GLASS & CERAMICS CONSERVATION

Newsletter of the ICOM-CC Glass and Ceramics Working Group

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ICOM-CC
ICOM international council of museums – committee for conservation

EDITORIAL

Dear Glass and Ceramics Working Group members and friends,

It is with great pleasure that I am writing the editorial of our first newsletter for the triennial 2023-2026, as the new coordinator of Glass and Ceramics Working Group. It seems like a hundred years ago, since I 'carved' a short review of the post-conference tour of Glass and Ceramics Working Group in India, for the 17th Issue of the Newsletter.

First of all, I wish to thank the previous coordination team for their dedication and work. Taking over the group's coordination from Lauren who did an amazing job, makes my task very difficult. I also wish to express my gratitude to all the members for reaching out to me, offering their support and assistance, but mostly to Monica and Nadia who accepted a role in the new coordination team of Glass and Ceramics Working Group.

ICOM-CC is a global organization and it is our wish to approach and stay in connect with our members and friends all over the world, after all community enforcement is the first of our themes for the new triennial.

Regardless of the difficulties and unpleasant consequences that the covid pandemic has created to all of us, it has also led us to a new way of communication the online meetings, and as Lauren wrote in the previous issue "we are just a video chat away".

During this triennial we wish to employ more this communication tool, for knowledge and exchange of ideas, therefore we plan to organise online lectures and round tables and we look forward to your participation.

In this issue we are introducing our new coordinator team which given the circumstances is small but with a great enthusiasm and commitment to work for the group. Furthermore, we present the themes for the Triennium 2023-2026 and our plans for activities.

This issue also includes two contributions focusing on glass conservation and protection in practice, both from Germany. The first one from Katja Siebel, Heiner Grieb and Gerhard Eggert discusses the use of saturated salt solutions for RH control inside display cases and the second contribution is a student project by Thea Hopp and Alexandra Jeberien, that presents the treatment of an excavated Franconian glass vessel. Following on, David Saunders gives us an inside view of the recent exhibition at the Getty Villa, entitled "Picture Worlds: Greek, Maya, and Moche Pottery".

Moreover, in this issue you will find a brief presentation of ICOM-CC publications online platform, as well as conferences announcements and research and funding opportunities.

Enjoy reading issue 29 of the Glass and Ceramics Working Group newsletter.

Polytimi Loukopoulou
ICOM-CC Glass and Ceramics Working Group Coordinator

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Cover image: Monica Ganio, Getty Conservation Institute, studying a core-formed vessel with X-ray Fluorescence (XRF) spectroscopy. Detail shot from Getty Science Up Close video. Image courtesy of the J. Paul Getty Trust. © 2024 J. Paul Getty Trust

MEET THE NEW COORDINATING TEAM

Coordinator

Polytimi Loukopoulou

Polytimi Loukopoulou received her degree in Conservation of Antiquities and Works of Art from the Technical Educational Institution of Athens, followed by an MPhil from the University of Wales and a PhD from the National Technical University of Athens both on glass corrosion.

She has more than thirty years of experience as a conservator of antiquities in different workplaces. Since 2000 she works at the Hellenic Ministry of Culture, the Directorate of Conservation of Ancient and Modern Monuments (till 2022) and currently the Byzantine and Christian Museum. Her research and practice focus on glass corrosion, the study and conservation of archaeological finds, along with storage solutions.

She has more than fifteen years of experience as an academic teacher in Greece and abroad, and she has published, lectured and delivered workshops on relevant topics.

An active member of international and national organisations, currently engaged as a board member of ICOM Greece and a representative at the Hellenic Technical Committee for Standardisation.

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Assistant Coordinators

Monica Ganio

Monica Ganio is an Associate Scientist at the Getty Conservation Institute (GCI). She holds a PhD in Geology from the Katholieke Universiteit Leuven (Belgium) specialising in the archaeometric and isotopic investigation of Roman glass.

Since 2015 she has been part of the Technical Studies Research (TSR) group within the GCI's Science Department, where she leads research into antiquities in the collection of the J. Paul Getty Museum and investigates the application and optimization of new techniques for the study of archaeological materials.

Prior to joining the GCI staff, Monica was a Mellow Postdoctoral Fellow in Conservation Science at Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Art (NU-ACCESS), and received a Master of Science in Science and Technologies for Cultural Heritage from the University of Turin.

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Konstantina Tsatsouli

Born and raised in Volos, Greece, Konstantina graduated from Cardiff University in 2003 with a BSc in Archaeological Conservation following by an MSc (distinction) in Conservation in 2005.

With 30 years of involvement in the field, she managed to combine her passion for travelling and her love for conservation. She has collaborated with various institutions/ museums and has taken part in numerous excavations in four continents. Along the way, she met with wonderful conservation professionals and worked in a tremendous variety of settings – from the top end conservation labs of the Getty Villa to improvised labs in the middle of the Qatar desert.

Since 2014 she is a permanent staff of the Greek Ministry of Culture, and since 2017 she holds the position of conservation officer at the Service of Modern Monuments and Technical Works of Thessaly and Central Region of Stereas Elladas. She is a life enthusiast and a bibliophage!

