Editorial

Only our most devoted readers will have noticed the subtle difference in this Newsletter - we have a new logo! ICOM and ICOM-CC have changed their logos and so we decided to update the header of the Newsletter. Always one step ahead!

Many more announcements and interesting news are to be found in this issue. To begin with, the scientific committee has completed the selection of authors and subjects for ‘Amsterdam 2013’, our next Interim Meeting. With so many high-level contributions submitted, this was a very demanding process. We can all now look forward to a great conference. You can read more about it on page 2 where you find a summary by Kate van Lookeren Campagne, who is leading the local organizing team in Amsterdam.

News from the Specialty Groups were generously provided by our enthusiastic Assistant Coordinators (ACOs): Agnès Gall-Orlik of the ENAMELS group, Isabelle Garachon together with Renske Dooijes for the HISTORY group, and Astrid van Giffen for GLASS DETERIORATION.

Fascinating information about “opus sectile” and on the ‘new’ Ashmolean galleries is presented by Marco Verità and Mark Norman in the section on project reports (pages 10 to 14). I am very grateful to both authors for taking the time to write a contribution to this Newsletter. If you enjoy reading these project reports what about submitting one yourself? The next deadline for submissions is January 15, 2013. Other members would love to hear what you are up to!

A Working Group is only as good as the members who participate. It is with pride that I can announce a growth in membership of our group. Young professionals from all over the world are joining our WG to learn from others and contribute their own experience. For the first time we have included a section on “new members” in this Newsletter featuring five new faces - their work places and secret passions. Happy networking to all!

Slightly depressed by a rainy summer in Europe, I have chosen a wonderful image to close this editorial. The picture below provided by Johanna Olafsdotter depicts her work place. Ah! what a view, what a blue sky….

With very best wishes for an Indian summer!

Hannelore Roemich
Coordinator, ICOM-CC G&C WG

The Museum of Islamic Art in Doha, Qatar (image provided by J. Olafsdotter)
NEXT GROUP INTERIM MEETING

RECENT ADVANCES IN GLASS, STAINED GLASS, AND CERAMICS CONSERVATION

ICOM-CC Working Group Glass and Ceramics Interim Meeting and Forum of the International Scientific Committee for the Conservation of Stained Glass (Corpus Vitrearum-ICOMOS)
7-10 October 2013, Amsterdam, The Netherlands

All of us at the University of Amsterdam, Rijksmuseum and the RCE (Cultural Heritage Agency of the Netherlands) are very excited about the coming conference. This will be a unique chance to present the collaboration between the University, RCE and Rijksmuseum conservation and research departments.

There was a large response to the call for papers both in quantity and quality and, after a demanding review process, we now have the opportunity to present a very exciting programme. The programme is all the more attractive due to the fact that we will be combining the experience and developments in research of both the Corpus Vitrearum-ICOMOS and ICOM-CC members.

The subjects to be presented will enable collaboration, inspiration, and exchange between the different areas of specialisation. We believe the combination of what are otherwise separate conferences will not only open doors to other fields of research and experience, but also encourage a creative cross-fertilisation of ideas.

The venue

The venue for the conference is the Royal Netherlands Academy of Arts and Sciences (KNAW), otherwise known as the Trippenhuis. It is a 17th century palace built by the brothers Trip and located on one of the canals in the historical centre of Amsterdam. The lecture theatre can house up to 200 delegates and considering the interest already shown in this conference we can expect to have a full house!

Events are planned at the newly refurbished Rijksmuseum as well as the (still quite new!) Ateliergebouw, situated opposite the museum. This building houses the conservation laboratories of the University of Amsterdam and Rijksmuseum as well as the research departments of the Rijksmuseum and RCE.

Excursions

Amsterdam is a small city and all locations are easily reached by tram foot or – if you want to live as the locals – by bicycle. We are in the process of planning interesting excursions both within Amsterdam during the conference as well further afield in the Netherlands. The galleries of the new Rijksmuseum and the laboratories in the Ateliergebouw are obvious choices for visits.
within Amsterdam as well as the exceptional modern and historic stained glass windows to be found in prominent Amsterdam churches.

On the Friday at the end of the conference there will be the opportunity to join excursions further afield. On the agenda at the moment are the Museum of Antiquities in Leiden, Paleis het Loo in Apeldoorn, The Dutch Tile museum on Otterlo and The famous Princessehof Ceramic Museum in Leeuwarden as well as recent projects related to stained glass research and conservation.

Programme

As coordinator of the Local organising committee I want to thank the members of the scientific committee who have worked tirelessly this summer to assess the abstracts with insight and fairness, some whilst supposedly on their summer break. Above all our thanks go to Hannelore who has steered the whole process with invaluable experience, impartiality and enthusiasm. As a result of all their efforts I am glad to announce that a total of 34 oral presentations have been accepted for the conference (see below). The list of posters will be announced at a later date.

List of oral presentations accepted for “Amsterdam 2013” (authors in alphabetical order):

Barnes, Lorna: ‘The laser cleaning of a bronze age food vessel from Ireland’

Baroni, Sandro et al: ‘Creating and colouring stained glass from the sources: new perspectives on technical treatises between the XIIth and the XVth centuries’

Caen, Joost et al: ‘The conservation of the 16th century stained glass panel depicting “Jesus in the house of Simon the leper”, Museum M. Leuven’

Cherneva, Daniela: ‘Conservation of richly decorated archaeological ceramics’

de Vis, Kristel et al: ‘Bonding cracks and fissures in building glass and Dalle de Verre; an assessment of contemporary adhesives’

Eeckhout, Peter et al: ‘Bacteriological contamination on archaeological ceramic: the case of Pachacamac (Peru)’

Eggert, Gerhard: ‘Peculiar pictures - Wilhelm Geilmann and the weathering of glass’

Fair, Lauren & Mass, Jennifer: ‘Polychrome decoration on Staffordshire figures: a technical study’

Fischer, Andrea & Eggert, Gerhard: ‘Does lead enamel corrode metal?’

