Greetings, Working Group! Thank you for electing me to be your next Coordinator. I am honored to serve this role, following in the admirable footsteps of my predecessor, Dr. Hannelore Roemich.

This is the first Newsletter under my inaugural term, brought to you through the diligent work of our Assistant Coordinator team: Andreia Machado, Astrid van Giffen, Guus Verhaar, and Lauren Fair. We have been doing a “Meet Your Coordinators” series on our Facebook page, so I encourage you to visit and learn more about each of these talented individuals.

In the Triennium ahead, we plan to stay active in our networks, which include “Enamels” and “Glass Deterioration,” while introducing a new network: “Glass and the Environment” (see page 7).

We have also been hard at work planning our 2019 Interim Meeting (see page 2)!

This newsletter contains a variety of announcements and summaries of past meetings in hopes of keeping us connected to our larger glass and ceramics community.

Enjoy!

(Lauren Fair, ICOM-CC Glass and Ceramics Working Group Coordinator)
You will have seen our Call for Papers for the next Interim Meeting, set for 5-7 September 2019 at the British Museum in London!

We are thrilled that for the first time we are teaming up with our UK counterpart, Icon Ceramics and Glass Group (CGG), and with our colleagues at the British Museum (BM). Together with Dana E. Norris ACR, Icon CGG Chair and Partner at Watt and Norris Conservation in the UK, and Duygu Camurcuoglu ACR, Ceramics, Glass, and Metals Conservator at the British Museum, we are hard at work arranging the details.

The three-day conference will be held in the BM’s BP Lecture Theatre in the Clore Centre for Education, and will incorporate one session of student contributions in addition to the professional talks. As with past meetings, all professional paper contributions will be peer-reviewed by a scientific committee, and full colour preprints will be distributed in hard copy with attendee registration packets.

We look forward to having you join us in London next year for what promises to be an exciting and ground-breaking conference!

Figure 1. 1870.0901.1 (175BC-75BC) Hellenistic, hemispherical mould-pressed glass mosaic bowl with looped lines of opaque white and wine-coloured glass, on a clear blue-green ground. (Photo credit: The British Museum).
**ORAL PRESENTATIONS:**

The degradation of cadmium orange restoration paint on an ancient Greek terracotta vase
Susan D. Costello, Georgina Rayner, Katherine Eremin

Roman gone, skills lost? The development of glass quality as seen by nXTC analysis of bubbles
Margaret Eska, Nicole Ebinger-Rist, Gerhard Eggert

The terracotta dome and internal glass mosaics of Giggleswick School Chapel, Yorkshire, UK: Condition, diagnosis and conservation
Norman H. Tennent, Deborah A. Carthy

**POSTER PRESENTATIONS:**

GIMME: Faces and phases
Andrea Fischer, Gerhard Eggert

An examination of blue faience libation vessels from the tomb of Tutankhamun
Eid Mertah, Ibraheem Salah, Mohamed Abdelrahman, Yasunori Matsuda

Through the looking glass: On cleaning stained-glass windows with task-specific luminescent ionic liquids
Joana Delgado, Hélia Marçal, Márcia Vilarigues

Investigating the use of the Er:YAG laser for the conservation of inorganic archaeological artefacts
Lucia Pereira-Pardo, Capucine Korenberg, Saray Naidorf, Alex Baldwin, Duygu Camurcuoglu

The yellowing of polymer fills in vessel glass: A retrospective assessment involving FTIR characterisation
Norman H. Tennent, Stephen Koob, Suzan De Groot

The application of an analytical protocol for the quantitative detection of ionic species on the surface of unstable glass in museum collections
Guus Verhaar, Maarten R. Van Bommel, Norman H. Tennent

Use of an ionic liquid for the removal of corrosion products formed in historical blue enamels
Sara Martins, Andreia Machado, César A. T. Laia, Márcia Vilarigues

In the Working Group business meeting, Hannelore Roemich passed the proverbial torch to Lauren Fair who presented her nomination as our new CO. We must give Hannelore our appreciation and recognition for her outstanding work as the CO of the working group over the past six years. Hannelore will continue her work as Assistant Coordinator, directing the “Enamels” and "Glass and the Environment" networks.

Let us also not forget the keynote sessions on Wednesday morning and the technical visits in the afternoon.

I must say that the atmosphere during the coffee breaks and social events was enthusiastic, giving the chance to get together, meet new colleagues, and exchange new ideas (figure 2).

