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EDITORIAL

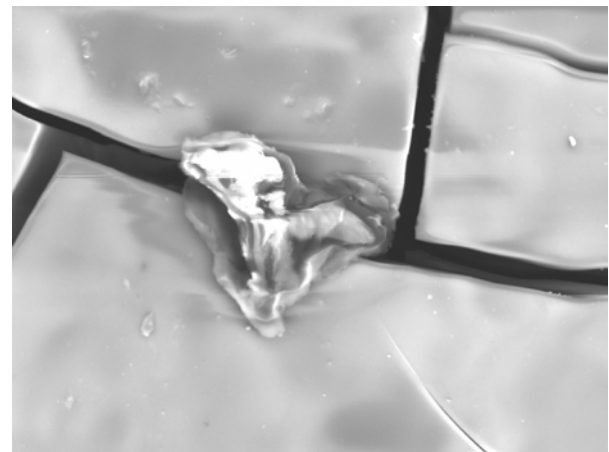
Is a Newsletter still the appropriate means of communication for our group? We live in interesting times, where even presidents prefer twitter instead of properly written documents. The decision to continue – or not to continue – our Newsletter should be made by our future Working Group Coordinator (WG CO, as we say). This is my second and last term as CO. In search for new talents we found one candidate, who stands for election. Others are still welcome to submit their candidacy. Read all about this on page 3.

After two very successful meetings in May 2016, on Enamels in Warsaw (see page 11) and our Glass and Ceramics Interim Meeting in Wroclaw (see page 4), we are now preparing for the ICOM-CC Triennial in Copenhagen (see page 3).

This issue of the Newsletter also contains reports from new hires, special projects and exhibitions, new books and further events. All these interesting news would not fit within one tweet!

At the end of my tenure let me thank my Assistant Coordinators (ACOs) who supported our network during the last three years: Lauren Fair, Agnès Gall Ortlik, Kate van Lookeren Campagne, Janis Mandrus, Astrid van Giffen, and Guus Verhaar. The image below I have selected to illustrate my gratitude to all members of the group: a heart-shaped corrosion crystal growing out of a cracked gel layer of a potassium-rich glass. This is what a glass scientist would post on Instagram to say “love you all”!

*Hannelore Roemich, Coordinator, ICOM-CC
G&C WG*



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Scanning electron micrograph: degraded glass surface with crystals and cracks in the leached layer (photo: Hanne Roemich)

ICOM-CC 18TH TRIENNIAL CONFERENCE

4-8 September 2017, Copenhagen, Denmark



Hannelore Roemich

The 18th Triennial Conference of the International Council of Museums Committee for Conservation (ICOM-CC) will be held in beautiful Copenhagen, the capital of Denmark from 4 to 8 September 2017. The conference will attract leading international keynote speakers and up to 800 delegates, including conservators, scientists, historians and art historians, curators, librarians, archivists, students, collection managers and directors from the world's leading cultural institutions and the private sector.

The program for the Glass and Ceramics Working Group will include three oral presentations (currently under final review) and eight posters. We will also gather for a group meeting to discuss the future direction and priorities of our WG. Please join us in Copenhagen!

<http://www.icom-cc2017.org/>

ORAL PRESENTATIONS (CURRENTLY UNDER FINAL REVIEW):

The terracotta dome and internal glass mosaics of Giggleswick school chapel, Yorkshire, UK: condition, diagnosis and conservation

Norman H. Tennent¹ and Deborah A. Carthy²

¹ University of Amsterdam, Amsterdam, The Netherlands.

² Carthy Conservation, London, United Kingdom.

The degradation of cadmium orange restoration paint on an ancient Greek terracotta vase

Susan D. Costello, Georgina Rayner and Katherine Eremin

Harvard Art Museums, Cambridge, MA, United States.

Romans gone, skills lost? The development of glass quality as seen by nXCT of bubbles

Margarete Eska¹, Nicole Ebinger-Rist², Gerhard Eggert¹

¹ State Academy of Art and Design, Stuttgart, Germany.

² State Office for Preservation of Monuments Baden-Württemberg, Archaeological Conservation, Esslingen, Germany.

POSTER PRESENTATIONS:

GIMME: Faces and Phases

Andrea Fischer and Gerhard Eggert

State Academy of Art and Design Stuttgart, Germany.

Through the looking glass: on cleaning stained-glass windows with task specific luminescent ionic liquids (IL)

Joana M. Delgado^{1,2}, Márcia Vilariguesa, Hélia Marçal^{2,3,4}

¹ Research Unit VICARTE – Vidro e da Cerâmica Para as Artes, Campus de Caparica, Portugal.

² Department of Conservation and Restoration, FCT NOVA, Campus de Caparica, Portugal.

³ IHA – Instituto de História da Arte (Art History Institute), Faculty of Social and Human Sciences, Universidade Nova de Lisboa, Lisbon, Portugal

⁴ Faculty of Psychology, Universidade de Lisboa, Lisbon, Portugal.

Use of an ionic liquid for the removal of corrosion products formed in historical blue enamels

Sara Martins¹, Andreia Machado^{1,2}, César A.T. Laia³ and Márcia Vilarigues^{1,2}

¹ Departamento de Conservação e Restauro, Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa, Portugal.

² Research Unit, VICARTE - Glass and Ceramics for the Arts.

³ LAQV-REQUIMTE, Departamento de Química, FCT-UNL, Campus de Caparica, Universidade Nova de Lisboa, Portugal.

The application of an analytical protocol for the quantitative detection of ionic species on the surface of unstable glass in museum collections

Guus Verhaar^{1,2}, Maarten R. van Bommel¹ and Norman H. Tennent¹

¹ University of Amsterdam, Amsterdam, The Netherlands

² Rijksmuseum, Amsterdam, The Netherlands

The yellowing of polymer fills in vessel glass: a retrospective assessment involving FTIR characterisation

Norman H. Tennent¹, Stephen Koob² and Suzan de Groot³

¹ University of Amsterdam, The Netherlands.

² Corning Museum of Glass,

³ Rijksdienst voor het Cultureel Erfgoed (RCE), Amsterdam, The Netherlands.

Examination of Blue faience libation Vessels of Tutankhamen

Eid Mertah¹, Ibraheem Salah¹, Mohamed Abdelrahman²

¹ Conservator of archaeological materials, Conservation center, Egyptian Museum of Cairo, Ministry of Antiquities, Egypt.

² Director of Scientific Research, Projects Sector, Ministry of Antiquities, Egypt.

Deterioration factors affecting archeological glass used for medical purposes: a case study from the Islamic Art Museum in Cairo, Egypt

Salwa Ahmed¹, Essam Ahmed², Rasha Hamad³

¹ Restoration Department, Faculty of Archeology, Cairo University, Cairo, Egypt

² Islamic Art Museum, Cairo, Egypt

³ Restoration Department, Faculty of Archeology, Fayoum University, Fayoum, Egypt

Investigating the use of the Er:YAG laser for the conservation of inorganic archaeological artefacts

Lucía Pereira-Pardo¹, Capucine Korenberg¹, Saray Naidorf², Alex Baldwin², Duygu Camurcuoglu²

¹ Department of Scientific Research, The British Museum, London, United Kingdom.