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2023-2026 TRIENNIAL PROGRAMME

The Glass and Ceramics Working Group would like to explore the following themes during the 2023-2026 Triennium:

- Glass and ceramics community: communication, collaboration and (targeting) new opportunities
- Revisiting conservation materials: old, new and green
- Innovation and cross-disciplinary collaborations in glass and ceramics conservation
- Preventive care of objects and collections: the challenge for more sustainable solutions
- Considering standards for glass and ceramics conservation practice

ACTIVITIES

Newsletter

We would like the Newsletter to become a place to share ideas, projects, conferences, book and articles reviews, a place where we come together and discuss pressing issues.

We will aim to produce the newsletter on a regular basis publishing **two issues** per year. As such, we would like to ask for your **contribution**. Send us an **article** (max 1250 words) about **projects, research or treatments**, or a **review** of a **conference, a workshop or a book**.

Deadline for submitting your contribution is November 1, 2024.

Webinars

We are planning a series of **online lectures** on subjects concerning the Glass and Ceramics Working Group, on a quarterly schedule.

The webinars will host relevant professionals in the field of Glass and Ceramic conservation, and will offer an opportunity to **share experiences and point of view** on various areas following the themes of 2023-2026 triennium, as well as others topics suggested by the members.

ICOM-CC Publications Online Platform Project

The Glass and Ceramics working group will help gathering information for the Publications Online Platform Project related to the **Working Group's past publications**.

These important publications should be **free and open** to both members and non-members of ICOM-CC.

Triennial Conference

We will assist in the preparation of the planning and programming for the Glass and Ceramics Working Group session and technical visits at the **ICOM-CC 21th Triennial Conference in Oslo,** Norway, 2026.

The Glass and Ceramics Working Group will work for the selection and reviewing of papers and posters for the 21st ICOM-CC Triennial Conference.

WORKING GROUP BUSINESS

In addition to the Newsletters, the Glass and Ceramics Working Group will submit to the Directory Board Annual Reports in 2024 and 2025 and a Triennial Report in 2026, summarising the Working Group's activities and productivity.

COMMUNICATION

The Glass and Ceramics Working Group will deliver **announcements** and **communications** to its membership by way of the **Working Group email list**, as well as through the use of social media.

Check out our **Facebook page ICOM-CC Glass and Ceramics**!
Or scan the QR-code to reach the ICOM-CC Glass and Ceramics webpage.

REMINDER!

ICOM-CC Publications online

An amazing bibliography readily available with just one click!

Glass and Ceramics working group members and friends be certain to visit the ICOM-CC Publications online platform. Most of the past **ICOM-CC Preprints** are available there. A very important initiative of ICOM-CC in the context of promoting the conservation profession. This major task is achieved with the kind support of GCI and the collaboration of the Getty Research Institute (GRI).

Also available on the platform are the following publications of the Glass and Ceramics working Group:

- Lisbon 2022
- London 2019
- Wroklaw 2016

‘Fideliter et Constanter’ How Saturated Salt Solutions Saved the ‘Sick’ Ducal Glasses in Coburg for 30 years

Katja Franziska Siebel*, Heiner Grieb
Veste Coburg Art Collections, Coburg, Germany

Gerhard Eggert
Stuttgart State Academy of Art and Design, Stuttgart, Germany

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‘Fideliter et constanter’ (Latin for ‘loyal and steadfast’ or ‘true and constant’) is the motto of the House Order of the Dukes of Saxe-Coburg-Gotha. Their famous collection of historic glasses is on permanent display at Veste Coburg, Germany. Many objects show typical signs of glass disease: weeping or haze and various stages of crizzling (Koob 2006) (Fig. 1). Glass deterioration is caused mainly by humidity from the atmosphere; therefore, a dry storage is advisable. However, to avoid cracks (‘crizzling’) in the deteriorated glass layers, the relative humidity (RH) should not be too low. Indeed, these glass vessels truly need an adequate and constant climate. In the literature, different RH values between 35 and 45% are recommended (Kunicki-Goldfinger 2008). The optimum value (if there is one at all for all glasses) is still under investigation (Thickett & Ling 2022, 371)..

As the result of a research project, Ulitzka (1992) recommended the use of a saturated solution of magnesium chloride in Coburg display cases (Fig. 2). In a closed space, this keeps the RH to 33%. Quick adjustment to this RH after maintenance (opening and closing the case) can be achieved by combining the salt solution with a layer of silica gel (PRO SORB® or sheets of ART SORB®) (‘tandem arrangement’) above the solutions. But the use of magnesium

Figure 1: Crizzled surface of the ‘Sturzbecher with a portrait of King Gustav II. Adolf of Sweden’, Nuremberg, 1622-1642 (acc. no. a.S.00621). The condition has apparently not changed after 30 years of climatizing with saturated salt solutions, ©Veste Coburg Art Collections, Germany.

Figure 2: Filling the climate chamber of the show case with 9 containers of saturated solutions at the Veste Coburg Glass Collection, ©Veste Coburg Art Collections, Germany.

chloride presents a significant risk of chloride emissions. The calculated equilibrium value of HCl over magnesium chloride (Eggert 2022) is 0.011 ppm (= 11 ppb). In a test conducted over 4 weeks at 60 °C, the copper coupon tarnishes when exposed over a magnesium chloride solution (Eggert 2022). Consequently, magnesium chloride cannot be recommended for glasses in combination with metals.

