GLASS & CERAMICS CONSERVATION

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Contents

Editorial

Here we go – my first editorial as your new working group coordinator! Some of you may already know about this change in leadership, which was announced when I circulated the draft Working Group Triennial Program 2011-2014 in October. In the meantime I am familiar with general procedures, mailing lists, the web site operation and so am ready for an advanced challenge – the first Newsletter.

I am extremely grateful to have Kate van Lookeren Campagne, our experienced Newsletter editor, on my side. This makes me confident, that this Newsletter will maintain the high standard of information dissemination it has had for the past years.

We are also fortunate that three of the experienced assistant coordinators (ACOs) will remain on board: Agnès Gall-Ortlik for the ENAMELS group and Isabelle Garachon together with Renske Dooijes for the HISTORY group.

With great regret we have to say farewell to Laurianne Robinet, who has just started in her new position in Paris. Laurianne will remain an active member of our WG, but will not have the time for extra duties, since she will now switch to ethnographics. We thank her for leading the DETERIORATION group and we wish her success for her new position! At the same time I would like to introduce Astrid van Giffen, Assistant Conservator at The Corning Museum of Glass, as new ACO (see page 7). Thank you for joining the committee, Astrid!

In this issue of the Newsletter you can read reviews about past conferences (in Portugal, Romania, Germany, and Canada). We have two interesting project reports from the Frick Collection and the V&A, as well as the latest of the news about the next Interim Meeting (see page 4), and I have also included a paragraph to introduce myself (page 3).

Finally, I want to thank Prof. Gerhard Eggert on behalf of all assistant coordinators and all members of the group for the exceptional job he has done as CO of this WG in the past 3 years. We are extremely grateful for his energy and the time he devoted to this work. He will remain a vital member of the group and so we look forward to more stories about glass and metal corroding together!

I look forward to working with you in the next three years and to receiving comments, suggestions, corrections or anything you think may be relevant for the next issue of the Newsletter and our group in general.

With very best wishes for the holiday season,

Hannelore Roemich
Coordinator, ICOM-CC G&C WG

16th Triennial ICOM-CC Conference

19-23 Sept. 2011. Lisbon, Portugal

Hannelore Roemich

Outdoor tile panel of Lisbon

During the week of September 19, 2011, ICOM-CC, the largest of ICOM's 31 International Committees, held its 16th Triennial Conference in Lisbon, Portugal. This year's conference theme addressed how communities and nations value their cultural heritage and maintain a cultural identity in this age of mass globalization. More importantly, how do conservation, science and technical analysis inform the heritage's relationship to other areas such as sociology, economy and politics? During the one-week conference in Lisbon there were nearly 900 delegates from 70 countries. Up to five sessions were running simultaneously to accommodate sessions for all 21 WGs within ICOM-CC.

On a personal note, I enjoyed the variety of topics covered and meeting several colleagues, whom I had not seen for a long time. On the other hand, having so many parallel sessions caused a lot of traffic in the corridors and you constantly observed people rushing from one room to another, always anxious that they may have missed the most exciting presentation in the other session. Exhausting and exciting as the conference was, the wonderful city of Lisbon offered us many quiet places to relax with nice warm weather in this late summer period.

Back to the conference, I must not forget to highlight the session on glass and ceramics, which was scheduled on Tuesday afternoon.

Let us recall the authors and the topics of the oral and poster presentations:

Étude et restauration d'un objet exceptionnel: une corne en verre d'époque carolingienne,
M. Bailly, I. Biron, E. Monteil

Three dimensional studies of glass alteration layers, S. Fearn, K. Eremin, V. Oakley, A. Hykin

Examination of ceramic vessels from the Ban Chiang culture in the collection of the Arthur M. Sackler Gallery, K. Koss, E.S. Chase, B. McCarthy

Ionic liquids for medieval stained glass cleaning: a new frontier, A. Machado, P. Redol, L. Branco, M. Vilarigues

The composition of plaster casts, L. Megens, I. Joosten, A. de Tagle, R. Dooijes

Le mural de Joan Miró à l'aéroport de Barcelone: questions autour de la conservation d'une oeuvre d'art monumental, A. GallOrtlik, G. Bussienne, P. Maynés

Polymer conservation treatments for stained glass in the Burrell Collection, Glasgow: an assessment of 25 years of natural aging, N.H. Tennent

Posters

Biodeterioration of tiles from Pena National Palace (Portugal). First step: identification of fungal community, M.L. Coutinho, A. Phillips, C. Pinheiro, M.F. Macedo

Stained glass from the Convent of Christ, Tomar (Portugal), J. Delgado, P. Redol, M. Vilarigues

The Renaissance set of twelve terracotta coloured and gilded bas-relief that represent Christ's Passion – study and intervention, A. Mendes, R. Triães, J. Coroado, F. Rocha

Archaeological ceramics: comparative study of the initial effectiveness of two consolidants – acrylic polymer and ethyl silicate, M.M. Santos, A.M. Lima, M.A. Dionísio

Studies on the protection of Portuguese ceramic tiles, T.P. Santos, A.P. Carvalho, M.F. Vaz

The program and the timing of the presentations can be found at: http://www.icom-c2011.org/conference_wg_tuesday.aspx#tue3WG. New at this meeting was the distribution of the preprints in CD format. For the first time there was no printed volume. The obvious advantages to using this new medium are its interactivity and ability to search topics and authors, as well as lowering production costs and achieving a wider distribution. This decision, made in agreement with the WG coordinators, will be assessed through a questionnaire and further discussion with members will decide if this new format is to be continued.