Garachon, Isabelle et al: ‘On the production and firing of 8th century Chinese reinforced ceramic horses and camels’

Registration

The Local Organising Committee has worked hard to keep cost of the conference as reasonable as possible in these difficult times. By keeping the costs low we hope to encourage all delegates to attend the full four days, but there will be an opportunity to register for a shorter period. Lower fees for students are aimed to encourage participation. All fees include a copy of the preprints which we plan to make a ‘must-have’ publication.

We will keep you updated on the latest developments through the conference website: www.icomcorpus2013.nu

The deadline for the distribution of the final programme is April 1, 2013 (not a joke) and early registration will open on May 1, 2013. We plan to provide information about hotels and facilities by the end of the year.

We expect a large response so mark the second week of October 2013 in your diary!

Information about other interesting locations to visit such as the Dutch Glass Museum in Leerdam will be placed on the website.
Huisman, Geertje: ‘Practicalities of the reinstallation of a stained glass window’

Joosten, Ineke et al: ‘Cleaning of plaster surfaces with dry and semi-dry cleaning materials’

Lacheré, Bénédicte & Pallot-Frossard, Isabelle: Characterisation of enamels used in monumental stained glass from the 16th to the 17th century’

Loukopoulos, Polytimi & Moropoulou, A: ‘Non-destructive analysis of altered gold-leaf tesserae from the mosaics of the Daphni Monastery, Greece’

Morelissen, Rutger: ‘Left out in the cold: public art in the Netherlands’

Negnevitsky, Olga & Bezaleli, Yoav: ‘Roman Glass Windows from Bet Shean (8th century)

Nuyts, Gert et al: ‘Characterisation of corrosion bodies in 13th – 16th century stained glass via synchrotron-based techniques’

Pouliot, Bruno et al: ‘Rethinking the approach: Techniques explored at Winterthur for the stain reduction of ceramics’

Ramakers, Hanneke: ‘A suitable adhesive for the reconstruction of a Tang Dynasty horse’

Rodrigues, Alexandra et al: ‘The stained-glass collection of King Ferdinand II of Portugal’

Siebe, Sören et al: ‘Luce Floreo, a special technique of stained glass’

Stamm, Karen et al: ‘Vacuum-formed PVC moulds for casting resin fills in glass objects’

Strickler, Gerri & Vallance, Dante: ‘An innovative mounting system for window panels at the Museum of Fine Arts, Boston’

Tennent, Norman et al: ‘Categorising the early stages of glass sickness’

Torge, Manfred: ‘Evaluation of protective glazing for medieval stained glass windows’

van Beemen, Roosmarijn et al: ‘Bonding methods in the restoration of large broken plaster casts of antique sculptures’

van Giffen, Astrid et al: ‘ Casting Paraloid B-72 for filling losses: part 2’

van Lookeren Campagne, Kate: ‘17th century Dutch tiles in the tropics: the significance of state and trait on damage patterns’

Vandevijvere, Melissa et al: ‘Study of glaze adhesion of 16th – 17th majolica tiles from Antwerp

Venault de Bourleuf, Élisabeth et al: ‘Characterisation of the browning phenomenon on stained glass windows and optimisation of treatment methods’

Wittstadt, Katrin et al: ‘The phenomenon of fracturing on ancient glass – cause analysis of the sugaring effect’

Wolf, Sophie & Trümpler, Stefan: ‘Is protective glazing a desirable, energy-efficient solution for the conservation of 18th to 20th century stained glass windows?’

Wouters, Hilde et al: ‘The conservation and research of archaeological window glass: a fascinating marriage!’

Wouters, Helen et al: ‘Stained glass windows of St. James church of Antwerp, Belgium: a multidisciplinary investigation’

Since we had to limit our program to four days, we have selected further high-level research topics as posters to be presented for discussion during dedicated poster sessions. The list of posters will be announced in the next Newsletter.

We hope that this appetiser will motivate you all to follow further developments on the website closely. We count on you all to join us in Amsterdam 2013!

Kate van Lookeren Campagne
Organising committee co-ordinator

UNIVERSITEIT VAN AMSTERDAM

Rijksdienst voor het Cultureel Erfgoed
Ministerie van Onderwijs, Cultuur en Wetenschap

RIJKSMUSEUM
amsterdam
SPECIALIST GROUPS

HISTORY
Renske Dooijes, Isabelle Garachon

Conservation History on Show

We are very pleased to announce Mark Norman’s article further down in this Newsletter about the Conservation Galleries in The Ashmolean Museum. It follows the article from Hanneke Ramakers and Reino Liefkes in the previous Newsletter (issue 21) about the historic repairs on display at the V&A. These permanent exhibitions provide examples of repairs and restorations as well as encouraging reflection about their historical and social context and changes in the practical and ethical approach to repairing and restoring ceramics and glass. It should be noted that the history of our profession is no longer simply a topic for specialists but is now being more frequently presented to a wider public.

We would like to continue to report on this subject. If you know of other exhibitions we would be very pleased to hear about them. Any item is interesting: a review of a presentation, the announcement of an event or your opinion about this subject. Please let us know!

ICOM CC Working Group Theory & History


This interim meeting will directly follow the conference “Conservation in the 19th century (CiNC)”, May 13th - 16th, 2013, also to be held at the National Museum of Denmark, Copenhagen (http://natmus.dk/bevaringsafdelingen/forskning-analyse-og-raadgivning/kongresser/cinc/).

