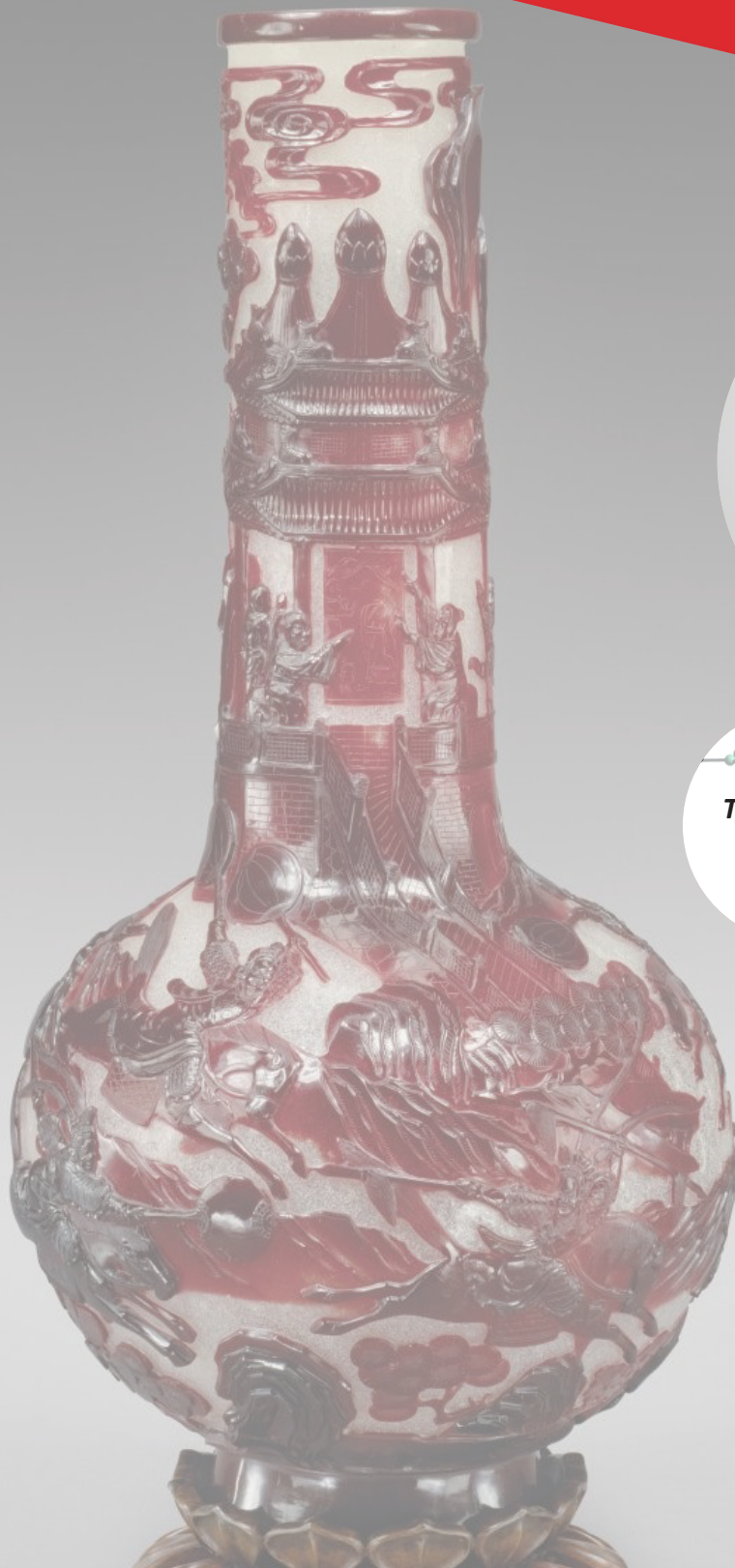


# GLASS & CERAMICS CONSERVATION

Newsletter of the ICOM-CC Glass and Ceramics Working Group

Issue 27 - December 2019

ISSN 0960-5657



Recent Advances in Glass and Ceramics Conservation  
RECENT ADVANCES IN GLASS AND CERAMICS CONSERVATION 2019

TENNENT'S SALT

ASIAN GLASS IN CORNING

COLLECTION SURVEY AT THE NATIONAL MUSEUM, STOCKHOLM

ICOM-CC

ICOM international council of museums – committee for conservation



# EDITORIAL

**Lauren Fair**

*ICOM-CC Glass and Ceramics Working Group Coordinator*

Happy December to our Working Group! As we ready ourselves to go into 2020, it is a nice chance to look back on the past triennium and all that we have accomplished.

After stepping into the role as our group's Coordinator at the 2017 Triennial Meeting in Copenhagen, I immediately got to work putting together our Coordinating Team (see page 20). With this amazing group, we have done so much in the past few years, and I am immensely grateful to them.

Our [Facebook page](#) is ever-growing. As of this newsletter publication date, we proudly have over 700 followers. That is a broad reach to people all over the globe interested in the conservation of our glass and ceramic heritage.

A new network, or subgroup, was formed called "Glass and the Environment," and you can read about this initiative on page 8. Our other network, "Glass Deterioration," continues their initiative, and they provide an update on their activities on page 8.

Most excitingly, we held our Interim Meeting in London this past September 5-7, 2019. Hosted by the British Museum and coordinated jointly with [Icon's Ceramic and Glass Group](#), this conference was a huge success that brought together over 180 people for three exciting days of talks and poster discussions, plus a day filled with fabulous tour options around London. You can read a summary of this meeting on page 4, including an essay from three students' perspectives on what the experience meant to them (page 6).

A major outcome from our Interim Meeting is the full-color publication of preprints expertly edited by two of our assistant coordinators, Janis Mandrus and Victoria Schussler. We are currently working with Icon to: 1) order additional print copies to be made available for purchase; and 2) put the individual paper and poster pdfs on the Icon website. Stay tuned for announcements on both accounts.

The following pages of this year's newsletter contain a variety of announcements for future events and opportunities, as well as summaries of past meetings, aimed at keeping us connected to our larger glass and ceramics community.

Enjoy!



*Front cover of Recent Advances in Glass and Ceramics Conservation 2019.*

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**Cover image:** *Snowflake Warrior Vase, China, c. 1825-1875. Corning Museum of Glass, Reg. No. 57.6.10.*



# ICOM-CC 19<sup>TH</sup> TRIENNIAL CONFERENCE

**Lauren Fair**

*Working Group Coordinator*



If you are like me, then you are anxiously awaiting the next Triennial Conference, which will be held in Beijing, China, 14-18 September 2020! The theme is *Transcending Boundaries: Integrated Approaches to Conservation*, and it promises to “bring together in the same forum the knowledge, traditions, and skills of the East and the West.” See the [conference website](#) for more details and information.