**Figure 2. Reception at the City Hall hosted by the City Council of Copenhagen (Photo credit: ICOM-CC).**
The new directory board for the next triennium was elected Friday afternoon, with eight members from seven different countries. For more information, visit http://www.icom-cc.org/45/about/icom-cc-directory-board/.

An important note regarding the conference was the announcement of the new Copyright and Publishing guidelines. The contributions from Lisbon 2011, Melbourne 2014 and Copenhagen 2017 are already available online at http://icom-cc-publications-online.org.

I am looking forward for this next Triennium, and I hope to see you all in 2020 in Beijing, China!

**ICON Ceramics and Glass Group Conference**  
**September 7-8, 2017, Ashmolean museum & Magdalen college, Oxford**

**Madeline Hagerman**  
*Postgraduate Fellow in Objects Conservation at Winterthur Museum Library*

Last September, I hopped off the plane at Heathrow airport and took a bus straight to Oxford for the whirlwind, two-day Icon CGG Conference.

The first day of the conference consisted of tours of the Ashmolean Museum’s conservation labs and a guided tour of the ceramics and glass collections, including these Delft tiles (figure 3), ingeniously mounted with acrylic “clips.” The evening involved an optional tour of Magdalen College’s impressive Iznik collection by Lady Heather Clary, wife of Professor Sir David Clary FRS, theoretical chemist and President of Magdalen College Oxford. The conference dinner followed, at a historical Pizza Express in a 12th-century building, decorated with medieval wall paintings.

The presentations and poster session began the following morning at Magdalen College, Oxford (figure 3). Ten speakers presented on a wide variety of topics, ranging from ancient Greek ceramics to modern art pieces made of unfired clay, and even 3D-printed ceramics.

Starting the day was Wendy Walker, Ceramics Conservator at the Metropolitan Museum of Art in New York. Walker discussed the treatment of two Della Robbia reliefs, which fell from their mounts in 2008. Treatment allowed conservators to learn more about the manufacturing process of the Della Robbia workshop and create innovative new mounting methods utilizing carbon fiber braces and clips.

Next up, Ariel O’Connor, Objects Conservator at the Smithsonian American Art Museum Lunder Conservation Center in Washington, D.C., spoke of her work on artist Kristen Morgin’s “Snow White and Woodland Creatures,” constructed from impossibly thin unfired clay, painted with house paint and white-out, and mounted with metal pins. O’Connor tested a variety of materials to repair broken pieces of 1-mm thick unfired clay cards and disguise areas of loss. In consultation with Morgin, O’Connor filled losses in the cards with Flügger Acrylic Spackle, tinted with dry artist’s pigments.

Tiago Oliveira, a private conservator in London, presented his conservation work of a large Delft tile picture of a whaling scene from the Queens House, Royal Museums Greenwich (RMG). After removing the tiles from the original panel, Oliveira, with conservators and curators at RMG, discovered some of the tiles had been placed in the wrong orientation and others were probably replacement tiles. Oliveira then remounted the tiles on a Hexlite board.
A student poster session was held during the tea break. Students and recent graduates of conservation programs around the world discussed their work. This included Amy Walsh, recent graduate of the University of Melbourne Conservation Program, presenting on archaeological ceramics from southern Papua New Guinea; Cathrin Wieduwild, a student from the University Hochschule für Bildende Künste in Dresden, presenting a technical study of glass paintings with mica. I discussed my research on mounting methods for delft tiles at Winterthur; and Holly Daws, ceramics conservation student at West Dean University, presented her work on a tobacco leaf platter. The posters are available online, so check them out! https://icon.org.uk/system/files/documents/icon_cgg_conference_oxford_2017-posters.pdf

Switching gears to glass conservation after the break, Nick Teed and Laura Tempest, stained glass conservators from York Glaziers Trust, spoke of their pilot work double-glazing the stained glass windows in The Old Library, Merton College Oxford with Lamberts Restauro UV© glass. The glass has a UV filter integrated during manufacture, which helps protect the books and archival material stored in the library from damaging UV light.

George Bailey from the Australian War Memorial discussed types of glass and enamel objects that may have radioactive components and how to identify them. For example, thorium can be added as a decolorant to camera lenses and optical instruments; uranium has been used as a colorant in glass and glazes; radium and promethium were used as a glowing paint.