As well as the technical presentations, we should not forget the plenary sessions on Wednesday morning and the excursions in the afternoon. The general assembly on Friday introduced the new members of the board, which now consists of eight members from the following countries: Australia, India, Italy, Chile, The Netherlands, Denmark, and two from the U.S. In addition, the Director-General of ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) serves as ex-officio board member. Details about the new governing bodies can be found at: *http://www.icom-cc.org/45/about-icom-cc/directory-board/*.

We should be all proud of our WG member Lisa Pilosi who was elected Chair of the ICOM-CC Directory Board. Lisa's history with ICOM-CC is a long one, spanning a good deal of her professional career. Lisa was first assistant coordinator of the Glass and Ceramics Working Group (WG) for 9 years, WG coordinator from 2002 to 2008, and Board member for the last 3 years. Our congratulations go to Lisa.

Another memorable event was the WG official business meeting. Gerhard Eggert, who had decided not to stand for re-election, had informed you all about the election procedure in the last Newsletter (20/2011, page 7). The WG members present supported my nomination as the new CO of this WG and I would like to thank you all for your confidence! I am excited about this new challenge, and looking forward to working with you during the next three years.

At the end of the business meeting Kate van Lookeren Campagne highlighted the achievements of Gerhard Eggert as our WG coordinator and presented him with a 17th century(!) Dutch glass Roemer containing a coin from all the countries where he has been involved with the ICOM-CC Glass and Ceramic WG conferences: Slovenia, India, America and Portugal. In his 'retirement' he can quietly observe the metal reacting with the glass…

Gerhard Eggert presenting his award

Hannelore Roemich
Coordinator, ICOM-CC G&C WG

A change of the Watch
- *The New WG Coordinator*

Hannelore at the end of an inspiring day in Lisbon

When Gerhard Eggert asked me to become editorial coordinator of the proceedings in Corning I had no idea that this was only the first step. As a member for many years I enjoyed the benefit to use my ICOM card and to be connected to the glass and ceramics community. But why do the work – if others do it so well?! Good question...

Many of you will know me from my time as a scientist at Fraunhofer ISC in Germany, where my research was concerned with applied projects on cleaning (including lasers), developments of

coatings (mainly ORMOCERs) and consolidants (based on sol-gel technique, called SZA), non-destructive characterization methods (such as computer tomography with desktop instruments and at Synchrotrons), and glass sensors for environmental monitoring.

In 2004 I became an administrator at the COST Office in Brussels. Back to chemistry and materials science, I still found ways to remain connected to cultural heritage and so I could support conferences, such as the first meeting of the enamels group in Germolles, France. Tired of paperwork I moved to New York in 2006 to enter the academic world. Now I am teaching at the Conservation Center of New York University (NYU), one of four conservation graduate training programs in the US. My classes in materials science (for first year students) and preventive conservation (for second years) extend well beyond my areas of research. My passion for glass remains....

Here are some articles for download:
About protective glazing: http://www.morana-rtd.com/e-preservationscience/2004/ROEMICH-26-12-03.pdf
About stained glass conservation:
http://www.cvma.ac.uk/conserv/index.html
There is a CV and a publication list on my web site:
http://www.nyu.edu/gsas/dept/fineart/faculty/roemich.htm

What are the challenges for this triennial? There is the meeting in Amsterdam to prepare, the web site needs an update and I want to build up a close connection to the group to learn what members need and expect. Following Norman Tennent, Alice Paterakis, Sandra Smith, Lisa Pilosi, and Gerhard Eggert, I have some big shoes to step in to!

Contact me any time through:
coordinatorwgglassceramics@googlemail.com or hr34@nyu.edu.

Yours indeed,
Hannelore Roemich
Coordinator ICOM-CC WG G&C

NEXT GROUP INTERIM MEETING

RECENT ADVANCES IN GLASS, STAINED GLASS, AND CERAMICS CONSERVATION

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

Collaboration, inspiration, and exchange – are essential for all conservators, because as much as we need to be specialists, we also need to be open to new ideas outside our fields. Conservation is becoming more and more international and interdisciplinary — a statement which, though obvious, nevertheless bears repeating. Limited resources force us to search for synergies which may provide unexpected chances to join forces across (imaginary) borders.

For the first time, the interim meeting of the ICOM-CC Working Group Glass and Ceramics and the Forum of the International Scientific Committee for the Conservation of Stained Glass (Corpus Vitrearum-ICOMOS) will be organized as a joint conference. These organizations have much in common, including several shared members. Whereas the interim meetings of the ICOM-CC WG Glass and Ceramics have been organized every three years, the Forum has a two-year interval. The plans for both organizations to meet in 2013 offered a rare opportunity to join forces to present the latest developments in the conservation of glass, stained glass, and ceramics, whether in collections or *in situ*.

We are pleased to announce that the next interim meeting of the ICOM-CC WG Glass and Ceramics and the Forum for the Conservation of Stained Glass (Corpus Vitrearum-ICOMOS) will be held in Amsterdam from 7th to 10th of October 2013.

The meeting will be jointly hosted by the University of Amsterdam, The Rijksmuseum and the RCE (Cultural Heritage Agency of the Netherlands).

The Rijksmuseum Amsterdam

The conservation departments of the Rijksmuseum and University and the research department of the RCE are housed together in the Ateliergebouw across from the Rijksmuseum. The Rijksmuseum has very generously offered the use of their new lecture rooms situated in the main museum building which will re-open in the spring of 2013 after 10 years of extensive refurbishment.

