

NEWS letter

INTERNATIONAL COMMITTEE OF GLASS MUSEUMS AND GLASS COLLECTIONS

February 1993

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REPORT OF THE I C O M GLASS COMMITTEE MEETING
HELD IN VENEZIA AND MURANO 18 - 25 OCTOBER 1992

The Venezia/Murano meeting was most kindly planned and organized by the 'Associazione per lo studio e lo sviluppo della cultura muranese (ASSCUM)'.

Sunday 18 Oct.

Arrival and welcome party in the famous Hotel Danieli with words of greeting by the mayor of the City of Venice.

Monday 19 Oct.

The meeting was opened in the building of the Ateneo Veneto. Prof. G. Sarpellon, president of the ASSCUM, explained the activities of this association: founded by Luigi Zecchin ten years ago, it has today 300 members. The aims are to renew the culture of glass in Murano on a non commercial base and to give informations about the diversity of techniques of glass. The edition of archival documents is on programme as well as an award for modern glass-art. An exhibition of glass of the 20th century is in preparation.

Prof. G. Romanelli, Genraldirector of the Musei Civici Veneziani d'Arte e di Storia welcomed us and gave some informations about the glass collections in the city.

Subsequently we heard the following papers, here only summarized:

Marco Verità: Study of the ancient venetian glass technology through the historical sources and analytical investigations of raw materials and glass samples.

The preciousness of Medieval and Renaissance Venetian glass results from the combination of the extraordinary technical skill attained by contemporary glass masters and the high quality of the glass artifacts.

Today we are able to provide reasonably detailed information on the history of Venetian glassmaking. There are two major reasons therefore: The abundant historical information available at present, mainly disclosed by the studies of Luigi Zecchin, particularly on several ancient recipe books by Muranese glassmakers; second the chemical analyses of a significant amount of Venetian glasses belonging to that period, which integrate documentary data and supply precious information on the contemporary raw materials and glassmaking techniques. Starting from a series of chemical compositions of glass artifacts and a comparison of the historical sources, some results are reported relative to the main "secrete" of ancient Venetian glass, i. e. the techniques to obtain the exceptionally clear glass called "crystal", and the opacification and coloration techniques.

Tullio Toninato: Formularies for muranese glass.

In the millennium-exhibition of venetian glass in 1982 37 unedited formulas from 16. - 19. centuries, coming from a private collection were on show. Some of them are available from the 'Stazione

Sperimentale del Vetro di Murano'. To pursue schematically the development of the Murano-glass, from the 'vetro comune' to the 'cristallo di Murano' of about 1540 and to the 'cristallo ad uso di Boemia' in the 18. century, there are three formularies to be cited: one codex from 1560/70, a series of 14 notebooks dating from the 18. century, containing formulas from the 17. century, too, and finally one formulary of the 18. century in which formulas from the 17. century are collected. Since the middle of the 15. century exactly since Angelo Barovier, there were produced three kinds of basic glass in Murano: common glass, 'cristallo' (sodium-calcium-glass) used for ornamental objects and lead glass (which softens at a lower temperature), employed in the fabrication of enamel and canes for the successive pearl transformation. In the history of Murano glass technology two periods of particular interest can be determined. Firstly the invention of Muranese crystal in the 15. cent. and the following gradual passing from sodium-calcium crystal to the potassium kind, which occurred towards the end of the 17. cent.

The text of the manuscript of 1560/70 can be compared very well - as far as quality is concerned - to the 'Arte Vetraria' by Neri (1612). Of special interest here are two formulas of 'crystal in all perfection' and 'salt for making glass'. They help to focus the problem of the 'cristallo' that contains ashes from soda lixivium without calcium with the result, that the crystal is chemically unstable.

The formulas partly are of muranese origin, and it exists the hypothesis to be able to trace them back to names like Angelo Barovier and the family of Giorgio Ballarin.

The 'cristallo muranese' remains on to the middle of the 17. cent. a glass made on sodium-basis. At the end of the 17. cent. new formulas appear in which the ashes of plants are substituted by potassium nitrate. Based on names and dates, reported in these 14 booklets, it is possible to date these formulas of new type back to 1694, and that they are predecessors of the famous 'Cristallo ad uso di Boemia' of Briati. One of the booklets contains the formula of the 'Cristallo sopraffino per il Ser.mo D. Amburgo'. It is reasonably enough to assume, that this Serenissimo D. Amburgo is the same person as Frederik of Denmark who called himself 'D'Esdemburgo' during his incognito stay in Venice 1708-09.