Ceramics mended with lacquer

Part of the presentation ‘Restoring the past’ in the Ashmolean Museum is dedicated to the Japanese technique of gold lacquer repair on ceramics. With relation to this topic we would like to mention the catalogue ‘Flickwerk: the aesthetics of mended Japanese ceramics’, based on an exhibition at two museums in 2008: the Cornell University, Herbert F. Johnson, Museum of Art and the Museum fuer Lackkunst, a division of BASF Coatings AG, Muenster, Germany. The catalogue can be downloaded as a pdf from the website www.bachmanneckenstein.com.

Just to illustrate how gold lacquer restorations are still a source of inspiration for designers and ceramists, here are two examples of creations based on this technique:

The image above shows a gold lacquer repair kit from the Dutch designers group Humade. Unfortunately it is a pale imitation of traditional gold lacquer repairs consisting of fast setting epoxy resin and bronze powder (photo provided by I. Garachon).

Here we see the ‘Cracker-Crockery’ series of work by the ceramist Joana Meroz which celebrates imperfections by gilding, filling and repainting fills and cracks of cast-off ceramic objects (photo provided by I. Garachon).
Unusual repairs

We are very interested in examples of unusual repairs you may have come across. A short case study showing an unusual fill material or a ‘creative’ previous repair would be great for the next Newsletter.

Renske Dooijes, Isabelle Garachon
Assistant Coordinators, History Group

GLASS DETERIORATION
Astrid van Giffen

The Glass Deterioration Group (GDG) aims to facilitate contact between people interested in glass deterioration and to inform members on the different projects currently taking place in that field. For this Newsletter we would like to draw your attention at a special exhibit and a case study of a broken bead.


On June 23rd, 1972, Corning and the surrounding communities were devastated by a major flood, as a result of the tropical storm Agnes. At The Corning Museum of Glass, many of the 13,000 glass objects were covered with mud, although remarkably only four per cent suffered damage and were in need of restoration. The facility was covered with a thick layer of slime and mud. “The Flood of ’72: Community, Collections, and Conservation” chronicles the determination of Museum staff and the community to rebuild, and includes information about conservation of the glass and library collections. It will be up until January 3, 2013. Many of the videos and pictures are available online at: http://www.cmog.org/collection/exhibitions/flood-72-community-collections-and-conservation

The bead (Corning Museum 64.1.13) before breaking and the main fragments after breaking (photo: A. van Giffen)

So - what happened? Direct physical causes may have contributed but do not seem to be the main reason that the bead fell apart. This points towards the glass deterioration itself as well as environmental factors, notably temperature and relative humidity (RH), playing a role. Blackish dendritic staining (possibly manganese) on all the break edges indicates that there were cracks in the glass which had already gone most of the way through the width of the bead. It is likely that these structural weaknesses along with (slight?) climate changes and the stress from transport and handling caused the bead to break.

Was this preventable? To better understand what happened we will reproduce and monitor the conditions in the photo studio, hoping to gain further knowledge about the cause of degradation. If you know of any similar incidents or research, please contact me by email at vangiffenNAR@cmog.org

Also, if you have information to contribute or would like your profile or research featured in the next Newsletter please send an email message to glassdeterioration@gmail.com.

Astrid van Giffen
Assistant Coordinator, Glass Deterioration Group
The ENAMEL group had its fourth meeting this year and we had a great time! Fifty-five attendees from thirteen countries met in Barcelona for two days at the Museu d’Història de Catalunya.

The papers were a wonderful combination of art history, conservation and scientific papers and we are very grateful for the 19 speakers' efforts to present their work. During the two days there was a real "open spirit" around the subject of enamel conservation. The preprints of the extended abstracts will soon be available for download on the ICOM-CC website.

In conjunction with the meeting, a three-day Enamel masterclass was organized at the Llotja Advanced School of Art and Design. With twelve attendees, this class was a real success and everyone enjoyed experimenting with enamels. A visit to the collection of Romanesque enamels of the Museu Nacional d’Art de Catalunya was also arranged for Friday afternoon, as well as a visit of the Museu de l'esmalte contemporani in Salou on Saturday morning.

The ENAMEL group team composed of Cátia Viegas and myself, has a new addition: Julia Day from The Frick Collection. Julia announced during the meeting that some of the talks from the 2010 ENAMEL meeting are now uploaded on the web, so please take a look: http://www.frick.org/conservation/symposia.htm

The deadline to contribute to our next ENAMEL Newsletter is September 30th. If you have any subject related to enamels to share with your colleagues, please do not hesitate to send a message, a text and images to:
Agnès (gallortlik@yahoo.fr),
Cátia (k_viegas@yahoo.com) or
Julia (day@frick.org)

Agnès Gall-Ortlik
Assistant Coordinator, Enamels

WELCOME TO NEW MEMBERS!

The Glass and Ceramics WG is becoming increasingly popular. Several new members have joined in the last few months. We are curious as to where they come from and what keeps them busy. Here is the information they kindly provided to introduce themselves and their place of work.

Johanna Olafsdotter from Doha, Qatar

The Museum of Islamic Art (MIA) in Doha, Qatar (see photo in the editorial), opened to great acclaim in 2008 and is a world-class collecting institution which preserves, studies and exhibits masterpieces spanning three continents - including countries across the Middle East, and reaching as far as Spain and India from the 7th through the 19th centuries. A centre for information, research, and creativity, the museum engages global audiences and serves as a platform for dialogue and cultural exchange.

