EDITORIAL

It’s me again! – your old and new Working Group Coordinator (WG CO, as we say). Thank you all for your confidence, for trusting my organizational skills and for your vote during the election. This will be my second and last term as CO. In search for new talents I have appointed three new Assistant Coordinators to support our network: Lauren Fair, Guus Verhaar, and Janis Mandrus (see page 9 and 10). Kate van Lookeren Campagne, Agnès Gall Ortlik, and Astrid van Giffen will continue their excellent and dedicated service for our community. Our efforts regarding specialist groups will be now concentrated on ‘Glass Deterioration’ and ‘Enamels’, while our former ‘History’ group will become dormant until further activity is possible. With this competent crew we are ready to face new challenges such as the organization of the next WG Interim meeting (page 8).

This issue of the Newsletter will take you to many distant places: Melbourne Australia (in case you have missed the ICOM-CC Triennial conference, see page 2), Stuttgart in Germany (watch out for great topics presented there, page 3), Norman Tennent’s farewell party in Amsterdam (page 5), as well as Afghanistan, Korea and New York (see project reports page 10). There are temptations to travel to Warsaw (Enamels meeting in 2016, see pages 8 and 20) and many other interesting exhibitions and conferences (see Upcoming Events, page 18). This issue also contains a description of the Master’s Programme in Conservation and Restoration of Glass, Ceramics and Stone at the University of Amsterdam – which will hopefully be continued by future presentations on training programs in Glass and Ceramics in forthcoming Newsletters.

There is a lot to report and we hope you will enjoy reading what we have compiled for you. And, most importantly, happy networking!

Hannelore Roemich
Coordinator, ICOM-CC Glass and Ceramics WG

“Glass” research after the ICOM-CC conference in Melbourne, Australia – your CO hard at work!
ICOM-CC 17th Triennial Conference
Building Strong Culture through Conservation
15-19 September 2014, Melbourne, Australia

Kathryn Drury

In September 2014 the 17th Triennial ICOM-CC conference – Building Strong Culture through Conservation – was held in Melbourne, Australia. The event attracted over 650 delegates consisting of conservators, students, scientists, historians and curators, from the world’s leading cultural institutions and the private sector. The entire list of papers and posters for the 21 Working Groups can be accessed by anyone on the conference website.

The full papers can be downloaded by conference delegates on the still-open section of the Conference website.

The Glass and Ceramics session included five technical presentations, beginning with Holly Jones-Amin discussing the ongoing conservation work on Lapita pottery from Caution Bay, Papua New Guinea. Her talk concentrated on the application of Paraloid B-72 and Wacker Silres BS OH 100™ to facilitate reconstruction of the pottery, as opposed to water-based treatments. The pottery vessels she was treating had no soluble salts present and were so low-fired that they disintegrated in water. Following on from this, Petronella Nel spoke of the importance of accurate adhesive identification in the planning of successful later treatments. During an adhesive identification survey using FTIR-ATR spectroscopy of 146 repaired Cypriot pottery vessels, polystyrene was found on 5 artefacts, posing concerns as to why it was present and how it may have contributed to the current condition of these artefacts. Subsequently a new set of solvent parameters were established in order to reverse brittle unstable adhesive joints not previously discussed or considered in ceramics conservation. Michiel Overhoff discussed the potential of using zinc hydroxychloride cement pastes as a fill material for the conservation of historic tiles. The first phase of this research assessed the scope for the preparation of formulations to meet a number of basic criteria for tile restoration fill materials, including sufficient adhesion. Preliminary results confirmed the importance of adjusting the ratio of the three primary constituents: zinc oxide powder, a mineral aggregate, and an aqueous solution of zinc chloride. Further research into porosity, hardness and durability will be the subject of future research.

Mathilde Tiennot spoke of the need for further research into the interaction of ethyl silicate treatments with clays contaminated with soluble salts such as the cuneiform tablets from Tello, Susa and Larsa in the Louvre Museum collection. Treatment based on tetraethoxysilane (TEOS) has been used successfully for more than 15 years without any visible damage at the Louvre Museum. However, little is known about the interaction of this consolidant with clay and its use still causes debate. Lastly, Julia Ziegler reported about a study using the ‘Oddy test’ to assess possible emissions from cellulose nitrate adhesives (CN). CN adhesives are mainly used in ceramics conservation. Four adhesives (Archäocoll 2000™, HMG™, Mecosan L-TR™ and UHU hart™) and one CN lacquer (Frigilene™) were tested, using Polyvinylbutyral 30 and Paraloid B72™ as references. Although CN does not affect ceramics, the paper discusses if it should be used – or not - to avoid risks for other materials if displayed together in closed environments.

Two posters were presented at the poster session on day 1: Daniela Cherneva’s poster was on the identification, damage phenomena and conservation of archaeological glass from a 1st and 2nd century AD mound in Bulgaria. Margarete Eska’s poster considered the use of XCT and nXCT to detect gas bubbles within glass objects. Initial results are positive, highlighting the ability to identify concordances and differences in objects of different provenance which may help in authentication studies.

Apart from the technical sessions (many of them running in parallel), the new ICOM-CC directory board was elected. Kristiane Straetkvern is the new Chair, supported by
Kriste Sibul and Johanna Maria Theile as vice-chairs and Tannar Ruuben as Treasurer (figure 1). Hannelore Roemich was re-elected as Coordinator of the Glass and Ceramic Working Group. This is her second (and will be her last) term to serve as coordinator.

Well-placed coffee breaks provided the opportunity for discussion in between the lectures. On the Friday evening an excellent conference dinner was hosted at the Akademie. At the end of the evening a birthday song was sung for Gerhard Eggert, after warm speeches from students and teachers. On Saturday delegates had the opportunity to participate in a guided tour of the famous Ernesto Wolf glass collection at the State Museum of Württemberg as well as a guided walking tour through Stuttgart city centre.

