hobbies and be remembered for his hack work.

Edkins painted for many glasshouses at Bristol. 1762-67 Little and Longman in Redcliffe Backs, 1767-87 Longman and Vigor, 1765 Williams Dunbar and Company of Chepstow, 1775-1787 Vigor and Stephens of Thomas Street, 1785-1787 Lazarus Jacobs of Temple Street. From this man's life and ledgers and those of Isaac and Lazarus Jacobs, one can build a far greater and more important picture of Bristol glass than from the glass itself.

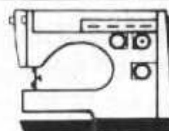
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Lazarus Jacobs and his son Isaac were almost as important and interesting characters as Michael Edkins. Lazarus arrived in Bristol around 1760, his home town was Frankfurt-am-Main and he married a Somersetshire lady by the name of Mary Hiscock in 1764. He first brought the two adjoining houses in Temple Street with some fine gardens and orchards and set up in business, not so much as a manufacturer of glass but a flint cutter and engraver with his son Isaac. In 1787, Lazarus Jacobs moved to Avon Street and later to Great Gardens, both of these sites were in the parish of the Temple.

He died in 1796. Isaac Jacobs, who had married Mary MacCreath, now took over the firm and his elder son Joseph was apprenticed to him. The enterprise clearly prospered for by 1799, Avon Street and Great Gardens were business premises only, and Isaac was living in Somerset Square. In 1805, the Nonesuch Glass Manufactory was launched and in 1809 Isaac was able to build a substantial residence called Belvedere at Weston-Super-Mare. By 1812 he was at the height of his career; his gross income exceeding £15,000 per annum. In that year he was granted a coat of arms and Joseph his elder son was taking a principle part in the management of the family companies, although the relationship between father and son was not always a harmonious one.

The Bristol glass industry itself was now meeting difficulties and it was not long before the Jacobs concern felt this recession and began to decline. The decline was rapid, as it was with so many businesses at the end of the Napoleonic Wars, in 1820 Isaac had to borrow large sums of money and in 1821, his glass business was in ruins. He was declared bankrupt and his goods were sold at public auction, in fact his pillar of the Jewish community in

Bristol acquired some degree of public notoriety and he was not even mentioned in the directory of 1825. He died in 1835 and was buried in the Jewish burial ground in Rose Street which he himself had bought for the Jewish community in 1811, at the height of his career. Our reason for being so greatly in his debt was the fact that this one firm was the only one which actually signed their pieces of glass. Although dark blue glass today is always assumed to have been made at "Bristol", the same kind of glass was made at almost every other centre of manufacture during the 18th century. Only few articles can be ascribed to Bristol and these were mainly the luxury variety such as decanters, toilet bottles, patch bottles, wine coolers and some dishes. This family, which specialised in gilding and decorating dark blue glass, in many cases signed the piece on the base, "I. Jacobs, Bristol". Decanters were gilded with a label declaring their contents, wine glass coolers were decorated round the rim, probably the most famous of all the designs is what is known as the "Grecian fret pattern".

Bright green glass was also attributed to Bristol and there is no doubt that it was made in the city but very few pieces again can be truly attributed to Bristol itself and by the end of the 19th century with the coming of pressed glass, the making of glass by hand became far too expensive and the glasshouses of Bristol closed one by one.

It is interesting to note that our real knowledge of Bristol glass comes not from the makers of glass themselves, but from the decorators. Michael Edkins and the Jacobs family were decorators of glass. Edkins the painter, Jacobs the gilder, and last of all, Wadham, Rickets and Company, who owned the Phoenix glasshouse, who were basically cutters.



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To paint with coloured enamels on opaque white glass was a great work of art, as was gilding. In both cases, the glass having had its decoration applied had to be re-fired in a muffler or kiln in order that the design should be burnt into the glass itself. As you can imagine, the control of the furnaces was a work of art in itself.

The cutting on Bristol glass has always been distinctive, horizontal blazes and prismatic step cutting are synonymous with the great craftsmen of the Bristol trade. We must never forget that the major commercial aspect of Bristol glass was the simple manufacture of the black bottle and many millions were exported in the 18th century from the glasshouses dotted round the city. Second to this came the Crown glass, these glasshouses were basically centred about Nailsea and produced more window glass than any other glasshouses in the United Kingdom, and it is only third and last that we should really consider the highly important and collected items such as the Bristol opaque, blue, green, gilded and cut glasses for which Bristol is now associated.

The ordinary wine bottle of today owes its design and manufacture to Ricketts who in 1811 produced the first butterfly mould for making moulded wine bottles; the system has changed little today, but to us, Bristol is synonymous with blue glass, highly decorative and extremely beautiful and, if a Jacobs piece, of very great rarity and an embodiment of the history of this great city.

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MESSAGE FROM THE CHAIRMAN



It is a pleasure once again to welcome you all to our Annual Dance. My thanks must go to our sponsors and advertisers for their kind support and also to my friends and acquaintances on the fund raising committee. It is now hoped that the monies raised will go towards an identifiable fund in the future to assist the synagogue. This may well be the first year of such a fund and in view of the considerable fund raising activities that may prove necessary, I ask you for your enthusiastic and active support next year.

Enjoy yourselves tonight and please where possible in the future support the advertisers who support us.

A handwritten signature in cursive script, appearing to read "Tony Holt".