Johanna Olafsdotter at work (photo: J. Olafsdotter)
sculpture. The two-floor 86 m² state of the art conservation laboratory is divided into different working areas for the various specialties. Johanna Olafsdotter is one of the object conservators focusing on glass and ceramics and has worked at the department since June 2011. She holds a BA (Hons) in Conservation and Restoration of Historical Objects from the University of Lincoln, UK, and a MA in Preventive Conservation from University of Northumbria, UK. She has previously worked at the National Museum of Iceland, the National Gallery of Greece as well as at Sharjah Museums Department, United Arab Emirates.

The Museum of Islamic Art in Doha has a very active exhibition program with both in-house and international exhibitions and much of the work time in the conservation department is spent on preparing objects for display and transit.

A significant objective of the conservation department is to research and study the collection. A multi-year study project dedicated to investigating the thirty ceramic mina’i holdings in the museum has been set up by Johanna together with the museum ceramics & stucco curator Leslee Michelsen. The joint project aims to investigate the objects from both the art historical and scientific points of view and aims to publish the results in conjunction with an exhibition at the museum in 2014. The first publication on the project, an article about a mina’i bowl, will be published in 2013.

The ICOM-CC is an important platform for Johanna to resource information and to keep up to date on new researches and techniques. She hopes to be able to have the opportunity to meet many of group members in the future and to exchange knowledge and experience.

Contact: jolafsdotter@qma.org.qa

**Carmen Dávila Buitrón from Madrid, Spain**

Carmen Dávila Buitrón was born in Madrid (Spain) in 1961. She has a degree in Archaeology from the Universidad Autónoma de Madrid (1981-1985) and was graduated in Conservation-Restoration at the Escuela Superior de Conservación y Restauración de Bienes Culturales de Madrid, with a specialization in conservation of archaeological materials (1985-1988). Since last September she has worked at the College (at present C-R is a four years degree in Spain) as a teacher on Conservation of Archaeological Sites and on Manufacturing Techniques of Archaeological Objects.

In 1992 she held a position as Conservator at the National Archaeological Museum in Madrid, where she worked until 2009 when she began managing Conservation Projects in different museums from the Ministry of Culture of Spain. Working at the ancient Museum, she realized that most of the pieces have been restored at least once before, and nobody had ever studied these interventions. Moreover, the tendencies had been to remove them, unfortunately, without documentation. Conservation and Restoration history in the Museum (set-up in 1867) was also forgotten by researchers despite the fact that there was a restorer working there since the beginning. As a result she began a doctoral thesis in 1994 looking at the old restorations on Greek vases, studying old restorations, and trying to reconstruct the history of 69 Attic black-figure vases. Most recently, she also became interested in archaeological repairs on ceramics from the Neolithic period. She has published on the history of restoration and the work of restorers in the National Archaeological Museum of Spain and old restorations on ceramics as well as on metals and mosaics.

Carmen became a member of ICOM-CC in 2000 and most recently joined the Working Group Glass and Ceramics. She finds the group’s publications very interesting and innovative. Furthermore, she much appreciates the History of Conservation interest group and is looking forward to working with people who have the same interest in a fascinating but neglected subject.

Carmen can be contacted at: carmendavilabuitron@gmail.com

*Restoring ceramics at the National Archaeological Museum of Spain (MAN) during Spanish Civil War (1936-1939) (Photo: MAN)*
Hyoyun Kim from Mokpo, South Korea

Hyoyun Kim is very pleased to be a part of the international professional glass and ceramics conservation world through the ICOM-CC C&G Working Group. She met Gehard Eggert at MATCONS 2011 in Romania, who kindly invited her to become a member of this group. This January, she accepted the position as conservator for the Underwater Excavation & Conservation Division, National Research Institute of Maritime Cultural Heritage, South Korea. She completed her M.A. degree in Conservation, specializing in Ceramics and Related Materials at West Dean College in the UK and her B.A. degree in Conservation Science at the National University of Cultural Heritage in South Korea.

Hyoyun Kim placing a ceramic piece in a water bath for desalination (photo: Hyoyun Kim)

The National Research Institute of Maritime Cultural Heritage is located in Mokpo, an area south of the Yellow sea (between China and Korea), about 400 km from Seoul. Her institute has excavated 11 shipwrecks, 95,000 ceramic items and wooden artefacts from 18 sites, including the famous Shinan shipwreck in 1976. Her team, responsible for the conservation treatment and study of underwater excavated objects in Korea, currently consists of four permanent conservators and five interns.

Recent examples of ceramic conservation include the conservation of three Goryeo celadons (now on exhibit in the Goryeo Gallery), the reconstruction of a large stoneware vase (height 72cm, foot rim 27cm), the analysis of a celadon from Mado shipwreck No.3 with XRD, as well as the desalination of a large group of finds (28 objects) from Mado shipwreck No. 3.

Hyoyun Kim would like to share news from her institute and about Korean conservation, and also ask advice from professionals through the ICOM-CC G&C Working group.
Contact: kimhyoyun@hotmail.com

Roosmarijn van Beemen from Amsterdam, The Netherlands

Roosmarijn van Beemen is about to begin the last year of her traineeship as a post graduate conservator at the University of Amsterdam. This traineeship is the last part of the five year training programme to become a glass and ceramics conservator. She holds a bachelor degree in Art History and a Master degree in the Conservation of Cultural Heritage specialising in the conservation of glass, ceramics and, stone.

In the summer of 2011 Roosmarijn gained her Master degree with a thesis on bonding methods in the conservation of large plaster casts of antique sculptures. This research covered the challenges of bonding material that is both fragile and porous as well as having a high horizontal load. The research covered the evaluation of both the cohesive and adhesive strength of different materials and their behaviour after new breakage.