Fig. 1: Directory Board 2014-2107, (l-r) front row: Tannar Ruuben, Kristiane Straetkvern (President of ICOM), Prof. Dr. Hans-Martin Hinz; middle row: Achal Pandya, Johanna Maria Theile, Kriste Sibul; top row: A. Jean E. Brown, Luiz A.C. Souza, Bill Wei, Tiarna Doherty. (link)

**GLASS DETERIORATION COLLOQUIUM**

20-21 February 2015, State Academy of Art and Design, Stuttgart, Germany

Roosmarijn van Beemen

For the past few years the Staatliche Akademie der Bildenden Künste in Stuttgart has organized an annual conservation colloquium. The focus this year was on glass deterioration and the meeting provided the opportunity to hear about new research on this subject and discuss recent developments. The colloquium attracted over 100 conservators, scientists and curators from a number of European countries as well as the United States.

The colloquium was excellently organised by a local committee consisting mainly of students from the Akademie, together with the Landesmuseum Württemberg. At the end of the second day a meeting of the ICOM-CC Glass Deterioration sub-group concluded the colloquium.

For the symposium twelve presentations were grouped into three thematic sessions, spread over two days. On Friday morning a general overview of glass deterioration and conservation was given and in the afternoon several lectures considered metal corrosion caused by glass deterioration (glass induced metal corrosion on museum exhibits or ‘GIMME’). Poster presentations were organized during the coffee breaks. On Saturday new theories relating to the deterioration of glass were presented.

During the series of lectures on glass deterioration and conservation Katherine Eremin (Harvard University, Straus Center for Conservation) looked into the multiple aspects of glass deterioration that can affect different types of historic glass. She discussed both destructive and non-destructive methods for monitoring and analysing glass deterioration.

Guus Verhaar (University of Amsterdam) discussed the possibilities of analysis with ion chromatography for the identification of the
early stages of glass degradation and the search for suitable sampling methods and materials. He also looked into the potential of Reflectance Transformation Imaging (RTI) for documenting deteriorated historical glass. Norman Tennent (University of Amsterdam) talked about the importance of refractive index when conserving glass in an advanced stage of crizzling. In this context he discussed the possibilities for redisplaying written-off objects. Chiara Gamarra (University of Turin) considered the influence of degradation in the production of quantitative data by using a portable-XRF on glassy matrices of Limousin composition. She concluded that glass deterioration does not affect the quantitative compositional analysis of enamels using p-XRF and that therefore the analysis of historic samples can be regarded as reliable.

There was an interesting range of talks on glass induced metal corrosion (GIMME). This phenomenon is an important area of research in Stuttgart and therefore played an important part in the conference. Gerhard Eggert (Stuttgart), the initiator of this work, presented a short history of GIMME research and the identification of four copper compounds. Andrea Fischer (Stuttgart) elaborated on this subject, looking into other unknown corrosion products of zinc and lead (zinc formate dehydrate and lead carbonate hydroxide). Stephanie Wümmers (Stuttgart) discussed the identification of a white efflorescence on a Black Forest beaded bridal crown or “Schäppel”, which has confirmed the theory that glass induced metal corrosion not only occurs on copper, but also on lead alloys. Following this Isabel Keller (Zurich) presented a survey of GIMME at the Swiss National Museum and concluded that unfortunately this phenomenon is not rare on objects in which glass and metal alloys are in direct contact. Silke Beiner-Büth (Hamburg) discussed the detection of glass deterioration in Hamburg Museum after a period in which little attention had been paid to the condition of the collection due to rehousing when there was an emphasis on exhibitions and acquisition. Having learned from the past, a digital inventory is now being carried out and storage conditions improved. Finally Robert Dinnebier (Stuttgart) discussed the use of X-Ray powder diffraction of combined glass/metal corrosion products as an alternative for single crystal analysis and the problem of the reduced information gained from one-dimensional powdered pattern as opposed to three-dimensional crystal data.

In the series of talks on Saturday considering new theories relating to glass deterioration Olivier Schalm (University of Antwerp) explained the mechanism responsible for the formation of laminated altered layers by describing the internal structure and properties of altered glass. The observed lamellae are the result of different packing densities of silica nanoparticles. The second lecturer, Christoph Lenting (Steinmann-Institut für Geologie, Mineralogie und Paläontologie Bonn), discussed experiments in the in-situ tracing of isotopes in glass corrosion and pattern formation in silicate glass corrosion zones.

On the Saturday a Round table discussion was initiated after the presentations (figure 2). Five speakers from the conference took part in the panel. Central questions were asked such as ‘do we know as much as we think we know about glass deterioration?’ and ‘is there a relation between deterioration patterns on archaeological glass and historic glass, as seen in the lamellae presented?’ Another query was ‘do we use the same terminology and is it correct?’.
More questions were considered at the ICOM-CC Glass Deterioration Group meeting chaired by Guus Verhaar, Assistant Coordinator of the Glass and Ceramic Working Group. The aim of the meeting was to improve knowledge by sharing information and ideas on completed, recent and planned research. A call was given to all conservators and scientists to pay attention to the subject of terminology and the documentation of glass deterioration. Is it important to have a standard terminology for glass deterioration? The intention is to develop an illustrated glossary for glass deterioration that could also be practical in the decision-making process used by conservators. This would be extremely helpful as more needs to be done to study the treatment of glass and its effects.

Fig. 3: The lecture hall at the State Museum of Württemberg. Photo: Roosmarijn van Beemen.

The Glass Deterioration Colloquium was a great success. It provided a fresh starting point for sharing information and furthering the research on glass deterioration. We would like to thank the coordinators of the Glass Deterioration Colloquium, Gerhard Eggert and Andrea Fischer, as well as the local organizing committee, especially the many students, for organizing such a stimulating event!

N.B. The extended abstracts can be downloaded for free from the colloquium’s website.