² Department of Conservation, The British Museum, London, United Kingdom.

ELECTION OF THE WG CO

CALL FOR CANDIDATES FOR ELECTION OF WORKING GROUP COORDINATORS FOR THE 2017–2020 TRIENNIUM

Submission of candidacy closed on 26 May 2017

Election of Working Group Coordinators for the 2017–2020 triennium will be conducted by electronic voting during a two-week period

preceding the 18th Triennial Conference in Copenhagen (4 September–8 September 2017) and will close at the end of the first day of the Conference.

Electronic voting will open on Monday 21 August 2017 at 9:00 CEST and will continue until Monday 4 September 2017 18:00 CEST. Only voting members of ICOM-CC (with an open and active ICOM-CC web account) who are members of the Working Group/s on the opening date of electronic voting will be eligible to vote for the election of the specific Working Group's Coordinator. Each voting member with an open ICOM-CC web account will receive an individual ballot for each Working Group election by e-mail.

The current Working Group Coordinator, Hannelore Roemich, is not eligible for candidacy, since she served already for a second term. Here is the profile of Lauren Fair, who stands for candidacy as WG Coordinator.

LAUREN FAIR: CANDIDATE FOR WG COORDINATOR

Lauren Fair is the Associate Objects Conservator at Winterthur Museum, Garden, & Library. She also serves as Assistant Affiliated Faculty for the Winterthur/University of Delaware Program in Art Conservation (WUDPAC). Her previous work experiences have included the treatment of gilded frames and furniture for the U.S. Capitol and White House, Philadelphia outdoor public sculpture, and year-long internships at Winterthur Museum and the Metropolitan Museum of Art.

Upon joining the Winterthur staff in 2012, Lauren became responsible for the care and maintenance of collection objects, garden sculpture, historic building elements and the museum's historic automobile (a 1927 Rolls Royce Phantom I). She helps oversee radiographic imaging for the museum and documentation for the conservation department. As affiliated faculty for WUDPAC, she supervises second- and third-

year objects majors, and oversees and teaches in the first-year Inorganic Block, which covers the conservation of glass, ceramics, stone, and metals.

Lauren's research has included 18th-19th-century Staffordshire enamel technology and stain reduction techniques for the conservation treatment of ceramics.



Figure 1: Lauren at work. Photo: Winterthur Museum, Garden, & Library.

WORKING GROUP INTERIM MEETING REPORT

RECENT ADVANCES IN GLASS AND CERAMICS CONSERVATION 2016

25-29 May 2016, Eugeniusz Geppert Academy of Art and Design, Wrocław, Poland

Rebecca Gridley, Emily Frank, and Soon Kai Poh

Graduate students at the Conservation Center of the Institute of Fine Arts, New York University

Although it did take us some time to learn how to pronounce Wrocław ("vrohts-wahf"), it did not take long for us to be charmed by

the "city of bridges," which is comprised of twelve islands created by branches of the Oder River. Wrocław (figure 2) has a fascinating and complex history; over the centuries it has been under the rule of the Poles, Czechs, Austrians, Hungarians, and Germans. The city and the surrounding region of Silesia were incorporated into modern Poland in 1945, when the borders of Germany were redrawn following World War II. Wrocław has played an important role in the history of glass production in Poland, and today is home to many museums and universities, making it a perfect location for the ICOM-CC Glass and Ceramics Working Group Interim Meeting. The conference was hosted by the Eugeniusz Geppert Academy of Art and Design, which has faculty and studios devoted to teaching ceramic and glass art production, restoration, and conservation.



Figure 2: Central Square of Wrocław. Photo: Hannelore Roemich

The conference program included two and a half days of presentations, tours of the Geppert Academy's ceramic and glass conservation facilities, and a poster session at the Museum of Architecture. An additional day was devoted to the Student Forum, and study trips to local ceramic and glass museums and production facilities were available for participants in the days before and after the conference. During the meeting, we heard about new research and current practices in the field of ceramics, glass, and stained glass conservation. These presentations highlighted collaborations between conservators and conservation scientists, which reinforced for students the importance of communicating research ideas and results in a succinct and technically accurate manner.

Some of our personal highlights included presentations on the treatment of glass marine invertebrate models by the Blaschkas, the development of a transmitted light RTI (reflectance transformation imaging) protocol for studying transparent glass, the use of ion chromatography to analyze glass degradation products in order to improve preventive conservation guidelines for objects suffering from “glass disease,” and experiments with 3D printing technology for filling losses on glass vessels.



Figure 3: The conference room at the Eugeniusz Geppert Academy. Photo: conference website

During the Student Forum, students from the Netherlands, Germany, Poland, Belgium, and the United States presented their own research and treatment projects, and gave introductions to the structure and curricula of their respective training programs. These program presentations revealed the diversity of approaches towards conservation education, and fostered discussion amongst students at the Happy Hour event held afterwards.

The conference was a great opportunity to meet with mentors, conservators, conservation scientists, and fellow students from universities, research institutions, museums, and private practice firms in sixteen different countries. We had engaging conversations with professionals at different points in their career, and it was illuminating to hear their perspectives on the field and its future. These informal exchanges (figure 4) in conjunction with the formal presentations gave us an opportunity to practice our communication and public-speaking skills, as we had to effectively discuss our own work

with a range of individuals, including those with different cultural and linguistic backgrounds.



Figure 4: Coffee break at the Eugeniusz Geppert Academy rooftop terrace. Photo by Kate van Lookeren Campagne

Overall, the conference allowed us to reframe our experience and studies at the Conservation Center within a global context. It also helped us to think about how we would like to contribute to the field as we move forward in our careers, to critically reflect on our practice, and to seek out collaborations with colleagues from other sub-specialties, disciplines, and countries. We gained valuable insight into the peer-review and publication process, as proofreaders for some of the conference papers. The experience of attending the conference with Professor Roemich was especially meaningful, as her long-standing involvement in the Glass and Ceramics Working Group reflects her passion for these materials and her commitment to the sharing of knowledge in the field, while her dedication inspires us to play a more active role in the international conservation community.

More information on the conference, including ordering information of the conference proceedings, can be found on the [conference website](#). The proceedings will also be available for free download at the ICOM-CC website in the near future.

WORKING GROUP INTERIM MEETING: STUDENT FORUM

29 May 2016, Eugeniusz Geppert Academy of Art and Design, Wrocław, Poland

Caitlin Southwick

Master's student in the Conservation of Ceramics, Glass and Stone at Amsterdam University

One of the most important aspects of being a conservator is the dissemination of knowledge; learning from each other within the profession and preserving experience by passing it on to future generations. This is what makes conferences so important, and this is in particular why one of the highlights of the ICOM-CC Ceramic and Glass Working Group Meeting in Wrocław, Poland last May was the Student Forum. This followed in the steps of the first and very successful WG student forum that was held at the ICOM-CC WG meeting in Amsterdam in 2013.

On the last day of the conference, students had the chance to share their work, interests and research with an international group of their peers and members of the professional community. It was an opportunity to see how and what students from around the world are working on and to learn from each other. The forum was open to all the conference participants and it was encouraging to see how many professional conservators were present.