The chemical composition of the formula does not contradict the chemical analysis of the glasses in the Rosenborg-collection. In the booklet of the 18. cent. containing formulas of the 17. c. there are formulas which help to solve the problem of the 'cristallo muranese'. This crystal for vessels must have been obtained with 'sale di vetro' (ashes of plants containing liscivium) with addition of ashes which bring the necessary calcium. The formulas 'a far cristallo in tutta perfezione' are correct for Emails, flase jewels and beads where other materials before stabilized the glass. After an examination of all formularies it is to conclude that from the end of the 17. cent. on to the beginning of the 18. cent. and through the 19. cent. the 'cristallo muranese' was a glass based on potassium and later became - like today - a sodium glass.

Paolo Zecchin: Venetian Mirrors.

The production of glass mirrors in Venice probably commenced at the end of the 15. th century when the Muranese glassmakers

acquired a technique by which the panels of glass could be made quite large and smooth. This technique had been applied in central Europe for centuries. The panels were fabricated from large blown-glass cylinders, opened lengthwise and made flat in a special oven. In April 1507 the Muranese brothers Andrea and Domenico D'Anzolo dal Gallo were granted a 20 year privilege for the production of crystal glass mirrors. Crystal glass mirrors reached their highest peak of technical perfection around 1540, when Vincenzo Redó, a manufacturer of metal mirrors considered eliminating the inevitable irregularities of the flattened panels, smoothing them like it was already practice with metal mirrors. In this years the mirrors had a comparable reputation as the Muranese glasses, tableware and ornamental glass. The increasing number of people involved in glass mirror production made the foundation of a mirror-makers guild necessary in 1570. In one of the first chapters of the guild regulations the glass-makers are there in banned from leaving Venice or taking out from the city the unfinished panels, the reflecting materials and the tools of the trade. They were nevertheless very in-effective. The most dangerous exodus happened 1665-1667 to France, where some Muranese mirror-makers worked in the 'Manufacture Royale des glaces de miroirs' in Paris. About 20 years later in France a casting process for making flat-glass panels was realized by Bernardo Perrotto (from Altare in Liguria). This process enabled him to obtain much greater panels than it had been possible with the blowing method. At the beginning of the 17th.cent. in Venice the art of mirror-makers was in decline due to the excess of manpower but also because the Murano-glass was no longer as perfect as it had been once. In 1711 Giovanni Sola obtained the exclusive right from the Venetian Senate to import a crystal paste, which was able to better the mirrors characteristics. In the 18th. cent. the art of mirrors was affected by the Bohemian fashion of wheel engraving. At the end of the Venetian Republic the production of mirrors was still relevant: in Murano seven factories for panels were situated. 1840 only one factory was left and its proprietors, Giuseppe and Osvaldo Zecchin, tried to introduce the casting process, but finished this experiment after only some months.

Afternoon: Visit of the Tesoro di San Marco and of the Basilica di San Marco.

Tuesday 20 Oct.

This day as well as the following days were spent in the isle of Murano, where several glass manufactories gave us important insights to their fabrication and handicraft.

1. Visit to the glassworks 'La Fenice', manufacturing of traditional Muranese tableware-glasses and latticino and other canes for the fabrication of thread- and filigree-glasses.
2. Glass works 'Mazzega' - production of modern lightings, partly made in mould-blown techniques.
3. Glass works of Archimede Seguso, where we saw the master himself at work, and afterwards visit of the museum-like collection of Archimede Seguso's glasses from the thirties on to nowadays designs.

The Afternoon was spent in the Museo Vetrario di Murano, where Rosa Barovier Mentasti welcomed us warmly and gave a survey over

the collections, including glasses from Roman times to the 19th. century. We also had the possibility to visit the storerooms of the museum.

Wednesday 21 Oct.

1. Venini - glass works, demonstration of some special techniques like 'incalmo' or the blowing of a 'fazzoletto' vase. Visit of museum and showroom of the firm.
2. Galliano Ferro glass works, where the traditional Venetian chandeliers are manufactured.
3. Effe 3 - glass works, fabrication of modern lightings and glass vessels.

Visit of the 'Stazione Sperimentale del Vetro', an institute where more than 50 collaborators (chemists, physicists and engineers) are employed with the examination all questions connected with the matter glass.

In the afternoon followed a working session in the building of the 'Consorzio Venezia Vetro' with the following papers:

Giovanni Moretti: The presentation of the 'Consorzio Venezia Vetro'.