Farewell Symposium for Norman Tennent
Do We Need Conservation Science? In Praise of Professor Norman Tennent

Mandy Slager

On December the 19th 2014, Norman Tennent officially retired as Professor of Conservation Science from the University of Amsterdam (UvA). Friends and colleagues from all over the world, together with colleagues and students from the University of Amsterdam, were invited to attend a symposium held in his honour at the Rijksmuseum Auditorium in Amsterdam.

A significant career
Norman Tennent studied chemistry at Glasgow University and worked as a post-doctoral researcher at Ohio State University. In 1975 he was appointed to set up a conservation science section within Glasgow Museums, where he was involved with the new Burrell Museum and other conservation projects until 1987. He has lectured all over the world and has been involved in numerous international research projects.

Norman’s connection with conservation in Amsterdam has stretched back a long time (longer than he may care to remember!) but it was during the early 1990s that he became involved in the conservation education program in the Netherlands. In 1990 he was appointed as a lecturer in conservation science and ceramic and glass conservation at the Opleiding Restauratoren in Amsterdam, the forerunner of the University of Amsterdam conservation and restoration programme. With his experience and international contacts he played an important role at that time in the exchange of knowledge between academic institutions including the Universities of Glasgow, Strathclyde and Bologna. He also used his contacts in major museums including the Victoria and Albert museum and British Museum in London, the Metropolitan Museum and Corning Museum of Glass in New York, as well as institutions including the Getty and the Smithsonian Institute.
His primary research areas have been the deterioration and conservation of inorganic materials, notably glass and ceramics. However his interests and knowledge have always been wide, extending from glass degradation to indoor pollution and the control of metal corrosion. Important research areas directly related to ceramics and glass conservation have included the blue pigments used for the restoration of ceramics (in particular the problem of metamerism), synthetic resins (aging and the measurement of the refractive index), lustre pigments (reproduction) and salt efflorescence (notably the famous ‘efflorescence X’). He has presented his knowledge on these subjects to an enthusiastic conservation profession through uncountable inspiring lectures and publications.

In 2009 he was appointed professor in Conservation Science at the University of Amsterdam, where his extensive knowledge has been passed on to conservation students from all disciplines. His research into the degradation phenomena of glass has led to the development of research into the identification of early stages of the glass deterioration process using Ion Chromatography. As emeritus Professor, Norman will still be involved in this work, now the subject of Guus Verhaar’s PhD research.

**The symposium: ‘Do We Need Conservation Science?’**

The symposium was opened by Robert van Langh, Head of the Conservation and Restoration department of the Rijksmuseum in Amsterdam. After giving a warm welcome to all the guests, he expressed the appreciation felt by all for Norman Tennent’s contribution to the field of Conservation Science.

On this memorable day of Norman’s retirement, Frank van Vree, Dean of the Faculty of Humanities from the University of Amsterdam, introduced the day’s theme ‘Do we need Conservation Science?’ In a series of lectures, colleagues from all over the world addressed this issue in their own personal manner. Although the question was (maybe not surprisingly!) positively answered by all the speakers, issues such as how conservation science should support conservation practice as well as the future of conservation science were debated.

![Fig. 1: Robert van Langh opening the symposium. Photo: Eduard Lampe.](image1)

Jonathan Ashley-Smith, freelance scientist from Cambridge (UK), addressed the issue in the context of *prediction* in his lecture ‘Climate of uncertainty: predictive conservation’. In the following lecture, Sarah Staniford from the National Trust saw a positive future for heritage science in the UK, pointing out the relevance and importance of extending networks internationally. Norman’s long-time friend and colleague, Lorraine Gibson (University of Strathclyde, Glasgow), was able to provide both personal and professional memories of her years working with Norman. She focussed her speech around significant terms: Networking, Originality, Research that matters, Management, Ambition and, last but not least, Nobility. These key words are essential for conservation and restoration research and it so happens that their initial letters make up an even more important key word, namely ‘NORMAN’!

![Fig. 2: Lorraine Gibson presenting her Acronym for the competences of a good researcher: NORMAN. Photo: Eduard Lampe.](image2)
Although Rene de la Rie (UvA and Centre de Recherche sur la Conservation des Collections, Paris) believed that we of course need conservation science, he challenged us further by posing a question we assumed we knew the answer to: ‘what is conservation science exactly?’.

Maarten van Bommel (now Professor of Conservation Science at the University of Amsterdam but at the time employed by the Dutch Cultural Heritage Agency), took us into the future with the question ‘how do we keep Conservation Science relevant?’ As Norman’s successor at the UvA he discussed his aims to intensify the collaboration between art historians, conservation scientists and conservators, and to encourage discussions to be focused around the objects that pose the questions.

The final lecture was given by Norman Tennent himself. His excellent presentation skills, for which he had been praised by all the speakers, were demonstrated in a speech where he discussed the field of conservation science from a ‘cottage garden perspective’. Presenting his arguments in the manner we know so well, he discussed the similarities between gardening and conservation science, focussing on aspects including innovation, patience, maintenance, aesthetics and knowledge. His presentation also provided him with the chance to show-off his obviously exceptional gardening skills!

Loch Fyne is not only the home ground for a beautiful cottage garden, but was also the birthplace of an epoxy resin which has special qualities for the conservation of glass. All the students from the UvA conservation program, hungry for knowledge and always prepared to expand their horizons, collaborated on an ‘exceptional’ research project to see whether Fynebond was suitable for all materials. The ‘test results’ where Fynebond had been used to bond wood, textile, paint, paper, metal and plastic, were presented to Norman in the form of a creative gift to honour and thank him for having spent so many patient years passing-on his knowledge with such enthusiasm and clarity.

After saying a few final words, Suzanne Maarschalkerweerd, manager of the UvA Conservation and Restoration programme remarked on Norman’s singing skills before impressing the audience with an outstanding rendition of Tina Turner’s song ‘You’re simply the best’.