Not only can we look forward to an exciting venue for lectures, but we will also offer visits and excursions as part of the program.

In this joint conference delegates will have the opportunity to gain from the shared experience of both groups and learn from the interactions and exchanges that are a central part of the conference experience. Arrangements have already been made for the publication of colour preprints, retaining an important feature of previous Interim WG and Forum Proceedings.

More details about the program will be available in the spring of 2012, so reserve the date in your diary and be ready to prepare your abstracts!

Kate van Lookeren Campagne
Organising committee co-ordinator

UNIVERSITEIT VAN AMSTERDAM

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

RIJKS MUSEUM amsterdam

GROUP NEWS
Proceedings from 2007 and 2010

The good news is that the proceedings from our interim meetings are very popular. Further good news is that the proceedings from Nova Gorica are available at: http://www.icom-cc.org/10/documents?catId=9&subId=232
This is a free download for all members of our group. What a great service! Just another reason for those of you, who are not members to register at http://www.icom-cc.org/27/working-groups/glass-and-ceramics/.

There is less good news concerning the proceedings from Corning 2010. The printed version is available on many of your book shelves – and maybe the last few left at the AIC web site. We are currently checking if we can upload the contributions in the same way for members on our web site. For non-members we consider to print and sell a CD or to negotiate with a print-on-demand publisher.
We'll keep you informed...

SPECIALIST GROUPS

HISTORY
News from the group
Renske Dooijes, Isabelle Garachon

Dear all! It has been some time since you heard from the History Group. We have considered the future of the History group, which seems to be "dormant" at the moment, mainly due to lack of time from both coordinators. We apologize for this! We are aware of the interest you have shown in the topic, and have therefore decided to go on with the group, hopefully with some help from you all. We have come up with some ideas for interesting new contributions to the website, which will be implemented in the near future:

Literature list online
We want to gather a literature list on the history of ceramics conservation (both on ancient archaeological repairs and on historical repairs from the recent past). We will ask the members of the History group (and any ICOM-CC member!) to add to this literature list, and to keep it updated. Any literature references on the history of ceramic and glass conservation can be sent to Renske Dooijes (address below).

Articles online
We will provide some articles on the topic on the website. With that, we would like to encourage members to do the same if they have written on the subject. Please contact us and we will make sure the contributions will be published online.

Peculiar Repairs
Finally, from this issue onwards we would like to start up a recurring item on special or interesting old repairs found on ceramics. We would like to ask you to send in any interesting examples of special ancient repairs you came across, for instance fills made of unusual materials (ivory, wood, alabaster, bone, metal) or creative ways of joining or completing damaged objects. Just a short case study with a picture (sent separately in JPG or TIFF format) is sufficient! We will make sure it will be published in the next Newsletter.

Fig. 1: Flower pyramid, Delftware, Delft (around 1690-1700), Collection Rijksmuseum Amsterdam
© Ceramics Conservation Rijksmuseum Amsterdam

We would like to start off with this interesting case study from the Netherlands: an example of a missing spout completed with a new one made of marble or a composite material containing marble powder.

Unfortunately we do not know when this spout was completed. The object has been restored several times before it was acquired by the Rijksmuseum in 2004. The brown glue used to repair and attach the 'marble 'spout is a natural resin, presumably shellac. Together with the curator of ceramics we decided to leave this interesting previous repair on the object that is now on display in the Delftware exhibition of the museum.

Renske Dooijes, Isabelle Garachon
Assistant Coordinators, History Group

GLASS DETIORATION
Your new assistant coordinator: Astrid van Giffen

Astrid van Giffen at work in Corning

Astrid van Giffen is the Assistant Conservator at the Corning Museum of Glass in Corning, New York, a position she has held since 2009. In 2007, she completed the conservation training program of the Netherlands Institute for Cultural Heritage (ICN) in Amsterdam, the Netherlands, with a specialization in glass and ceramics. Her training included internships at the Walters Art Museum in Baltimore, MD, and The Corning Museum of Glass in Corning, NY. Her thesis is entitled "Cyclododecane as a temporary consolidant for weathered glass during conservation treatments."

After completing the ICN program, she worked as a private conservator in Oregon and was the Samuel H. Kress Fellow in Objects Conservation at the Straus Center for Conservation and Technical Studies of the Harvard Art Museum (2008-2009). While at the Straus Center she did extensive research on the Blaschkas' work, including their famous glass flowers as well as invertebrate models and lesser known earlier works in glass. The research focused on chemical analysis of the different glasses used by the Blaschkas and the deterioration of the glasses and models as a whole. She remains interested in the Blaschkas and hopes to continue and expand this research in her current position.

Astrid is very interested in developing new and innovative treatment techniques for glass. She recently co-authored a paper on the use of cast Paraloid B-72 for filling losses in glass. She holds a BA (2001) in Classical Studies from Willamette University in Salem, OR.

Professional organizations such as the ICOM-CC glass and ceramics working group, are an important resource for her to stay up-to-date on new research and techniques. She hopes that her more active role in this group will help her stay tuned to what other conservators and scientists interested in glass and ceramics are doing as well as help her share some of the work they are doing in Corning. She looks forward to meeting and working with all of us in the future.

News from the Group (GDG)

The Glass Deterioration Group (GDG) aims to facilitate the contact between people interested in glass deterioration and to inform on the different projects currently taking place in that field.