The forum was divided into sessions led by a student moderator (figure 5). Each session included individual presentations by students as well as presentations from each represented institution about their courses, showcasing how conservation training is approached around the globe (figure 6).



Figure 5: the student forum was successfully moderated by student coordinators. Photo: conference website.

Students from six different institutions presented an overview of their training programs (Anja Köhler, University of Applied Sciences, Erfurt, Germany; Lilit Logyan, The Eugeniusz Geppert Academy of Fine Arts and Design, Wrocław, Poland; Nikè Sophia Haverkamp, University of Amsterdam, the Netherlands; Katja Siebel, Staaliche Akademie der Bildenden Künste Objektrestaurierung, Stuttgart, Germany; Rebecca Gridley, The Conservation Center, Institute of Fine Arts, New York University, USA; Annie Gilbert, Ecole Nationale Supérieure des Arts Visuels, La Cambre, Brussels, Belgium). The approaches and organization of the courses naturally vary internationally, but it was interesting to note all of the common threads and the mutual goals demonstrating that conservation has become an internationally-united discipline. Some of the noteworthy variances included the discussion of training in craft before advancing to conservation of objects. At the University of Amsterdam, students get the opportunity to experience workshops in glass blowing and pottery. At the Eugeniusz Geppert Academy of Fine Art and Design, students are required to engage in studio art and pass a full training course before proceeding to study conservation. The value of learning the craft and actually making objects was highlighted at the institution, a unique approach in what one could say is a profession that may be becoming less and less hands-on.



Figure 6: several students presented an overview of their curricula. Photo: conference website.

This practice was presented by one of the Academy's students, Katarzyna Miściur, who shared her experience working with ceramics as an art form, and then discussed how learning to make an artwork gave her a greater respect for the material as well as a better understanding of how to conserve it. She showcased the ceramic object that she had made when working at the fine arts department of the Academy and discussed how this related to conservation.

Many of the other student presentations focused on case studies of objects that the students had been involved in treating. Nikè Sophia Haverkamp, University of Amsterdam, gave a very interesting presentation on the study and conservation of micro-mosaics. This unique and fascinating subject was discussed at length, as it is quite rare and very little is understood about these objects. Nikè described the history of micro-mosaics and their construction before discussing a specific object she had been working on and the issues surrounding its conservation.

Another unique piece that was presented was a 19th century ship model with glass strings, treated by Lisa Thomet, University of Applied Sciences. Lisa gave a thorough overview of the history of the object as well as the issues surrounding the use and conservation of glass strings—a rare find. The conservation extended not only to glass, but various other materials that the ship was made of including silk, brass, metal, paint, wood and cotton wool. An engaging series of questions were

discussed after the presentation regarding the conservation issues as well as the ethics regarding conservation of the original display case versus an optimal preservation of the object.

A case study presented by Corinna de Regt, University of Amsterdam, focused on the treatment of a tin-glazed salt cellar. Corinna discussed the various uses of the object throughout history beyond its original intention, and how the ways in which the object was 're-used' affects its condition and conservation decision-making.

The diversity of one material, in this case glass, was demonstrated by two presenters from The Eugeniusz Geppert Academy of Art and Design who highlighted how different the conservation issues of the same material can be within different contexts. Natalia Mozak presented a project she is involved with relating to the excavation and conservation of archaeological glass from St. Mathew Street in Wrocław. The discussion focused on the many fragments that were uncovered, and the way to reconstruct the glass as well as the importance of cooperation and communication between archaeologists and conservators. Conversely, Weronika Chutkowska, also from The Eugeniusz Geppert Academy of Art and Design, focused on the problems and challenges associated with modern glass. Weronika outlined the unique problems faced when dealing with contemporary glass art, as well as the many methods, technologies and production techniques that can be used today. These two presentations outlined how vastly diverse the challenges and issues can be in the conservation profession, even when it concerns just one material.

Student projects were discussed in relation to treatment, but also in relation to research. Emily Frank, The Conservation Center Institute of Fine Arts, New York University, presented her impressive use of RTI imaging in the study of textile imprints on archaeological ceramics. The technique, of great importance for studying surface details, proves to be very accurate in capturing

intricate features of objects, and, by digitizing the results, it is shown to be a promising new way of disseminating knowledge regarding inaccessible or fragile objects. Emily demonstrated not only the advantages of using RTI, but the exciting possibilities of this new technique.

Caitlin Southwick, University of Amsterdam, took the student session in a different direction, focusing on sustainability in conservation (figure 7). She explained why sustainability is important in the cultural heritage field and what it means in relation to conservation. Caitlin discussed the importance of incorporating sustainability into education and training programs and how students can take the initiative in promoting sustainability in their everyday practice. She proposed the launch of a new international group to try and spread awareness about the issue, Students for Sustainability in Conservation, which is now active on Facebook.



Figure 7: Caitlin Southwick presenting her work at the conference room. Photo by Corinna de Regt.

The student session was an opportunity not only for students to present their projects and interests and to see first-hand what their international peer group was doing, but was also a chance for established professionals to see what the next generation of conservators are bringing the table, how they are being trained, and what they consider important. The continuing collaboration of students, educators and professionals worldwide drives this profession forward to meet the unanimous goals of all conservation advocates: research, conservation and

understanding of our material cultural heritage.

We wish to thank to the student moderators: Lilit Logyan (The Eugeniusz Geppert Academy of Fine Arts and Design), Anja Köhler (University of Applied Sciences) and Katja Siebel (Staaliche Akademie der Bildenden Künste Objektrestaurierung) and the student committee: Lilit Logyan, Anja Köhler, Katja Siebel and Nikè Sophia Haverkamp (University of Amsterdam) who made this possible, as well as all the presenters. Our thanks also go to all the conference participants who joined the student session, the local organizing committee who made the lecture theatre and equipment available, Hannelore Roemich, Coordinator of the working group and to Kate van Lookeren Campagne (ICOM-CC Glass and Ceramics WG Assistant Coordinator, University of Amsterdam) for organizing, promoting and overseeing the session.

NICAS DELFTGLAZE PROJECT SYMPOSIUM

January 13, 2017, Museum Prinsenhof, Delft, The Netherlands

Corinna de Regt

On January 13, Museum Prinsenhof opened its doors to The Delftglaze Project Symposium, which was carried out in the framework of NICAS (Netherlands Institute for Conservation, Art and Science). Because of its multidisciplinary character, the symposium attracted attention from different fields, including conservators, scientists and art historians.

The symposium was opened by Robert van Langh (Rijksmuseum, NICAS) after which Jan van Campen (Rijksmuseum) gave an introduction to the project and an explanation of its central focus to overcome problems with metamerism, a well-known phenomenon encountered by conservators. Metamerism occurs where a painted infilling will look well-matched to the surrounding area in one

light source, but under another light will look incorrect and disturb the aesthetic result. This problem occurs primarily within the blue spectrum and as cobalt blue decoration is very common in Delft objects, it is a particular problem in ceramic conservation. The seemingly altered colour is caused by differences in spectral reflectance. When an object leaves the conservator's studio and is put on display elsewhere where there is a different light source, a sudden colour difference can be very problematic. Conservators would greatly benefit from a solution to this problem. The Delftglaze research project offers exciting possibilities by the analysis of a blue colour and the controlled use of pigment mixtures.