The last speaker before lunch, David Husan, Senior Research Fellow in the Centre for Fine Print Research at the University of the West of England, presented his fascinating research on 3D printing and the potential applications for ceramics conservation. His method utilizes a powder/binder ink jet process, which theoretically can create fills out of ceramic, in combination with 3D scanning and modeling in CAD.

After lunch, Sabrina Schaffarczyk, student at the University of Applied Sciences, Berlin, presented her technical study and treatment of an 18th-century creamware Zeus figurine with failing historic restorations. Schaffarczyk used a mixture of gypsum, kaolin, and water as a fill material. Once dried, the fills were glazed with Paraloid B-72 to match the original surface of the ceramic.

Rebecca Gridley, Assistant Conservator of Objects at the Metropolitan Museum of Art, described her approach to creating a new foot for a 16th-century façon de venise glass vessel with a disfiguring plaster restoration. In consultation with curators, Gridley modelled a new, period-appropriate foot and cast it in tinted HXTAL NYL-1 epoxy using a clear, platinum-catalyst, silicone molding material.

Dr. Tatiana Shlykova, ceramics and glass conservator at the State Hermitage Museum, Saint Petersburg, discussed the desalination and loss compensation of Greek vases and medieval fritware vessels.

Finally, Chair of Icon CGG, Dana E. Norris ACR, spoke about her treatment of a 13th-century Kashan bowl from the Islamic Art collection at the Ashmolean Museum in London. Removal of overpaint, dismantling, and analysis with a handheld XRF revealed that while parts of the bowl were original, a large portion was composed of a fired-on restoration. The bowl was reassembled and is now displayed in the Ashmolean Museum’s permanent exhibition on fakes.
The conference concluded with a reception in the Magdalen College cloisters due to rain. It was a wonderful, small conference with many opportunities to network with colleagues from around the world and learn about their intriguing and innovative research.

I am really looking forward to the collaboration between Icon CGG and our Working Group at the joint conference next year!

**ENAMEL 2018: 7th Biennial Conference of the Enamel on Metals Conservation Network**  
_June 7-9, 2018, Staatliche Akademie der Bildenden Künste Stuttgart, Germany_

**Dr. Hannelore Roemich**  
Assistant Coordinator and in charge of the “Enamels” and “Glass and the Environment” networks

The call for papers attracted more than 100 participants from Germany, Poland, Portugal, Spain, the UK, Switzerland, France, Austria, Italy, and the US. The two-day program started with presentations of the German groups: Andrea Fischer gave an overview about enamel-induced copper corrosion and Katharina Klein summarized research on new consolidants for enamels, based on ORMOCER.

The session on “Investigations and Techniques” concentrated on presentations on Limoges enamels. The following group of presentations under the title “Climate and Conservation” included topics related to preventive conservation, fill materials, replacements, and ended with an open discussion on conservation materials and treatments.

The second day began with a focus on enamels from the Far East and concluded with a broad picture on the art of enamels. The program was very well coordinated and left enough time for discussion and social interactions. Pre- and post-conference activities featured the labs and local collections.

A meeting on the second day allowed for an informed discussion about whether the group should continue under the umbrella of ICOM-CC or instead continue as an independent network. We will be working with the Board of ICOM-CC to reach a joint decision. Whatever is decided, the Enamels group will continue its excellent history of regular meetings and dissemination of important scholarly work.

The audience expressed gratitude and appreciation for Gerhard Eggert as local host and as a leading professional in enamels research (figure 6). On behalf of ICOM-CC, I thanked Gerhard for his engagement as Coordinator of the Working Group Glass and Ceramics (2008-2011) and for his outstanding contribution to the field of enamels conservation. Gerhard will officially retire in spring 2019.

Figure 5. Group photo of ENAMEL 2018 attendees. (Photo credit: Pau Maynés.)

Founded in 2006 in Château de Germolles (France) and meeting again every two years, the international network consisting of enamel enthusiasts (conservators, art historians, scientists, enamellers) has gained a strong identity. Invited by Gerhard Eggert, ENAMEL 2018 convened in Germany at the Staatliche Akademie der Bildenden Künste Stuttgart, in cooperation with Landesmuseum Württemberg (figure 5). While this meeting was not an official ICOM-CC meeting, the network continues to exist as a subgroup of both the Glass and Ceramics and the Metals Working Groups.
Extended abstracts and “A Concise Bibliography on the Technology, Deterioration and Conservation of Enamels on Metal” by Agnès Gall-Ortlak (former leader of the ICOM-CC network ENAMEL) are available on the website:
http://objektrestitivierung.abk-stuttgart.de/enamel2018/download.php

All in all, ENAMEL 2018 was a great meeting: well organized, and an outstanding example for effective exchange and networking of students meeting future mentors, work in progress ready for discussion, and wonderful encounters and inspiration for collaboration.