Now, after 30 years of application, it is time for an evaluation. Upon examination of the artefacts with the perspective of a conservator and a review of the historical condition reports, no evidence of further deterioration was identified. Crizzling seems to be stabilised and no fragmentation was observed. In order to obtain an objective assessment of the extent of the progression of glass disease, we intend to employ a methodology proposed by Guus Verhaar et al. (2016) at the Glass & Ceramics Meeting in Wroclaw. According to Verhaar et al. (2016) the surface of the glasses was swabbed, and the salts present were analysed using ion chromatography. Thickett and Ling (2022) have adapted this method for glasses at the British Museum. If there is not much sodium or potassium compared to the values found in the literature, glass deterioration should have stopped or slowed down significantly.

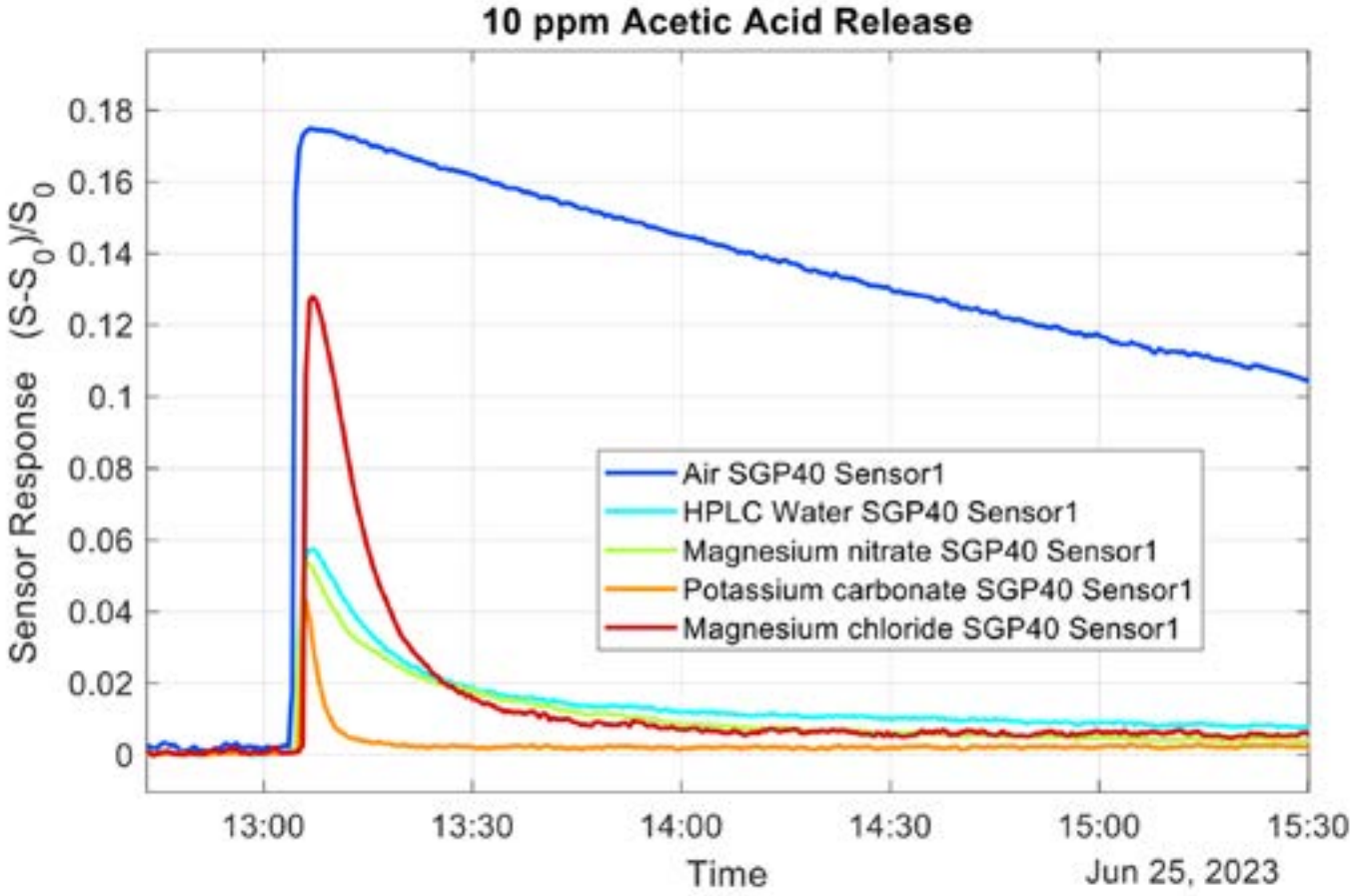

Figure 3: Measurement of the absorption capacity of potassium carbonate, magnesium nitrate and magnesium chloride using MOS gas sensors (metal oxide semiconductor) in an acetic acid atmosphere, ©Saarland University.