Another focus of the research involves Laser Ablation - Inductively Coupled Plasma - Mass Spectrometry (LA-ICP-MS) and hand-held X-ray fluorescence (p-XRF) for the analysis of glaze composition of Dutch tin-glazed earthenware. By means of these analytical techniques, the influence of raw materials on the colour and morphology of Delft tin-glaze objects has been investigated. These techniques are applied to gain greater insight into the provenance of a range of Dutch Delftware.

Norman Tennent (University of Amsterdam) placed the Delftware project in a wider context and stressed the value of combining cultural heritage projects with science (figure 8). He expressed the hope that the small but promising NICAS project will develop into something bigger in the future, so a higher platform can be created for more extensive research. Norman encouraged questions and discussion after the lectures, which was enthusiastically taken-up by the audience.

The following speaker, Jim Nobbs (Colour4free, University of Leeds), explained how the details of spectra define differences in colours. Through the use of specially designed software, a prediction can be made about how a specific color will appear under different light conditions. Based on these predictions, a recipe for a pigment can be designed that matches the original glaze of an

object perfectly in all light conditions. All of the colors generated by the computer program are within a very small metameric range that can be detected by the conservator, but not by a museum visitor. Other aspects that are relevant to the final appearance of the color, such as surface gloss, require the skill of the conservator.



Figure 8: Norman Tennent presenting at the Kamer van Charitate at Museum Prinsenhof.

To evaluate the use of the color matching computer program in practice, Isabelle Garachon (Rijksmuseum) and Mandy Slager (Independent Conservator) talked about their personal experiences as conservators dealing with metamerism. They explained how the colour blue can appear different on every object demanding that the colour's exact hue needs to be replicated. Under a microscope, one can observe how a glaze from a seemingly homogeneous colour in fact contains specks of different colors. Bubbles in the glaze and other distortions also affect the appearance of the colour. A good impression of the colour needing to be matched can be measured by a probe designed by Han Neevel (Rijksdienst voor het Cultureel Erfgoed) which can also measure curved surfaces. The probe is linked to a computer program which gives pigment recipes that can be used for retouching. Both conservators were very excited about the program and the opportunities it offers. However, they stressed that a recipe with a mere name of a pigment is not sufficient as the same pigment from different suppliers can produce another result. For this reason, a defined set of pigments is needed which extends beyond the materials so far tested by Norman Tennent.

During the coffee break a large group of interested delegates gathered to see the conservators demonstrate examples of non-metameric conservation treatments and to hear them explain about the use of the software (figure 9).



Figure 9: demonstrations during the break. Photo: Corinna de Regt.

After the break, Johannes van Elteren and Vid Simon Šelih (National Institute of Chemistry, Ljubljana) discussed the compositional analysis of tin-glazed earthenware using Laser Ablation with Inductively Coupled Plasma-Mass Spectrometry (LA-ICP-MS). They explained how elements in a glazed surface can be quantitatively measured over a wide surface. This information could contribute to our knowledge about provenance of Delftware. LA-ICP-MS makes use of laser pulses and does not heat up material in the process. Although the technique is destructive, the sample material that is lost is minimal—each hole is no wider than a human hair. To demonstrate that the surface of the sampled area merely appears a bit dull, a number of samples were passed around the audience.

The final speaker was Neha Verma (Rijksmuseum), who presented her research on the use of portable X-ray fluorescence (p-XRF) to analyze Delft objects in the Rijksmuseum collection. Her objective has been to find out whether she could distinguish different groups according to the composition of the elements in the glaze and see if these could be attributed to certain ceramic workshops or specific time-periods.

She has used other analytical techniques including XRF to compare the data. Neha hopes to expand her research and increase the range of objects under study.

The symposium was concluded with fruitful discussion over drinks. The Delftware project has shown that important steps have been made in solving the problem metamerism and in the technical research of Dutch tin-glazed earthenware. It has also generated discussion and co-operation between different disciplines and has demonstrated that there is still a lot of interesting research to be conducted in this field.

THE CORNING MUSEUM OF GLASS HIRES A NEW ASSISTANT CONSERVATOR

N. Astrid R. van Giffen

The Corning Museum of Glass (CMoG) conservation department is excited to announce that we have hired a third conservator. Lianne Uesato (figure 10) joined the department as Assistant Conservator early this year. She completed the art conservation master's program at Buffalo State College in Buffalo, NY in 2013 with a concentration in objects. Particularly interested in glass, she focused on research and treatment related to glass conservation within the general objects curriculum. Her training included internships at CMoG, Toledo Museum of Art, and Cleveland Museum of Art.

Before entering the master's program, Lianne worked with conservators in private practice and at various museums in Honolulu, HI, such as the Bishop Museum and Doris Duke's Shangri La. Most recently, her position with Cascadia Art Conservation Center, a studio in Portland, OR, included projects involving outdoor sculpture and review of large-scale public art commissions. Her focus at CMoG will be the care of objects in the Modern and Contemporary collection.



Figure 10: Lianne Uesato at work. Photo: Corning Museum of Glass

Contemporary glass can be especially challenging because it is often large scale, incorporates non-glass materials, and/or was produced using non-traditional working methods. As many of the new works created during artist residencies at the Studio of the Corning Museum of Glass highlight, artists from around the world are continually experimenting with and pushing the boundaries of glass as a medium, challenging and manipulating it in new ways. There also seems to be an increasing interest in the fragility and deterioration of glass as part of the conceptual aims informing works of art. While this can be quite interesting from an artistic perspective, it can also create inherent incompatibilities and condition concerns which lead to difficult conservation dilemmas.

Among other things, Lianne will be reaching out to artists to better understand the intentions of their work and their expectations for its long term stability. Lianne is a wonderful addition to our CMOG conservation team and we hope that her engagement with artists and conservators specializing in multimedia art will better prepare us for the challenges we face in the conservation of contemporary glass.

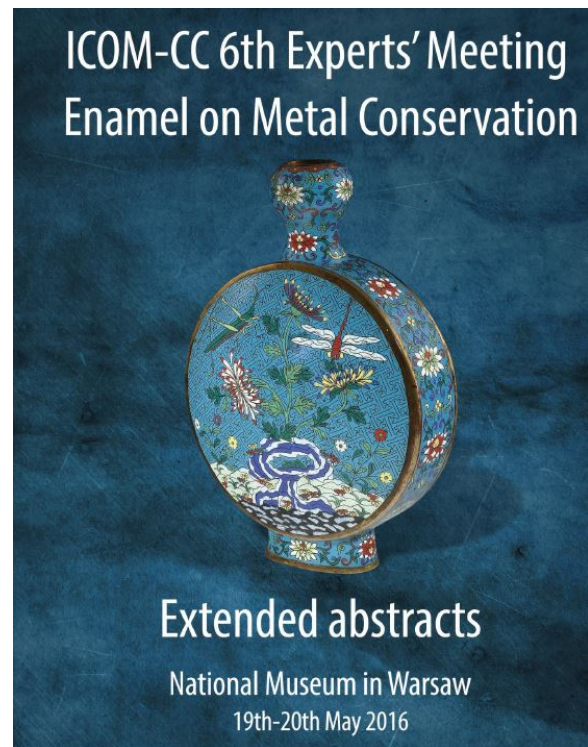
SPECIALIST GROUPS

ENAMELS

Agnès Gall-Ortlik

Following the success of the meetings in Germolles, Rome, New York, Barcelona and London, the *6th Experts' Meeting on Enamel on Metals Conservation* has been held on May 19/20, 2016, at the National Museum in Warsaw. The National Museum, originally founded in 1862 as the Museum of Fine Arts, is currently one of the oldest art museums in Poland. Its collection numbers around 830,000 works of art, including enamels from Asia and all over Europe. The meeting attracted about 50 participants. The presentations provided a good mixture of science, technology and conservation topics.