Thank you, Gerhard & team!

**SPECIALIST GROUPS**

**Announcing a new network: Glass and the Environment**

**Dr. Hannelore Roemich**

The Triennial Programme 2017-2020 of the Glass and Ceramics Working Group proposes three areas of activity. Apart from “Enamels” and “Glass Deterioration,” our members are invited to join “Glass and the Environment.”

Based on current knowledge, and in spite of significant research, it is still difficult to provide conclusive data for establishing environmental guidelines for glass collections. How to balance risk of degradation at high humidity, impact of deliquescence salts, and potential damage due to delamination and flaking surfaces at low RH has been the topic of debate among experts over decades. Based on research specific to their collection, several institutions have decided to opt for slightly different climate control set points between 38-45% RH. While these “magic numbers” might tempt others to simply follow, it is essential to evaluate background research leading to these decisions and assess to what extent these set points are applicable to other collections.

We have established this network to draw attention to guidelines of preventive care for glass collections. We intend to collect information from all members to understand current practices and reasons behind them, and share this with our community. In addition, we will assemble a bibliography, including summaries of key publications and internal reports, otherwise difficult to access.

This group relates to, but differs significantly from, the “Glass Deterioration” group, in that it specifically focuses on preventive considerations for glass. It is our goal to summarize concerns and current trends in preventive conservation for glass trends and contribute to the optimization of RH and temperature control for glass collections.

Please join our discussion group!

Hannelore Roemich and Norman Tennent
Contact: hr34@nyu.edu and normantennent@yahoo.co.uk
SPECIAL PROJECTS

The Burrell Collection invites ICOM-CC members to review their new Online Collections Database

Rachel King
Project Curator for Stained Glass, Furniture and Sculpture, The Burrell Collection, Glasgow

Figure 8. The Burrell Collection exterior. (Photo credit: The Burrell Collection.)

The Burrell Collection is undergoing an ambitious refurbishment to upgrade the building into an energy efficient, modern museum. In addition to the existing galleries you may already know, we are creating two new floors of exhibition space, and the museum’s stores will be open to visitors for the first time. The redisplay of the collection will provide a far richer interpretation of the artworks, greatly increasing access to the 9,000 objects within the collection, and wonderfully, there will be three major spaces devoted to stained glass.

Recently, Glasgow Museums has launched a new Object Database: Collections Navigator, featuring new photographs of over 800 pieces of glass from William Burrell’s Collection, taken as part of the redevelopment.

We invite members of ICOM-CC to revisit our collection, to share in and to support the renaissance of our Museum by sharing any thoughts you have on the material. Please do not be shocked if you see that previously shared or published information has not yet been uploaded. It is a work in process, with the records reflecting the state of knowledge of the 1960s publications, and I endeavour to transfer all information from our paper documentation in advance of our 2020 reopening.

We aim to finish all of our gallery text by the end of August 2018, so please do get in touch if you spot anything, no matter how small.

To use the database:

Step 1:
Go to:
http://collections.glasgowmuseums.com/mwebcgi/mweb?request=advform
Or search: "Glasgow Museums Collections Navigator", and select “Advanced Search”.

Step 2:
Select “Burrell Collection: Stained Glass” from the drop-down menu "Named Collection”.

Step 3:
Hit “Search” - this will return 802 records.
Contact:
rachel.king@glasgowlife.org.uk,
cc. r.king@cantab.net

Research Opportunities from The Corning Museum of Glass

Astrid van Giffen
Assistant Coordinator

The Corning Museum of Glass offers several opportunities for scholars, including conservators, to expand on their study of glass.

The Rakow Grant for Glass Research makes available one or more annual awards totalling up to $25,000. The program is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, who were Fellows, friends, and benefactors of the Museum. The purpose of this grant is to foster scholarly research in the history of glass and glassmaking from antiquity until the mid-20th century, from anywhere in the world. Disciplines intersecting with glass research may include (and are not limited to) archaeology and anthropology, art history, conservation, and the history of science and technology.