Roosmarijn van Beemen (photo: R. van Beemen)

As part of her training Roosmarijn has been involved in several practical conservation projects for private owners and museums, including the Rijksmuseum Amsterdam. Next year she will intern at museums in the Netherlands (the
Rijksmuseum and the National Museum of Antiquities in Leiden, as well as abroad in London (the Victoria and Albert Museum) and in the United States of America (The Corning Museum of Glass).

Contact: rmcvanbeemen@gmail.com

Karen Stamm from New York, USA

Karen Stamm has been a part of the Sherman Fairchild Center for Objects Conservation at The Metropolitan Museum of Art since 1998 where she has worked on a variety of ceramic and glass objects. She has worked on both the Greek and Roman, and the Islamic gallery reinstallations, and is presently working with Lisa Pilosi treating glass across several different curatorial departments. Loss compensation for glass objects is a particular interest of her. Karen supervises the treatment of glass objects by the department’s interns and worked closely with another new member of the Glass and Ceramics Working Group, Valeria Mamczynski, when she was at the Metropolitan Museum on fellowship in 2011.

Before Karen came to the Museum she was part of the year-round staff at the Agora Excavations in Athens, Greece. She has also taken part in excavations in Italy and Turkey. She did her conservation training at the Institute of Archaeology, University College London. Contact: Karen.Stamm@metmuseum.org

A heartfelt welcome to all new members! Your contribution in this Newsletter will hopefully get you in touch with professionals working in the same area of interest, maybe in your neighbourhood or possibly even on the other side of the globe. Happy networking to you all!

Hannelore Roemich

PROJECT REPORTS

2nd century glass opus sectile materials from the villa of Lucius Verus in Rome

Marco Verità

Glass pieces of different shapes and colours were used in the Roman period to create coverings and decorative motifs, often combined with marble and stone (opus sectile).

15000 monochrome pieces and 11000 polychrome glass opus sectile pieces (the total surface is more than 15 square meters) were discovered in the imperial villa of Lucius Verus (161-169 A.D.) in Rome and are currently stored in the storage facilities of the Soprintendenza in Rome. They are known as the Gorga collection, which provides a unique and precious source for the study of the technology of Roman glassmaking. The reconstruction of the decorative patterns is, and will probably remain, an impossible task. A panel entirely made of glass pieces is exhibited in the Museo Nazionale Romano in Rome (Fig. 1).

Fig. 1: Gryphon panel entirely made of opus sectile glass pieces, from the imperial villa of Lucius Verus (photo: Museo Nazionale Romano, Rome).

A collaborative research program has been started on these materials by University La Sapienza in Rome (Lucia Saguì), together with the ISCR in Rome (Paola Santopadre), and the LAMA laboratory of the IUAV University of Venice (Marco Verità). An initial study to illustrate the glass opus sectile materials of the Gorga collection and to define the forming techniques of the glass pieces was presented at the 2009 AIHV Conference in Thessaloniki. The glass pieces were prepared using two main processes with different intermediate products, glass sheets from which the pieces were cut and shaped, and glass rods that
required a more complex technique (mosaic glass) to be transformed into opus sectile pieces.

Cutting and shaping of the glass sectilia from the sheets was performed using the same techniques used in the Middle Ages to make stained glass windows. Glass sheets were cut into pieces and the edges were then grozed (broken off) to obtain the exact size and shape. The polychrome sectilia were worked like mosaic glass being made from rod slices juxtaposed on a plane and fused in a kiln or furnace.

The results of this preliminary investigation allowed us to suggest a model for the production and trade of coloured raw glass. According to this model, coloured glass was produced in secondary centres where transparent, uncoloured raw glass imported from primary centres was re-melted, coloured and opacified. Intermediate products were prepared such as cast and pressed glass sheets and monochrome or polychrome glass rods. It is likely that raw coloured glass was traded in this form, exactly like marble and stone for architectural decoration. Once the raw glass had reached the building yard or a nearby artisan’s workshop, first the sheets were cut and then the rods were cut and fused following the mosaic technique. Finally the opus sectile was composed. Another study concentrates on the identification of the colouring techniques used in Roman glassmaking. A paper on Roman yellow glass pigments is soon to be published.

The identification of the stones imitated with glass is also in progress. The main examples in this collection are:
- red sectilia with white opaque inlays imitating the marmor iassense (from Iasos, Turkey)
- green transparent glass with green-yellow opaque inlays imitating serpentine, a green porphyry from Greece, known by the Romans as Lapis lacedemonius (Fig. 2).

See also:


Marco Verità, University of Venice, Italy
mverita@libero.it

The Conservation Galleries in the Ashmolean Museum, Oxford, UK
Mark Norman

In November 2009, the Ashmolean Museum reopened its doors at the end of a £62 million redevelopment project which saw most of the later additions to its original building demolished and replaced by 39 new climate controlled galleries, stores and study rooms as well as a new suite of conservation laboratories and education facilities. Apart from having new laboratory facilities, the Ashmolean also has two unique permanent galleries dedicated to history of conservation and the work of the conservator.

‘Restoring the Past’ shows how the contemporary approach to conservation evolved from simple utilitarian repair in ancient times, through restoration from the Renaissance onwards, into contemporary practice based upon scientific and ethical principles. The gallery illustrates how the same simple techniques were used across cultures and millennia, and the importance of recycling in the ancient world and its relevance today, before documenting the development of restoration and conservation in the modern period. With its wealth of examples of ancient repair, documentary and artefactual evidence of
restoration from the early 17 century onwards, through to the employment of its first specialist objects restorer and the beginnings of conservation as we now understand it, the Ashmolean is well placed to tell this story. Drawing on its collections and their long history (the museum first opened to the public in 1683) the gallery explores important ethical questions connected with the care of objects by looking at the evolution of conservation as a discipline and contrasting western and eastern approaches to treatment.