Papers for each of the sessions have been selected, and authors have already submitted their first drafts. I can assure you that for the Glass and Ceramics section, we have an exciting line-up! While papers are still being edited (and therefore cannot be considered as confirmed for contribution), I am happy to share

a sneak peak of some of the topics in the running. These include understanding manufacture of Chinese snowflake glass; analysis of glass found at archaeological sites in China; prioritizing treatment in glass collections in Iran; material investigation of cold-painted Han dynasty funerary ceramics; conservation solutions for unfired clay; and preventive conservation considerations for enamels displayed in historic houses. In addition, we have 11 poster submissions that relate to glass and ceramics conservation and offer a still-greater variety of topics.

Early bird registration will be open until the end of May, so there is still plenty of time to start making your travel arrangements. Hope to see you there!

## CALL FOR NEXT COORDINATOR

**Lauren Fair**

*Working Group Coordinator*

By the time of our next Triennial Meeting in September, I will have officially served my first term as this amazing group's Coordinator. I can hardly believe it!

On March 1, 2020, ICOM-CC will be making the official call for Coordinators, but I wanted to start putting the thought in our membership's mind about the future leadership of the Glass and Ceramics Working Group.

I am allowed to serve one more term, and I am happy to say that I am already considering running for a second term. However, I would gladly welcome others

to put their hats in the ring! Beyond this, it is not too early to start thinking about 2023. If you are interested in taking on a more active role in this dynamic group, but next year seems too soon, then I encourage you to get in touch so we can start talking about it together. We want to ensure that our next leader, be they stepping up next year or later on, feels fully equipped and prepared to take the reins.

For me, it was seeing my predecessor, Hannelore Roemich, in action, both at the Interim Meeting in Corning in 2010 and in Amsterdam in 2013, that inspired me to get involved. Hanne has a way of getting others excited and making them feel empowered



*The serious and the not-so-serious sides of Working Group Coordinators, past and present! (from left: Gerhard Eggert, Hannelore Roemich, Lauren Fair, Norman Tennent)*



to share their research, contribute their voice, and think creatively about what our field needs for the future. I joined the Assistant Coordinating team in 2014 and enjoyed the chance to take on a greater role of conference organizing and connecting with our colleagues across the globe in a more meaningful way.

Now as Coordinator, I can honestly say that I have such a deeper appreciation for all the passion, talent, and dedication that our group has. Being a part of the

Working Group Coordinating Team has also instilled in me how connected our group really is – with each other, but also to our own past and to the younger generations that will carry us forward and ensure our relevancy in an ever-changing world.

And hey, it's also lots of fun!

## INTERIM MEETING REPORTS

### CONFERENCE SUMMARY

**Guus Verhaar**

*Assistant Coordinator*

On 4-7 September, the 2019 edition of the Recent Advances in Glass and Ceramics Conservation was held in London. For the first time it was jointly organised by the ICON UK Ceramics and Glass Group and the ICOM-CC Glass and Ceramics Working Group. The conference was hosted by the British Museum and was attended by 180 delegates with various backgrounds such as conservators, researchers, and students.

The program was spread out over four days: a day of tours to various locations in and around London, followed by three days of talks. The talk lineup included 17 full papers, as well as seven student presentations, all occurring in the BP Lecture Theatre. In addition, 39 posters were presented, offering many opportunities for networking and idea sharing at the

coffee breaks and dedicated poster session. The tours were held on Wednesday and were, among others, hosted by the British Museum, Victoria and Albert Museum, and the Wallace Collection who opened their doors to the conference participants to get a unique view behind the scenes.



*Tracey Sweek leading a tour in the Stone Conservation Lab of the British Museum. Photo: Lauren Fair*



The program was divided into seven sessions: (1) Technical Art History of Glass and Ceramics, (2) Glass Deterioration and Vulnerability, (3) Polychromy on Ceramics and Glass, (4) Treatment Methods and Materials, (5) Student Talks, (6) Salts in Ceramics, and (7) Glazed Bodies. All sessions were filled with great presentations and the associated papers can be found in the preprints of the conference. A digital version of the preprints will soon be made available on both the ICOM-CC and ICON websites. A [list of accepted papers and posters](#) is also published on the [conference website](#).

On Thursday the conference was officially opened and the talks started. Session 1 was set off by Wendy Meulebroeck and Valérie Montens, who presented on the FENESTRA research project aimed at the investigation of flat glass in Belgian museums. They implemented optical spectroscopy to identify changes in the chemistry of the glass to detect (potential) decay of the material. Marian Schüch left the audience in awe when showing the elastic properties of glass by stretching out spiral crack glasses, without breaking the glass. Rachel Sabino closed the session with an impressive talk on the implementation of medical imaging techniques for the authentication of African ceramics. Session 2 was all about the condition of the glass and considered the monitoring of the heating of window glass (Teresa Palomar), the characterisation of

the decay of glass flutes produced in the 19th century by Claude Laurent using a wide variety of analytical techniques (Lynn Brostoff), and the investigation of ion depletion in unstable historic glass using ion chromatography and laser ablation-inductively coupled plasma-mass spectrometry (Guus Verhaar). Session 3 contained talks on the Terracotta Army (Rong Bo) and the use of an Er:YAG laser in the removal of biological growth from Cypriot terracotta figurines (Lucía Pereira-Pardo, Duygy Camurcuoglu). The latter project was also awarded the ICON Nigel Williams prize for the outstanding way the conservation project was carried out.

The second day of talks started with session 4, which was filled with impressive presentations on different treatment methods. The use of acrylic barrier surfaces for epoxy resins was discussed (Thea Schuck) and a comprehensive overview of the aging and identification of different polymer fills was presented by Norman Tennent. The use of PVC foil molds for the production of large epoxy resin fills was shown by Rebecca Gridley, and Roy van der Wielen showed the protocol he developed for the solvent-free production of Paraloid casts for flat glass. The student talks in session 5 considered a wide variety of topics including the use of 3D technology for restoration of ceramics (Lien Acke, Erato Kartaki), the investigation of treatment methods (Emily Thomas), technical studies (Cassia Balogh,



Group photo of all the delegates who attended the conference Recent Advances in Glass and Ceramics Conservation. **Photo:** Paul Chirnside, posted on the conference website.

Inês Coutinho on behalf of Francisca Pulido Valente, Ângela Santos) and the investigation of historic recipes for adhesives (Zoë Bedford and Julia Wagner). The day ended with the conference dinner which was well attended.

The final day of the conference started with the business meetings of both the ICOM-CC Glass and Ceramics Working Group and the ICON Ceramics and Glass Group. This was followed by the poster session and after lunch the final sessions were held. Session 6 was kicked off by Gerhard Eggert who spoke about the source of magnesium efflorescence on ceramics. Madeline Hagerman spoke about the conservation and remounting of Dutch and English tiles at the Winterthur Museum, Garden & Library. Tiago Oliveira shared the outcomes of a conservation project of

a Renaissance tile stove, which showed severe salt efflorescence causing damage to the tiles. The final session of the conference contained presentations on glazed bodies. First, Corinna de Regt spoke about the penetration of Paraloid B-72 into the body of Egyptian faience, as measured by neutron tomography. The last talk of the conference was reserved for Luc Megens and Bert-Jan Baas who spoke about uranium glazes on Dutch Art Nouveau and Art Deco pottery.