The president of the Consorzio, G. Moretti, emphasized the attention that the Consorzio always devotes to the cultural aspects of the production of the Venetian glass works and their maintenance through the ages. For example he cited three initiatives:

- The exhibition 'Vetro Murano Oggi' (Palazzo Grassi 1981) contained 800 prestigious objects. It was the most extensive show of contemporary glass ever exhibited.
- 1985 it was the Consorzio, who was the promotor towards the Comune di Venezia for the foundation of the modern department of the Museo Vetrario di Murano. The purpose of it is to make visible the diversity of the actual production of the isle of Murano.
- Installation of the 'Centro Internazionale di Documentazione sul Vetro', which is collecting on a worldwide level all documentations about artistic glass.

Rosa Barovier Mentasti: Glass Sculpture in Venice 1928 - 1933.

In the history of modern glass in Venice the years between 1928 and 1933 have marked a period of fundamental evolution in technological and esthetic sight. Two important turning-points had been preceded

1. In the time about 1910-1914 the Venetian glassmakers finally followed, very late in comparison with other European countries, the Art Nouveau and Secession style.
2. In the years 1921-25 the designers in Murano realized a new direction in connection with the Renaissance and in coherency with the Modern Style (first of all Vittorio Zecchin). After 1925 the Art Déco style was introduced in Murano. The glasses now were slightly stylized and increased with lively decoration. 1928 the first animal figures in Art Déco style were made in blown glass, with elegant shaping and a typical selection of themes - for instance the tiger. This was an absolute novelty for Murano which required the acquisition of new techniques by the glass-makers. In the same year 1928 the designers Carlo Scarpa and Napoleone Martinuzzi introduced to Murano the 'Stile Novecento', a modern realism based on plasticity, inspired by the Italian art of the XV. century. Typical for the glasses in Stile Novecento were opaque colours, foam-glass (vetro pulegoso), solid rounded forms

and sometimes an archaic taste.

The great novelty of the stile novecento indeed were the glass-sculptures, modelled exclusively hot, first blown, afterwards in solid glass. The most important creators in this sphere were Napoleone Martinuzzi (designer and sculptor) and Flavio Poli (designer for ceramics and glass).

Flavio Poli started his experiences with glass in 1929 in the glassfactory I.V.A.M. of Libero Vitali with blown figurines, animals and female nudes, conceived either as a decorative addition with bowls and vases or as autonomous works of art. The solid nudes were modelled by the masters Italo Nason and Francesco Martinuzzi, who at the beginning had technical difficulties and therefore had to model the bodies in five parts (trunk and head, arms, legs), which were melted together at the end of the manufacturing.

In the years 1930 - 1931 the glassmakers obtained the technical abilities to model the bodies out of one single lot of glass. Thanks to their cooperation in 1930 Poli was able to plan a sequence of nudes in a pure modern style, very expressive, in a prudish posture, characteristically called 'Pudore' (chaste). He had the ambition, to realize with glass pure works of art and thus he preceded 20 years the tendency of venetian glass of the fifties.

After the failure of the I.V.A.M. 1931 Poli became in 1934 artistic director at Seguso Vetrid'Arte and continued his sculptural studies about the female nude, as he confirmed later on. These studies culminated in the panel of 'Zodiac', exhibited 1936 at the Triennale of Milano, composed of 12 squares with whole figures, which had been hot modelled by the master Archimede Seguso.

Napoleone Martinuzzi, associate and director at Venini's between 1925 and 1931, was a sculptor of the stile novecento and realized in 1927 fruits in opaque blown glass, 1928 blown and afterwards solid animals, from 1929 onwards cactus-plants in foam-glass and in opaque glass, in which the shiny colours combine with the plasticity of forms.

1932 the new firm 'Zecchin Martinuzzi Vetri Artistici e Mosaici' was founded where the elegance of the new style was still subtilized. They started with a theme, new in the sphere of glass, but usual in sculpture: the human figure. For the Triennale of 1933 were realized a series of nudes in solid glass, colourless or with intensive coloured glass, with the same masters, who had modelled the nudes of Poli for IVAM and who now were experts in the field of glass-sculpture. Their objects were not conceived as some decorative bibelots, but as true works of sculpture, today collector's pieces in demand. This had been a happy but short period. 1936 the glassmaking stopped and tried only after 1945 to work again.

These had been the most important personalities of the glass-sculpture from 1928 -1933, but there worked some more in the sector. Martinuzzi and Poli had successors: the heir of glass-sculpture is without doubt the master Alfredo Barbini, who had pupils himself. Companion and successor of the designer Poli became the interpreter of Polis works, the master Archimede Seguso.

