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ABSTRACTS

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GLASS MUSEUMS AND COLLECTIONS IN RUSSIA

Tatiana Pankova

The State Hermitage Museum, St Petersburg

The development of glassmaking in Russia exemplificative of works from The State Hermitage Museum collection

The collection of Russian art glass began to be formed as early as the beginning of the 18th century, when "outlandish things" were kept at the behest of Emperor Peter I. In the reign of the Empress Catherine II (1762-1796), at the palace department, serviced storerooms were opened, in which dining utensils and decorative ornaments were kept for daily use and for special occasions. In the middle of the XIX century the best samples were presented at the permanent museum expositions of the Imperial Hermitage. After the October Revolution of 1917, the Hermitage collection was nationalized and became part of the museum fund. After the Great Patriotic War, the collection of Russian art glass of the museum fund was distributed among the largest state museums. In the Hermitage collection, then, about 2500 works of art glass were received. It included, in addition to the imperial assembly, nationalized private collections. Nowadays, the collections are replenished with new revenues, acquired through the stock-purchasing commission of the State Hermitage.

The collection of Russian glass presents samples of the products of most factories engaged in the manufacture of art glass during the XVIII - early XX centuries. These are the works of the Imperial Glass Factory in St. Petersburg, Bakhmetevsky in the vicinity of Penza, Gus-Khrustalny in the Vladimir region, Dyatkovo in the Orel region, Orlovsky in the Kaluga province, and others. Many of them deserve the right to supply their products to the Imperial Court. The wide layers of the population acquired art glass, the best examples of which were included in private collections.

To date, works of Russian art glass are of great interest to researchers, connoisseurs and art lovers. The works of the Hermitage collection have undoubted historical and cultural value, often being the displays of museum exhibitions.

ARTISTS WHO WORKED AT RUSSIAN GLASS FACTORIES I

Elena Dolgikh

Assistant professor of the TII RGGU, Russian State Humanitarian University, Moscow

Panoramic glassware by artisan A. Vershinin (late 18th – early 19th century) in Russian and foreign collections. Summary report

Several major museums and privately owned collections keep amazing artifacts in the form of drinking glasses with images of landscapes manufactured using the inter-glass application technique.

Referred to extremely rare, such exhibits have excited, over the years, the interest of experts and connoisseurs. The author of the so-called panoramic glassware is Alexander Petrovich Vershinin, a serf artisan of the Bakhmetyevs' Factory. Around twenty of his works have survived to this day and are the focus of close studies.

The creative endeavors of A.P.Vershinin, the first artisan in Russian glassware manufacture to affix a signature to his works, are associated with one of the oldest glassware factories, the Bakhmetyevs enterprise near Penza. Over the years, this large privately owned factory had been famous for its artistic trends, response to all technological innovations, and a desire to gratify tastes and adhere to vogues. It was here, at the back of beyond, that the country's first crystal came into being, without lead additives and not inferior to English-made samples, along with color patterned glassware that was not any worse than products turned by the imperial factory in St Petersburg.



State Museum of Ceramics, Moscow



A private collection

Trusted by their masters, representatives of the Vershinin family had long been into the glassware manufacture and “generally held a prominent position in the Bakhmetyev business.” Alexander Vershinin had probably displayed his artistic talent as early as late 1780s. In the 1790s he was called “the chief wizard of round things”. He was involved in glassware decoration till 1822. What fantasies urged an artisan in the province to create “odd” glasses featuring landscape images remains a mystery to this day.

A.Vershinin had developed his own artistic method that combined painting and application, i.e. in a close space between two glass walls a countryside landscape was created using colored paper, straw, moss, dry leaves, thin chips, multicolored threads, bits of fabric, speckled feathers, and small pebbles. All the components were affixed with colorless glue. In some spots the master painted with enamel and gold and impregnated colored drops of opaque glass. The multidimensional panorama with many figures was invariably built around a brush-painted reservoir with islands, boats and bridges. All the glasses featured flocks of migrating birds. The painters' hands lovingly presented the entire world in which he lived and which inspired him. The transparent walls produced a panoramic effect of the picture, the landscapes behind the glass coating were perceived as views in “the magic box.”