In conclusion, we had a very successful conference. The programme was filled with good papers, which were well balanced with lunch and coffee breaks that allowed for some good interaction between participants. Particularly, the collaboration with the ICON Ceramics and Glass Group and the British Museum was very smooth and a great success.

## **BUSINESS MEETING**

### **Lauren Fair**

*Working Group Coordinator*

On day two of the Interim Meeting, Saturday, 7 September, we held our Working Group Business Meeting from 9:30-10:00am.

The following is a summary list of what was discussed:

- Current Assistant Coordinators were announced, along with their roles in the Coordinating Team (see page 20)
- Election of the next Coordinator in 2020: invitation for interested parties to run! See also page 3.
- Call for contributions to this Newsletter (and future newsletters!)
- Call for submission of pictures from the Interim Meeting for our group's Facebook page
- Next venue for Interim Meeting 2022: we had interested parties from both Brussels and Lisbon! The Coordinating Team is currently pursuing options and will make announcements as soon as possible.

- Glass and Ceramics session at the Beijing Triennial Meeting: see above, page 3.
- Report on Glass Deterioration: Guus Verhaar and Astrid van Giffen reported on the group's activities (see page 8). In addition, Guus offered to help anyone who is currently working to set up a survey with visual assessment or in need of assistance with instrumental analysis.
- Glass and the Environment: Hannelore Roemich and Norman Tennent reported on the group's activities (page 8).
- We asked for a show of hands for who prefers hard copy, full-color preprints over digital-only versions. The result was an overwhelming majority in favor of hard copy preprints. If you have alternative opinions on this matter, please contact me at [lfair@winterthur.org](mailto:lfair@winterthur.org). As it stands now, we will pursue hard copy preprints for our 2022 Interim Meeting.

## **STUDENTS' PERSPECTIVES ON THE CONFERENCE**

### **Emily Brzenzinski, Katerina Acuna, and Marie Desrochers**

*Second-year Graduate Fellows, Winterthur/University of Delaware Program in Art Conservation (WUDPAC)*

Conservation graduate school can give you tunnel vision. We delve so deeply into our treatment projects and research that even the most interdisciplinary program can feel secluded. This September's *Recent Advances in Glass and Ceramics Conservation 2019*,

the first-ever joint conference between ICOM-CC Glass and Ceramics Working Group and the Icon Ceramics and Glass Group, brought my classmates and me into the wider conservation community in more ways than one.



We arrived in London the night before the conference began, jet lagged and excited, and were immediately struck by the history of the city. Each day after the conference ended, we toured the British Museum galleries, Tate Modern, or the Barbican Centre. It was fascinating to see various approaches to historic preservation, especially in a historic city like London.

The conference showed us that if the conservation community is small, the network of inorganic experts is even smaller. This meant that each morning we lined up for coffee with the authors of papers we had been referencing in our coursework. As emerging conservators, it was a unique opportunity to mingle with established members of the field and our international peers. It was especially valuable to attend with the head of our lab and conference coordinator, Lauren Fair. Her passion was contagious. More than anything else, her dedication to the event let us fully appreciate the impact that these international organizations can have on the field.

During the poster session, we presented two projects that incorporated work from our summer internships and first year curriculum. As a student, it is gratifying to apply our academic projects to practical questions in the field, and more encouraging to get feedback from the experts on these topics. The poster sessions also offered us the chance to network with peers from international graduate programs in Art Conservation. We found ourselves side-by-side with colleagues from the National Palace Museum of Korea, the E. Geppert



*WUDPAC students and faculty on the steps of the British Museum. Back row from left: Katerina Acuna (Second-year objects major), Maddie Hagerman (Instructor in Art Conservation, University of Delaware), Emily Brzezinski (Second-year objects major). Front row from left: Marie Desrochers (Second-year preventive major), Lauren Fair (Winterthur Objects Conservator, Affiliated Professor in Art Conservation, Conference Organizer), Lara Kaplan (Winterthur Objects Conservator, Affiliated Professor in Art Conservation). Photo: Hannelore Roemich.*



*Marie Desrochers (left) and Emily Brzezinski (right) share their research during the poster session. Photo: Katerina Acuna.*

Academy of Art and Design in Wrocław, Poland, and the University of Amsterdam. Discussions quickly evolved from our specific posters to the diverse experiences in international conservation graduate programs. Not only did we have the chance to learn about alternative approaches to conservation education but connect with the burgeoning international network of emerging conservators.

Disseminating and sharing information is fundamental to conservation, and these professional networks are some of the best tools we have. As a student, there is a fundamental difference between reading the post prints of a conference and listening in the audience while an expert shares a cutting-edge technique. This conference connected our coursework into the larger body of research, making us feel part of the scholarship.

\*Piece originally commissioned for Icon News



# SPECIALIST GROUP REPORTS

## GLASS AND THE ENVIRONMENT

**Hanne Roemich and Norman Tennent**

*Assistant coordinator and former assistant coordinator*

### Survey of environmental conditions for display and storage of glass and related materials

The goal of our initiative is to assess standards of preventive care for collections of glass, enamels, and related materials. The topic of glass and its environment is of interest for many in the Glass and Ceramics Working Group. The intention of this survey is to raise awareness of preventive guidelines and to assess what the field is doing more broadly in terms of storage and display of glass collections, including items such as daguerreotypes and portrait miniature cover glasses where glass is an integral part of the assemblage. We seek to collect information from members of the Working Group and from other professionals in order to gain a better understanding of current practices; we will assemble this information, along with a bibliography, to produce a useful compendium of knowledge on this topic for glass conservators, scientists, and collections care professionals.

The survey can be found online by following [this link](#). Please respond before **January 20, 2020**.

## GLASS DETERIORATION

**N. Astrid R. van Giffen and Guus Verhaar**

*Assistant Coordinators*

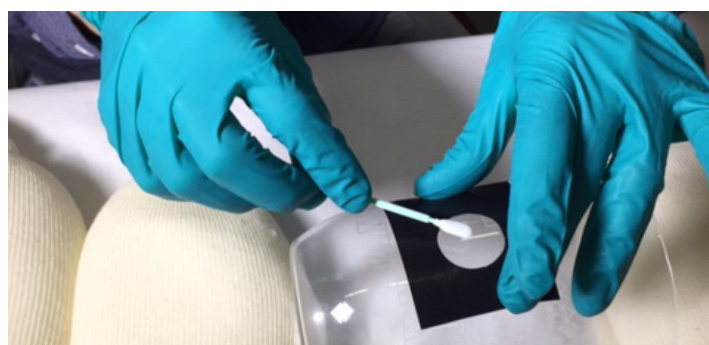
One of the major goals of the Glass Deterioration Group, GDG, is to be a good source of information for those dealing with the degradation of glass, in particular in museum collections. In order to fulfil this role, the GDG has developed a glass deterioration bibliography. This bibliography has, unfortunately, not been updated for a while so one of the main focus points of the GDG will be to get this bibliography up-to-date and in a shareable and searchable format. Anyone who is willing to share any information or help with setting up this database is welcomed with open arms by the GDG, because this is a never-ending task!