The publication has been distributed in print to the participants and will soon be available on line: ICOM-CC 6th Experts' Meeting - Enamel On Metals; Extended Abstracts; edited by: A. Gall-Ortlik, C. Viegas Wesolowska, J. Day



Front cover image: Moon flask, cloisonné enamel and gilding on copper alloy; 18th century, China; Ignacy Jan Paderewski's collection; National Museum in Warsaw ©By kind permission of the NMW Cover design: Adam Jankowski

SPECIAL PROJECT REPORTS

DELFT TILES AT WINTERTHUR

*A Postgraduate Fellowship in Objects Conservation at Winterthur Museum, Garden, and Library
Winterthur DE, U.S.A.*

Madeline Hagerman



Figure 11: photo of the author

From September 2016 through September 2018, I am completing a postgraduate fellowship in objects conservation at Winterthur Museum, Garden, & Library, the former country home of the American decorative arts collector, Henry Francis du Pont. The subject of my study is the extensive delftware tile collection, which includes both mounted and unmounted examples. Lauren Fair, Associate Objects Conservator at Winterthur, is my main supervisor on the project.

Winterthur boasts 175 house rooms, filled to the brim with American decorative art objects. Eleven of the 59 fireplaces in the house have tin-glazed earthenware tile surrounds of English and Dutch origin. The tiles' decorative schemes, both mounted and not, range from hand-painted polychrome tulips from the 1640s, to transfer-prints from Liverpool from the 1780s (figure 12).

Research and Survey

My fellowship began in the Winterthur library, researching the history and manufacturing methods of delftware tiles, as well as common condition problems seen on these objects. I also perused Winterthur's extensive collection of dealer receipts and du Pont's meticulously-kept series of daybooks,

where he recorded every purchase he ever made. Through my research, I learned that du Pont acquired most of the tiles from antiques dealers between 1925 and 1950.



Figure 12: (top) Imlay Room, green enamel English Delft tile fireplace surround (1969.4728.001-.024), probably from Liverpool, c. 1770-1780. Purchased and installed by Henry Francis du Pont in the 1930s to compliment the wallpaper and other decorative features in this room. (Bottom) detailed views of tiles.

Using this data, I made my way into the collections, surveying the 236 loose tiles in storage and the remaining tiles throughout the house. Placing all of the tiles into four distinct categories from high to low priority allowed me to identify the 15 most in need of treatment. The back of the tile in figure 13 was delaminating in sheets, probably from the manufacturing process of early Dutch Delft tiles, which involved mixing different types of clay by folding.

The layers were consolidated with a 5% w/v solution of Paraloid B-48N (methyl methacrylate/butyl acrylate copolymer) in 50:50 acetone:denatured alcohol applied using a micropipette, which stabilized the actively flaking areas. Areas of loss were filled with Flügger (acrylic spackle) and inpainted with Golden fluid acrylics in Primal WS-24 (ethylene-acrylic acid copolymer) to replicate the glaze.



Figure 13: (Left) Dutch Delft tile (1969.3704.001; c. 1670-1700) before treatment recto; (center) before treatment reverse with delaminating layers of ceramic; (right) after treatment.

De-installation investigation

Through my survey, I identified one fireplace surround that was badly in need of treatment (figure 14). Damaged by a flood in the spring of 1987, Vauxhall Fireplace has delaminating plaster surrounds and cracked, spalling tiles. Sulfate salts are present on the surface of the tiles, as identified through microchemical spot-testing, probably from migration of the plaster used to mount them. To determine how the tiles are attached to the fireplace and assess stability, Lauren and I removed two tiles in the lower proper right corner of the fireplace. It was revealed that the tiles were mounted in the fireplace with a layer of plaster with roughly two centimeter thickness (figure 15).



Figure 14: (Left) Vauxhall Fireplace (1969.4722.002-036) was damaged by a flood in 1987; (right) delaminating plaster surrounds on Vauxhall fireplace, proper left side.

This inspired a research question about traditional and modern mounting techniques of tiles in historic homes and museums. In the coming year and a half, I hope to conduct interviews with conservators and caretakers at museums and historic houses throughout the US, and possibly abroad, to help inform my decision of whether or not to de-install and remount the tiles in Vauxhall fireplace. The data gathered during this fellowship will aim to inform future caretakers of the tiles in the Winterthur collection, and of those in similar collections around the globe.



Figure 15: (Left) After de-installing tiles, it was revealed that a thick layer of plaster attached the tiles to brick, and that water damage and salt migration stained tiles like 1969.4722.002 (top right), caused structural cracks like those on 1969.4722.027 (right center), and spalling glaze like on tile 1969.4722.031 (bottom right).

Photos by author, unless otherwise specified.

For more information, check out my blog:

<http://madelinehagerman.weebly.com/weird-tile-wednesday>

If you have any information about historic mounting techniques for tiled fireplaces and methods for re-mounting, please don't hesitate to contact me at mhager@winterthur.org

RAKOW GRANT FOR GLASS RESEARCH: HISTORICAL GLASS FIBERS

Astrid van Giffen and Charlotte Holzer

In October 2016, textile conservator Charlotte Holzer (figure 16) came to The Corning Museum of Glass to conduct research on the history and conservation of historical glass fiber textiles. Her research was prompted by the conservation needs of a 19th century glass fiber dress in the collection of the Deutsches Museum.

The dress is a rich evening gown, fashionably tailored in the style of 1893 with a full-length, trained skirt and low-cut bodice. The outside is covered with a fabric made from white glass fiber and silk, and decorated with glass fiber braids (figure 17) and fringes, the lining is a beige silk taft. It was produced by the Libbey Glass Company in Toledo, Ohio, for the World's Columbian Exposition in Chicago and presented to the Spanish Infanta Eulalia upon her visit. In 1924, Eulalia's sister donated the dress to the Deutsches Museum. When research was started, only the skirt and some loose fringes were preserved, it was soiled, the silk lining degraded, and the glass fiber textiles damaged with tears and holes. The dress' condition might be a result of heavy bombing of the museum buildings during WWII and the use of the storage area as an air raid shelter.