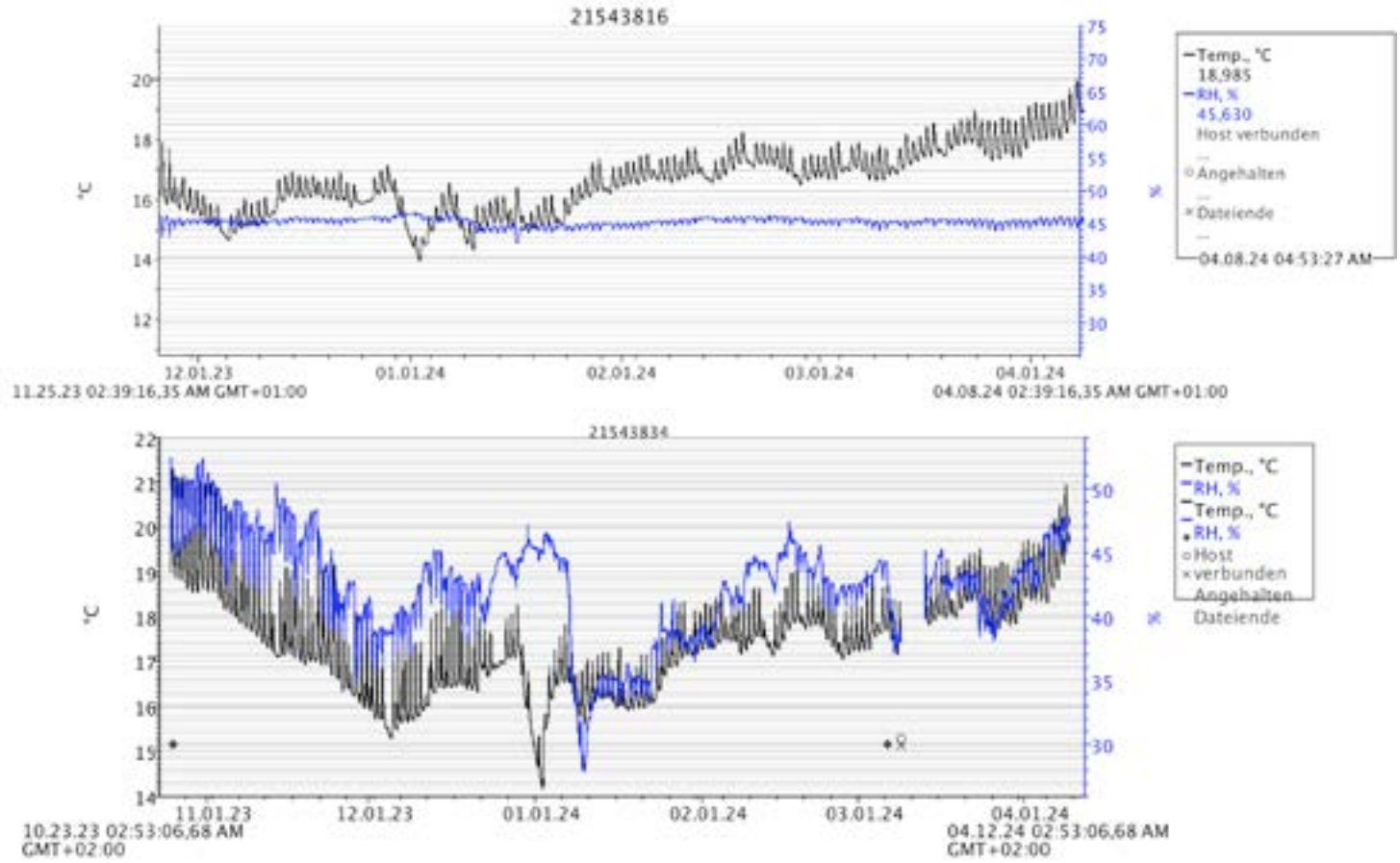

Figure 4: RH (blue) and T [°C] (black) inside display case (1.6 m3) at the Veste Coburg: K2CO3 (10 kg) is dissolved in 4.5 l of deion. water distributed over 9 containers. (top) compared to the RH (blue) and T [°C] (black) outside display case (room) at the Veste Coburg (bottom), ©Veste Coburg Art Collections.

The excellent experience in Coburg aroused a new interest in the use of salt solutions for RH control (Eggert 2022). A current research project funded by DBU (Deutsche Bundesstiftung Umwelt/German Federal Environmental Foundation) explores their potential to also absorb pollutants. First measurements yielded promising results (Eggert et al. 2024) (Fig. 3).

Magnesium nitrate (RH = 53%) and potassium carbonate (RH = 43%) were selected because they are nearly temperature independent and do not emit harmful amounts (less than the normal surrounding air) of pollutants. Potassium carbonate (potash), hitherto not in use in museums, is alkaline (pH ≈ 13) and, therefore, reacts with acid or aldehyde compounds to form anions. Once they are absorbed, they remain in solution and cannot re-enter the atmosphere.

A potash solution in equilibrium with carbon dioxide in the air seems to be ideal for the display of materials like glass and metals that are sensitive to carbonyl compounds and prefer a drier atmosphere. An international community science project started in 2023, explores their possible use in display cases[1] the second stage of the project after the measurements of the pollutant absorption potential of the test salts. Therefore, a full annual cycle of RH inside and outside the display cases is recorded. The project aims to create general practical guidelines for museums using the collected data of the participants.