Applications must be received before February 1 of the year for which funding is requested. For more information, visit https://www.cmog.org/research/opportunities-for-scholars/rakow-grant.
The new **David Whitehouse Research Residency for Scholars** is open to those who want to utilize the Museum’s resources, especially the extensive holdings of the Rakow Research Library, to inform their research about any period of glass. The residency is named for the former executive director of The Corning Museum of Glass, David Whitehouse — a highly regarded scholar who worked to build the resources of the Rakow Library, and was a major supporter of scholars researching glass today. This residency gives scholars the opportunity to delve into topics and further their knowledge or to provide research for a project.

Residencies will be up to three weeks in length. Scholars will be provided with transportation to and from Corning, as well as room and board. Residents will have access to the Rakow Research Library, The Corning Museum of Glass, and the Museum’s staff experts. The residency manager will facilitate meetings with Museum experts and other resources.

Applications must be submitted electronically to The Studio by August 31 for residencies for the following year. For more information, go to [https://www.cmog.org/research/opportunities-for-scholars/whitehouse-scholar-residency](https://www.cmog.org/research/opportunities-for-scholars/whitehouse-scholar-residency).

**EXHIBITIONS**

**Curious and Curiouser: Surprising Finds from the Rakow Library**  
*April 8, 2017 – February 17, 2019*  
*Corning Museum of Glass, Corning, NY, USA*

**Astrid van Giffen**

From advertisements for glass eyes (figure 9) to patents for preserving the dead in glass; from glasshouse dollars to drawings by world-famous artists such as Thomas Benton, Salvador Dali, Eric Gill, Fernand Léger, Henri Matisse, and Georgia O’Keeffe: these rarely seen wonders are some of the curious and surprising objects from The Rakow Research Library of The Corning Museum of Glass. Artists, researchers, authors, and glass enthusiasts of all kinds use the Rakow Library’s holdings to learn more about glass, which often leads to voyages of discovery in unexpected directions. Discover how the rare collections and curiosities in the Rakow Library have inspired others and how they can inspire you.

![Figure 9. Advertising Poster for Glass Eyes. Philadelphia: Queens & Co. 1891. CMGL 72685. (Photo Credit: The Corning Museum of Glass.)](image)

**Curious and Curiouser: Surprising Finds from the Rakow Library** is curated by Rebecca Hopman, Outreach Librarian, with curatorial advisement provided by Karol Wight.


**Bernard Heesen and the folly of the 19th century**  
*April to August 19, 2018*  
*Rijksmuseum Twenthe, Enschede, The Netherlands*

Heesen's fascination for ornamentation of the 19th century goes back a long way. As of his early childhood, he collected encyclopaedias from this period. In the 19th century, industrialisation and mass production went hand in hand. Industrialised products were executed in historical styles, and in this way the gothic revival, neoclassicism and baroque revival, among others, came about. Styles that were - even already in that time - associated with bad taste. It is exactly this reason why the second half of the 19th century is often referred to as “the ugly time.” Instead of “ugly,” Heesen prefers to speak about “folly,” the folly of the 19th century.

This exposition in Rijksmuseum Twenthe is about the influence of the “folly of the 19th
“century” on the work of Heesen. All the glass on display was inspired by this period and the engravings. Almost all the work was especially made for this project. Life-size prints of the engravings and encyclopaedias from Heesen’s own collection bring his world to life.


**Dining by Design: Nature Displayed on the Dinner Table**

*April 1, 2018 – January 6, 2019*  
*Winterthur Museum, Garden, & Library, Winterthur, DE, USA*

![Figure 10. Opening “pyramid of soup tureens” from Dining by Design exhibit at Winterthur. (Photo credit: Winterthur Museum)](image)

Orchestrated by senior curator of ceramics and glass Leslie Grigsby, this major new exhibition takes a fresh look at the history of dining and dinnerware from the 1600s onward and celebrates how hosts and hostesses brought the natural world into their dining rooms. Foods were drawn from the bounty of nature, and dishes imitated shapes of animals, birds, fruit, and flowers or bore designs after such inspirations. Some patterns had special meaning, and many provide clues to the original owner’s background or social status.

The show opens with a discussion of ways in which consumers purchased dinnerware. Early on, the East India Companies controlled much of the world’s trade and made available dinnerware and other goods in exotic new materials and forms. As well as purchasing from shops, consumers special ordered tableware or made design choices using factory pattern books.