Lina Urban: The Ducal Tables of the 18th. Century.

For centuries there was the tradition that for public banquets the Ducal tables had to contain centrepieces, so called 'trionfi' or 'desseri'. First made of sugar, then of stucco, wax and tragant,

had they been made since the middle of the 18th. century of coloured glass 'ad uso di Boemia'. Such glass-triumphs likewise were presented - as usual in patrician families too - to illustrious guests of the Venetian government (testified for the years 1755 - 1760). They had been introduced at the Ducal tables by the Doge Marco Foscarini (1762-63) and his successor Alvise IV Mocenigo (1763-78). The papers of the patrician Pietro Gradenigo (Venezia, Museo Correr) give precious notes (partly published by Callo) about the themes of these desserts and their manufacturers: Giuseppe Briati (1686-1772), the most famous muranese glassmaker of the 18th Century, his successor Giacomo Giandolin (who was incumbent upon the realization of the first triumph from 26.12.1762) and Vittorio Mestre. An unpublished corpus of documents (publication in print) from the Museo Correr concerns a contract, concluded between the Doge Ludovico Manin (1789-97) and the mirror-maker Antonio Codognato, quondam Simon, famous for his mirror equipments in the theatres of Venice. Codognato bound himself, to fit out triumphs with changing subject matters for the banquets of the Doges during three years.

The descriptions of the subjects to be represented and of the several scenes were documented in articles in the 'Gazetta Urbana' of these years. Of an extreme interest for the history of the venetian culture are the subjects of these 'trionfos' - much more complex and classified as the few preserved specimens of 'trionfi da tavoli' in the possession of museums or private persons. They illustrate mythological (mostly after Ovid, Metamorphoses), historic and religious themes and urban events of the day. More than 35 years these glass-triumphs decorate the Ducal banquets, reaching the considerable number of 135 groups, which perhaps got lost at the end of the several banquets.

Giovanni Sarpellon: The Murano Award - an Experiment of Engagement between Art and Glass.

The Murano Award is a competition supported by the 'Associazione per lo studio e lo sviluppo della cultura muranese', under the patronage of the government of the city of Venice and the cooperation with the Museo Vetrario di Murano. Artists of all kinds are invited to suggest a project of an object made of glass. A particular characteristic of the Award is, that the glassmasters select between the graphic designs of these artists and realize them into glass, and it must be added that sometimes they reject projects even of reputed artists. The criteria of selection of these masters certainly refer to their artistic sensibility, but are based in substance on the realizability of the design in glass. In this sense the glassmasters seem to answer in a positive manner to the question whether a specific peculiarity of the artistic expression in glass exists and they refuse the idea that glass can be used for artistic purpose like any other material, independent from its characteristic qualities.

The experiment of the Murano Award teaches moreover, that in the realization of a work the contribution of the glassmaster is as important as that of the artist (or designer), and for that reason the award will be given to both co-authors.

Giampaolo Seguso: A Heart for the Glass.

I think, first of all it is necessary to explain the title of my paper 'Un Cuore per il Vetro'. I believe indeed that the world of Glass suffers from the same problems, in Murano as well as elsewhere. Further I believe, that these difficulties can be attacked and treated much easier with a gesture coming out of the heart than of the mind. The intellect has not to be ignored, but can be used as an indispensable instrument for a matter that is near to one's heart.

I absorbed these days with great emotion above all because I observed how much all of you love the world of the Glass. At this special hour I want to submit to you two projects, that are able to be realized by support of you all:

1. About one year ago a group of friends had the idea to restore a little chapel in Murano: The Oratorio di S. Stefano, the last trace of a great church, which was destroyed during and short times after the Napoleonic occupation. Nearly nothing remarkable, really. In the second half of the 18th century and in the beginning of the 19th century the oratory had been seat of the 'Confraternità di San Nicolò', the confraternity of the glassmakers. Well, why not thinking about, that this restoration could become a project that joins our people and many other friends of the glass and a symbol of rebirth and following the footsteps of the 'Scuole' in the time of Renaissance. This is a fascinating thing. The necessary amount of money is one million US \$. The modalities:

A subscription of a big number of 'glassfreaks' who become 'Friends of Murano' for the fixed price of 25 US \$, of that Murano, which developed within more than 1000 years a culture, of this isle in the venetian lagoon, which has until nowadays creative and capable sons. Without doubt this is an old history living. Several initiatives will take on form in 1993. Referred to your cooperation we thought about to arrange a manifestation, which explains our message, to be exposed in your museums. We ask you to be the transmission belt of this initiative and to inform anybody who wants to know it about the fact that there is an a c c o u n t to deposit the s u b s c r i p t i o n (see below). We need quasi 50 000 persons to pay, what means the inhabitants of a whole city. It seems to be a great challenge from man to man.