The research shows that saturated salt solutions offer significant advantages over silica gel products currently in use. They have a higher water capacity and therefore, less maintenance is required, they can achieve a constant, not shifting RH, independent of prior water absorption (Fig. 4), and they emit no pollutants themselves but on the

1 A practical guide to conducting the tests for those interested in the project and further deatils can be requested from Katja Siebel.

contrary they absorb them (Fig. 3).

Saturated salt solutions work 'fideliter et constanter'. They are a passive and fail safe and provide a low-cost method without the need for electricity. In one word: they are sustainable. The time for a revival has come!

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All's well that ends well?
Stabilisation of heavily degraded surface layer on mediaeval archaeological glass vessels

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The Franconian burial ground „Winkelseite" in Büttelborn, Hesse (Germany) has been known for its archeological evidence since the beginning of the 20th century. With the aim of further researching the site, the Hessian State Office for Monument Preservation carried out six excavation campaigns between 1998 and 2013. In the course of these campaigns, up to 436 burials with various grave goods, including Franconian glass vessels, were discovered (Göldner, 2013). Due to the high fragmentation and fragility, most of the objects were block-lifted.

The cone-shaped glass in this project (Fig.1) was recovered and stored in the summer of 2000. It was only 20 years later that the object was delivered to the Berlin University of Applied Sciences (HTW Berlin), where it was to be treated as part of conservation and restoration training. Treatment started recently, in spring 2024, resulting in a total storage time of 24 years from the object's recovery. Long storage times in often unsuitable environments lead to uncontrolled drying processes, cracks and tension in the object material. In archaeological glasses, this results in brittle surfaces and detached corrosion layers. Not only does this lead to a potential loss of the original material, but the fragile condition also makes conservation

Fig. 1 – Frankonian glass in the block-lifting, the original shape of the glass vessel is visible © Thea S. Hopp

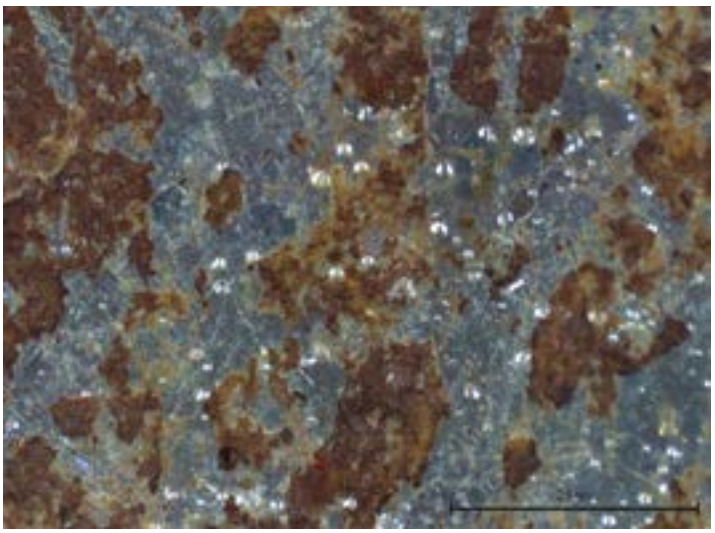


Fig. 2 – Microscopic view of the brown staining on the glass surface © Thea S. Hopp

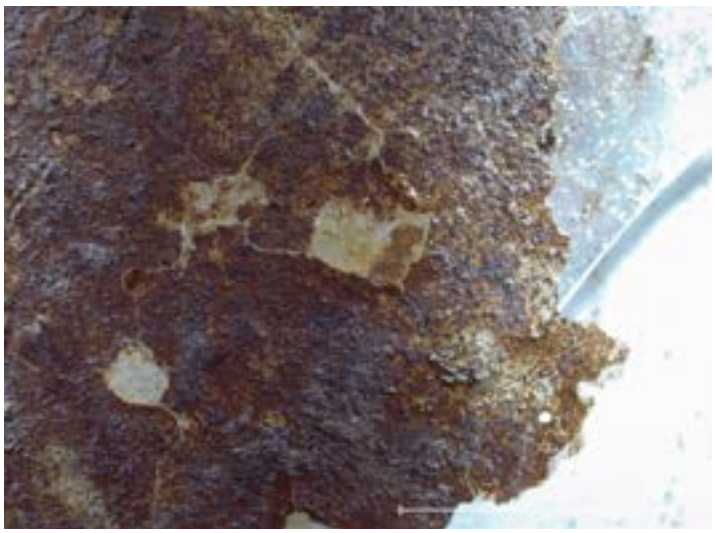
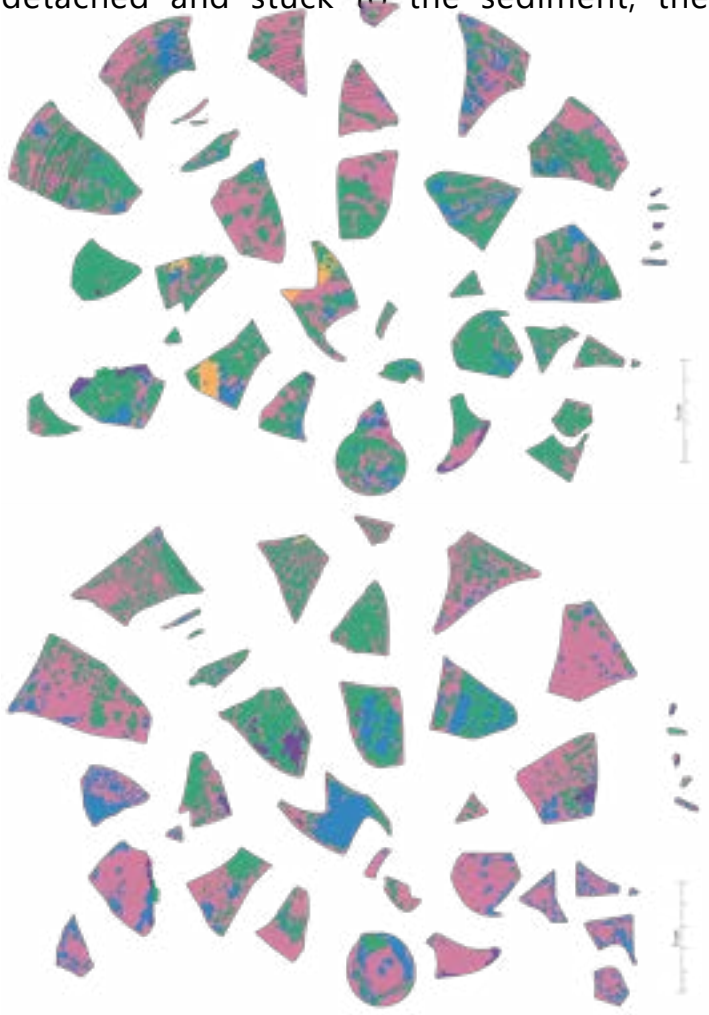