Creating his panoramic pictures, Vershinin probably tried to be more than a glass decorator; he obviously sought to become a true painter who presented the realities of life. Vershinin's “panoramic” works not only displayed him as a brilliant and unique master, they also showed the spirit of the time, i.e. “the landscape pastorals” conveyed the spirit of sentimentalism, inseparable from “bucolic” sentiments that idealized the life “among rural beauties” which was so characteristic for the public mood in the late 18 century.

Regrettably, among all “odd glasses” that have reached us, the author's signature “ра. Александръ вершининъ” (Russian for “work of Alexander Vershinin”), date (1802) and ordinal number (10) could be found only on one exhibit which until 1996 was in the sample room of the Bakhmetyev Factory (the rarity is stolen). The V.A.Tropinin museum keeps a glass dated 1818. Vershinin's glasses are in American museum collections (Hillwood, Corning museum), collections of major Russian museums (State History Museum, Museum of Ceramics and Kuskovo estate in 18 century, Russian State Museum, All-Russian Museum of Decorative and Applied Art, Pushkin State Museum of Fine Arts) and in private collections of Europe (Kovacek, Vienna) and Russia (Moscow). All of the surviving glasses feature a common artistic design and painting technique, but they were not dated or signed. Vershinin's “panoramic” glasses remain rare collector's items and true masterpieces of glassware to this day the. They have always been eye-catching and highly admired by contemporaries. They will remain pleasing to the eye for years to come.

ARTISTS WHO WORKED AT RUSSIAN GLASS FACTORIES II

Daria Lazarevskaya

The State Hermitage Museum, St Petersburg

Micromosaics by Vekler in the collection of the History of Russian Culture Department of The State Hermitage

George Ferdinand Vekler (Russian: Egor Yakovlevich) (1800-1861) was one of most acknowledged Russian artist who worked in micromosaic technic. He was active since in early 19th century till his death in 1861. Vekler was so talented that he became the imperial mosaicist (mosaic artist) to Aleksander I in early stage of his career.

There are about 30 items made by Vekler in collection of Russian culture department, which is significant amount. Most of it came to Hermitage as part of collection of Frolov family, the one who owned famous mosaic fabric in pre-revolution Russia in the end of 19th – early 20th centuries.

The purpose of the report is to present the collection of micromosaics by Vekler.

Tatiana Petrova

The State Hermitage Museum, St Petersburg

Russian glass of the Modern and Neoclassicism epochs. Rudolf Wilde – an artist of the Imperial Porcelain and Glass Manufactories

Rudolf Wilde entered the history of the Russian decorative and applied art of the early XX century as a master of brilliant art items of multi-layer coloured glass in the popular Emil Gallé technique, and those of achromatous crystal. His compositions became the most representative examples of the Modern and Neoclassicism styles, executed at the Imperial Porcelain and Glass Works. Many projects by Rudolf Wilde, in particular the "Rowboat" vases made of multi-layer crystal, and a vase "Pears" made of achromatous crystal, became the symbols of the Russian style of the early XX century

THE FATE OF MUSEUMS' COLLECTIONS IN RUSSIA

Violetta Mikitina

The State Museum of Ceramics and the Kuskovo 18th Century Estate, Moscow

Collection of Glass of the State Museum of Ceramics in Kuskovo: Features of the formation. (with O. Ivlieva)

The report is dedicated to the collection of glass of the State Museum of Ceramics and the Kuskovo 18th Century Estate, which is one of the best one in Russia. It represents the development of this type of decorative and applied arts during many centuries and includes a number of unique works. The report reflects provenance of the collection throughout the 20th century, rare and significant items are distinguished.

The collection began to form in the 1920s. It was based on the glass collection of A. Morozov, the famous Moscow collector and the founder of the Museum of Porcelain. Later the collection was replenished due to the transference to the State property of another well-known private collection. Work with archival documents allowed to identify the names of some private collectors, whose items are in the museum now. The collection of the oil industrialist L. Zubalov replenishes the Museum with works of Venetian glass. The collection of V. Hirschman added the samples of Russian glass of the XIX century, palace vases of the Imperial Glass Factory. Other small collections of private collectors - S. Bakhrushin, F. Vishnevsky, N. Nosov - included works of Russian glass from the 18th century, Bohemian and German glass from the 19th century.