Additionally, the GDG aims to be a sparring partner for conservators and researchers dealing with unstable glass in their collections. So, if you want to exchange thoughts on how to set up condition monitoring of



*Searching for optimal storage conditions for archaeological glass in the study collection of the Conservation Center of the Institute of Fine Arts, New York University. Photo: Lia Kramer*

If you have any questions you may contact Hannelore Roemich, at [hr34@nyu.edu](mailto:hr34@nyu.edu), and Norman Tennent, at [normantennent@yahoo.co.uk](mailto:normantennent@yahoo.co.uk).



*Guus Verhaar taking samples of deterioration products at the Corning Museum of Glass. Photo: Norman Tennent*

glass in your museum collection, want to know if scientific examination of the collection can be helpful, or have clarifying ideas on how to deal with unstable glass, please do not hesitate to reach out to the assistant coordinators.

## From the community

As always, if you are conducting research in the area of glass deterioration and would benefit from having that known to this community in any way (request for sample material, questionnaires, announcements), we would be happy to spread the word.

Currently, a large study into the degradation phenomena observed on historic glass in museums, and the formation of degradation products on unstable

glass surfaces is being carried out. If you are willing to participate in this research and have a collection where minimally invasive sampling from the glass surface (see image above) is allowed, or if you would like to receive more information, please reach out to Guus Verhaar.

You can contact us at:

Astrid van Giffen [vangiffennar@cmog.org](mailto:vangiffennar@cmog.org)

Guus Verhaar [g.verhaar@rijksmuseum.nl](mailto:g.verhaar@rijksmuseum.nl).

# SPECIAL PROJECTS

## CLASSIFICATION OF DETERIORATED GLASS OBJECTS IN A COLLECTION MANAGEMENT SYSTEM

**Charlotta Bylund Melin and Maria Franzon**

*Nationalmuseum, Stockholm*

### Introduction

In preparation for the Nationalmuseum's extensive storage relocations during 2013-2018, workflows for general condition surveys were developed in the collection management system (CMS) MuseumPlus (<https://www.zetcom.com/en/museumplus/en/>) (Franzon and Glasemann, 2017). There are many advantages to setting up digital workflows in a CMS for condition surveys, for example enabling statistical analysis of degradation by grouping, as well as securing the condition documentation for the future. However, the most important is the ability to share and update object information with all staff involved in handling and decision making of the collections.

During the relocation period and renovation of the Nationalmuseum, the museum's glass collection had to be moved twice. Before the second move in 2019, from temporary storage into the new permanent storage facilities, a condition survey of the older parts of the glass collection (dating from ca. 1500-1800) was initiated. Being able to check the condition status of individual objects, easily accessed in the CMS, was essential for the staff involved in handling and packing of the collection. Furthermore, it is the only procedure able to monitor changes in condition of these very sensitive objects during the relocation process.

The Nationalmuseum's glass collection consists of approximately 3000 objects dating mainly from the 16<sup>th</sup> century until the present. The majority of the collection of older glass was donated to, and incorporated in, the museum collection in the 1880s. New acquisitions and donation of glass objects have



Figure 1: A sodium-containing wineglass from the Kungsholms glassworks, Stockholm (1675-1725). The glass is documented as class 4 in the MuseumPlus database general information, supplemented by deterioration class 3, in the specific conservation data log. Nationalmuseum Collection, inventory number: NMK 5/1911 **Photo:** Greta Lindström, Nationalmuseum



since supplemented the collection. Various degrees of deterioration, from light hazing and partial iridescence, to extensive crizzling, flaking of the surfaces, and disintegration has been observed among, especially the older glass objects (Fig. 1). The severe state of deterioration of some of the glass had been recorded, and conservation measures performed, as early as the beginning of the 20th century. Documentation reveals that major Swedish museums, possibly also the Nationalmuseum, previously used 'Zapon lacquer' (cellulose nitrate varnish) to prevent glass from coming in contact with the ambient air (Riksantikvarieämbetet, Förvaltningsavdelningen, Enheten för föremål, 2011). Since the first temporary move in 2014 the glass collection has been stored in a stable 18°C and 42-43 % relative humidity (RH) environment.

## Method

The assessment of the oldest 820 glass objects in the collection was carried out during a period of five weeks. It was performed by one object conservator assisted by an intern with a special interest in glass. The survey was purely visual made using a torch and magnifying glass. In order to ensure a consistency, the same conservator inspected all the glass and assessed the condition status. In order not to slow down the packing and transportation processes, the allocated time for the condition check was limited to approximately 5-10 minutes.

In the MuseumPlus conservation module, individual journal reports are set up for each object post. The journal report has one tab for logging an object's general condition status from 1-4, and one tab for documenting damage and treatment on a more detailed level, with fields for free text information as well as pre-set terminology lists.

It was apparent from the beginning that the general condition status 1-4 in MuseumPlus would not be sufficient to cover the various stages of deteriorating glass. Hence, a more detailed classification template was compiled influenced by the five stages of crizzling as described by Koob (2006). Because of the limited time to perform the assessments, the survey method needed be clear and quick to use. It also needed to be able to link to the fixed condition status 1-4 in the MuseumPlus (Table 1). The workflow for the glass survey consisted of two actions. The first step was to assess the object's status regarding glass deterioration. For this, the tab for general condition status was used. The second step was a more detailed condition report in the objects condition log. Bearing in mind that each survey and each collection presents its own

specific requirements regarding documentation, the general outline of this method has been used in the Nationalmuseum for condition surveys of several parts of the collections.

## Results and discussion

The relocation of the glass collection presented a unique possibility to assess a large number of individual glass objects in a relatively short period of time. Table 1 shows the results of this survey. As can be seen, approximately 60 % of the assessed glass objects are suffering from some stage of deterioration while 40 % does not show any visible signs of deterioration. The vast majority of the deteriorated glass objects are suffering from incipient deterioration or crizzling. Less than 10 % of the assessed objects show severe deterioration. However, it is likely that more in-depth observation and conservation of the individual glasses would adjust the degree of deterioration. For instance, some glasses are dirty and might have mistakenly been recorded as suffering from hazing (class 1 according to deterioration). Other glass objects show hazing at the bottom and lower sides of a vase or drinking glass interpreted as residues of stagnant liquid. This has been recorded as 'class 1 according to deterioration' but might be some other type of discolouration of the glass not associated with active deterioration. It was also observed that many glass objects were only partially degraded. Either the foot, stem or cup was affected but occasionally only smaller or larger areas of the same part of the glass was deteriorated. Here, partial iridescence and hazing apparent as clouds or veils are common in the early stages of deterioration.