Fig. 3 – Microscopic view of the crack formation within the brown staining © Thea S. Hopp

and restoration work significantly more difficult, as the following project shows.

When the object was first removed from the block lifting the very poor state of preservation of the glass became apparent. While parts of the surface were already detached and stuck to the sediment, the remaining glass was heavily chemically attacked and almost completely covered by a silvery, partially opaque iridescent layer. Above this layer, sediment deposits and incrustations as well as brown staining can be seen (Fig.2). The latter appear island-shaped, flat and are firmly connected to the glass surface. Brown stains accumulate during ground burial and are an integral part of the glass. They are particularly affected by the drying processes (Fig.3).

After removal from the block, detailed documentation (Fig.4) and microscopic examination of the condition was carried out. It quickly became apparent that consolidation might be necessary to avoid further loss of surfaces during cleaning. Since consolidation treatments are not considered to be reversible, it is important to take into account adequate properties



Legend	Red	Green	Blue	RGB-Colour
External surface				
Sediment	51	134	192	
Scratches	51	114	9	
Altered glass morphology				
Iridescent Surface	207	125	160	
Opaque Surface	248	176	103	
Pitting	240	245	32	
Encrustation	132	137	163	
Brown spots	20	175	111	
Thin transparent layer	148	72	221	
Manufacturing-related features				
Air Bubbles (> 1mm)	230	27	80	

Fig. 4 – Mapping of the state of preservation of the glass, outside and inside (caption) © Thea S. Hopp

of the consolidant and possible changes to the object. However, since the glass cannot be handled safely, the surfaces were to be stabilised using a Paraloid B-72[1] solution, 3% in acetone/ethanol (50/50).

To clean the surfaces, sediments were either loosened with a porcupine bristle or softened and rolled off with a solution of Isopropyl Alcohol (IPA)-water and a cotton swab. Harder incrustations were carefully thinned out. As soon as layers became mobile during cleaning, they were secured in parallel. After cleaning, the fragments were assembled using the infiltration technique and Paraloid B-48N[2] adhesive, 12% in acetone/ethanol (50/50) (Fig.4). Due to the poor surface condition of the glass, it was not possible to temporarily fix the fragments with removable adhesive tape (e.g. Scotch®). Therefore, each fragment was first fixed with tiny cyanoacrylate dots. The rapid curing of the adhesive reduced stress of the surface during the process of joining.

Since the object surface is already heavily degraded, it is particularly important for storage to maintain moderate temperatures of 18-22°C and a stable, fluctuation-free humidity of 40-45% (Koob, 2006), whereby fluctuations must be avoided at all costs in order to prevent movement of the degraded areas. Storage in an air-permeable box, e.g. made of cardboard, prevents dust accumulation and the formation of an unfavourable microclimate.

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1 Paraloid B-72 is an ethyl methacrylate and methyl acrylate copolymer.

2 Paraloid B-48N is a methyl methacrylate and butyl acrylate copolymer.

Displaying Greek, Maya, and Moche Ceramics at the Getty Villa

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Picture Worlds: Greek, Maya, and Moche Pottery, recently on display at the Getty Villa in Los Angeles, is the first major exhibition to bring together three unrelated ceramic traditions: that of the Greeks in the Mediterranean, the Maya in Central America, and the Moche of northern Peru. Co-curated by David Saunders, Associate Curator of Antiquities at the J. Paul Getty Museum, and Megan E. O'Neil, Associate Professor of Art History at Emory University, the exhibition offers exciting opportunities not only to learn more about three cultures that have long been studied and displayed separately, but to think in new ways about the dynamic potential of painted pottery, as well as practices that endure into the present, such as story-telling and image-making. The exhibition features forty-three vessels, with loans from museums in Peru and Mexico, as well as the British Museum and several institutions in the United States.