The glass fibers historically used in textiles are produced by flameworking: a glass rod is heated to a workable temperature and drawn into minute fibers with a diameter of 10 to 40 micrometres. The end of the fiber is fixed to a rotating wheel using a pair of tweezers and thereby endless filaments can be produced when the glass rod is fed continuously into the flame. After finishing this process, the bundle of glass fibers is cut and taken off the wheel. This process is sometimes referred to as "glass spinning." For most historic glass fiber textiles, traditional hand looms were covered with silk, cotton, or hemp and then the glass fiber inserted either as main weft or as decorative cloth component. Often, organic fibers were put between the glass fiber

threads, to protect them from mechanical damage caused by the weaving tools. To produce neckties or belts, bundles of glass fibers were braided by hand. Twisted threads only appeared around 1900, when fibers could be processed fine enough not to break.



Figure 16: Charlotte working in the lab. Photo by N. Astrid R. van Giffen

In addition to making extensive use of the Museum's Rakow Research Library, Charlotte examined some of the Corning Museum's glass fiber objects in the conservation lab to document damage patterns and experiment with cleaning techniques.

Charlotte identified two main types of damage: broken glass fibers and damage related to chemical deterioration of the glass. Individual glass fiber filaments in woven textiles or braids can break from minimal mechanical strain, including the accumulation of encrusted soiling, the application of pressure from certain cleaning procedures, as well as moving an object without sufficient support. However, not all broken filaments come off and get lost, most are still stuck in the fiber bundles. Chemical deterioration was observed in the form of a buildup of white crystals on the surface of glass fibers from a variety of manufacturers. The crystals are likely alkali salts formed as by-product of atmospheric deterioration.

Preliminary tests with a variety of tools and materials were conducted in the conservation

lab to find a safe and effective method for cleaning these delicate glass textiles. The results of these tests will inform the treatment of the dress from the Deutsches Museum.

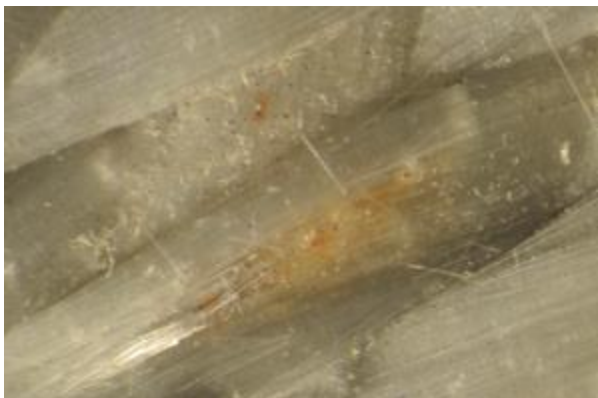


Figure 17: microscopic image of a glass fiber from the dress. Image by Charlotte Holzer

The research was funded through a Rakow Grant for Glass Research. An annual grant of one or more awards totaling up to \$25,000 sponsored by The Corning Museum of Glass and 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, including projects related to the deterioration and conservation of glass. Interested researchers who work in disciplines that intersect with glass research, including archaeology and anthropology, art history, conservation, and the history of science and technology, are invited to apply online. (<http://www.cmog.org/research/grant>).

Applications must be received before February 1 of the year for which funding is requested.

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INTERNSHIP AT THE CORNING MUSEUM OF GLASS: DREAMS INTO GLASS

Nikè Haverkamp

For the last 10 weeks I have been a conservation intern at The Corning Museum of Glass. The internship at the museum was part of my last year in the Post Graduate program of the University of Amsterdam, where I have been studying the conservation and restoration of ceramics, glass and stone for the last 4 years. As I am specializing in the conservation of glass objects, an internship at the Corning Museum of Glass under the guidance of Stephen Koob, Astrid van Giffen and Lianne Uesato had been something I was hoping to get a chance to do for years.

My work experience here has been very diverse. At the conservation lab I was able to work with a varied collection of glass objects and I was happy to develop my practical skills and experiment with several materials and techniques, such as gap-filling with cast sheets of colored Paraloid B-72. My main project has been the conservation of a privately owned and heavily damaged vase by the established Art Nouveau glassmaker Emile Gallé. The conservation of this beautiful piece was a challenging project and the biggest, thickest and heaviest glass object I have treated so far.

The vase is about 77 cm tall and ranges in thickness from 1.5 up to 3.5 centimeters. The way in which the object was broken (with the long neck still intact) and the thickness of the shards made it incredibly important to find the right order in which to put the bottom of the vase back together. The shape of the object, the weight of the shards, and the sensitive, matte surface of the object made it difficult to align the shards perfectly and to keep them in place. Paraloid B-72 was chosen as an adhesive because the Tg of 40 degrees Celsius that allows for the joints to be slightly adjusted at a later time. The weight of the shards made it preferable to adhere the object shard by shard. This way I could focus on every joint and position the joint horizontally to avoid misalignments of shards while the adhesive

sets. It was a challenge to determine the right concentration of the adhesive. There needed to be enough Paraloid B-72 in the join to give strength and support the weight of the object, but the adhesive needed to be thin enough to make the shards fit together tightly. I am happy to say that as I am writing this on the last day of my internship, the vase is back together and standing proudly, waiting to be reunited with its owners (figure 18).

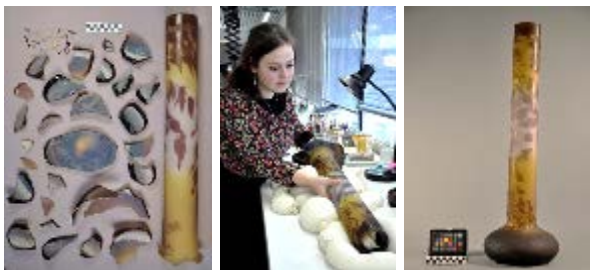


Figure 18: Nikè Haverkamp working on the vase by Emile Gallé. Photos: Corning Museum of Glass

Besides conservation, I also got the chance to do a flame working course and some glassblowing at The Studio of The Corning Museum of Glass, an internationally renowned facility that offers glassmaking classes for a variety of skill levels and techniques. Working with glass to make artwork really improved my understanding of the material and made me appreciate the works in the collection and its artists even more. I spent a very inspiring weekend in a Glass, Science and Mixed Media workshop by the Chief Scientist Dr. Jane Cook and visual artist Justin Ginsberg, where we explored the science of glass and the compatibility of glass with other materials, like ceramics and metals. The morning lectures by Dr. Cook focused on the various properties of materials: the way they look, act, melt, can be shaped, how they break, why they break or crack and how glass, ceramic and metals relate and interact with each other. The afternoons were spent in the hot shop experimenting with different glass types and/or ceramics and metal. Justin Ginsberg, who explores the unusual properties of glass in his own work, demonstrated the practical applications of concept discussed in the lectures. After annealing we discussed the results of the experiments, looked at the objects made under polarized light and

evaluated the pieces that broke, cracked or didn't crack (yet). Several of my other weekends in Corning were spent in The Rakow Research Library and wish I could spend much more time there. The Library is a great resource and made it possible to research the cultural history of the objects I worked on and dive deeper into the conservation literature. I found a different book to get lost in every time I visited.

Altogether it was an extremely enriching experience and I would like to thank Stephen, Astrid and Lianne for their guidance, company and the chance to get a taste of the many wonderful things Corning has to offer when it comes to glass!