One of the ways we plan to do that is with a special section in the Newsletter. It will include short introductions of individual group members and research projects as well as informing members of recent publications and upcoming events/conferences related to glass deterioration. It would also be a great resource for someone looking for examples/samples of a specific type of glass deterioration.

If you have information to contribute or would like your profile or research featured in the newsletter please send a message to Astrid van Giffen (glassdeterioration@gmail.com).

There have been some recent changes in the coordination of the group as mentioned in the editorial. Founding member and former coordinator, Laurianne Robinet, has accepted a position at "Centre de Recherche sur la Conservation des Collections CRCC, Muséum National d'Histoire Naturelle", where she will be focusing on organic materials and will no longer have much time to devote to glass. We are sad to see her go and really appreciate all the good work she's done for this group.

As your new coordinator I have provided a bio sketch for this Newsletter, which you may enjoy reading. Katherine Eremin, conservation scientist at The Straus Center for Conservation and Technical Studies of the Harvard Art Museums, and Sarah Fearn, conservation scientist at Imperial College London will support me in my new position.

If you would like to find out more about the Glass Deterioration Group, become a member, or access our glass deterioration database, please go to our website: http://www.icom-cc.org/89/GLASS%20DETERIORATION/ or send us an email (glassdeterioration@gmail.com).

Please notice: The Corning Museum of Glass now has a blog with regular contributions from the conservation department (about every 4-6 weeks). The blog is called "Behind the Glass": http://behindtheglass.cmog.org/. The latest issue is related to "washing glass".

Astrid van Giffen
Assistant Coordinator, Glass Deterioration Group

ENAMELS

Agnès Gall-Ortlik

2010 MEETING

Our 3rd Experts' Meeting on Enamel on Metal Conservation took place on the 8th and 9th of October 2010 in New York City. The Frick Collection provided an exceptional venue. Thanks to Julia Day, assistant conservator at the Frick and in charge of the enamels collection, the organization was perfect. We were really very lucky to be invited to such a wonderful institution.

The two-day event with 13 talks and 2 posters covered issues related to the preservation of enamels, new scientific research, as well as technical and art historical studies. 67 professionals attended the conference from France, Belgium, Germany, Italy, Netherlands, Poland, Slovenia, Spain, the United Kingdom and the USA. The group was composed of conservators, scientists, curators, art historians, and enamellers, and was very receptive to the different presentations.

The panel discussion provided a forum for experts to discuss recent issues in conservation and scientific analysis of enamels. A visit to the collection of enamels at the Frick was organised for the speakers to exchange impressions and discuss questions about the objects.

The Extended Abstracts are available to download under the documents section of our web site: http://www.icom-cc.org/54/document/extended-abstracts-enamel-2010/?id=909.

ENAMEL MEETING 2012

We are pleased to announce that our next and 4th Experts' Meeting on Enamel on Metal Conservation will be held in Barcelona, at the Museud'Història de Catalunya (http://www.en.mhcat.net/), on 15th and 16th of June 2012. We received 17 abstracts, providing a good mixture of science, technology and conservation topics. We will publish the list of accepted talks in the ENAMEL Newsletter by the end of December.

We also would like you to note that we are organising a 3 days enamel master class, that will take place during the days just before the meeting, at the Artistic Fired Enamel on Metal workshop of the Llotja Advanced School of Art and Design in Barcelona (http://www.llotja.cat/pages/page.php?numh=2&numv=3&numsv=6&numssv=0&cat=12&lan=3).

The aim of this master class is to experiment with historical techniques to confirm or validate interpretations of ancient technologies. The class will be organised around several themes and techniques, and will be given by the Head of the Llotja's Enamel department and experienced teacher Núria Lopez Ribalta, the former director and master enameller Andreu Vilasís and coordinated by Agnès Gall-Ortlik.
More information will be soon available. Stay tuned!

Agnès Gall-Ortlik
AssCo Enamels

CONFERENCE REPORTS

"Stained Glass after 1920: Technology and Conservation"

Corpus Vitrearum Forum for the Conservation of Stained-glass windows, Lisbon, 26 – 28 September 2011

Pedro Redol and MárciaVilarigues

The latest Corpus Vitrearum Forum for the Conservation of Stained-Glass Windows took place in Lisbon, from 26th to 28th September 2011. It was held under the auspices of the Portuguese Committee of the Corpus Vitrearum and the International Committee of the Corpus Vitrearum for the Conservation of Stained Glass.

"Stained glass after 1920: technology and conservation" was the title chosen for this forum which proposed an overall approach to particular technical features of 20th and early 21st century stained glass, bearing in mind art historical issues that are central to the related theoretical and methodological debate as well as an integrated vision of artistic production in the considered period. The three day Forum consisted of two full days of oral presentations and poster sessions, punctuated by keynote lectures addressed by Profs. Rita Macedo, Fernando Quintas, David Martlew and Sebastian Strobl on art theory, science, and conservation.

Fig 1: Welcome of delegates by Corpus Vitrearum members (from left to right): Isabelle Pallot-Frossard, Director of the International Committee for the Conservation of Stained Glass Windows, Brigitte Kurmann-Schwarz, President of the International Board, Pedro Redol, President of the Portuguese Committee

Sessions covered the subject areas of materials and techniques and conservation measures.
The third conference day was spent viewing stained glass in Lisbon and the Palace of Pena, in Sintra. Seventy-two conservators, conservation scientists, artists, architects, cultural heritage managers, art historians and students from several European countries and the United States took part in this meeting.