Pottery production has been virtually universal around the globe, and image-making almost as much so. But among the many ancient cultures that decorated ceramics, the Greeks (Archaic and Classical Periods, 700-323 BCE), the Maya (Late Classic Period, 550-850 CE), and the Moche (Early Intermediate period and

Picture Worlds: Greek, Maya, and Moche Pottery. Gallery view of the exhibition. Image courtesy of the J. Paul Getty Museum. © 2024 J. Paul Getty Trust.

Middle Horizon, 200-850 CE) stand out for their painted vessels, which are adorned with depictions of heroic adventures, divine encounters, ritual actions, and legendary events. Throughout the exhibition, we underscore that these pots – made for drinking and feasting, gift-giving or trade, and as offerings – are fundamentally social objects, and the narratives painted upon their surfaces prompted and perpetuated the sharing of stories and ideals.

Greek, Maya, and Moche vessels are displayed side by side throughout the exhibition. The first section, Makers and Users, draws attention to those who handled these ceramics, starting with the potters and painters, and then turning to the individuals who drank from them, gave them as gifts, or deposited them in tombs. Highlights include an Athenian drinking cup with a symposium scene, signed by the potter Hieron [New York, Metropolitan Museum of Art 20.246]; a Moche vessel with a curer laying a hand upon a baby that suckles at her mother's breast, found in the tomb of the Señora de Cao at the site of El Brujo in northern Peru (El Brujo, Museo Cao, EBBCE00000-59), and a magisterial Maya drinking cup signed by the painter Kuluub (Washington, DC, Dumbarton Oaks Research Library and Collection, Pre-Columbian Collection, PC.B.564). The last offers a glimpse into Maya courtly life, a privileged domain in which ceramic vessels held flavorful cacao and nourishing tamales, but could also serve as invitations to conversation. Adjacent to the main scene, two men are shown deep in discussion, one holding a drinking cup that surely prompts their animated interaction.

Painted pottery's capacity to foster social engagement lies at the heart of the exhibition, and forms the core of its second section, Stories and Images. In all three cultures, stories of heroic adventures and divine deeds explained and reflected belief systems and ritual practices. Such tales were retold, shared orally, and – among the Greeks and the Maya – sometimes written down. Painted terracotta vessels provided these narratives with engaging visual forms, and we present a selection of important myths, such as the Trojan War for the Greeks, episodes involving the Maize God and other Maya deities, and adventures of the Moche divinity known today as Wrinkle Face. All demonstrate the important role of images in traditions of story-telling.

For all the many differences in vessel shapes and pictorial subjects, Greek, Maya, and Moche potters and painters faced a shared challenge: how to convey complex stories on the curving surfaces of pottery. The final section of the exhibition, Handling Narrative, addresses the ways in which rotating or manipulating these pots animated the painted narratives. Artists might select the point of highest action, or combine distinct moments into a single composition. They could juxtapose one image with another that was thematically related, or repeat a figure in multiple scenes to denote successive episodes. Turning a pot could bring a scene to life, animating the figures or leading a viewer to the next stage in the story. Lifting or emptying a vase might reveal special features, and a few vessels in the exhibition contain pellets, which rattle when moved. These are all objects that were meant to be handled, and though they sit still in their vitrines today, they demanded—and rewarded—interaction.

In order to make this tangible, we commissioned ceramic replicas of three of the vessels on display: a Greek drinking cup from the British Museum with the deeds of Theseus painted on both the interior and exterior; a Maya drinking cup in the collection of the Los Angeles County Museum of Art that shows the emergence of the first cacao tree and that has clay balls in its three feet; and a Moche stirrup-spout vessel from the Fowler Museum at UCLA that features low-relief frogs squatting above a tube that runs inside the pot. The reproductions are displayed on a table at the centre of the gallery, and visitors are invited to "Touch, Look, Listen". This is the first time we have featured replicas for handling within an exhibition at the Getty Villa, and the initiative provides visitors with an energizing opportunity to appreciate the dynamic and immersive potential of these painted ceramics.

Developing this "touchables table" entailed

extensive discussion around how best to present the replicas, and particularly as to how we might limit the chance of breakage. Carpet on the floor, padding on the table, and tethering the reproductions were all considered, but ultimately not pursued. Visitors are invited to sit on ottoman stools and hold the vessels using two hands, and we have worked closely with our security officers stationed in the gallery to provide guidance and – where needed - encouragement. At the time of writing (well over halfway through the exhibition's eighteen-week run), none of the replicas has been damaged – although we do have three back-ups for each one, should we need replacements.