Second proposal:

Until 1972 existed since the year 1895 the 'Biennale d'Arte di Venezia', which included the most significant works of artistic glass, too. In some cases a very small number of glass objects from other nations were exhibited as well. Why not thinking about the possibility again, to realize an international exhibition of glass, open for all artists, whose works were selected by a commission - consisting mostly members like you - and this exhibition would be part of the Biennale? And why not ask some certain recognized artists, whose most important works were selected by a qualified jury. All two years we could have a scene, where the whole world could ascertain how the world of Glass develops. But more than this. We want to offer a novelty: in that year in which the venetian manifestation not takes place, we could organize with your help exhibitions in the museums of your cities. Exhibitions, where all prizewinning artists may confront

to the artists from the host country. So we will have at one time an exhibition in Germany, with 10 to 12 prizewinners of the Biennale together with German artists, next time in London, together with the new prizewinners from Venice, and so on. This second proposal certainly must be reflected, and for the next time I request you to give a brief comment. In this manner we could turn all our energies with emphasis in that direction, which you yourselves show.

Grazie infinite della Vostra attenzione e arrivederci a presto.

Account-Number for the subscription for the

Oratorio di San Stefano:

Cassa di Risparmio di Murano account N° 4900/OK

Thursday 22. Oct.

In the morning visits of the following muranese glass works:

Carlo Moretti - glass for table ware and furnishing, modern lightings.

Pino Signoretto - glass sculptures.

S.A.L.I.R. - fabrication of mirrors and mirror-frames and engraved glasses in historic styles.

Afternoon: Visit of the Department of Contemporary Glass of the Museo Vetrario di Murano.

Working session with short papers by members of the ICOM glass-committee:

Mateja Kos: Ljubljana glass works and their owners and products in 16th. century. (will be published in Journal of Glass Studies).

Wendy Evans: Venice - London, London - Venice. Two direct glass connections in the Museum of London. 1. A venetian Renaissance-beaker with an inscription, an archaeological find in London. 2. Commission of a service of the Whitefriars glassworks for a venetian Nobleman.

Ingeborg Krueger: A carolingian painted glassbeaker, probably made in Venice, 19th. century (private coll. Topik-Mersmann).

Kaisa Koivisto: Some notes on Venice and Finland, 19th and 20th century.

Sylva Petrová: New acquisitions of the Museum for Decorative Arts, Prague. Contemporary Glass objects.

Helmut Ricke: A venetian calcedonioglass jug, a new acquisition for Düsseldorf, Kunstmuseum.

Oliver Watson: The Glass Gallery in the Victoria & Albert Museum. Reconstructions will be finished in '94.

Carl Pause: Archaeological glass finds of middle ages - several types of beakers from two German cities.

Yael Israeli: A recent excavation of a glass furnace near Haifa and Tel Aviv from the 5th - 6th century, which seems to prove the trading with raw glass in Israel.

Furthermore we had to give the sad news, that our esteemed member Nina A. Asharina, Deputy Director of Scientific Work, State History Museum Moscow, died in June 1992.

A paper of the late Nina Asharina was read: The beginning of the artistic glass in Russia. Russian glass in the Venetian style.

Followed the business meeting of the ICOM Glass Committee;; you find the results in the 'Report' by Jan Kock, Chairman, next page.

Friday 23 Oct.

In Murano:

Alfredo Barbini glass works, where the master himself worked at the furnace, and visit of the show rooms, a palazzo from the 18th. century.

Anzolo Fuga, workshops for stained glass - windows, doors etc. Ercole Moretti, fabrication of millefiori canes and production of glass beads.

In the afternoon we visited Luciano Vistosi in his house in Murano and saw his atelier and the gallery for his glass objects.

In Venice Livio Seguso gave us a reception in his home and we had the chance to look at the collection of his works.

Saturday 24 Oct.

The morning was spent again in Murano, beginning with a visit in the glass works Asiro-Moretti, where millefiori canes and glass beads in antique manner are fabricated.

Reception in the rooms of the 'ASSCUM', containing a collection of glass fins from the Lagoon and an exhibition of 'Murrine', the miniature glasspictures from the 19th. and 20th. centuries.

The afternoon was spent in Torcello, the mosaics.