Nearby, viewers consider some ways in which food was acquired. There are sections featuring the theme of hunting and fishing, as well as a selection of fruit- and vegetable-themed dishes and tableware.

Once dinnerware and food were acquired, there were still many decisions to be made before one’s dinner guests arrived. Cookbooks offered advice on food preparation, and some included illustrations showing how to set the table. Dramatic displays of table settings are featured in this exhibit, including a piece about the art of napkin folding, artfully mounted on one of the gallery walls.

Two galleries juxtapose dinnerware in Western (primarily European) styles and Asian styles. Architectural elements coordinated by the Winterthur exhibitions team make this show a unique display for the museum.


**300 Years of the Vienna Porcelain Manufactory**

*May 16, 2018 to September 23, MAK, Austrian Museum of Applied Arts / Contemporary Art, Vienna, Austria*

The exhibition 300 Years of the Vienna Porcelain Manufactory presents the latest research findings with as yet unpublished documents on major works by the Vienna Porcelain Manufactory, such as the porcelain room from the Palais Dubsky in Brno (ca. 1740) and the centerpiece from Zwettl Abbey (Vienna, 1767/68). Both the “Dubsky Room,” one of the first rooms to be decorated with European porcelain, and the centerpiece from Zwettl Abbey are on permanent display in the MAK Permanent Collection Baroque Rococo Classicism, designed by Donald Judd.

300 Years of the Vienna Porcelain Manufactory is an exhibition organized by Rainald Franz, Curator, MAK Glass and Ceramics Collection, and Michael Macek, research associate.
Uma História Engarrafada: O Vidro Utilitário do séc. XVIII em Almada (A Bottled Story: Utilitarian Glass dated to the 18th century and found in Almada)
June 9, 2018 to July 31, 2018,
Almada City Museum, Almada, Portugal

Inês Coutinho
Assistant Professor at Department of Conservation and Restoration, FCT NOVA

Figure 11. Wine bottle and drinking glasses found during the archaeological intervention. (Photo credit: Carolina Peixe)

Museums play a key role on the dissemination and outreach of archaeological assemblages to the general public. When dealing with archaeological glass excavated in Portugal, its dissemination acquires extra diligence, since until a few years ago, glass artifacts were seldom studied. During an archaeological intervention performed in a private house in the city of Almada (Rua Latino Coelho, n. 3-7, Almada–Museu de Arqueologia e História Local/Divisão de Museus e História Local/ Câmara Municipal de Almada), a significant amount of ceramics, porcelain, and glass fragments were unearthed from a closed area of the house structure, believed to be a well. The glass is mainly composed of wine bottles and a large variety of colourless drinking glasses with gilding, engraving and cutting decorations (figure 11).

When the conservation and restoration of the excavated glass was initiated by a group of master students (Master in Conservation and Restoration, Department of Conservation and Restoration, FCT/UNL), the challenge was made to create an exhibition in the Almada City Museum and later in the exhibition room of the FCT Library.

A Bottled Story is an exhibition organized by Inês Coutinho and Márcia Vilarigues (Assistant Professors at Department of Conservation and Restoration, FCT NOVA), Luís Pequito (Head of the Division of Museums and Local History, Director of the Almada City Museum), and students from the first year of the master in Conservation and Restoration. It aims to show the archaeological glass assemblage focusing on the glass wine bottles (exploring their history and usage), what was learned from the preliminary observation of this rich collection, and finally explain the need for further research around the archaeometric investigation of these objects.

Glass of the Architects: Vienna, 1900–1937
June 23, 2018 to January 7, 2019, Corning Museum of Glass, Corning, NY USA

Alexandra Ruggiero
Assistant Curator of Modern Glass, The Corning Museum of Glass

Today, we think of architects as people who design buildings, construct skylines, and help create the visual identities of our cities and towns. But at the turn of the 20th century in Europe, the term architect applied not just to people who designed buildings, but to people who designed all aspects of interior decoration. They believed their role was to seamlessly integrate a modern aesthetic into all aspects of daily life. For these architects, furniture, ceramics, textiles, and glass, played an essential role in completing their new artistic
vision. Glass of this period emerged from a confluence of ideas, individuals, and cultures, and reflected a spirit of modernity.