The touchables table exemplifies our approach in shaping this interdisciplinary exhibition, as we have sought to create an inviting atmosphere in which visitors can feel comfortable looking closely. Each vessel is, as the exhibition's title promises, a "picture world", full of narrative possibility, and recognizing that many people may be unfamiliar with one, two, or all three cultures, we deliberately limited the number of objects on display so that visitors can engage fully with their rich pictorial imagery. To this end, many of the pots are displayed in the round, in individual vitrines, which in turn occasioned another first for a Getty exhibition – the use of magnets as mounts. In close consultation with lenders, the Getty's conservators and mountmakers developed a system involving a string of nickel-plated steel beads that can be threaded into a vessel, and a specially-designed magnet cup that allows for controlled engagement from beneath the deck. This approach reduces the handling of the objects, and since much could be prepared in advance, greatly facilitated the installation process.

The exhibition runs until July 29th at the Getty Villa, and will then travel to the Michael C. Carlos Museum at Emory University, Atlanta (GA) from September 14th through December 15th, 2024. A publication edited by the curators, Picture Worlds: Storytelling on Greek, Moche, and Maya Pottery, accompanies the exhibition.

Picture Worlds: Greek, Maya, and Moche Pottery. Ceramic replicas of three vessels part of the exhibition displayed on at the center of the gallery offer visitors the opportunity to "Touch, Look, Listen." Image courtesy of the J. Paul Getty Museum. © 2024 J. Paul Getty Trust.

UPCOMING EVENTS

30th EAA Annual Meeting

August 28-31, 2024
Rome

Session #120 "Divide and Conquer? Advancing Multiscale Theoretical Frameworks for Archaeological Ceramics in Northwestern Europe." focuses on research on ceramics dated to the 1st century BCE and the 15th century CE (pottery, ceramic building material, etc.) from Northwestern Europe. The session advocates for expanding the scope of ceramic interpretations by stepping outside the modern boundaries of the material, chronological, geographical, and current theoretical frameworks, and focusing on multi-perspective approaches to enrich the understanding of archaeological ceramics.

Additional information available on their website.

2024 Congress of the Rei Cretariae Romanae Fautores

September 15-22, 2024
Leiden

Addressing (Cultural) Contacts & Ceramic Contexts, the conference seeks to discuss the wide-spread of pottery throughout the Roman Empire and its heterogeneity in terms of production technique, typological and decorative style, exchange range and intensity, to address local, regional and 'global' questions, such as the origin and connectivity of objects and styles, the spatial/regional extent of certain styles and customs, or the factors which are thought to have played a role in shaping regional styles and patterns.

Additional information available on their website.

Sand to Sash
SGAA 113th Annual Conference

October 2-6, 2024
Kansas City

The Stained Glass Association of America offers a venue to speak about restoration, conservation, public art, history, and technology in the field open to all career stages and positions, from artisans in a large or small studio, to retailers and distributors, to the larger glass arts community. The conference include both lectures by historians, conservators and contemporary practitioners, as well as workshop to expand skill set with different instructors.

Additional information available on their website.

62nd Annual Seminar on Glass of the Corning Museum of Glass

October 22-23, 2024
Online event

The 62nd Annual Seminar on Glass of the Corning Museum of Glass will be presented as a live Zoom event. This year's Seminar complements the special exhibition Sensorium: Stories of Glass and Fragrance. The program will bring together scholars, artists, and perfumers to consider the intimate relationship between glass and scent across history. It will include a keynote presentation on 20th-century perfume bottles, and papers

on trade of balsam in the ancient world, the evolution of Islamic rosewater sprinklers, and the fiercely modern perfume bottles created by René Lalique. Moderated panels will tackle how to integrate fragrance into museum exhibitions, and contemporary glassmakers will offer new perspectives on olfactory art.

Additional information available on their website.

15th Conference of the International Committee for the Conservation of Mosaics (ICCM)

October 20-24, 2025
Athens, Greece

The Athens2025 conference aims to bring together conservators, restorers, archaeologists, art historians and other professionals who work in the public or private sector in the broader area of mosaic conservation. The conference especially welcomes and supports students and young professionals.

Additional information available on their website.

AIHV23 - Postponed

Jerusalem, Israel

The 23rd Congress of the Association pour l'Histoire du Verre, which is set to take place in Jerusalem, Israel, is postponed to next year following the conflict in the region.

Accepted submission will remain effective for the congress next year.

Additional information available on their website.

Save the Date: ICOM-CC Triennial Conference

The **21st ICOM-CC Triennial Conference** will take place in **Oslo**, Norway, on **September 14-18, 2026**. Preliminary information are available on the website.

Consider submitting a paper or a poster, or simple join us in Norway. The call for abstracts will open in early 2025.

FUNDING AND RESEARCH OPPORTUNITIES

David Whitehouse Research Residency for Scholars

The David Whitehouse Research Residency for Scholars is a residency of up to 3 weeks at the Corning Museum of Glass for glass related research focused on library research, but can include time with collections, glassmakers, conservators, or curators. The program welcomes applications from early-career scholars, independent researchers, and scholars pursuing interdisciplinary glass research.

The application process is now open, deadline is September 3rd.

Additional information available on their website.

Rakow Grant for Glass Research

The Rakow Grant for Glass Research is a grant to support scholarly research in glass, including research related to the conservation of glass. The research may, but is not required to, be conducted at the Corning Museum of Glass.

Applications will open on October 1st, 2024 with a deadline of February 1st, 2025.

Additional information available on their website.

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