During a business meeting of the members on 29th September 2011, Isabelle Pallot-Frossard, General Curator of Cultural Heritage in France and Director of the French Research Laboratory for Historical Monuments (LRMH), has been elected Chair of the "International Scientific Committee for the Conservation of Stained Glass".

The Committee, which is linked to ICOMOS and to the Corpus Vitrearum International, has been established with the purpose to promote the knowledge and preservation of stained glass windows, in accordance with the goals and objectives of ICOMOS and the Corpus Vitrearum. Its membership comprises internationally recognized specialists in the field, including art historians, scientists, architects, and conservators. Sebastian Strobl was elected as vice Chair and Lisa Pilosi as secretary of this committee.

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"GLASSAC 2011"

Bronnbach, Germany, May 10-12, 2011

Paul Bellendorf

Fig.1: Poster session at GLASSAC in the courtyard of the Monastery in Bronnbach

The third GLASSAC (Glass Science in Art and Conservation) was held in the Monastery of Bronnbach in Germany on May 10 to 12, 2011. The conference attracted 100 participants from 15 countries. The mixed audience included glass scientists, conservators, and artists. The topics covered in the three day program ranged from innovative technologies in glass art, design, and conservation from the 19th to the 21st century, with a special focus on the role of the sciences.

The presented papers and posters are published in a book of extended abstracts (ISBN-13: 978-3839602553).

The participants were most enchanted by the lovely Tauber Valley and enjoyed the wine tasting during the evening excursions. The outcome of this conference was to provide a platform to glass experts for exchange of latest trends, state-of-the-art experiences, and solutions for practical problems.
For further information, see: www.glassac.eu.

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MATCONS 2011

Craiova, Romania, August 24-28, 2011

Elena Badea

The second International Conference "Matter and Materials in/for Heritage Conservation" (MATCONS 2011) took place on August 24 to 28 in Craiova, Romania. The conference attracted about 120 participants from 17 countries. Young professionals, students, experienced conservators and scientists joined this unique event, sponsored by the Dolj County Council and organized by the Oltenia Museum of Craiova, ICOM Romania and University of Craiova. MATCONS 2011 featured Plenary Sessions with dynamic and engaging lecturers, a Poster Session, a Round Table on education and training issues and a two-day pre-Conference workshop consisting in practical modules on non-destructive and micro-destructive techniques for cultural heritage.

Fig. 1: The Horezu Rooster

The topics at the conference included five papers about glass and ceramics. - Gerhard Eggert, State Academy of Art and Design, Stuttgart, Germany
Endangered Neighbour: How Corroding Glass Causes Contact Corrosion on Metals
- Hannelore Roemich, Conservation Center, Institute of Fine Arts, New York University, New York, USA
Historic Glass on Display – A Case Study at the Conservation Center
- Laurianne Robinet, Synchrotron SOLEIL – IPANEMA, Gif-sur-Yvette, France
The Discoloration of Smalt Pigment in Historic Paintings
- Olimpia Coman Sipeanu, National Museum Complex "Astra" Sibiu, Romania
The Glass Icon Collection "Cornel Irimie". A Modern Strategy of Approach of the Cultural Heritage
- Hyoyun Kim, National Research Institute of Cultural Heritage, Restoration Technology Divison, Daejeon, South Korea
Comparisons of Coloured Epoxy Resins for Glass Conservation (MA Thesis)

The WG was well represented. One of the MATCONS 2011 prizes was awarded for a Master thesis on conservation of Korean glassware. The participants had the privilege to join a thematic trip to Horezu Valley, renowned for the traditional production of glazed pottery, unique to Romania due to its colourful decorating elements such as stylized flowers, spirals, garlands or dots, as well as the "Cocoşul de Horez" (the Horezu rooster, see fig. 1). The local organizers are hoping to continue this series of conferences at two-year intervals.

Elena Badea
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Hannelore, Gerhard and Laurianne getting into the Romanian spirit

Adhesives and Consolidants Conference

CCI, October 17-21, 2011

Astrid Van Giffen

The Canadian Conservation Institute's Symposium 2011 on "Adhesives and Consolidants for Conservation: Research and Applications" was held in Ottawa on October 17-21, 2011. There were 3 ½ days of oral presentations and posters and an afternoon of excursions to local conservation laboratories. The fifth day was a demonstration day where participants showed some of their research.

The presentations and posters covered a wide range of adhesives and materials they were used on. Three presentations were about adhesives used with glass and one with ceramics:

Claude Totelin: *Color Changes of Epoxy Resin Adhesives Used in Glass Restoration by Exposure to NOx Fumes*. In his research he exposed four commonly used epoxy adhesives (Araldite 2020, Epo-Tek 301-2, Fynebond, and HXTAL NYL-1) to NOx fumes in cured and unmixed form. The resin component (part A) of Epo-Tek 301-2 and Fynebond showed significant discoloration, that of Araldite 2020 showed slight discoloration, while HXTAL had no visible yellowing. The

hardener (part B) of Araldite 2020 yellowed strongly, Hxtal slightly, while the discoloration of the Epo-tek and Fynebond hardeners was slightly less than Hxtal but still visible. The cured samples all discolored after exposure to NOx fumes, with Hxtal showing the least color change followed by Adaldite, Epo-Tek, and finally Fynebond.