In this survey the most deteriorated parts of the object determined the overall score. It is uncertain if this is a general approach used by other conservators documenting state of deterioration in their databases. The subjectivity of the surveyor will also influence the results because the rating will differ from the beginning in comparison to the end of the survey (Bylund Melin and Legnér, 2014). The result of the two rating systems does not fully align for each level of deterioration or damage. This can be attributed to human error. However, the classification can be adjusted at any time the object is condition checked.

The categories according to MuseumPlus could be considered approximate as they are unable to describe the detailed stages of glass deterioration. However, an important objective of the survey was to link the state of glass deterioration to the general condition status 1-4 in the CMS, in order to facilitate future handling of and decision-making about the glass collection, not

**Table 1.** Result of the assessment the 820 glass objects. Classifications were made using two different methods: MuseumPlus and the five stages of crizzling described by Koob (2006).

Classes according to MuseumPlus		No. of objects (%)	Classes according to degree of deterioration (Koob, 2006)		No. of objects (%)
1	Object in a very good and stable condition. No conservation treatment is needed.	0.5	0	No visible signs of deterioration	41.7
2	Object in an acceptable condition. Visible damage and changes are noted but these are stable and conservation treatment is not immediately needed.	39.5			
3	Object in damaged, unstable condition. Limited exhibition use. Condition check and/or conservation by conservator is needed	50.6	1	Moist or oily surface. Iridescence and/or hazy appearance	38.5
			2	Incipient crizzling: Fine craquelures which are not obviously seen but appear under raking light and/or magnifier	10.1
4	Object in a severe deteriorated condition. Immediate conservation measure is needed. Generally, not suited for exhibition	9.4	3	Developed crizzling: The glass is clearly opaque, and craquelures are visible with a naked eye	6.2
			4	Flaking/spalling: the surface of the glass delaminates	3.0
			5	Disintegration: The glass has started to fragment, loose parts/shards	0.4

only for the conservators but for all museum staff. An objects condition status 1-4 is accessible and clearly visible in all posts linked to the object, regardless of what function or module one is working in. This information in the database also allows for allocating time and resources for more in-depth studies and conservation of the deteriorated glass objects. For these two reasons only, the coarse MuseumPlus assessment 1-4 does fulfil a purpose.

Furthermore, even if it might be argued as too time consuming to set up individual journal logs for a simple condition survey, in this case 820 objects, the

advantages by far outnumber the disadvantages. As always, trying to save time in the initial stages by failing to register the survey properly into a collection database, is usually time doubled later, when one needs to save, search and assess the survey information and collection documentation outside a database. Although the entire glass collection is not yet assessed, the method of combining two rating methods gives a good indication of both the details and overview of the state of preservation of the collection of older glass in the Nationalmuseum, and it will be a useful instrument for planning future conservation interventions. It is highly desirable to continue this study to include



a similar survey on the collection of modern glass, of which signs of early stages of glass deterioration have been noted over the years, in particular on contemporary and experimental glass art.

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## THE STRUCTURE OF TENNENT'S SALT

**Gerhard Eggert**

*Former Coordinator*

Some compounds do not grow good single crystals. Therefore, complex crystal structures of many compounds could not be determined. High precision X-ray diffraction of powders and sophisticated methods of data evaluation can now overcome this limitation. This has been demonstrated for various calcium acetate phases occurring as efflorescence on calcareous objects stored in wooden cupboards. After thecotrichite and a new calcium acetate-formate-nitrate, now the structure of calcium acetate formate monohydrate has been determined, see the Open Access publication in Dalton Transactions: <https://pubs.rsc.org/en/content/articlehtml/2019/dt/c9dt03558c>

This compound, Tennent's salt, was first described by Norman H. Tennent 1985 on mollusks. The British museum lab also found cases on ceramics and marble. Powder diffraction data now allow the quantification of this compound in mixtures. Raman and FTIR spectra are reported for reference. Next structure to be determined: calcium acetate hemihydrate which

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*Two shells from the same storage drawer, one showing a complete covering of efflorescence. Source: Tennent and Baird, Studies in Conservation, 1985.*

frequently occurs together with calclacite on ceramics from the Agora in Athens (Paterakis and Steiger, *Studies in Conservation* 2015).

## ASIAN GLASS AT THE CORNING MUSEUM OF GLASS

**N. Astrid R. van Giffen**

*Assistant Coordinator*

This November, Dr. Shelly Xue, a glass historian and artist, finished a yearlong fellowship funded by the Carpenter Foundation to study the Asian collections at The Corning Museum of Glass. Her research has greatly increased the knowledge of Asian, and particularly Chinese, glass in the collection. Articles about some of her findings, including on the Snowflake Warrior Vase (Corning Museum of Glass 57.6.10, see [this blog](#)) on the cover of this newsletter, will be published in the Journal of Glass Studies and presented at next year's ICOM-CC meeting in Beijing. The Museum hopes to bring her back to curate an exhibition on the subject in the future. You can read more about the research of Dr. Xue in a [Corning Museum of Glass Blog](#).



*Dr. Shelly Xue in front of an Asian glass showcase at the Corning Museum of Glass.*

## OTHER NEWS

### BLOWN AWAY, NETFLIX SERIES

Blown Away, the first-ever TV competition series featuring the art of glassblowing, premiered worldwide on Netflix on July 12, 2019. The show follows a group of 10 highly skilled glassmakers from North America who fabricate beautiful works of art that are assessed by a panel of expert judges. The winner received the new Blown Away Residency at the Corning Museum of Glass. An exhibition telling the story of the Museum's involvement in the creation of the series is on view until July 1, 2020. It includes a behind-the-scenes documentary with interviews conducted on the set and footage captured of the Museum's Hot Glass Demo Team taking part in the finale and one final product from each competitor. Additional videos can be found on the Museum's YouTube page. Casting for a second season of Blown Away was announced in November.



*In Blown Away ten master glassblowers compete for \$60,000 prize money and a residency at the Corning Museum of Glass. Image: Netflix*

## FUNDING AND RESEARCH OPPORTUNITIES

### The Corning Museum of Glass Grants

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 totaling 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 are due January 31st 2020. For more information go to [this link](#).

**The David Whitehouse Research Residency** for Scholars is open to scholars 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>.

### **Travel Grant for the ICOM-CC 19th Triennial Conference, Beijing, China**

With support from the Getty Foundation, the International Council of Museums Committee for Conservation (ICOM-CC) will offer a limited number of travel grants for museum and/or conservation professionals from emerging economies and developing countries (ICOM country categories 3 and 4 - ICOM Country Classifications for conference 2017) in Africa, Asia and the Pacific, the Middle East, Eastern Europe, and Latin America to attend the 19th Triennial Conference of ICOM-CC.

#### **Who can apply?**

Qualified museum and/or conservation professionals with a minimum of four years work experience who are currently employed in a museum or related

institution may apply. Grants are not limited to ICOM members, however, special consideration will be given to individual members of ICOM and ICOM-CC, or Friends of ICOM-CC, or those working for an institution that is an institutional member of ICOM.