It was with these lyrics ringing in the ears of the delegates that a memorable symposium came to a close. But of course Norman will not be retreating into a quite retirement behind his geraniums (a well-known Dutch expression). Being a man of many interests and on-going projects we will certainly be hearing and seeing a lot more of him in the future.
Next WG Interim Meeting 2016
25 to 29 May 2016, Wroclaw, Poland

Hannelore Roemich

The preparations for the next meeting are in full swing. After the deadline for the submission of abstracts (15 May 2015), the scientific committee will be busy rating and ranking to select the most meritorious topics for presentation. We are aiming at three full days of lectures. Following the success of the Student Forum in Amsterdam in 2013, we are encouraging our local hosts to follow the pattern and organize a similar event. In addition, there will be excursions related to modern and ancient glass and ceramics. All in all, it will be an amazing program!

The meeting will be hosted by the Eugeniusz Geppert Academy of Fine Arts and Design in Wroclaw, Poland.

For those who still want to be actively involved, we will prolong the submission of abstracts for poster presentation until November 2015. Please follow the news and find more information on the conference website.

Specialist Groups

Glass Deterioration
Astrid van Giffen, Guus Verhaar

Call for input and cooperation on glass deterioration research for standardisation
In order to set up a framework for the development of a glass deterioration glossary, the Glass Deterioration Group would like to survey what information is already available concerning standard terminology on glass deterioration and protocols for glass photography.

A standard for the documentation of glass deterioration in words and photographs is currently not available for historic and modern glass researchers and conservators around the world. However, there is a desire for a standard method for describing glass deterioration and the photography of glass, as became clear in October 2013 during the last group meeting in Amsterdam. This will allow clear communication about challenges encountered concerning the deterioration of historic and modern glass.

Anyone who has experience in developing terminology for the documentation of glass deterioration and willing to share it is therefore invited to send their information to the Glass Deterioration Group assistant coordinators. In particular information on the following topics would be appreciated very much:

- Glass photography protocols
- Glass deterioration terminology

The Glass Deterioration Group can act as a central point where this information is gathered and shared, so that a start can be made with a glossary of the deterioration of glass, available to everybody who is involved in the conservation and care of glass collections.

Astrid van Giffen & Guus Verhaar
Assistant Coordinators, Glass Deterioration Group

Enamels
Agnès Gall-Ortlík

The fifth meeting on the Conservation, History and Technology of Enamels on Metal took place in London, at the Rangers House (Greenwich) on July 17 and 18, 2014. We had an enthusiastic crowd who asked us to continue and organise a follow-up – so here we go: The National Museum of Warsaw, Poland, has agreed to be our host on 19-20 May 2016. The choice of date and place will allow participants to combine the travel with the WG meeting in Wroclaw, Poland. More announcements on the submission for abstracts will follow soon – so stay tuned!

Agnès Gall-Ortlík
Assistant Coordinator, Enamels
WELCOME TO THE NEW ASSISTANT COORDINATORS

Lauren Fair
Assistant Objects Conservator and Adjunct Professor, Winterthur Museum, and The Winterthur/University of Delaware Program in Art Conservation, Winterthur, Delaware, USA

Lauren received a B.A. in Art History from the University of Delaware in 2005, and an M.S. in art conservation from the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) in 2010. While working toward her graduate degree, Lauren was involved in several key projects, including a major reinstallation of an early 18th-century Damascus interior at the Metropolitan Museum of Art, numerous in-depth treatments of gilded frames and furniture from the U.S. Capitol and White House, and care of outdoor sculpture and building facades around the city of Philadelphia.

Since graduating from WUDPAC, Lauren has advanced research particularly in the field of ceramics conservation. In 2010, she completed a year-long Kress-funded fellowship at Winterthur, contributing to the understanding of Staffordshire enamel and ceramic technology through technical analysis of the enamels and other polychrome decoration found on Staffordshire figures in the museum collection. For the past several years, she has been working with colleagues Bruno Pouliot and Richard Wolbers to advance understanding and treatment methods of stain reduction on ceramic objects, and has been disseminating this work through focused teaching workshops in the US, as well as publications internationally.

Lauren joined the staff at Winterthur Museum in 2012 as Assistant Objects Conservator, where she is now responsible for the care and maintenance of objects, garden sculpture, historic building elements and the museum’s historic automobile collection. In her role affiliated to the faculty for WUDPAC, Lauren supervises second- and third-year objects majors, and teaches the first-year inorganic block, which covers the conservation of glass, ceramics, stone, and metals.

In 2015 she joined the ICOM-CC Glass and Ceramics Working Group as an Assistant Coordinator to become more involved with the broader ceramics and glass (and stained glass) conservation community.

Janis Mandrus
Assistant Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, USA

Janis Mandrus joined the Objects Conservation Department at The Metropolitan Museum of Art (MMA) in 2006. Since then she has worked on a broad range of projects including the treatment of archaeological ceramics and glass as well as European and American ceramics, glass, stained glass, and decorative metal work. Janis is presently working with Drew Anderson on the conservation of a stained-glass window by American artist Henry Sharp. Her previous projects include the re-installation of stained glass in the Charles Engelhard Court of the American Wing, conservation of chandeliers and wall sconces in the Wrightsman Galleries for French Decorative Arts, and the conservation of a window by French artist Valentin Bousch (see “A Stained-Glass Window by Valentin Bousch” in this issue). Janis has a BA in Classical Studies from Hunter College in New York City, an MA in Art History from the Institute of Fine Arts,
NYU, and a Master of Art Conservation from Queen’s University in Kingston, Ontario.

In 2013 Guus joined the Glass and Ceramics Working Group after an inspirational interim meeting in Amsterdam. As an Assistant Coordinator Guus hopes to help develop the Working Group, learn from others’ experiences and be able to share his own experiences and research results with an international group of experts on the subject of glass and ceramics conservation.