[ONLINE MAP OF BLASCHKA COLLECTIONS AROUND THE WORLD](#)

N. Astrid R. van Giffen, Alexandra Ruggiero, and Katherine A. Larson

Leopold Blaschka (1822–1895) and his son, Rudolf (1857–1939), are best known for their masterfully crafted glass models of invertebrates and plants. The models are primarily made of glass but also include metals, wood, shells, adhesives, and paints. From 1863-1890 the Blaschkas made an estimated 10,000-15,000 models of invertebrate animals in their studio in Dresden, Germany. Their prolific production was in part possible because of their working methods. They prefabricated many of the glass elements and would only assemble and paint the model after receiving an order. The Blaschkas sold and distributed these models themselves and, through intermediary agents, to universities and museums worldwide for teaching and display. A greater awareness of the scale and impact of the Blaschkas' production continues to emerge as more collections are rediscovered in the 21st century. While the global scope of collections has long been recognized, until now, collection information has not been documented and presented systematically.

A recent exhibition at The Corning Museum of Glass entitled “Fragile Legacy: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka” (May 14, 2016–January 8, 2017) presented a selection of the Blaschkas’ glass invertebrate models within the frameworks of marine life and glass conservation. Co-curated by Dr. Marvin Bolt, Curator of Science and Technology, and Alexandra Ruggiero, Assistant Curator, the exhibition explored the intersections of art and science. It featured nearly 140 objects, drawn primarily from the collections of The Corning Museum of Glass and Cornell University’s Department of Ecology and Evolutionary Biology, with loans from a contemporary artist and select national and international museums. Extensive conservation efforts, carried out at the Corning Museum by Steven Koob, Chief Conservator, and Astrid van Giffen, Associate Conservator, shed new light on the Blaschkas’ materials and production techniques, and were highlighted in the exhibition.

As part of the exhibition a digital, interactive map was created based on research documenting museums, schools, and individuals that purchased the Blaschkas’ models in the 19th century, and the dispersal of those models in current collections around the world, carried out in large part by Dr. Katherine Larson, Curatorial Assistant at The Corning Museum of Glass. The map was displayed in the exhibition and is available on the Museum’s website at https://dm.cmog.org/blaschka/blaschka_web.html.

The website provides geographic references for original and current locations of Blaschka models with the name of the institution or individual owner, the location, an accompanying image, a short description of the history of the collection, and its current status. To date, the map documents 178 discrete collections, 67 of which survive in the holdings of museums, schools, and individuals. A more detailed account of the research will be published in the 2017 edition of the Journal of Glass Studies.

As the only digital, collated list of every known Blaschka invertebrate collection, the interactive map will be regularly updated, providing open and mobile access to those interested around the world. The Corning Museum of Glass continues to research the extraordinary work of Leopold and Rudolf Blaschka. We expect that the map will continue to grow, and encourage anyone who has information about additional Blaschka collections or questions regarding the identification, or the care and conservation, of Blaschka models to contact us.

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Katherine A. Larson, Curatorial Assistant, larsonka@cmog.org

The Corning Museum of Glass
Corning, New York

SURVEY ABOUT VISIBLE RESTORATION OF CERAMICS

Eve Bouyer

I would like to invite you to participate in an online survey addressed to ceramics conservators. It concerns visible restoration (non-mimetic loss compensation). The estimated time to complete the survey is 10 minutes. To participate, please click on the link below.

<https://survey.ulb.ac.be/limesurvey/index.php/373525/lang-en>

Feel free to send the link of this survey to professionals and students in ceramics conservation – it would be of great help!!

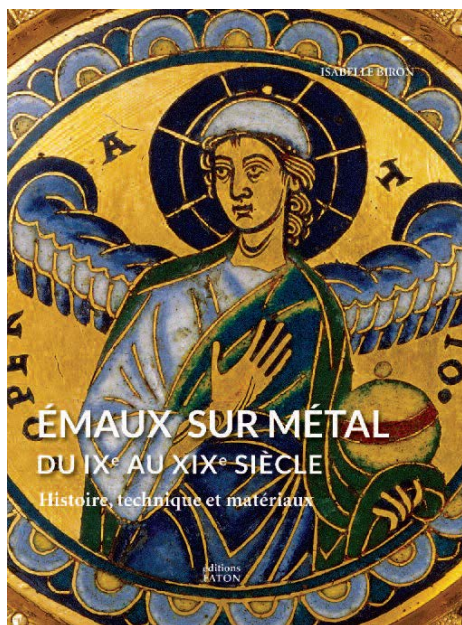
Eve Bouyer, PhD candidate in Art and art sciences (Université libre de Bruxelles and ENSAV La Cambre)

Contact: Eve.Bouyer@ulb.ac.be

BOOK ANNOUNCEMENTS

I. BIRON E.A.: ÉMAUX SUR MÉTAL DU IX^E AU XIX^E SIÈCLE : HISTOIRE, TECHNIQUE ET MATERIAUX

Publisher: Faton



This book is devoted to the scientific study of enamels on metal, combining the history of art, archaeometry and the material science. It contains five hundred images accompanied by analytical tables. This makes it the most complete synthesis of the work of the Center for Research and Restoration of Museums of France (C2RMF) in this field. The first part of the book covers the history of enamels on metal from the West, including Byzantium, from the 9th to 19th century. The research presented in this book covers enamels from various places, such as France, Lotharingia, Spain and Byzantium. The second part presents the scientific results obtained in the laboratory of the C2RMF concerning the study of manufacturing techniques and the chemical analysis of the composition of enamels dating from the 9th to the 19th century. The comprehensive and detailed presentation of the results provides a very rich iconography, and a valuable source of previously unpublished data for the international scientific community working in the field of ancient glasses, chemists, physicists, art historians, archaeologists, restorers, enamellers, experts and collectors.

UPCOMING EVENTS

AGE OF EMPIRES: CHINESE ART OF THE QIN AND HAN DYNASTIES (221 B.C.– A.D. 220)

April 3 – July 16, 2017, Metropolitan Museum of Art, New York, NY, USA



A major international loan exhibition featuring more than 160 ancient Chinese works of art — including renowned terracotta army warriors — will go on view at The Metropolitan Museum of Art beginning April 3. Synthesizing new in-depth research and archaeological discoveries of the last 50 years, the landmark exhibition *Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.– A.D. 220)* will explore the unprecedented role of art in creating a new and lasting Chinese cultural identity. The works in the exhibition—extremely rare ceramics, metalwork, textiles, sculpture, painting, calligraphy, and architectural models—are drawn exclusively from 32 museums and archaeological institutions in the People's Republic of China, and a majority of the works have never before been seen in the West. The exhibition will also examine ancient China's relationship with the outside world.