#### **How to apply?**

Applicants must complete the grant application form available at the ICOM-CC website ([Download here](#)) and on request from the ICOM-CC Secretariat ([secretariat@icom-cc.org](mailto:secretariat@icom-cc.org)).

The firm deadline for application is Sunday 23 February 2020. All applicants (successful and not) will be contacted in April 2020.

Submission by e-mail only to the ICOM-CC Secretariat. Any questions about the travel grant should be directed to: [secretariat@icom-cc.org](mailto:secretariat@icom-cc.org).

### **The Getty Foundation Grants**

The Getty Foundation offers several research grants. For more information visit the website of the Getty Foundation: <https://www.getty.edu/foundation/initiatives/residential/index.html>. Although the application deadlines have passed, the applications for these grants will open again in summer 2020 for the 2021-2022 cycle.

- **Getty Scholar Grants** are for established scholars, artists, or writers who have attained distinction in their fields. Projects connect to the Getty Research Institute's annual theme.
- **Getty Pre- and Postdoctoral Fellowships** are intended for emerging scholars who are working on projects related to the Getty Research Institute's annual theme. The Getty Research Institute offers two residential Postdoctoral Fellowships made possible through a grant from the National Endowment for the Humanities (NEH).
- **Library Research Grants** provide partial, short-term support for researchers requiring the use of specific collections housed in the Getty Research Institute.
- The **Conservation Guest Scholar Program** at the Getty Conservation Institute supports new ideas and perspectives in the field of conservation, with an emphasis on the visual arts (including sites, buildings, objects) and the theoretical underpinnings of the field.

# RECENT GRADUATES

The Glass and Ceramics Working Group is seeking to highlight recent graduates who are specifically interested in the field of glass and ceramics conservation and wish to acknowledge their special projects and research as emerging conservation professionals. To this end, we are starting an initiative to include a list of recent graduates interested in glass and ceramics conservation, along with their research titles as submitted to us.

Where possible online links or references to the research are provided. If you or someone you know would like to be included in a future newsletter, please send the graduate's name, conservation training program, year of graduation, title of research (online link or publication reference optional), and contact email address (optional) to the coordinating team.

## **Rosemarie Blay (Rosie)**

MA Conservation Studies, West Dean College, UK; 2020.

*Examination of Primal B60A as an Alternative to Paraloid B72 for Consolidating a Low-fired Cuneiform Tablet*

[blayrosie@gmail.com](mailto:blayrosie@gmail.com)

## **Hassan Ghaseminejad Raeini**

PhD in conservation of historical objects, Art University of Isfahan, Iran; 2019.

*Enzymes function in field of conservation and restoration* (M.A. thesis)

*Community participation in conservation with emphasis on National Museum of Iran visitors trends toward objects exhibition.* (PhD)

[hasan.rayeni@yahoo.com](mailto:hasan.rayeni@yahoo.com)

## **Zoë Bedford**

Masters in Glass, Ceramics and Stone Conservation, University of Amsterdam, The Netherlands; 2019.

*Coloured bands in the artwork "Prisma Raam" from the glass artist Anna Carlgren. An investigation in UV adhesives in a contemporary glass artwork*

## **Fiep Korstanje**

Masters in Glass, Ceramics and Stone Conservation, University of Amsterdam, The Netherlands; 2019.

*Surface Coatings on Terracotta Objects from Boeotia and Taranto 400-200 BC – the influence of composition on the susceptibility for detachment.*

<http://www.scriptiesonline.uba.uva.nl/scriptie/698149>

## **Raven Todd da Silva**

Masters in Glass, Ceramics and Stone Conservation, University of Amsterdam, The Netherlands; 2019.

*Investigations into Black Spots on Egyptian Limestone Bowls from the Rijksmuseum van Oudheden, Netherlands.*

<http://www.scriptiesonline.uba.uva.nl/scriptie/698152>

## **Jamilla Peeters**

Masters in Glass, Ceramics and Stone Conservation, University of Amsterdam, The Netherlands; 2019.

*Object Hybridity and the Diagnostic Process in Conservation. A case-study of an Islamic ceramic elephant from the collection of the Gemeentemuseum Den Haag.*

<http://www.scriptiesonline.uba.uva.nl/scriptie/698147>

## **Tegen Symonds**

Masters in Glass, Ceramics and Stone Conservation, University of Amsterdam, The Netherlands; 2019.

*An Investigation into the Influence of Composition and Manufacture on the Differences in Deterioration between two mid-19th Century Silvered Glass Objects from the Netherlands Openluchtmuseum, Arnhem.*

<http://www.scriptiesonline.uba.uva.nl/scriptie/698146>

## **Julia Wagner**

Masters in Glass, Ceramics and Stone Conservation, University of Amsterdam, The Netherlands; 2019.

*Research into the Deterioration of Lacquer Decoration on a Japanese Porcelain Bowl from Huis ten Bosch Palace.*

<http://www.scriptiesonline.uba.uva.nl/scriptie/698154>

## **Corinna de Regt**

Professional Doctorate in Glass and Ceramics Conservation, University of Amsterdam, The Netherlands; 2019.

*Consolidation of Egyptian faience using Paraloid B-72: The influence of production techniques on the depth of consolidation. (presented and published at the 2019 ICOM-CC Glass and Ceramics conference)*

[c.w.de.reg@gmail.com](mailto:c.w.de.reg@gmail.com)

## **Roy Van der Wielen**

Professional Doctorate in Glass and Ceramics Conservation, University of Amsterdam, The Netherlands; 2019.

*The consolidation of wet-stored Medieval stained-glass glass using Paraloid B-72; assessing a solvent dewatering and consolidation method*

*Thermocasting of PARALOID B-72: Solvent-Free Production of Acrylic Flat-Glass Restoration Casts* (presented and published at the 2019 ICOM-CC Glass and Ceramics conference)  
[infoglaswerk@gmail.com](mailto:infoglaswerk@gmail.com)

### **Amy Walsh**

Master of Cultural Materials Conservation (Objects), The University of Melbourne, Australia; 2016.  
*An investigation of conservation treatment methodologies for the reduction of iron-based staining on ceramic components of composite artefacts*  
Postgraduate Diploma in Conservation of Ceramics and Related Materials, West Dean College, UK; 2019.  
*A preliminary investigation of bulked epoxy fills for use on paperclay ceramic objects, utilising ImageJ software to assess translucency*  
[amy.walsh@live.com.au](mailto:amy.walsh@live.com.au)

### **Judith Berning**

Bachelors, Stuttgart State Academy of Art and Design, Germany; 2018.  
*Raising the glass - the conservation of a 16th century Fensterbierscheibe*

### **Ana Carolina Diaz**

Bachelors, Stuttgart State Academy of Art and Design, Germany; 2018.  
*A fountain of glass made in venetian style*