Guus Verhaar
PhD candidate in Conservation Science at the University of Amsterdam and the Rijksmuseum, Amsterdam, The Netherlands

Guus studied Physics and Astrophysics (B.Sc., 2009) and Conservation Science (M.A., 2012) at the University of Amsterdam. During his Master Guus was involved in various research projects. Among them were a study of the composition of Delft white ware for provenancing, of which the results have been published by the Gemeentemuseum The Hague, a study in the context of the restoration of the tympanum on the Royal Palace on the Dam Square in Amsterdam and for his MA-thesis he studied the potential of ion chromatography for the identification of early stages of glass deterioration. In 2012 he was appointed as a research technician at the Rijksmuseum, with a specific focus on researching the collection of enameled jewelry and Limoges enamels.

Since September 2013 he holds a position as a PhD candidate for the University of Amsterdam in a collaborative project with the Rijksmuseum conservation department under the supervision of Norman Tennent and Maarten van Bommel. His research focuses on developing a reliable method for the identification of glass deterioration in early stages using ion chromatography as the main analytical tool.

Elena Agnini

In order to have a presentable reception building, King Habibullah Khan built the Dilkusha Palace, between 1914 and 1917 on the northern grounds of the Arg in Kabul, Afghanistan (figure 1). Now the building is used as the Presidential Palace.

The outstanding construction quality, magnificent form and the fine architecture of Dilkusha has brought this heritage building under historical protection. It is a unique and valuable building, not only in Afghanistan, but in the region as well.

Having fallen into disrepair and been damaged by three decades of conflict in Afghanistan
since the 1990s, the reconstruction of Dilkusha Palace began in 2010 and was finished at the end of 2013.

Figure 1: The Dilkusha Palace after Restoration in 2014. Photo: Elena Agnini

In the historic rooms, including the staircase, entrance hall, kitchen and bathroom, the walls were decorated with tiles of many different kinds. About 10% of the original tiles were missing, which meant that 5,000 tiles had to be replaced (figure 2).

Figure 2: Sample of a region of missing historical tiles. Photo: Eleni Agnini.

After a long search, the contractors authority commissioned the copies of the ceramics to Elena Agnini.

Elena Agnini conservation workshop in Munich and her team of ceramists from Faenza in Italy were able to make identical reproductions, in form, relief, color and even craquelé of the 5,000 missing tiles in order to give overall complete impression of the walls (figures 3 and 4).

Figure 3: A historical tile (left) and a new tile (right). Photo: Elena Agnini

Fig. 4: One historical tile placed between 5 new tiles. Photo: Elena Agnini.

A STAINED-GLASS WINDOW BY VALENTIN BOUSCH

Drew Anderson and Janis Mandrus

A conservation campaign was recently completed at The Metropolitan Museum of Art on a stained-glass window by Valentin Bousch (1514-1541, figure 1). One of the most important and innovative artists working in stained glass in the early 16th century, Bousch is admired for his painterly style and virtuoso skill as a glasscutter. The goal of the treatment was to remove numerous visible and disfiguring repair leads that detract from the appreciation of the artist’s work.

The window, depicting the Biblical deluge, is installed in a gallery devoted to French Church Decoration, along with a second window depicting Moses presenting the tablets of law, and four medallions also by Bousch. All are originally from the priory church at Flavigny-sur-Moselle in northern France.

The removal of repair leads was considerably important to this work because of the emphasis
Bousch placed on reducing the overall effect of lead lines. His incredibly skilled glass cutting, crafting irregular curves and deep indentations, allowed Bousch to strategically place lead so that the dark lines would visually recede, thus lending more focus to the painting. A large number of repair leads clearly interferes with the intention of the artist and creates confusion for the viewer. The treatment was successful in returning clarity to the work.

**Fig. 1: The Metropolitan Museum of Art, Purchase, Joseph Pulitzer Bequest, 1917 (17.40.2a–r). Image © The Metropolitan Museum of Art.**

The Moses window is slated to undergo conservation in the near future and we look forward to further investigation of some interesting observations made of Bousch’s technique during treatment of the Deluge. In the meantime, one has the opportunity to observe both the Deluge and Moses windows currently on view. We invite you to compare for yourself.

**Identifcation of Deposits in a Stoneware Jar from a Shipwreck in Korea**

**Hyoyun Kim**

This bottle was excavated from Incheon (about 30 km to the West from Seoul) Ongjingun Yeongheungdo Shipwreck by an Underwater Excavation Team of the National Research Institute of Maritime Cultural Heritage (NRIMCH, Cultural Heritage Administration, Korea). A total 56 of objects from this shipwreck were recovered in 2013, including 25 celadon objects, 9 stoneware objects and 12 iron pots. At first, the Yeongheungdo Shipwreck was presumed to be from the Goryeo Period (10 to 14C) because 649 Goryeo celadon objects were excavated near the shipwreck in 2010 and 2012.

However, two important finds revised this estimate. One was the timber structure of the shipwreck and the other was a small stoneware bottle which I conserved (figure 1).

The bottle was fully covered with encrustation of marine organisms and iron corrosion concretions. In addition, a brownish transparent material was found inside and the bottle was sealed with marine organisms.

**Fig. 1 Before treatment of the stoneware bottle (YH-2, NRIMCH) height: 14.8cm, dia of rim: 5.7cm, dia of bottom: 6.6cm. Photo: Hyoyun Kim**
The following steps were performed for the conservation of almost every recovered ceramic item: cleaning, desalination, drying, bonding, filling and retouching (if necessary). The bottle, however, contained an unknown material that needed to be identified. For this reason, the treatment of this object did not follow the normal procedure. The object was placed in a liter glass beaker with tap water, and samples of the material inside were collected in a petri dish. The material had an odour like a plug hole, which is a typical smell from objects recovered from an anaerobic marine environment. At that point I focused on other ceramic objects and pushed working on this stoneware back for several months.

When I came back to open the petri dish and start to identify the sampled material, I was very surprised by the strong, unpleasant scent that the samples emitted. I recognized the scent, but did not know exactly what it was, except that it is seemed to be of vegetable origin. I asked all my co-workers for their opinion and visited herbal medicine shops, but nobody could identify the smell and the material.