‘Conserving the Past’ complements this gallery and reflects contemporary conservation practice. Displays and interactive elements focusing on decay, investigation and treatment bring conservation into the public eye and demonstrate how science helps the conservator to understand, interpret and care for museum objects. It aims to demystify their work by encouraging enquiry, investigation and debate amongst visitors, rather than simply presenting objects for them to look at. Conservators come from a combined arts and science background so it has always had crossover appeal between these disciplines but has lacked ‘windows’ through which to present itself to the wider public. Together, these two galleries provide a perfect opportunity to do this by sharing with our visitors that thrill that all conservators experience when in contact with objects and making discoveries, and explaining typical decisions that we have to make during treatment in easily accessible language. Despite including objects made from a wide variety of materials, the durability of ceramics and the fact that large sections of the Ashmolean’s collections are archaeological means that both groups of objects are prominently featured in the displays.

When we conserve a broken pot, it is fascinating to think that we are part of a tradition that stretches back not decades, nor centuries, but millennia. The introductory section of ‘Restoring the Past’ includes a sherd from the Dimini Culture from Volos in northern Greece. Dating from 4800 – 4500 B.C, it is the oldest repair in the museum’s collections. It was drilled so that the bowl, of which it was part, could be repaired by binding the pieces together with leather strips or string. It is joined in the showcase by a vessel from Pre-Dynastic Egypt, dating from about 3600 B.C, where both sides of a firing crack have been drilled so that it could be strengthened by lacing and continue in use (see figure 1).

Fig. 1: Necked jar, probably from Hu, Egypt, ceramic, about 3600 BC. A crack in the pot was drilled for repair in antiquity but the bindings have not survived. Restored in the 1900s, the modern plaster fills were deliberately left edged in white. AN1896–1908 E.2961

Nearby is a fragment of plaster that was originally applied to the surface of an amphora from Jericho (ca. 1600 B.C) presumably in an attempt to waterproof a similar repair – it retains a perfect impression of the lacing that had been used to bind the joint. In later antiquity, with the introduction of metals, copper alloy and iron rivets were commonly used to re-fix broken stems to drinking vessels. Two Greek wine cups, from the 5 and 6 centuries B.C respectively, show how this was done. Other examples show that, in the ancient world, both lead and copper alloy wire were also being used to make U-shaped or ‘through and through’ rivets, or simply as lacing, to repair both ceramic and stone vessels – a tradition that has remained in use ever since. In later centuries, the Romans used lead plugs to fill the blowholes in ceramic vessels that can be formed accidentally during firing. Although the museum does have examples of such repairs, this technique is illustrated in the gallery by a 14th century ewer from a local excavation that was repaired in just this way showing that the method remained in common use over 1000 years later.

The existence of the repair of ceramics and glass in the Renaissance documented in Chapter CVII of ‘Il Libro dell’ Arte’, Cennino D’ Andrea Cennini gives the following recipe for ‘Making Cement for Mending Dishes or Glass’

‘And there is a cement which is good for mending glasses, or hourglasses, or any other fine dishes of Damascus or Majorca which might be broken. To
make this cement, take liquid varnish, a little white lead and verdigris. Put into them some of the same colour as the glass: if it is blue, put in a little indigo; if it is green, let that verdigris predominate, and sic de singulis. And then work these ingredients up together very finely. Take the pieces of your broken dishes or goblets, and, even if they are in a thousand fragments, fit them together, putting this cement on them thinly. Let it dry for a few months in the sun and wind; and you will find these dishes stronger, and more fit to stand water, where they are broken than where they are whole.’

Although the Ashmolean does not (knowingly) have a ceramic repaired with this impressive adhesive, a Majolica bowl, with an undated repair, is displayed as an example of riveting from the modern period. The timespan covered by the gallery extends over 7 millennia and the common theme that runs through this part of the display is the use of the bow drill in ceramic repair over this entire period. This is illustrated in the exhibition by two images which show an Egyptian using a bow drill in about 1400 B.C at one end of the case and an itinerant Chinese pot-mender using essentially the same tool in about 1850, dramatically separated by both time and distance, but taking the visitor from antiquity through to the present time.

However, alongside this riveted bowl are examples of another historic technique which was used from the late Medieval/Early Renaissance periods to both repair and enhance ceramics. A ewer, imported into Europe from China in the 17th century, shows how precious metals were used to both repair, as well as enhance, the appearance of high status ceramics (see figure 2). In this example, not only has the broken handle been supported by a finely made silver splint, so making it serviceable once again, but an elegant hinged lid has also been added by a German silversmith in the 18/19th century. Alongside it stands a silver-mounted tin glazed jug made in Delft in the 18th century. However, all is not what it seems as this was originally a vase which, having been broken, was rescued and, by converting into a silver mounted jug, its function was completely changed!

In 1900, the Ashmolean’s first ‘Plastic Arts’ Restorer, William Young, was appointed and entries in the Ashmolean’s Annual Reports for that period include glowing references to his work. This is celebrated elsewhere in the gallery but, interestingly, an example is found juxtaposed with one of the earliest repairs mentioned above. The Egyptian vase, mended by a potter in about 3600 B.C was restored on arrival in the Ashmolean in the early 1900s, probably by Young. It is a fascinating example as the extent of the 20th century plaster restoration is clearly defined by an incised line around the edge of the infill which was deliberately left unpainted.