In the evening we were friendly invited by our hosts and friends from Venice/Murano for a splendid Farewell Dinner at the famous Café Quadri, Piazza di San Marco.

Report of a Business Meeting of the ICOM Glass Committee held on Thursday 22nd October 1992 at Consorzio Venezia Vetro, Murano.

The annual Business Meeting of the Committee was placed at the end of a Working Session. Because of the many speeches, each of which occupied rather more time than had been expected, a very limited amount of time was available for this part of the meeting.

The delay meant that the Chairman's report had to be abbreviated and other matters postponed until the next annual meeting. The main points are therefore repeated and expanded in the following report.

It was with great sorrow that, shortly before the meeting in Murano, the Board received the news of the death of Mrs Nina Asharina of Moscow. She will be remembered as a good colleague and as one of our active members. She had prepared a talk for the meeting in Murano and the reading of it at the working session provided a dignified memorial to her.

The membership of the committee has increased well during the past year so that it now numbers about 100. This is rewarding and is considered by the Board to be an indication that our activities have value. However, we are still interested in enrolling new members. Everyone is asked to let us know of institutions or individuals at museums who could be thought of as being interested in participating in the committee.

The finances of the committee can be considered as moderately good. We have been able to manage on the USD 5 per voting member of the committee which we have been granted annually. However, it is important to emphasize that this amount is completely necessary for the continuation of any activity at all on the part of the committee and a strong appeal is made to ICOM's central organs not to withdraw this financial support again, as happened a few years ago. Instead I would ask that the amount be increased to a minimum of USD 10. This would be in ICOM's own interest, since a considerable part of ICOM's purpose lies in the international committees.

Without the good will of the institutions to which the Secretary and the Chairman belong, the amount of USD 5 per voting member would be far from enough to cover costs. We therefore extend warm thanks to the institutions concerned.

In addition to the annual business meeting, various working groups have been set up from time to time. These, however, have not produced great concrete results. The best result has been seen in our Directory, where a few countries are now ready for printing. We have applied to ICOM for funds to help with the publication of the Scandinavian Directory, but our application was, unfortunately, not approved. Now we must see whether we can find another solution.

The rules governing all organs, including the international committees, are to be revised on the basis of the model rules adopted by the General Conference of ICOM. Changes and modifications that will better meet the needs of our committee could be formulated and the Board therefore asks members to prepare sensible and practical proposals for changes, to be

discussed at the next meeting. At this meeting, the Board will present its views. When our rules have been revised they will have to be approved by ICOM in Paris before coming into force.

Copies of the model rules can be obtained from the ICOM secretariat in Paris.

During the past year, the Board of the ICOM Glass Committee has been composed as follows: Chairman, Jan Kock, Denmark; Secretary, Margrit Bauer, Germany; Executive Board Members, Brian J. R. Blench, United Kingdom; Sirkka Kopisto, Finland and Gisel Haase, Germany.

Of the present members, Brian Blench did not wish to continue and Gisel Haase was not eligible to continue, as she had been a member for the maximum period of six years. The other members were re-elected. The Board proposed Oliver Watson, United Kingdom and J. R. Liefkes, The Netherlands to occupy the two vacant posts. These two candidates had been chosen in order to have as many countries as possible represented on the Board, as well as in the hope that they would be prepared to continue as active members of the Board beyond the three-year period now beginning. This would ensure some continuity in the work of the Board, if these members achieve reelection.

After a short discussion and the opportunity to nominate other candidates, the two nominees were elected. The Board now consists of: Chairman, Jan Kock, Denmark; Secretary, Margrit Bauer, Germany; Executive Board Members, Sirkka Kopisto, Finland; Oliver Watson, United Kingdom and J. R. Liefkes, The Netherlands.

There was a discussion of the site for the next meeting. There was an invitation from Catherine Vaudour, Rouen, France to hold the meeting there in 1993 or later. The Board had itself worked towards holding a meeting in 1993 in Spain but the negotiations on this are far from complete. A meeting in Rouen or in Spain would demand considerable planning that it might not be possible to complete. There was therefore a proposal that the 1993 meeting be held in the Düsseldorf, Cologne, Bonn area. The Board was authorized to make the final decision.

It should be mentioned that in recent years, annual meetings have been held in the following places: 1992 Murano, Italy; 1991 Prague, Czechoslovakia; 1990 Aalborg, Denmark; 1989 The Hague, The Netherlands; 1988 Glasgow, United Kingdom; 1987 Frankfurt, FRG; 1986 Erfurt, GDR; 1985 Paris, France; 1984 Riihimäki, Finland; 1983 London, United Kingdom; 1982 Liège, Charleroi, Belgium; 1981 Vienna, Austria; 1980 Växjö, Sweden; Copenhagen, Denmark; 1980 Mexico City, Mexico; 1979 London, Liverpool, United Kingdom; 1979 Krefeld, FRG; 1978 Venice, Italy; 1977 Berlin-Köpenick, GDR; 1977 Leningrad, USSR.