Glass of the Architects: Vienna, 1900–1937 explores this transformative period in Austrian design. Approximately 170 objects, including the installation of Josef Hoffmann’s complete room, Boudoir d’une grande vedette (first displayed at the 1937 Paris World Exhibition), illustrate the immense variety of techniques and varied aesthetics of Austrian glass during this period. Together, architects and designers built upon existing traditions of glassmaking by leveraging the network of design and technical schools, and relying on manufacturers, retailers, and exhibitions to promote and disseminate their ideas on a global scale.

Glass of the Architects: Vienna, 1900–1937 is a cooperation of the MAK and LE STANZE DEL VETRO. At the MAK and LE STANZE DEL VETRO, the exhibition was curated by Rainald Franz, MAK Curator, Glass and Ceramics Collection.

Dale Chihuly

December 8, 2018 to May 5, 2019, Groninger Museum, Groningen, The Netherlands

From December, the sensational creations of the world-famous US glass artist Dale Chihuly (b. 1941) will enchant visitors to the Groninger Museum. Specially curated for the museum in cooperation with the Chihuly Studio, this exhibition will be the largest European museum show of the artist’s work in the last 20 years. Sixteen installations inside and outside the museum will provide a comprehensive overview of the highlights of Chihuly’s oeuvre.

For more information, visit http://www.groningermuseum.nl/en/content/dale-chihuly.

UPCOMING EVENTS

Rienzi Symposium

September 21 and 22, 2018 The Museum of Fine Arts, Houston, Texas, USA (MFAH)

Call for Papers

“Hidden in Plain Sight: Meanings and Messages in Ceramics, 1650–1950”

Rienzi, the MFAH house museum for European decorative arts, begins the celebrations for its 20th anniversary as a public collection with a symposium featuring international emerging scholars. In “Hidden in Plain Sight: Meanings and Messages in Ceramics, 1650–1950,” scholars are asked to discuss objects made for rare or unlikely uses, display, or celebration. They ask participants to examine the use of ceramics as vehicles for concealed language regarding humor, courtship, diplomacy, learning, class and contemporary culture.

Master’s and doctoral students as well as entry-level and mid-career professionals are invited to submit a 400-word abstract outlining a 20-minute presentation, along with a CV, by Sunday, July 15, 2018. Selected participants are notified by Wednesday, August 1, 2018, and offered a $600 stipend for travel and lodging. All presentations are given Saturday, September 22, 2018, at the Museum of Fine Arts, Houston. The keynote lecture is held Friday evening, followed by a reception at the Museum of Fine Arts, Houston.

Themes of investigation may include, but are not limited to: display, dining, privacy, social
pastimes, etiquette, gender, travel, economics, politics, beauty, print culture, and secret societies

Send proposals to rienzisymposium@mfah.org.

**Important Dates**
- Deadline to submit: Sunday, July 15, 2018
- Notification for selected participants: On or before Wednesday, August 1, 2018
- Presentation: September 22, 2018, at the Museum of Fine Arts, Houston

For more information, visit https://www.mfah.org/visit/riendi-rienzisymposium/.

**57th Annual Seminar on Glass**  
**October 19 and 20, 2018 Corning Museum of Glass, Corning, NY USA**

The Corning Museum of Glass’ 57th Annual Seminar will focus on the theme of cut and engraved glass. This year, Seminar coincides with noteworthy events at the Museum: the refresh of the Crystal City gallery (which opened May 5, 2018), and the special exhibition Glass of the Architects: Vienna, 1900–1937, a cooperation of the MAK and LE STANZE DEL VETRO (June 23, 2019 – January 7, 2019).

Cutting and engraving are ancient techniques, but from the late 19th through the early 20th century, their application in glass decorating flourished. Across the world, masterful craftsmanship, combined with inventive designs, brought these traditional techniques into the modern era. This year’s Seminar presenters will explore these international influences from 1825–1945. The exploration of this topic is especially relevant in Corning, a town which emerged in the 19th century as one of the premier centers for cut and engraved glass in the United States and became known as “The Crystal City.”

**3rd International Conference on Art & Archaeology**  
**December 9-12 2018, Jerusalem, Israel**

ICOM-Israel is a sponsor of the 3rd International Conference on Art & Archaeology 2018.

Please submit abstracts (300 words) until September 6, 2018. For more information, visit the website, https://art2018.isas.co.il.