Martina Raedel: *Adhesives for Stained Glass Windows – Development of a New System for Wide Cracks*. Three different glass adhesives (Araldite 2020 epoxy, CAF3 silicone adhesive, and Conloc 684, a UV- and daylight-reactive adhesive) were mixed with specially treated glass powder to create a new fill material for wide gaps in stained glass windows. The aging properties and strength of the adhesive and glass powder mixtures were tested with good results. The mixture with Araldite 2020 was found most successful and was subsequently used to restore glass windows from four 19th century churches and chapels.

Stephen Koob and Astrid van Giffen presented a new technique for filling losses in glass using cast Paraloid B-72. By slowing down the evaporation of the solvent in a vapor chamber, Paraloid B-72 can be cast in sheets without bubbles. These sheets can then be shaped, cut, and used as fills for losses in glass. The B-72 solution can be clear or coloured and even textured to match the glass.

Petronella Nel presented her analysis of old Cellulose nitrate repairs on Cypriot pottery. An infrared (IR) adhesive analysis survey of the Cypriot pottery collection at the University of Melbourne identified two groups within the 111 cellulose nitrate samples which correlated to two acquisition periods. Gas chromatography with mass spectroscopy (GC-MS) identified the plasticizer as dibutyl phthalate (DBP) and quantified a difference of the DBP in the two groups as well as in some commercially available cellulose nitrate formulations.

Two posters related specifically to glass and ceramics were also presented:
Adhesive testing at Kaman-Kalehöyük reported on the results of a ten year study of four adhesives used for archaeological ceramics.
Use of UV-Crosslinkable Adhesive on Works of Art Involving Transparent Glass with a Small Gluing Surface described the testing and use of four UV-setting adhesives for treatments of fragile flameworked glass objects.

There were also many other interesting papers and posters on adhesive testing and uses with other materials. Full text of all papers in the language of submission will be published on the CCI website. Bilingual (English and French) summaries of each paper, poster, and demonstration will also be provided.

Astrid van Giffen
Assistant Conservator
Corning Museum of Glass

UPCOMING EVENTS

SR2A: Synchrotron Radiation in Art and Archaeology, June 6-8, 2012, Metropolitan Museum of Art in New York, USA.

All information is available at:
https://www.bnl.gov/sr2a/

Please note the DEADLINE FOR SUBMISSION of abstracts: January 15, 2012.

Since the previous meeting in Amsterdam, SR-based experiments have continued to rise in number, innovation, and prominence, guaranteeing that we will have an interesting and fruitful meeting. We therefore look forward to seeing you for the next edition of SR2A in NYC.

10th International Symposium on Ancient Ceramics (ISAC), 23-27 October 2012 in Jingdezhen, China

The 10th meeting of the International Symposium on Ancient Ceramics (ISAC) will be held on 23-27 October 2012 in Jingdezhen, Jiangxi province, China. The conference is organized by the Shanghai Institute of Ceramics, The Shanghai Research Society for the Science and Technology of Ancient Ceramics and the Research Institute for Ancient Ceramics at the Jingdezhen Ceramics Institute. The conference will facilitate interchange of information among researchers and specialists in ancient ceramics with visits to special facilities in Jingdezhen. The subjects of the conference are ceramic science and technology, archaeology, trade, craft, testing methods and preservation. The deadline for 1000

word abstracts, plus 3 figures and tables is 30 January 2012. A trip to Jizhou kilns will follow the conference. Contact Pamela Vandiver at vandiver@mse.arizona.edu with questions. Email abstracts to:
Lu Xiaoke, at luxiaoke@mail.sic.ac.cn.

EXHIBITIONS

Founders of American Studio Glass: Dominick Labino

- At the Corning Museum of Glass

Founders of American Studio Glass: Dominick Labino presents documents selected from Labino's extensive archive, held by the Rakow Research Library, and glass from the Museum's collection. Materials range from copies of photographs of Labino's "smallest engine" to samples of the Johns Manville #475 marbles that studio artists melted in their furnaces.

http://www.cmog.org/dynamic.aspx?id=13596#.TuUcKlbleSo

Corning Museum of Glass, One Museum Way, Corning, NY, USA

PROJECT NEWS

Refurbishment of the Enamel Display Cases at the Frick Collection, New York

Joseph Godla, and Julia Day

The Frick Collection recently completed a year-long project to renovate two of its historic display cases in order to create a suitable environment for its exceptional collection of Renaissance Limoges enamels. Consisting of forty-six objects, both religious and secular in function and dating from the fifteenth to the seventeenth century, it is considered one of the world's most important collections of enamels. The eminent architect John Russell Pope (1874–1937) designed the elaborate bronze and glass cases specifically for the enamels' display in 1935, when The Frick Collection opened to the public. At the time, however, there was little understanding of the preservation issues relating to enamels. Owing to the inherently unstable makeup of the glass composition in Renaissance examples, many of the Frick enamels were subject to various degrees of 'crizzling', made worse by fluctuations in relative humidity (RH). Systematic monitoring using data loggers revealed that the RH *within the display cases* experienced severe swings during the winter months. With these findings, all the enamels exhibiting glass deterioration were removed from the cases and placed in the Frick's climate-controlled storage vault within a sealed cabinet that included proper airflow.

Fig. 1: Enamel Room, The Frick Collection, North Case (photo by M. Bodycomb).

Frick conservators consulted with colleagues from other institutions with large holdings of enamels or glass to determine the ideal conditions for the preservation of the inherently unstable Limoges enamels. This topic was also recently discussed at the ICOM-CC Enamel Group meeting in 2010, hosted at the Frick Collection. Ultimately a decision was made to base target conditions on the history of the collection and what was feasible for maintaining the same RH for both storage and display (48±2%). The very narrow RH range created a major challenge.