For details see:

<http://www.metmuseum.org/exhibitions/listings/2017/age-of-empires>

CURIOUS AND CURIUSER: SURPRISING FINDS FROM THE RAKOW LIBRARY
April 8, 2017 – February 17, 2019
Corning Museum of Glass, Corning, NY, USA



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

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

<http://www.cmog.org/collection/exhibitions/curious-and-curioser-surprising-finds-rakow-library>

TIFFANY’S GLASS MOSAICS

May 20, 2017 – January 7, 2018, Corning Museum of Glass, Corning, NY, USA



When you hear the words “Tiffany” and “glass,” you may immediately think of leaded glass windows or luminous lamps, but Louis C. Tiffany expressed his passion for color and glass most innovatively in the technique of mosaic. From monumental architectural installations to inkwells for desktops, Tiffany’s Glass Mosaics will be the first museum exhibition focused exclusively on this aspect of Tiffany’s extraordinary artistic career.

The exhibition will feature a selection of objects from museums, libraries, and private collections, including fireplace surrounds, decorative panels, desk accessories, design drawings, sample panels, lamps, trade literature, and a special look at Tiffany’s innovative materials including an array of sheet glass, glass “jewels,” and glass fragments drawn from the archive of The Neustadt Collection of Tiffany Glass.

Treasured by local communities, many of Tiffany’s architectural glass mosaics survive today, tucked away in churches, libraries, universities and other public buildings. This exhibition at The Corning Museum of Glass will use new digital displays to bring these artworks to audiences in Corning. By examining the inventive materials and process—from design inspiration to fabrication—we hope that visitors will appreciate the creativity of Tiffany’s talented artists and artisans as never before.

This exhibition is jointly organized by The Corning Museum of Glass and The Neustadt Collection of Tiffany Glass.

<http://www.cmog.org/collection/exhibitions/tiffanys-glass-mosaics>

GLASSAC 2017: 5TH INTERNATIONAL CONFERENCE ON GLASS SCIENCE IN ART AND CONSERVATION 2017

June 7-9, 2017, Lisbon, Portugal



GLASSAC 2017 comes back to Lisbon, and awaits to become another successful experience, and to once more bring together works-in-progress as well as finished achievements, experiences which raise questions as well as those which provide answers, to the reward of all the glass community in Science, Art and Conservation fields.

GLASSAC is an international meeting that tries to involve the chemical, physical and biological sciences with art, archaeology and history of glass artefacts.

Topics (include but are not restricted to):

- Archaeology/Archaeometry
- Art
- Glass in Architecture
- Conservation
- Technical Art History
- History

<http://eventos.fct.unl.pt/glassac2017/home>

ECERS 2017: 15TH CONFERENCE & EXHIBITION OF THE EUROPEAN CERAMIC SOCIETY.

July 9-13, 2017, Budapest, Hungary

For the first time, the Conference will be organised jointly by the two member societies namely Turkish Ceramic Society and Hungarian Scientific Society of the Silicate Industry.

In the next ECerS2017 we would like to promote a multi-disciplinary atmosphere, mixing ceramics, materials science, chemistry, physics, art, design, archeology,

dentistry, electronic, energy departments and industry and universities as well as young scientist with the experienced to discuss the developments in the ceramic art, science and technology under 12 different topics from the latest energy applications to traditional ceramics, from the latest additive manufacturing technologies to cultural heritage and art, from high temperature production to geopolymers.

All in all, our goal is to organize a truly unforgettable event for all attending as students, scientists, artists, craftsmans, industrialists and so on.

We look forward to welcoming you in Budapest!

<https://ecers2017.akcongress.com/>

ASPECTS OF GLASS: SOCIETY OF GLASS TECHNOLOGY ANNUAL CONFERENCE
September 3-6, 2017, Cambridge, UK



Aspects of Glass

*Society of Glass Technology Annual Conference
3rd to 6th September 2017*

It is hard to imagine modern life without the fascinating material that is glass. We have come a long way in our use and understanding of this material, yet significant challenges and opportunities remain.

We hope that this Annual Conference will continue our well-established tradition of bringing together the international glass community in a context conducive to the profitable exchange of new thinking and ideas, and will bear fruit in rich social interaction and many new stimulating contacts.

More details can be found at the conference website:

<http://www.cambridge2017.sgt.org/>

ICOM-CC 18TH TRIENNIAL CONFERENCE
September 4-8, 2017, Copenhagen, Denmark



The 18th Triennial Conference of the International Council of Museums Committee for Conservation (ICOM-CC) will present 150 peer-reviewed papers and 100 posters in 21 working groups and international keynote speakers. The conference will offer visits to conservation workshops and invites to receptions and social events during the week for networking. We hope to see more than 800 delegates, including conservators, scientists, historians and art historians, curators, librarians, archivists, students, collection managers and directors from the world's leading cultural institutions and the private sector.

Her Majesty the Queen of Denmark has accepted the patronage of the 18th ICOM-CC Triennial Conference.

See page 2 and 3 for papers and posters accepted for the Glass and Ceramics WG.

For more information please visit <http://www.icom-cc2017.org/>

ICOM-CC 50TH ANNIVERSARY
MY MOMENT PAGE

This year marks the 50th anniversary of ICOM-CC. As part of the initiatives to celebrate this fact ICOM-CC has created the 'My Moment' page on the ICOM-CC website.

All ICOM-CC members are invited to upload one or more of their favorite photos of any of the ICOM-CC activities from the past 50 years! It would be great to find some photos from the members of the Glass and Ceramics Working Group!

Uploading an image is very easy and will take no more than 3 minutes. The only guidelines are:

- JPEG or PNG format, no larger than 2 MB

Take a look at the way the page has been started - and please join in the celebration with your images!

'My Moment' is found under the 50th Anniversary tab on the website or at: <http://www.icom-cc.org/346/50th-anniversary/my-moment/#.V8BDRRR1c68>

Happy posting!

ICON CERAMICS AND GLASS GROUP
CONFERENCE 2017

September 8 2017

Magdalene College, Oxford, UK



The ICON Ceramic and Glass Group Conference 2017 will focus on 'The Conservation of Ceramics, Glass and Enamels' and is intentionally broad to encourage papers on the widest possible range of materials and treatments within the context of ceramics, glass and enamels.

The organizers would like to see presentations from conservators (and conservators to be!) who have come across challenging projects or those where you might have had to take a different approach to a standard procedure. It doesn't have to be a breakthrough project where the wheel is reinvented; interesting case studies, which are useful to others, are strongly encouraged.

Booking opened in April 2017.

<https://icon.org.uk/events/icon-ceramics-and-glass-group-conference>

GLASS DETERIORATION SYMPOSIUM

November 15-17, 2017

C2RMF, Paris, France



An international symposium on glass degradation in atmospheric conditions will be held at the Center for Research and Restoration of the French museums (C2RMF) in Paris on 15, 16 and 17 November 2017. This symposium will bring together scientific communities working in the areas of industrial glasses, nuclear glasses and cultural heritage (museums objects, stained-glass windows). Two major themes, essential for the advancement of historic glass research, will be covered: the mechanisms of glass degradation in the atmosphere and the studies on short, medium and long term conservation of these altered glasses.

The meeting of the best specialists in this area will help to draw the future lines of research for the conservation and restoration of art works made of glass. Publication of the proceedings will provide knowledge dissemination to scientists, curators and conservators concerned by this subject.

Information about the organization of this symposium is available on the website: <https://glassatm.chimie-paristech.fr> (open from 5 May 2017). The registration will be opened online soon.

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