TONY HOLT

★ *4th Annual
Dinner and Ball at
The Mayfair Rooms*

*New Bristol Centre, Frogmore Street
Bristol 1*

Saturday November 25th

Programme

Reception

8pm

Dinner

8.30pm

Dancing to The Checkmates

Grand Tombola

Calendar

Kislev

25th Chanukah: Monday, December 25th, 1978
Bank Holiday, Monday, December 25th, 1978
Bank Holiday, Tuesday, December 26th, 1978

Tevet

10th Fast of Tevet: Bank Holiday, Monday, January 1st, 1979
Tuesday, January 9th, 1979

Shevat

15th New Year for Trees: Monday, February 12th, 1979

Adar

13th Fast of Esther: Monday, March 12th, 1979
14th Purim: Tuesday, March 13th, 1979
15th Shushan Purim: Wednesday, March 14th, 1979

Nisan

14th Fast of First Born: Wednesday, April 11th, 1979
15th Pesach 1st Day: Thursday, April 12th, 1979
16th Pesach 2nd Day: Friday, April 13th, 1979
Bank Holiday, Friday, April 13th, 1979
Bank Holiday, Monday, April 16th, 1979
21st Pesach 7th Day: Wednesday April 18th, 1979
22nd Pesach 8th Day: (Yizkor): Thursday, April 19th, 1979

Iyar

5th Israel Independence Day: Wednesday, May 2nd, 1979
Bank Holiday, Monday, May 7th, 1979
14th 2nd Pesach: Friday, May 11th, 1979
18th Lag Baomer: Tuesday, May 15th, 1979

Sivan

6th Shavuot 1st Day: Bank Holiday, Monday, May 28th, 1979
Friday, June 1st, 1979
7th Shavuot 2nd Day (Yizkor): Saturday, June 2nd, 1979

Tammuz

17th Fast of Tammuz: Thursday, July 12th, 1979

Av

9th Fast of Av: Thursday, August 2nd 1979

Ellul

Bank Holiday, Monday, August 27th, 1979

Tishri

1st Rosh Hashanah 1st Day: Saturday, September 22nd, 1979
2nd Rosh Hashanah 2nd Day: Sunday, September 23rd, 1979
3rd Fast of Gedaliah: Monday, September 24th, 1979
10th Yom Kippur (Yizkor): Monday, October 1st, 1979
15th Succoth 1st Day: Saturday, October 6th, 1979
16th Succoth 2nd Day: Sunday, October 7th, 1979
21st Hashanah Rabboh: Friday, October 12th, 1979
22nd Shemini Atzereth (Yizkor): Saturday, October 13th, 1979
23rd Simchath Torah: Sunday, October 14th, 1979

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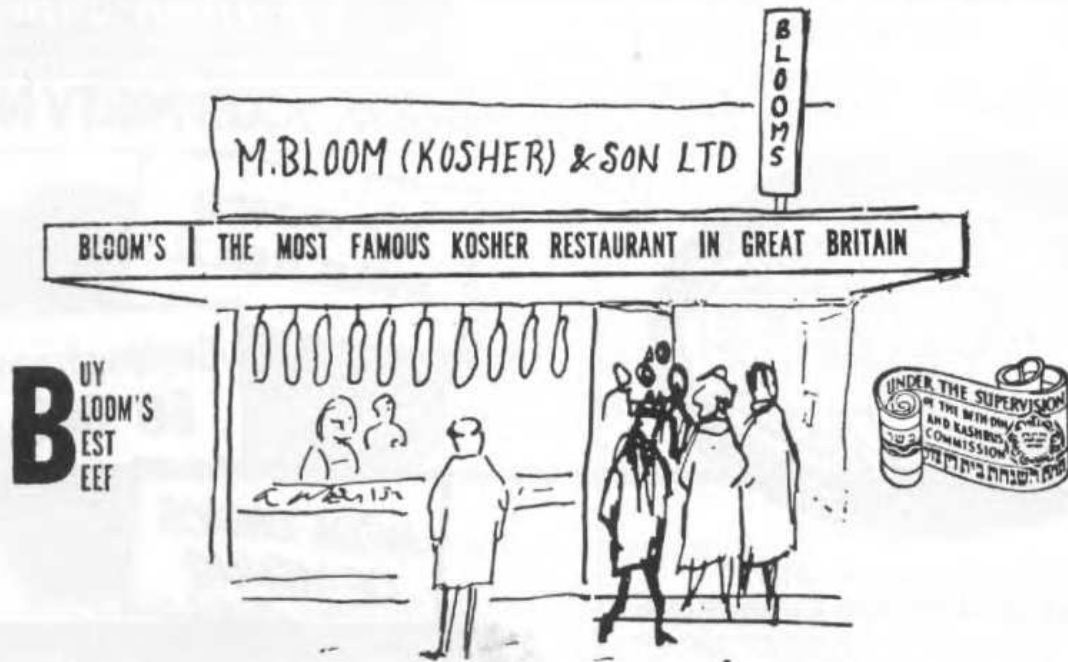
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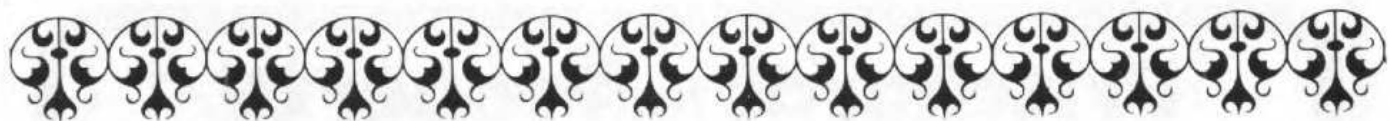
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