The Frick staff worked with Steven Weintraub, Principal, Art Preservation Services (APS), who specializes in museum environmental issues, to assist in developing a plan for creating a display case capable of maintaining the specified environmental conditions, while retaining the historic façades. A series of case retrofit solutions were made which dealt with a myriad of problems and concerns.

The cases are now completely sealed, allowing for optimal climate control by circulating the air through an automated internal humidification and

dehumidification system. The interiors are constructed of neutral materials conducive to prolonged display, and they have been relit using customized L.E.D. prototype fixtures developed for the museum by APS.

The combined effect of these efforts, along with the treatment of a number of the objects, is that the Frick's jewel-like enamels now reveal their brilliance as never before and their long-term preservation is assured. The Frick is grateful to the National Endowment for the Humanities for a generous award that supported this important initiative. The authors plan to present more detailed information about the case renovation and treatment of the enamels at two international conferences in 2012.

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Historic repairs display at the V&A

HannekeRamakers, ReinoLiefkes

The Ceramics Galleries at the Victoria and Albert Museum (V&A) have recently undergone a dramatic transformation involving the refurbishment, re-design and re-display of the previous galleries. The new galleries opened in two phases, in September 2009 and June 2010, at a total cost of 12 million pounds. It now presents over 31,000 ceramics in 11 rooms. (N.B. see Juanita Navarro's contributions to Glass and Ceramics Newsletters 18 and 19 for more valuable detail on this major two-phase project and the involvement of conservation.)

One of the rooms is devoted to ceramics materials and techniques. It includes a studio for an artist-in-residence, as well as a ceramics workshop for master classes and demonstrations involving the public. An introductory display deals with the basic principles of ceramic making (clay, forming and finishing), firing (bodies and glazes). Other displays in this gallery illustrate specific techniques in much greater detail. One of these displays is devoted to the subject of historic repairs. The display does not pretend to give a full survey of the subject, but highlights some of the main historic practices illustrated with evocative examples from the V&A's collection.

Historic repairs on ceramic objects, if exhibited and highlighted at all, are usually part of larger displays or temporary exhibitions. The objects form perhaps one of the largest permanent displays dedicated to historic repairs specifically on ceramics.

Highly prized ceramics have been repaired and restored since antiquity, often by professional craftsmen who specialised in repairs. Repairs enabled a damaged piece to be used again, or concealed a break or defect. Sometimes craftsmen added or removed parts in order to alter an object's function or to appeal to changing taste. Some repairs, such as added metal rivets or gold lacquer, have an aesthetic value of their own. Most historic methods of repair and restoration, some of which could be highly invasive or irreversible, are no longer part of modern conservation practice.

Fig.1: Stoneware wine pot with carved and incised decoration under a celadon glaze, with gold lacquer repair to top rim and spout. (Korea, 1100-1150) Height: 20.2 cm. V&A C.345-1912
© Victoria and Albert Museum, London

The historic repair techniques are described and illustrated with 31 objects and include gold-lacquering, glass-bonding, spraying, lacing, riveting, metal mounts and parts that have been replaced or removed. The majority of the examples in the display (researched and developed by V&A curators) reflect the diversity of the V&A's collections and mainly include objects from the fifteenth to the twentieth century. A few exceptions stand out: a beautiful eleventh century lead-glazed polychrome bowl from Iran with inclusions of 'foreign' shards and a Korean, celadon wine pot (1100-1150) that has skilful

incised decoration and an entire gold-lacquered replacement spout (figure 1). The oldest object complementing the display is a Samian bowl from Gaul, France (AD 100-200), found in London (on loan from the Museum of London), repaired in the Roman period with soldered lead rivets.

Other examples include a Coalport porcelain plate (1805-10) depicting a travelling man drilling holes in ceramics in order to repair them with rivets. An enlarged image of an engraving illustrates a rivet drill and some individual rivets that were removed from objects during past treatments are also on display. You can see some large rusted rivets and smaller more delicate ones.

Although modern adhesives have reduced the need for mechanical repairs such as riveting, this does not mean rivet repairs are no longer appreciated. The presence of rivets can tell how much an object was valued and they are often considered part of the history of the object. Consequently, where appropriate, rivets are often left in place. Deteriorated, corroded or loose rivets may even receive treatment before securing them back in their original location.

Airbrushing, or 'spraying', is also represented as a repair technique. It is illustrated with a Chelsea porcelain soup tureen (c.1758) and a handsome Derby porcelain wild boar (1750-4). Both objects show yellowed over-paint, explained with the following description on the label: 'Spraying is a method of retouching that tries to conceal repairs. Using airbrushes, which have been widely employed for retouching since the 1970s, restorers spray paint onto the repair, often covering original material as well as the filling. They then repaint any decoration by hand. The colour of sprayed paint tends to alter with age.'

A large tin-glazed dish with detailed blue decoration (Venice, 1540-5, probably workshop of Maestro Ludovico), has a replacement fired piece of around 5 cm by 7.5 cm located near the centre. The dish most likely acquired damage during firing. The fired fragment, which appears to have been made and added in the same workshop, was cut to size and inserted, secured with tin-glaze and the dish re-fired. At the same time, the back was covered with a new layer of tin-glaze, masking most of the original maker's marks.