This clarity is absent elsewhere as is shown in a section entitled ‘Enhancing the Past’. Here, the work of the more unscrupulous restorer is illustrated by examples of a totally over-painted Greek vase and an Etruscan drinking cup, or rhyton, bought in the mid-19th century by the Ashmolean from the Castellani family. Although it is a genuine piece, some missing parts were replaced using components from similar vessels so, although not technically original, it is, nevertheless, ancient! A similar example can be seen in figure 3.

This theme is also found in the ‘Conserving the Past’ gallery where ceramics are used to illustrate faking and forging, and their detection. Using original Neolithic pots from Hacilar in Turkey, and a modern counterfeit, the development of thermoluminescent dating in Oxford is explained to the museum’s visitors. Alongside them are pots from Egypt where decoration has been added to genuine ancient ceramics in modern times.

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Fig. 2: Ewer, China, porcelain, 1645–1655, with later (German?) silver mounts probably dating from the early 1800s. By fitting collars to the stumps of the broken handle, and supporting the rest of the pieces with a silver splint, a silversmith made this vessel functional once again. EA1978.1978
Here, as with the Castellani piece, thermoluminescence dating is of little use because the ceramic bodies of the vessels are ancient. Only the decoration is fake so demonstrating and emphasizing the importance that an understanding of pottery styles makes to the study and dating of ceramics (see figure 3).

The final section in ‘Restoring the Past’ considers alternative approaches to the conservation of ceramics to those adopted in the West. In Japan, the repair of a broken vessel, and these repairs being deliberately prominent, can actually enhance its aesthetic and cultural values (see figure 4). This is traditionally done using lacquer and examples of ceramics repaired with patterned and gilded lacquer, in the techniques known as maki-e or ‘sprinkled picture’, and the simpler kinnaoshi or ‘gold repair’ are featured as well as a more unusual 16th century stoneware tea bowl. Made in Vietnam, it illustrates other artistic concepts applied to ceramic repair in Japan where gold lacquer has been used to stick the fragments together (tomotsugi) and a specially made replacement sherd (yobitsugi) made in Kyoto, Japan, inserted to complete the rim.

Ninety years after the arrival of the first ‘Plastic Arts’ Restorer, the Ashmolean’s Conservation Department was created in 1999 by amalgamating the separate conservation sections previously based within the curatorial departments. It is their work which is celebrated in the ‘Conserving the Past’ gallery which is designed to explain to museum visitors just what it is that conservators do. Although multidisciplinary, ceramics and glass feature strongly in the displays with the conservation of an Islamic glass vessel playing a prominent role in the section devoted to ‘The work of the conservator’. Here, the removal deteriorating varnish and disfiguring plaster restorations, and their replacement with removable coloured transparent resin fills, so restoring the translucency of the piece, showcases the work of the contemporary ceramics and glass conservator.

Figures 1 and 5 provide two contrasting examples from the collection. The Nabashima porcelain bowl has gilded lacquer repairs (Fig 5) whereas the Egyptian Pre-Dynastic vessel (Fig. 1) was repaired in antiquity to allow it to be used. The vessel was then restored in the Ashmolean about 100 years ago when the fashion was to delineate plaster fills by leaving a narrow incised line around the edges of the fill to visually distinguish them from the original pot.

These two pots have a gap of almost 3500 years between them and restoration approaches that are literally both millennia and continents apart.
Fig. 5: Dish, Nabeshima porcelain, Japan, 1800-1899. The rim has been damaged in a number of places and repaired with gilded lacquer in stark contrast to the celadon glaze. EA1994.72

It is this story, spanning almost seven millennia, that is told in the conservation galleries and is part of the overall ‘Crossing Cultures, Crossing Time’ (CCCT) design philosophy for the new Ashmolean. This uses the collections to not only demonstrate how cultures have interacted over time but also to encourage visitors to think about the material world of the past and its relation to their present lives. In the conservation galleries, it capitalises on the curiosity inherent in the work of the museum conservator to illustrate the ethical debates which are so much part of our work. These galleries explain and emphasize the critical role that science and technology play in the contemporary museum and have been designed to have a far-reaching educational impact by inspiring and fostering a cross-generational interest in science and museum conservation. This represents a very public and entirely new direction for the Ashmolean which, by opening up this hitherto behind-the-scenes activity to its visitors, publicly acknowledges the role that conservation plays in the work of the museum by dramatically increasing a general awareness of conservation and conservation science amongst its visitors.

Image credits for figures 1 to 5: Ashmolean Museum.

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UPCOMING EVENTS

AIHV 19, Piran, Slovenia, September 16-21, 2012

The next Congress of the International Association for the History of Glass will take place in Piran and Portoroz, Slovenia. It will be organized by the University of Primorska, Science and Research Centre Koper, Institute for Mediterranean Heritage. For details, see: http://www.zrs.upr.si/en/Activities/Scientific+Meetings/AIHV+Congress+19%2C+2012/id/900/title/Preliminary+Programme/Programme+Preliminaire

Tagung zur Hinterglasmalerei, Augsburg, Germany, October 5-6, 2012

News about reverse paintings on glass (Hinterglasmalerei) will be shared in the Maximilianmuseum in Augsburg, Germany. Contact: kunstsammlungen.stadt@augsburg.de.

Tagung zur Hinterglasmalerei, Augsburg, Germany, October 5-6, 2012

5. Tagung zur Hinterglasmalerei 1.-6. Oktober 2012 im Maximilianmuseum Augsburg

5. Tagung zur Hinterglasmalerei 1.-6. Oktober 2012 im Maximilianmuseum Augsburg
12th International Conference on the Deterioration and Conservation of Stone, New York, October 22-26, 2012

Columbia University's Historic Preservation Program will host the Twelfth International Conference on the Deterioration and Conservation of Stone on its New York City campus. For further information, please contact George Wheeler at: gw2130@columbia.edu.