Jan Kock
Chairman

Jack Martin, Corning: Proposal for the computer-storage
of glass objects in museums.

A Cataloguing Proposal

The goal of the proposed cataloguing program below is to create a system which can be used by various museums or collections and which will give a universal pattern for listing of objects. The format of the listing of information about an object is set so that the specific information desired can be shown on the computer screen or in print -- or can be searched in the computer by category for specific information.

The Categories of Entry

The initial categories below should be listed for each object; additional categories can be employed where pertinent or where the information is available if such additions to the system are agreed upon. Obviously additional categories could be added in time. The category entries should follow a set pattern:

Type of object
Technique of primary fabrication
Where the object was made
When the object was created
Size of the object in centimeters
Secondary technique of fabrication
Shape
Decoration
By whom the object was designed
By whom the object was made
The manufacturer
Comments

For example:

Dish
Blown
Corning, New York
1905
H. 31 cm
Ruby glass cased
Star shape
Diamond-point engraved
Designed by Frederick Carder
Made by Paul Gardner
Steuben Glass Works
Limited to ten copies

Not all of the above categories need be used for each object since in many cases not all of the information is known. However, each category should be included, even if the entry reads "Designer unknown," etc.

Coding

In general, each object would be labelled with a three letter code plus a number.

The initial letter of the code stands for the area or the period from which glass came,

The second letter indicates the century the object was made,

The third letter indicates the decade in which the object was made. (Exceptions are dealt with below.)

The number is to identify the object in the collection.

First Letter:

- A - Glass of Ancient Egypt and the Ancient Near East
-- 1500 B.C. to 1000 B.C.
- B - Glass of Rome and its Empire
-- 100 B.C. to A.D. 500
and
Glass of the Sasanian Empire
-- A.D. 224 to 600
- C - Glass from the Islamic Near East
-- A.D. 600 to the Present
- D - Glass of Venice and Glass "A la Facon de Venise"
-- 1400 - 1800
- E - Glass of Asia (west of Persia)
(This category could be broken into separate areas
for India, China, Japan, etc. if so desired.)
- F - Glass of Italy
-- A.D. 500 to the present
- G - Glass of Germany
-- A.D. 500 to the present
- H - Glass of France
-- A.D. 500 to the present
- I - Glass of the Netherlands and Belgium
-- A.D. 500 to the present
- J - Glass of Scandinavia
-- A.D. 500 to the present

- K - Glass from Elsewhere in Continental Europe
-- A.D. 500 to the present
(This could be sub-divided into additional
categories if it is so desired.)

1. Czechoslovakia

- L - Glass of Great Britain
-- A.D. 500 to the present
- M - Glass of the United States
-- 1700 to the present
- N - Glass of the Americas (excluding the United States)
- O - Glass of Central and South Africa
- P - Glass of Australia, New Zealand, & the South Pacific

Second Letter:

The second letter of the three letter code indicates the century in which the glass was created. This key applies to all glass made from Roman times on. (A separate, second key letter is used for the Glass of Ancient Egypt and the Ancient Near East since these objects, range from 1500 B.C. to 100 B.C.; thus they fit a separate frame of history.)

A =	100 B.C. to	1 B.C.
B =	1 A.D. to	99 A.D.
C =	100 A.D. to	199 A.D.
D =	200	to 299
E =	300	to 399
F =	400	to 499
G =	500	to 599
H =	600	to 699
I =	700	to 799
J =	800	to 899
K =	900	to 999
L =	1000	to 1099
M =	1100	to 1199
N =	1200	to 1299
O =	1300	to 1399
P =	1400	to 1499
Q =	1500	to 1599
R =	1600	to 1699
S =	1700	to 1799
T =	1800	to 1899
U =	1900	to 1999
V =	2000	to 2999

Third Letter:

The third letter (used for objects since the Middle Ages -- since the decade in which a glass was created in earlier periods can

seldom be determined) indicates the decade of the century in which the object was created.

The letter "A," however, covers all those objects within a century for which a specific decade cannot be determined or an object which is listed as "early in (or "the first half of") the century."

The letter "K" covers glass of the '90s of the century as well as objects identified only as "late in (or "last half of") the century."