The Secretariat Art & Archaeology 2018  
P.O. Box 34001, Jerusalem, Israel  
Tel: ++972-2-6520574  
Fax: ++972-2-6520558  
congress@isas.co.il

**25th International Congress on Glass (ICG2019)**  
**June 9-14 2019, Boston, United States**

Make your plans now to attend the International Congress on Glass (ICG) 2019 in Boston, Massachusetts, June 9-14, 2019, to join the expected 1,000 attendees, and over 900 papers and posters representing the best and brightest glass science and technology minds in the world.

Held every three years, the International Congress on Glass has been providing valuable networking and collaborative efforts since the late 1980s.

Submit abstracts until January 15, 2019. For more information, visit http://ceramics.org/meetings/icg2019.
# Coordinating Team

**Coordinator:**

Lauren Fair  
Associate Objects Conservator and Adjunct Professor  
Winterthur Museum, and the Winterthur/University of Delaware Program in Art Conservation  
5105 Kennett Pike  
Winterthur, Delaware 19735, USA  
+1 (302) 888-4895  
lfair@winterthur.org

**Assistant Coordinators**

<table>
<thead>
<tr>
<th>Glass Deterioration Network</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Astrid van Giffen</strong> <em>(also Newsletter editor)</em></td>
</tr>
<tr>
<td>Associate Conservator at The Corning Museum of Glass</td>
</tr>
<tr>
<td>Corning Museum of Glass</td>
</tr>
<tr>
<td>One Museum Way</td>
</tr>
<tr>
<td>Corning, NY 14830, USA</td>
</tr>
<tr>
<td><a href="mailto:vangiffenmar@cmog.org">vangiffenmar@cmog.org</a>, <a href="mailto:glassdeterioration@gmail.org">glassdeterioration@gmail.org</a></td>
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<thead>
<tr>
<th>Enamels and Glass and the Environment Networks</th>
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<tr>
<td><strong>Hannelore Roemich</strong></td>
</tr>
<tr>
<td>Professor of Conservation Science</td>
</tr>
<tr>
<td>Conservation Center</td>
</tr>
<tr>
<td>Institute of Fine Arts</td>
</tr>
<tr>
<td>New York University</td>
</tr>
<tr>
<td>14 East 78th Street</td>
</tr>
<tr>
<td>New York, NY 10075, USA</td>
</tr>
<tr>
<td>Tel.: +1 212 992 5890</td>
</tr>
<tr>
<td><a href="mailto:hannelore.roemich@nyu.edu">hannelore.roemich@nyu.edu</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interim Meeting Preprint Editors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Janis Mandrus</strong></td>
</tr>
<tr>
<td>Associate Conservator</td>
</tr>
<tr>
<td>Sherman Fairchild Center for Objects Conservation</td>
</tr>
<tr>
<td>The Metropolitan Museum of Art</td>
</tr>
<tr>
<td>1000 Fifth Ave, New York, NY 10028</td>
</tr>
<tr>
<td>+212-396-5383</td>
</tr>
<tr>
<td><a href="mailto:janis.mandrus@metmuseum.org">janis.mandrus@metmuseum.org</a></td>
</tr>
<tr>
<td><strong>Victoria Schussler</strong></td>
</tr>
<tr>
<td>Project Objects Conservator</td>
</tr>
<tr>
<td>The Brooklyn Museum</td>
</tr>
<tr>
<td>200 Eastern Parkway</td>
</tr>
<tr>
<td>Brooklyn, New York 11238-6052</td>
</tr>
<tr>
<td>Tel.: +1 718 638 5000</td>
</tr>
<tr>
<td><a href="mailto:victoria.schussler@brooklynmuseum.org">victoria.schussler@brooklynmuseum.org</a></td>
</tr>
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<tr>
<th>Working Group Newsletter</th>
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<tbody>
<tr>
<td><strong>Andreia Machado</strong></td>
</tr>
<tr>
<td>PhD fellow</td>
</tr>
<tr>
<td>VICARTE and Department of Conservation and Restoration</td>
</tr>
<tr>
<td>Faculdade de Ciências e Tecnologia - Universidade Nova de Lisboa</td>
</tr>
<tr>
<td>Hangar III - Campus da Caparica</td>
</tr>
<tr>
<td>2829-516 Caparica</td>
</tr>
<tr>
<td>Portugal</td>
</tr>
<tr>
<td>Tel.: +351 212 947 893</td>
</tr>
<tr>
<td><a href="mailto:machado_andreia@sapo.pt">machado_andreia@sapo.pt</a></td>
</tr>
</tbody>
</table>