After examining the bottle with an endoscope (SC-300/T.F.Taiwan/Taiwan), it became clear that a material was adhered on the inner side up to a thickness of five mm. We concluded that this material had been a liquid when it was poured into the bottle, although it is in a solid state at the present. There are several possibilities as to what the material could be. Firstly, it could be material related to iron since the Yeongheungdo shipwreck cargo unusually contained 12 iron pots whereas normally one to two iron pots are excavated from a ship. Secondly, it could be food seasoning or medicine used on the ship at that time. Finally, it could be products that were used as gifts such as honey, sesame oil, sap, pine resin or lacquer. With these possibilities in mind, historic and scientific research was conducted.

The preliminarily examination was conducted using FTIR (Fourier transform infrared spectroscopy, TENSOR 27, Bucker Optics, Germany). From the several previous results of FTIR, gold lacquer was the most similar with this result. This lacquer is made from the natural sap from a Korean Dendropanax tree (Dendropanax morbiferus H. Lev.). This tree grows in a warm forest on the south west seashore and islands of Korea. There are the historical records about gold lacquer from the Three Kingdoms Period (0-7C) as valuable materials for paint and medicine, and only 5-25g of sap can be produced from each tree per year. This material gives a gold colour when it is applied to metal, leather and wood.

Comparative analysis was performed with control gold lacquer but it was not easy to purchase because it is still an expensive and valuable material. I then considered the value of the stoneware bottle. If it has gold lacquer, the bottle should be something special. I then noticed a pattern under the concretion, although I could not see it clearly. I cleaned the surface of the bottle mechanically using a scalpel and chisel, and also chemically using hydrochloric acid. The decoration had three groups of horizontal waves which is a typical pattern of the Unified Silla period (Late 9-10C, figure 2).
The result of comparative FTIR showed some similar peaks, but the material had been buried under the sea for 1200 years so it would be impossible to get a perfect match with a control sample.

For this reason GC-MS (Gas chromatography mass spectrometry, 7890A-5975C, Agilent, U.S.A) analysis will be used for more accurate identification. Analysis is planned for this year using reference samples and under the supervision of a GC-MS expert. The contents of this stoneware jar may not be a gold lacquer, but it still has a strong odour. Furthermore, it is clear that this 1,200 year old scent has survived under the sea for a very long time.

**MASTER´S PROGRAMME IN CONSERVATION AND RESTORATION OF GLASS, CERAMICS AND STONE AT THE UNIVERSITY OF AMSTERDAM**

Kate van Lookeren Campagne

From September 2015, the Master’s and Post-Master’s programmes in the Conservation and Restoration of Cultural Heritage at the University of Amsterdam will be given in English, making nine specialties in conservation-restoration available for international students. The Master and post-master training course has built-up an excellent reputation and has always had strong international links. Much of the teaching is already in English and this development will only strengthen the international character of the course.

Training in the Netherlands in the Conservation and Restoration of Ceramic, Glass and Stone began with the Ceramic and Glass Conservation Course at the Opleiding Restoratoren in 1987 and later became part of the Dutch Institute for Cultural Heritage (ICN). In 2008 the training course was developed into a Master and post-master programme at the University of Amsterdam. It is housed in the Ateliergebouw in the heart of Amsterdam together with the Rijksmuseum conservation laboratories and the research laboratories of the Cultural Heritage Agency of the Netherlands (RCE) (see figures 1 and 2).

**Fig. 1: The Ateliergebouw at the Museumplein, Amsterdam (centre).**

The training in the conservation and restoration of cultural heritage at the University of Amsterdam is divided into three phases. Students must have a bachelor degree in a relevant subject such as history of art, archaeology or chemistry. A Dutch-language minor course is offered at the University of Amsterdam for Dutch-language bachelor students wishing to apply for the Master’s course. Candidates that do not enrol in this course must demonstrate proficiency in preventive conservation, art history and organic chemistry during the selection procedure. The application process for all candidates combines interviews, portfolio reviews and a demonstration of practical and written skills.

**Fig. 2: Testing and assessment of filling materials.**

The Master programme is a two year course that prepares the students for the intensive PI
(post-graduate) programme which leads to the professional qualification as a conservator-restorer. There are four main specialisation-specific modules in the Master phase (OBP: object-based practical) each with a material-centred theme. The programme begins with the study of low-fired archaeological pottery and progresses to higher fired ceramics and glass and finally stone and outdoor sculpture. Each module builds on the theory and techniques covered in previous modules.

The combination of ceramics, glass and stone in one specialisation developed due to the fact that it is clear that these materials have related degradation and conservation problems and treatments. Placing these three disciplines together at master level enables a cross-fertilisation of ideas and aims to broaden the students approach to research and the search for conservation solutions. During the post-graduate phase of the programme the students must specialise in either ceramics and glass, or stone.

The aim of the Master’s programme is to give the students a strong theoretical background in the material, history and conservation issues relating to ceramic, glass and stone. The theory of practical techniques is backed-up by the science courses, literature study and workshop seminars. Practical application of the theory occurs in the form of material-testing and the conservation of test dummies followed by treatment of museum quality objects (see figures 3 and 4). The conservation of real objects is central to the programme in the teaching of observation, research, documentation, ethical considerations and application of basic techniques. The treatment of museum objects is important not only for the real practical experience it provides but also the discussion with museum curators and professionals that takes place. The primary aim of the practical work in the Master phase is to support the theory learnt. Although conservation projects are undertaken, there is limited time for complex procedures. These are done in the PI programme where there is the opportunity to tackle projects demanding more time and research. The balance between the focus on theoretical and practical training develops during the four year course (see figure 5).

In the last six months of the Master course the students work on their Master thesis. Subjects must be clearly conservation related and preferably have an interdisciplinary character. Students are encouraged to publish their findings in the form of an article. The subject of the concluding Master thesis is preferably based on a specific problem concerning the conservation of an object or a group of objects.