### **Miriam Braun**

Masters, Stuttgart State Academy of Art and Design, Germany; 2017.  
*Inventory and conservation of a bridal crown with back from the Kling collection of the Germanisches Nationalmuseum*, abstract at <http://www.abk-stuttgart.de/studium/studienangebote/objektrestaurierung.html>

## **EXHIBITIONS**

### **Meshor, Istanbul, TR.**

*Beyond the vessel: Myths, legends and fables in contemporary ceramics around Europe*  
Ends December 22, 2019  
Only a small amount of time left but a definite must see! With works by Sam Bakewell, Bertozzi & Casoni, Vivian van Blerk, Christie Brown, Phoebe Cummings, Bouke de Vries, Malene Hartmann Rasmussen, Klara Kristalova, Elsa Sahal, Kim Simonsson, Carolein Smit, Jørgen Haugen Sørensen, Hugo Wilson <https://www.meshor.org/Exhibition/DetailEnglish>

### **Carina Hauer**

Bachelors, Stuttgart State Academy of Art and Design, Germany; 2018.  
*The conservation of a Russian white enamelled cup of the 18th century*

### **Milad Gholampour**

Bachelors, Stuttgart State Academy of Art and Design, Germany; 2018.  
*The enigma of the crack - Conservation of an urn of Roman imperial times*

### **Solveig Hoffmann**

Bachelors, Stuttgart State Academy of Art and Design, Germany; 2018.  
*A curious casket - conservation and restoration of a casket with various glass decorations*

### **Judith Huber**

Masters, Stuttgart State Academy of Art and Design, Germany; 2018.  
*Keep an eye on... collected spectacles. Studies on degradation phenomena and conservation approaches* (published in Metal 2019 Preprints, p. 485; abstract at <http://www.abk-stuttgart.de/studium/studienangebote/objektrestaurierung.html>)

### **Lena Hoenig**

Masters, Stuttgart State Academy of Art and Design, Germany; 2019.  
*30 Gaming Pieces from the Germanisches Nationalmuseum Nürnberg. Classification - Manufacturing Technique - Conservation* (published in ENAMEL 2018 Vol. 1, p. 54-59; abstract at <http://www.abk-stuttgart.de/studium/studienangebote/objektrestaurierung.html>)

### **Le Stanza del Vetro, Venice IT**

*Thomas Stearns at Venini*  
Ends January 5, 2020  
<https://lestanzedelvetro.org/en/category/exhibitions/>  
*Tapio Wirkkala and Toni Zuccheri: Research of the documents and glass works*  
Opening Autumn 2020  
<https://lestanzedelvetro.org/en/category/exhibitions/>



### **Murano Glass Museum, Murano IT**

*MATTHIAS SCHALLER. Leiermann*

Ends January 8, 2020

In the series Leiermann, artist Matthias Schaller develops two themes: the mirror – a source and medium for intellectual, ideal and rational reflections – and Venice – a symbolic, historical and cultural city connected to the present-day.

<https://museovetro.visitmuve.it/en/mostre-en/mostre-in-corso-en/exhibition-matthias-schaller-leiermann/2019/03/18311/exhibition-3/>

### *Livio Seguso*

Ends April 12, 2020

The year 2018 will end at the Glass Museum with a major tribute to Livio Seguso, the brilliant Murano master of contemporary glass, whose works are recognisable for their extreme creative quality, in which glass dialogues with other materials in an innovative way. <https://museovetro.visitmuve.it/en/mostre-en/mostre-in-corso-en/exhibition-livio-seguso/2018/04/17949/the-exhibition/>

### **Keramikmuseum Westerwald, Germany**

*14th Westerwald Price: Ceramics of Europe*

Ends March 15 2020.

<https://www.keramikmuseum.de/exhibitions>

### **The Finnish Glass Museum, Finland Suomenlasi Museo**

*Back on Tour – Riihimäki to Coburg 2019-2020.*

*Modern European Glass Engraving*

Ends December 31, 2019

<https://www.suomenlasimuseo.fi/lehdisto>

### **Kunstmuseum Den Haag (former Gemeentemuseum) in The Hague, NL**

*Barbara Nanning*

Ends March 1, 2020

<https://www.kunstmuseum.nl/nl/tentoonstellingen/barbara-nanning>

### **Royal Delft, NL.**

*Schiffmacher Royal Blue Tattoo*

Ends March 15, 2020.

<https://www.royaldelft.com/ontdek-de-experience/royalbluetattoo/item8090>

### **Keramiekcentrum Tiendschuur Tegelen, NL**

*Vanitas*

Ends January 26, 2020.

<https://tiendschuur.net/vanitas/>

### **National Museum of Antiquities (RMO), in Leiden, NL.**

*Cyprus: Eiland in Beweging (Cyprus: Island in Motion)*

Ends March 15, 2020.

*Glass*

Returns late April 2020.

<https://www.rmo.nl/tentoonstellingen/>

### **De Pont Museum, Tilburg, NL**

*50 jaar EKWC*

November 28, 2019 to February 9, 2020.

<https://depont.nl/tentoonstelling/norbert-prangenberg-markus-karstiess-en-stefanie-brehm/>

### **National Glass Museum NL, Leerdam.**

*50 jaar Glasafdeling Rietveld academie /*

*Meydam in Kleur 100 jaar Meydam / De*

*wachtkamer van Roos Bustek Stokroos*

*Stipendium Koos Buster*

November 24, 2019 to April 13, 2020

<https://www.nationaalglasmuseum.nl/glasmuseum/winterexpositie/>

### **Prinsessehof, Leeuwarden, NL**

*Gezonken schatten: geheimen van de maritieme zijderoute' (Sunken treasures: secrets of the maritime silk route)*

28th of June 28, 2020.

<https://www.prinsessehof.nl/te-zien-en-te-doen/tentoonstellingen/gezonken-schatten/>

### **Museum Gouda, NL**

*Chris Lanooy – Experimentele glazuren (Experimental glazes)*

May 17, 2020.

<https://www.museumgouda.nl/nl/nu-te-zien/tentoonstellingen/27/chris-lanooy-experimentele-glazuren>

### **Keramiekroute Delft, NL**

Ends December 30, 2019

Walking tour <https://www.delft.com/nl/keramiekroute>

### **V&A Museum, London, GB**

*Display of Rachel Kneebone*

Ends January 14, 2021.

Inspired by themes of transformation and renewal, Kneebone's complex porcelain sculptures are born of intense emotions, expressing movement and fluidity in a medium usually associated with stillness and calm.

<https://www.vam.ac.uk/exhibitions/rachel-kneebone>

## **Corning Museum of Glass, Corning, NY USA**

### *New Glass Now*

Ends January 5, 2020

A global survey designed to show the breadth and depth of contemporary glassmaking, the exhibition features objects, installations, videos, and performances made in the last three years by 100 artists of 32 nationalities working in more than 25 countries.

