

# Whitefriars Cloudy White Lattice Glass

*The following article, written by Brian Clarke, was inspired by an exhibition of Whitefriars glass exhibited at the Cambridge Glass Fair.*

*Please visit the accompanying image gallery to view the glass shown in the exhibition and the additional pieces, as discussed in this article.*



34cm (13.5") Flared Bowl. Pattern No. 8266. Image courtesy of Graham Hudson

The exhibition for September 2009 at the [Cambridge glass Fair](#) at Linton Hall, was a stunning display of Whitefriars cloudy white lattice vessels. Mainly from the collection of Graham Hudson, pieces were also on loan courtesy of [The Country Seat](#) and a decanter with a cloudy white foot and stopper plus two matching sherry glasses with white stems and feet from Nigel Benson. This gathering together of so many examples, showing different shapes and sizes in the Cloudy White Lattice range, was exceptional, meriting a permanent place in our records.

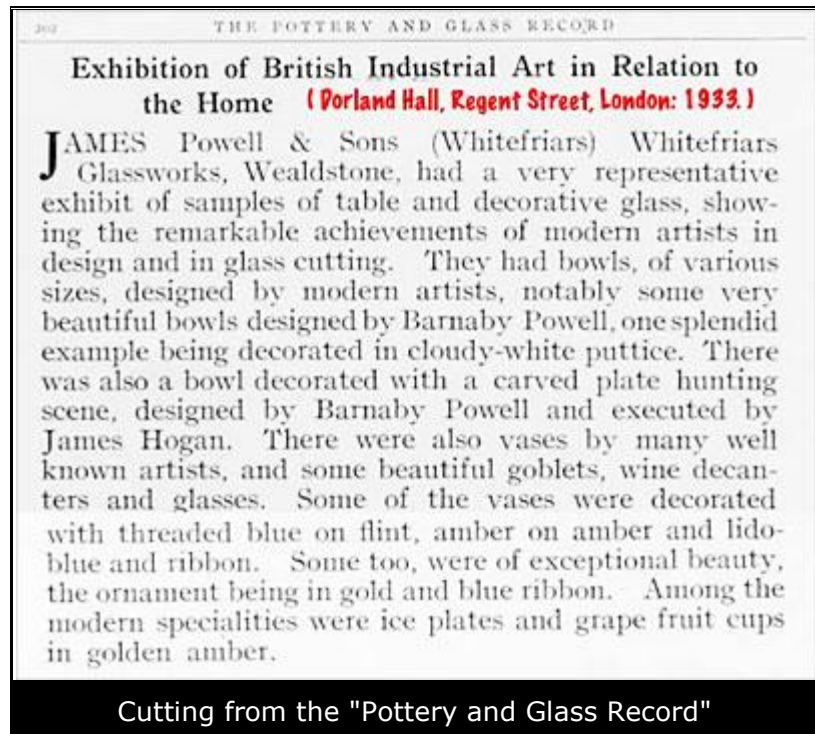
The cloudy white lattice range was produced from c1928 until the end of the 1930's and is a highly desirable colour variation. Lesley Jackson, in her book on Whitefriars Glass, mentions (p.128) that the cloudy lattice

vessels were first recorded in *The Studio Yearbook of Decorative Art* in 1928 (p.154).

Opaque white glass was produced by the addition of arsenic and tin oxide to the metal and was originally used in the thermometer-making side of the Whitefriars business. Canes of white enamel were used at various times in the production of twist stems and paperweights and streaks of white were used on ornamental vases in the early 1900's. It was also used for melted-in threading on decanters and glasses in this era. A feature of this enamel is that on reflected light it is white, yet with refracted light, a brown tinge is very noticeable; this can particularly be seen on the lamp base examples.

Ray Annenberg, formerly with Whitefriars, described how the partly free blown vessels were made. First, a gather of clear molten glass was taken and blown into a cylindrical shape, to a size comparable to the finished article. At which point, the white enamel was trailed onto the piece, threading the enamel evenly, around and along the cylinder. This was then reheated at the "glory hole", spun, blown and gently twisted to continue forming the required shape; the vessel was then either blown into a dip mould with an even row of tiny spikes down the sides – and when the vessel was withdrawn from the mould, the white threads were drawn upwards by the spikes, producing the kinks in the trailing and thus the "lattice effect"; else the white threads were drawn upwards by a hand tool, requiring great skill from the blower. The vessel was then heated again, spun, gently blown and twisted on the punty iron; twisting in the same direction gives the spiraling effect, particularly noticeable on the bowls and dishes. Re-heating, blowing and shaping continued until the piece was finished. It was very difficult to maintain a consistency in the thickness & spacing of the threads and there was nearly always a tendency for them to get thicker at the bottom, but this did depend on the shape of the object. Comparing the pieces, it can be seen that there are no two that have the identical patterning. As white enamel is a difficult material to control, these ranges were short lived.

Graham Hudson researched an interesting cutting from The Pottery and Glass Record (**see right**), describing the Exhibition of British Industrial Art (BIA) design for the home, held at the Dorland Hall premises in Regent Street in 1933 . One item is described as a Barnaby Powell designed bowl being decorated in Cloudy White Puttice.(sic) We are not sure whether this spelling was a reporter's error or whether the word "puttice" did exist in old English, meaning "lattice".



Today, the White Lattice Effect continues to be appreciated. The studio glass artist, [Anthony Stern](#), has created a range of dishes, bowls, vases and lampshades using a technique with white on clear glass, giving a similar effect to the 1930's Whitefriars' pieces. With his work, the "white" remains white, whether the light is reflected or refracted. Images of two of his pieces are included for comparison.

## Image Gallery

We have put together an image gallery to accompany this article. In addition to items featured in the Cambridge Glass Fair exhibition, we have also included vessels from the collection of Ian Price, including a rare (probably experimental) "Cloudy Green" lattice example.

All the pieces from Graham Hudson, The Country Seat, Nigel Benson and Ian Price, were photographed by Brian Clarke. Additional material is shown from the Museum of London Archives, with thanks to Francis Grew. Further examples are to be found in the collection of the Manchester Art Gallery, pattern no.8608 (accession no. 1997.111) a barrel vase; and pattern no.8993 (accession no. 1997.112), a vase and posy vase.

Thanks to all the owners of the glass for the use of their material and to Graham Hudson and Paul Bishop for additional help with the text.