Once the Master’s diploma has been obtained, graduates have to apply for the two-year Post-Master’s training programme that provides the intensive practical and research experience necessary to enter the conservation profession. In this final phase in the training the graduates are employees of the University of Amsterdam (as ‘Restorer-Conservators in Training’). The first year of the post-master programme involves specialist workshops and project-based conservation projects. Workshops can be object based (mirrors, chandeliers, enamels) or technique, research or management related (the use of cleaning gels, advanced analytical techniques). In the second year of the post-master phase the students undertake 10 months of internship in museum and private conservation workshops and laboratories in the
Netherlands and abroad and work on a final research project.

![Image](image_url)

Fig. 5: The balance of practical and theoretical teaching during the course of the whole programme (the practical element is in blue).

The course programme aims to teach the basic knowledge to enable students to tackle the wide range of objects and materials encountered in the profession while at the same time providing challenges that stimulate research and develop a critical approach. Practical work and theory are closely interwoven from an interdisciplinary standpoint: combining cultural aspects, art history, the natural sciences, technology, ethics and management.

The Master course is offered every two years, alternating between specialisms. Application for the course beginning in October 2015 is already closed and the next course will be offered in 2017. More information about the course and student research projects can be found on the University and department websites here and here.

**WG Glass and Ceramics: News from and about ICOM-CC**

**WG Coordinators (WG COs) Meeting with Directory Board (DB) in March 2015**

Communication is the key to our success. Once per triennial the WG COs have the chance to interact with the DB members to discuss the general strategy for the organization. Through generous hosting by the Centre for Research and Restoration of Museums of France (C2RMF) the ICOM-CC Directory Board, 18 WG COs and invited key persons met in Paris from 16 to 18 March. Important topics covered included: guidelines for WG COs, the use of the ICOM-CC logos, branding, publication policies, and social media (we can now set up social media pages on Facebook and/or Linkedin).

We also discussed the ICOM General Conference in Milan 2016 for which ICOM-CC will prepare a one day session presenting and discussing results from the Environmental Project (this is part of the Strategic Plan for 2014 to 2017 which now has been uploaded to the ICOM-CC website). We also looked ahead on the Triennial Conference in Copenhagen in 2017. The dates of those events are given in the WG calendar (last section of this Newsletter).

**50th anniversary of ICOM-CC**

Created in 1967 from a small nucleus of conservation professionals, ICOM-CC now has over 2200 members worldwide, making it the largest international conservation organization and the largest of ICOM’s International Committees. ICOM-CC Triennial Conferences, Working Group interim meetings, and related publications are among the most respected in the profession.

Help us document the growth and history of ICOM-CC – and of our Working Group!

Under the guidance of ICOM-CC Secretary, Joan M. Reifsnyder, and Preprints Managing Editor, Janet Bridgland, the project to record ICOM-CC’s history has already begun with a systematic review of ICOM-CC’s archives and compilation of basic historical information.

Do you have any images from the first meetings of the WG, any documents related to those early days, any records from leading figures in our field? Please share them with our community!

Your help—both practical and financial—is vital to bring the project to completion. Please follow this link for more information!
Among glass craftsmen active in the first century A.D., the most famous and gifted was Ennion, who came from the coastal city of Sidon in modern Lebanon. Ennion’s glass stood out for its quality and popularity, and his products are distinguished by the fine detail and precision of their relief decoration, which imitates designs found on contemporary silverware.

This publication examines the most innovative and elegant known examples of Roman mold-blown glass, providing a uniquely comprehensive, up-to-date study of these exceptional works. Included are some twenty-six remarkably preserved examples of drinking cups, bowls, and jugs signed by Ennion himself, as well as fifteen additional vessels that were clearly influenced by him. The informative texts and illustrations effectively convey the lasting aesthetic appeal of Ennion’s vessels, and offer an accessible introduction to an ancient art form that reached its apogee in the early decades of the Roman Empire.

Available from from the Metropolitan Museum webshop.

This publication, fully illustrated in three languages (German, English and French) is an overview of the types of damage found on glass objects and stained glass windows in a museum context and is aimed at curators and collectors who deal with glass objects. The photographs and descriptions of damage are intended to be a helpful tool as is the small glossary. Please follow this link for more information.

NRIMCH has been the sole body charged with conservation of maritime objects in Korea for 33 years, therefore this book has included an accumulated knowhow. From the Shinan
shipwreck in 1970 to the Incheon Youngheungdo shipwreck most recently, NRIMCH has conserved 12 shipwrecks, about 300 wooden objects, approximately 48,000 ceramic objects, about 300 metal objects and more. This manual explains conservation methods and gives examples, that are divided by materials: shipwrecks, wooden objects, grains, bone, ferrous objects, non-ferrous objects, ceramics and stone.

NRIMCH will distribute these publications to international specialists and libraries, and will upload further electronic documentation to the NRIMCH homepage. Click here for a free download.

**STABILIZATION PROCESSING. MULTI-ORGANIZATIONAL CO-OPERATIVE PROJECT FOR PRESERVING AND RESTORING CULTURAL ASSETS DAMAGED BY THE TSUNAMI ON MARCH 11TH, 2011**

This publication has been published by ICOM Japan, the Japanese Association of Museums, and The Committee for the Multi-Organizational Co-Operative Project for Preserving and Restoring Cultural Assets Damaged by the Tsunami on March 11th, 2011. The work addresses the damage to cultural heritage in east Japan as a result of the earthquake and subsequent tsunami.

A complimentary publication is now available for ICOM-CC members as a free download here.

**UPCOMING EVENTS**

**ENNION AND HIS LEGACY: MOLD-BLOWN GLASS FROM ANCIENT ROME**

May 16, 2015 to January 4, 2016, Corning Museum of Glass, Corning, NY, USA

At the end of the first century B.C., glassmakers working in the environs of Jerusalem made a revolutionary breakthrough in the way glass was made. They discovered that glass could be inflated at the end of a hollow tube. This technical achievement – glass blowing – made the production of glass vessels much quicker and easier, and allowed glassmakers to develop new shapes and decorative techniques.