A = the century in general or "first half of the century"
B = the first decade of the century (00-09)
C = the second decade of the century (10-19)
D = the third decade of the century (20-29)
E = the fourth decade of the century (30-39)
F = the fifth decade of the century (40-49)
G = the sixth decade of the century (50-59)
H = the seventh decade of the century (60-69)
I = the eighth decade of the century (70-79)
J = the ninth decade of the century (80-89)
K = the tenth decade of the century (90-99)
or the "second half of the century"

When an extended period of time is indicated for the dating of an object (e.g. 1570-1590), the object is listed under the earlier of the two time periods.

Thus, an object labelled "FRD 1" indicates that the object is from the Glass of Italy ("F"), in the 1600s ("R"), and in the third decade ("D") of that century. The number "1" is the number of the object of this period in this listing.

The following abbreviations are used for measurements:

H. = height
L. = length
D. = diameter
W. = width (rarely used)

Should this format be used by various museums, an additional letter at the end of the code could indicate the museum holding the object.

The following sample sheets, unfortunately, do not list "Designer unknown," etc. as should be done. These are "incomplete" examples therefore.

In the case of the objects in the UPM in Prague, the UPM cataloguing number is included -- as could be done for every museum entry. Thus the museum's coding could also be maintained -- and could be machine searched.

THE GLASS OF ANCIENT EGYPT AND THE ANCIENT NEAR EAST

1500 B.C. TO 100 B.C.

(Note: Glass of the Near East between 100 B.C. and A.D. 600 will be found under the category of THE GLASS OF ROME AND ITS EMPIRE and THE GLASS OF THE SASANIAN EMPIRE.)

AB - Ancient Egypt and the Near East: 1499 B.C. to 1400 B.C.:

AB 1	50.1.47	Necklace Cast and wound Egypt After 1500 B.C. Beads: L. 2.2 cm by H. 1.6 cm Beads of glass, faience, Egyptian blue, stone, and bone
AB 2	59.1.8	Bowl Core-formed Egypt About 1500 B.C. to 1300 B.C. H. 9.0 cm
AB 3	55.1.64(a)	Inlay Cast (mold-pressed) Possibly Syria or Mesopotamia About 1500 B.C. to 1250 B.C. D. 8.3 cm Female figure
AB 4	66.1.250	Pendant Cast Iraq (Nuzi) 1500 B.C. to 1250 B.C. D. 7.8 cm
AB 5	59.1.7	Goblet Core-formed Egypt About 1460 B.C. to 1360 B.C. H. 8.9 cm

Vinice
Romy
DQ - The Glass of Venice - the 1500s:

DQA - The 1500s in General:

- DQA 1 56.3.193 Goblet
 Blown
 Italy, Venice; or France
 Early 1500s
 H. 17 cm
- DQA 2 63.3.37 Goblet
 Blown
 Italy, Venice; or facon de Venise
 Early 1500s
 H. 19.1 cm
 Enameled decoration
- DQA 3 74.3.14 Jug
 Blown
 Possibly Italy, Venice
 1500s
 H. 19.7 cm
 Pattern-molded
- DQA 4 51.3.119 Tazza
 Blown
 Italy, Venice
 1500s
 H. 13.6 cm
 Filigree glass
- DQA 5 51.3.116 Goblet
 Blown
 Italy, Venice
 1500s
 H. 35.6 cm
 Dragon stem
- DQA 6 72.3.52 Beaker
 Blown
 Facon de Venise
 Probably 1500s
 H. 14.8 cm
 Footed
 Enamel decoration



Intendencia Municipal
Berazategui

Berazategui, August 1992.-

The Municipality of Berazategui, through its Subsecretary of Culture and Education, is now working in the creation of a Glass Museum, because our city, Berazategui, is considered the - Glass National Capital.

A group of professionals are integrating an important equipment of work: Architects, Designers, and experts on Museums, History and Arts, are trying to concrete this desire in a short time.

For a better organization of the Glass Museum, we - ask you for technical information about the subject: catalogues, photographs, stamps, guides and all other material that can be interesting and useful.

If you can send the publications we need, it will be very much appreciated.

The correspondance must be send to:

Centro Cultural Municipal "León F. Rigolleau"
Calle 15 N° 5675 - (1884) Berazategui
Pcia. de Buenos Aires - ARGENTINA

Of course, we thank you the valuable assistance we can receive from the Corning Museum of Glass.

Besides, we send you a publication made to explain the purpose of our Museum.

Thanking once more your good consideration, we - greet you gratefully.-