A Chinese porcelain jar (Jingdezhen, 1662-1722) with under-glaze blue decoration boasts a replacement Dutch tin-glazed earthenware cover. It was made at Delft in the eighteenth century to replace the lost or broken original. The manufacture of this cover shows the competency of the Delft potters in imitating the Chinese porcelain original, using different materials and techniques.

Another object worth highlighting is an elegant fritware vase from Iran (1600-1700). The vase has been transformed into a ewer for serving iced water by replacing (possibly damaged or lost) areas with elaborate brass mounts, a hinged cover and a double walled insert. The label explains how metal mounts were popular in the eighteenth and nineteenth centuries and could simulate the original appearance of an object or alter its function completely (figure 2).

Fig. 2: Fritware ewer with under-glaze blue and black decoration and nineteenth century brass mounts. Originally this object had multiple necks, they have been cut down and replaced with brass mounts transforming it from a vase (Iran, 1600-1700) into a ewer. Height: 39.4 cm. V&A 1123-1876

It can be difficult to date repairs. However, the historical evidence revealed by the replaced section and knowledge of when certain techniques were used can help to pin-point dates. This, combined with surviving documentation, has made it possible to allocate dates to some of these repairs.

When viewing the display it becomes increasingly clear that the repairs tell a fascinating story of their own; they can add historical and even aesthetic value to an object and tell us something

about its cultural significance at the time of repair. They also inform visitors about the rarely appreciated work of the repairer and the early development of ceramics conservation.

The display has found a suitable home in the stunning and informative Materials & Techniques gallery and draws attention to an intriguing aspect of the history of ceramics as a whole, and is just one of the many displays in the new ceramic galleries reflecting the extraordinary richness of the V&A's ceramic collections.

Fig. 3:Porcelain slop bowl with gilt and green enamel decoration and a glass-bonded repair. China, Jingdezhen, decorated in London 1760, repaired soon after. The repairer concealed the damage by continuing the original leafy decoration with green © Victoria and Albert Museum, London enamel. Height: 7.2 cm. V&A C.13-2008

Opportunities to study these objects in the Ceramics study room can be arranged by appointment. For further details or to make an appointment: +44(0)20 7942 2073 (Western Ceramics) or +44(0)20 7942 2244 (Asian Ceramics).
Email: ceramicsstudyroom@vam.ac.uk

Acknowledgements
The display was curated by Sonia Solicari. With thanks to Victoria Oakley and Fi Jordan from the Sculpture, Metals, Ceramics & Glass Conservation Section for valuable comments to this text.

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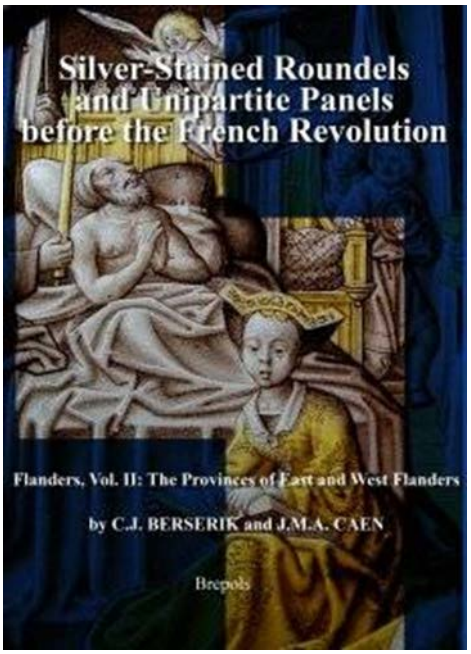
BOOK ANNOUNCEMENT

'Silver-Stained Roundels and Unipartite Panels before the French Revolution.

Flanders, Vol.II: The Provinces of East and West Flanders.'

Joost Caen



"Silver-Stained Roundels and Unipartite Panels before the French Revolution" is a series of volumes describing artworks from the Middle Ages to the 18th century found in public buildings, museums and private collections in the present five provinces of Flanders (Belgium); as well as documented roundels and unipartite panels whose whereabouts are presently unknown or which have been moved to other locations or collections in the past.

Each item is depicted in colour and has a description of iconography, attribution, dating, shape, technique, condition, provenance and a bibliography. When necessary, extra remarks are added.

The checklists also mention all known related material in Flanders and abroad, and where possible, photographs or scans have been added. The related material includes relevant publications, as well as direct designs, like drawings and/or engravings, and drawings of

roundels which belong to either the same series or which are copies of these series.

In 2007 the first volume was published, listing all items in the Province of Antwerp. Volume 2 about "The provinces of East and west Flanders" is now available through Brepols. An order form can also be downloaded at:
http://www.joostcaen.be/eng/~/Books.

BERSERIK, C.J. and CAEN, J.M.A.: 'Silver-Stained Roundels and Unipartite Panels before the French Revolution. Flanders, Vol. 2: The Provinces of East and West Flanders.', Brepols, Turnhout, 2011 (635 p.) ISBN 978-1-905375-31-8

At the end of 2012 or in the beginning of 2013 the third volume will be published, listing the small panels in the Provinces of Flemish Brabant and Limburg. A fourth volume is foreseen with 'Addenda and Corrigenda'.

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C & G WG CALENDAR

4th Experts' Meeting on Enamel on Metal Conservation, Barcelona, Spain: Museu d'Història de Catalunya (http://www.en.mhcat.net/), 15th and 16th of June 2012.

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

Deadline for the next Newsletter:

June 1, 2012!

Worth noting already: the next ICOM-CC will be held in Melbourne, Australia, in 2014!

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