History of Conservation, Copenhagen, Denmark, May 13th - 16th and 15-17 May 2013

The next interim meeting of the ICOM-CC Working Group Theory & History of Conservation: “Cultures and Connections”, will be held at the National Museum of Denmark, Copenhagen, 15-17 May 2013.
http://www.icom-cc.org/51/news/?id=210#.UB-xiKPRJ-w

This meeting will directly follow the conference “Conservation in the 19th century (CiNC)”, May 13th - 16th, 2013, also to be held at the National Museum of Denmark http://natmus.dk/bevaringsafdelingen/forskning-analyse-og-raadgivning/kongresser/cinc/

BOOK ANNOUNCEMENTS

Gold Leaf, Paint & Glass by Frances Federer

This pioneering book is the first publication to devote itself to the methods, techniques and history of reverse painting and gilding on glass, often known as verre églomisé. It is written for students, artists, collectors, conservators, curators, interested amateurs, teachers and designers.

Since the Renaissance the practice of cold decoration on the back of glass has passed in and out of fashion, but today it is enjoying resurgence in popularity. Historic examples can be seen in most major museums while artists use it today to create new work and designers incorporate it into furniture and room settings.

Frances Federer, M. Phil. has spent her working life practicing and teaching all aspects of gilding on glass; this book is the long awaited culmination of her experience. Gold Leaf, Paint & Glass is Frances’ first publication. It will be released by Thomas Publications, London, together with a DVD, in early September 2012 in print and digital versions (96pp, size 246 x 189mm, Price £19.99).

A late medieval glazier's workshop in Bad Windsheim, Germany by Verena Kaufmann

In the year 2000, nearly 300 kg of flat glass was discovered in two latrines in the market place of Bad Windsheim in Middle Franconia, Germany. These pieces included semi-finished products, production waste, painted and coloured glass, tools, art supplies and remains of lead strips. These finds indicate the activity of an urban workshop, whose main task was the manufacturing and installation of windows. The family business was mentioned 36 times in the municipal trading record from 1395 until its closure in 1451.
In her dissertation, Verena Kaufmann examined the glass technology and working procedure available to the glazier. In addition, an art-historical classification of painted glass and a variety of scientific studies were performed. Previously unknown production marks on glass provide new information about glass forming, which is all well documented with reconstruction drawings. The book includes a selection of 842 artefacts, all accurately described and illustrated in a catalogue. The appendix contains references to the documentation of the restoration work, calculations, scientific analysis, and archival research.

Contact: Dr. Verena Kaufmann, Department of Archaeology of the Middle Ages and Modern History at the Otto-Friedrich-University in Bamberg, Germany.
kaufmann.glaserwerkstatt@online.de

Verena Kaufmann’s dissertation 'Archäologische Funde einer spätmittelalterlichen Glaserwerkstatt in Bad Windsheim' was published in 2010 as Volume 59 in 'Schriften und Kataloge des Fränkischen Freilandmuseums' and at the same time as Volume 14 in the 'Quellen und Materialien zur Hausforschung in Bayern' (479 pages, 200 colour illustrations and drawings, ISBN 978-3-926834-73-4). The text is in German with a summary in English. Further information, list of content and order form are available at: www.glaserwerkstatt-mittelalter.de.

Reviews on Glass

Paloma Pastor, Chair ICOM Glass, Director Glass Museum, Fundación Centro Nacional del Vidrio, Real Fábrica de Cristales de La Granja, Segovia,Spain announces:

New Reviews on Glass are available now on line at:
http://issuu.com/icomglass_reviewsonglass01/docs/review_on_glass_1

Bibliography of Glass: From the Earliest Times to the Present (2011) Willy Van den Bossche

This comprehensive 'Bibliography of Glass' is a compilation of 3,500 selected books alongside several important articles and other sources on glass and glassmaking in various languages from the earliest times to the present (2011). It is an exceptional work of reference and compendium in terms of the world-wide overview it provides of books on glass, glass technology, the art of glass, glassware, glass collections, exhibition catalogues, museum catalogues, sales catalogues and manuscripts relating to glass. This work of reference has been compiled for libraries, sellers of new and antiquarian books, collectors, historians, researchers, glass museums and any other institutions and individuals interested in ancient, antique or modern glass.
About the author: Willy Van den Bossche was born in Belgium in 1943 where he graduated from the Industrial College of Mechlin (Mechelen) with a degree in industrial engineering in 1967 and then specialized in glass technology. For two years he worked as a plant engineer in the bottle making industry in Belgium. From 1971 until his retirement he worked as a Chief Patent Examiner in the field of glass technology at the European Patent Office (EPO). For more than 40 years he has been a serious collector of antique glass, as well as literature on glass. The publication of this book marks the culmination of 10 years of research and work. He is also the author of the major reference book on 'Antique Glass Bottles - Their History and Evolution (1500-1850)' also published by Antique Collectors' Club in 2001.


The book costs €65.00 to ICOM members, plus shipping costs (discount of 20% on the official price of €82.00) if ordered from the author.
Contact: Willy Van Den Bossche.
wvdbossche@telenet.be


C & G WG CALENDAR

For news and updates see our WG website at http://www.icom-cc.org/27/working-groups/glass-and-ceramics/.

Deadline for the next Newsletter: 
January 15, 2013!

Worth noting already: the next ICOM-CC will be held in Melbourne, Australia, in 2014!
**“Glass and Ceramics” Working Group**

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