<https://www.cmog.org/collection/exhibitions/new-glass-now>

### *New Glass Now | Context*

Ends January 5, 2020

A glimpse of the history behind the New Glass Now exhibition which explores the Museum's Glass 1959 and New Glass: A Worldwide Survey (1979) exhibitions and the 40-year run of the contemporary glass journal New Glass Review. <https://www.cmog.org/collection/exhibitions/new-glass-now-context>

### *Journey to the Moon: How Glass got us there*

Ends January 31, 2020

In this exhibition key objects and artifacts examine the role of glass in making the lunar landing possible 50 years ago, including fiberglass—used in the protective outer layer of spacesuits worn by astronauts, and as insulation for the spacecrafts—and a Gemini window, designed by Corning, Inc. for the space shuttle windshield. <https://www.cmog.org/collection/exhibitions/journey-moon-how-glass-got-us-there>

### *In Sparkling Company: Glass and Social Life in Britain during the 1700s*

May 9, 2020 to January 3, 2021

Through a lens of glass, see what it meant to be 'modern' in the 1700s, and what it cost. <https://www.cmog.org/collection/exhibitions/sparkling>

## **Korean International Ceramic Biennale, Korea**

November 29, 2019 to May 31, 2020

<http://www.kicb.co.kr/>

## **Museum of Glass, Tacoma WA USA**

### *Alchemy 5: Transformation in Contemporary Enamels*

Ends May 2020

Alchemy 5 is the 17th Biennial International Juried Enamel Exhibition and 13th International Juried Student Enamel Exhibition. The Exhibitions highlight the best in contemporary enamels produced in the last two years. <https://www.museumofglass.org/alchemy-5>

### *Richard Marquis: Keepers*

September 28, 2019 to November 2020

Richard Marquis: Keepers is a late career survey of a towering figure in the Studio Glass movement. Marquis is known for extraordinary technique, comic sensibility, bold innovations, and iconoclastic spirit <https://www.museumofglass.org/richard-marquis-keepers>

### *Transparency: An LGBTQ+ Glass Art Exhibition*

October 12, 2019 to September 2020

For Pride Month 2017, the National Liberty Museum in Philadelphia presented the nation's first museum exhibition of Studio Glass works produced exclusively by artists in the LGBTQ+ community. Now, the National Liberty Museum is partnering with Museum of Glass, Tacoma, Washington to share this exhibition with a broader audience and showcase the diverse subjects, methods, and styles explored by LGBTQ+ glass artists. Many of the selected works were created for this exhibition, and the result is a three-dimensional meditation on queer experience that is as multifaceted as the community from which it comes. The exhibition includes works by Sabrina Knowles and Jenny Pohlman, Joseph Cavalieri, Pearl Dick, Kim Harty, and Jeff Zimmer, along with sixteen other artists. <https://www.museumofglass.org/transparency>

### *RENÉ LALIQUE: Art Deco Gems from the Steven and Roslyn Shulman Collection*

May 23, 2020 to March 2021

<https://www.museumofglass.org/rene-lalique>

### *Take 9/Reflections on Glass Jewelry*

April to October 2021

<https://www.museumofglass.org/take-9>

## **Walters Art Museum, Baltimore MA**

### *Majolica Mania*

April 26 to August 9, 2020

The Walters Art Museum transports visitors back to the Victorian era with Majolica Mania, an exhibition that highlights the beauty and inventiveness of a once wildly popular ceramic. <https://thewalters.org/exhibitions/majolica/>

# UPCOMING EVENTS

## **ICOM-CC Triennial Meeting**

*Beijing, China*

September 14-18 2020

In ICOM-CC we are excited and full of enthusiastic expectations for our next Triennial Conference. This will be the first time ICOM-CC goes to “zhōng guó” (the Middle Country) for a conference on conservation. The theme of the conference is: “Transcending Boundaries: Integrated Approaches to Conservation”. I anticipate the conference will serve as an eye opener as well as an outstanding forum for dialogue amongst conservation professionals from all over the world. Our aim is to bring together, exchange and discuss knowledge, traditions, and skills with conservation professionals from both East and West and in this way learn from each other’s practices, philosophies, and materials. <https://www.icom-cc2020.org/>

## **ENAMEL 2020: 8th Experts’ Meeting on Enamel on Metal**

*Porto, Portugal*

May 7-8 2020

Following our last meeting at The State Academy of Art & Design in Stuttgart, we have been invited for our next experts’ meeting by the Soares dos Reis National Museum and by the CITCEM (Centro de Investigação Transdisciplinar Cultura Espaço e Memória) in Porto. The meeting should consist of one and a half days of lectures. Contributions may cover all aspects of the conservation, history, technology and science of enamels on metal. <https://www.enamelconnection.com/2019/11/call-for-papers-enamel-2020.html>

## **The 30th International Colloquium of the Corpus Vitrearum**

*Barcelona, Spain*

July 6-9 2020

The 30th Colloquium of the Corpus Vitrearum will be dedicated to the study of the different roles undertaken in large stained glass projects. Who is the author of the final piece? What were the influences in medieval stained glass windows and what can they tell us about its creator? Fine Artists have often been shown to influence stained glass makers, but, can we talk about stained glass artists influencing other disciplines? Should we consider the repetition of designs in the 19th Century as a series or as a new technique representative of this period? <https://iccv.llocs.iec.cat/2019/03/12/xxxe-col%2%b7loqui-internacional-del-corpus-vitrearum/>

## **The 11th Forum for the Conservation and Technology of Historic Stained Glass**

*Barcelona, Spain*

July 9-11 2020

The theme of this Forum will focus on the preservation of the ‘identity’ of the historic stained glass in the intervention process. The search for balance between the values embodied in these pieces is a matter of great importance for the correct conservation of this fragile heritage. The response to this theme is a key factor in the creation of conservation plans, which can ensure the correct transference of the piece to future generations. How should we combine the conservation requirements of the window with respect for all of the historic materials in and around it? How far can we get without diminishing the integrity of the piece? How to make alterations in the surface or structure of the work respect its antiquity and originality? At what stage, or level of quality, does an intervention gain historic value? <https://iccv.llocs.iec.cat/2019/03/12/the-11th-forum-for-the-conservation-and-technology-of-historic-stained-glass/>

## **22nd Congress of the Association internationale pour l’histoire du verre**

*Lisbon, Portugal*

September 13-17 2021

From 13th to 17th september 2021 we will meet in Lisbon, for the 22nd congress. The Association is proud to come to this beautiful town and we are convinced, that we will have a splendid and interesting congress. The president likes to invite all members to join the meeting in 2021. <https://aihv.org/congress/>

## **Annual Glass Art Society Conference 2020**

*Småland, Sweden*

May 20-23 2020

Every year, the Glass Art Society brings together the international community of glass artists and enthusiasts for a multi-day conference featuring glass art from every discipline. The Annual Glass Art Society Conference provides diverse opportunities for members to make contacts, learn new techniques, and have fun together. Whether you are an artist looking to connect with gallery owners, a collector wanting to meet their favorite artist, or a supplier needing to launch their latest innovations—you don’t want to miss the next GAS conference! <http://www.glassart.org/conference/confhome/>



# COORDINATING TEAM

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