See the museum’s website for more information.

**THE ANCESTORS: BRITAIN’S OLDEST STAINED GLASS WINDOW**


A unique chance to see some of the world’s oldest stained glass at close quarters. Twenty-one mostly life-sized figures, created for Canterbury Cathedral by some of Europe’s greatest medieval artists, will be on show for three months only.

The luminous and monumental treasures, which date from the 12th and 13th centuries, represent the biblical Ancestors of Jesus Christ. The exhibition will allow visitors close access to the unique works of art for the first and probably last time, before they return to the re-built Great South Window in 2016.
The exhibition will be accompanied by a series of Friday evening lectures, which explore the history and iconography, and the medieval technology that created the Canterbury Ancestors.

The pieces have been on tour and in storage ever since the Great South Window which holds them began to crumble in 2009. Since then, six of them have been as far afield as America, where they wowed crowds at the J Paul Getty Museum in Los Angeles and the Metropolitan Museum in New York.

There is very little comparable stained glass of this quality and age in the world. Recent research indicates that amongst the late Romanesque glass there may even be a few survivors that pre-date the great fire of 1174. This would make them by far the oldest painted windows in Britain.

‘The Ancestors’ is on show from 18th of May until 25th of August 2015 in the Cathedral's Chapter House (the exhibition will take a short break Monday 13 – Friday 17 July for University graduation week).

Find out more at the website of the Canterbury Cathedral.

**14TH INTERNATIONAL CONFERENCE OF THE EUROPEAN CERAMIC SOCIETY**  
21-25 June, 2015, Toledo, Spain

The conference will be organised around seven general themes that cover most aspects of ceramic science and technology, “Innovative processing and synthesis”, “High temperature processes and advanced sintering”, “Ceramics and glasses for healthcare”, “Ceramics for energy production and storage”, “Advanced structural ceramics”, “Ceramics for electromagnetic and optical applications” and “Traditional ceramics, Innovative construction materials and Cultural heritage”. Focused symposia dealing with specific issues, such as “Refractories”, will also be organized. Please visit the conference website for more information.

**STAINED-GLASS: HOW TO TAKE CARE OF A FRAGILE HERITAGE**  
8-10 July, 2015, Paris, France

Corpus Vitrearum – ICOMOS

International Scientific Committee for the Conservation of Stained Glass

Stained-glass is a fragile heritage, a thin wall made of glass and lead that closes the windows of many civil and religious buildings from the early Middle Ages onwards. Its fragility makes it very sensitive to weathering, pollution and sometimes vandalism, so that interventions arising out of regular maintenance, repair, restoration and often replacement have always been required. Beyond spectacular restoration projects where the most advanced techniques of cleaning and protection are used, smaller interventions such as simple maintenance deserve attention, fulfilling a fundamental role in the long-term preservation of windows, ancient and modern. At a time when economic crisis affects many countries, it is timely to consider a conservation approach that meets the best interests of the artifact, while addressing new financial pressures.

Therefore, the 9th Forum for the Conservation of stained-glass windows, organized by the International Scientific Committee for the Conservation of Stained Glass and ICOMOS-France, will focus mainly on the maintenance of stained-glass. It will take place in Paris from the 8th to the 10th of July 2015. It will consist of a two-day conference with lectures and posters and one day dedicated to visiting monuments in Paris with emblematic stained-glass windows.

For more information please visit the forum’s website.

**SGT GLASS REFLECTIONS CONFERENCE**  
7-9 September, 2015, University of Cambridge, Cambridge, UK.

The Society of Glass Technology annual conference this year will take place at Murray Edwards College, Cambridge from 7th to 9th September. Full details are on the website.
MUDAC: LIVING GLASS II
March 18 to November 1, 2015, Museum for Design and Contemporary Applied Arts, Lausanne, Switzerland

The second part of Living Glass presents a broad selection of works acquired between 2012 and 2014. Of particular note are the spectacular sculpture by Tomáš Libertíny, a fusion of the creative powers of humans and bees, works by the artist Hassan Kahn and the Nendo design workshop, six works selected for the European Coburger Glaspreis 2013 award and a selection of works by the young designers of Fabrica in Treviso.

For more information please visit the MUDAC website.

WG CALENDAR

6th ENAMELS MEETING
19-20 May, 2016, National Museum of Warsaw, Warsaw, Poland.

The Enamel network is a joint initiative of the ICOM-CC Working Groups “Glass & Ceramics” and “Metals”

Local organizer: Cátia Lamerton Viegas Wesolowska, Conservation of metallic heritage artefacts Konserwator złotnictwa i rzemiosla artystycznego, Assistant coordinator ICOM-CC Metals Working Group

RECENT ADVANCES IN GLASS AND CERAMICS CONSERVATION
ICOM-CC Glass and Ceramics Working Group Interim Meeting
25-29 May 2016, Wrocław, Poland

Following a sequence of successful meetings, including Nova Gorica (2007), Corning (2010), and Amsterdam (2013), the next interim meeting of the ICOM-CC Glass and Ceramics Working Group will be organised in Wroclaw, Poland.

For more information, see the website of the interim meeting.

ICOM MILAN 2016
2 to 9 July, 2016 in Milan, Italy

ICOM’s 24th General Conference will be held in Milan. Milan is a cosmopolitan city, rich in memory and cultural initiatives. Participants will be delighted to discover what the city and the country offer. The theme of the conference will be ‘Museums and Cultural Landscapes’. Find out more on the conference website.

18TH TRIENNIAL CONFERENCE IN COPENHAGEN 2017
4-8 September 2017, Copenhagen, Denmark

The 18th Triennial Conference will be held in Copenhagen. The Conference theme is "Linking Past and Future". Please visit the conference website for more information.
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