The collection of Modern Glass of the Kuskovo Museum includes glass items made by the leading factories of the USSR from 1930 to 1991, and also created during the post-Soviet period from the 1990s to the present time. The collection reflects the main stages of the development of artistic glass making of the Soviet time, among them are unique author's works and samples of circulation products, reflecting tastes

and aesthetic preferences. The collection was formed as a result of state purchases for the Museum after great events, jubilee dates and exhibitions, revenues from assortment cabinet of leading glass enterprises. Parts of the collection are the author's works of the second half of the 20th century. The Museum collection widely represents the work of leading artists who determined the development of art glass of the twentieth and twenty-first century.

In total, Museum collection includes more than 6 500 items, which reflect not only the artistic and stylistic features of different times, but the features of formation and replenishment throughout the XX-XXI century.

Natalia Konovalova

Rybinsk Museum-Reserve, Rybinsk

To the problem of attributing the milk glass object from the collection of the Rybinsk Museum-Reserve

The purpose of the work: to introduce into scientific circulation an unknown object of milk glass of the XVIII century. from the collection of the Rybinsk Museum. Analyze the issues associated with clarifying its attribution, sources of borrowing decor.

The research methodology is based on an integrated approach: the definition of technical and technological features of product execution; a comparative stylistic analysis of its decor and prototypes, consideration of published sources on this issue, and comparison of the subject under study with attributed analogs from the collections of other museums available to the author.

The problem of attribution of one of the items of the Rybinsk Museum-Reserve collection, which was originally considered porcelain, was then submitted for consideration, and then it was attributed as a milk glass product. This report addresses the problem of searching for analogies and prototypes, determining sources of borrowing decor for simulating Sevres porcelain, drawing attention to the relevance of the history of the development of Western glass production, imitating porcelain.

At this stage, the proposed attribution: "Poloskatelnitsa, France (?), The end of the XVIII - beginning of the XIX centuries. Milk glass, polychrome painting, gilding, frame: metal, chasing".

Olga Baranova

Curator of Glass, The Hermitage Museum; Research Department: The Imperial Porcelain Factory Museum

The "Model" collection of the European and Russian glass of the end of the 19th – beginning of the 20th century in the Imperial manufactories' museum

The unique collection of art glass of the end XIX – the beginning of XX century, gathering in the museum at the Imperial porcelain and glass manufactories, long time remained little-known not only for general public, but also for experts. The word "model" characterizes two parties of this complex to which this message will be devoted.

First, during the regular European business trips staff members of the Imperial manufactories bought objects which could serve as samples in a broad sense – new style, new technology of decoration, new approach to shaping and to working with material. As a result the collection of the Factories' museum was replenished with things innovative and fresh which could be for the Russian masters starting points for own search.

Thus, also the second word meaning "model" is shown - the art level of the acquired items is exclusively high, at a big variety of workmanship. In the museum are collected objects of Emile Galle, Daum Freres, Ernest Leveille, firms of the Baccara and Escalier de Cristal, the Venetian firms of the end of the 19th century.

Besides European, the museum collection was filled up also by unique works of the Imperial manufactories. Following the general course of stylistic trends of that time, they, nevertheless, have kept the individual character. The specifics of production were close to an art studio, especially after merging of two Imperial manufactories – porcelain and glass – in one. Things for presents to members of The Imperial surname by Christmas holiday were made often in a single copy and mostly manually. Thus, the "model" number of objects of own production was formed.

This message is intended to introduce into the scientific circulation a collection of the European and Russian glass of the end XIX – the beginning of XX century of the Imperial Manufactories' museum.

Julia Demidenko

The State Russian Museum, St Petersburg

Art nouveau glass in the collection of the State Museum of the History of St Petersburg

The main purpose of presentation is to represent the little-known, not only to the general public, but also to specialists, collection of art nouveau glass in the collection of the State Museum of History of St. Petersburg, and to draw attention to the collections of glass in the city museums, in which sometimes there are interesting and even unique works, in spite of the fact that collecting glass is not the main task for these museums.

The collection was described firstly in preparation for the exhibition "Art Nouveau in St Petersburg", opened in December 2016 in the Engineering House of the Peter and Paul Fortress.

The collection was collected in the Soviet years and represents items, which were stored in the homes of residents of St. Petersburg. When preparing the exhibition, many glass items from the museum collection were first attributed thank to comparisons with reference samples kept in other museum and private collections both in Russia and abroad. So, some works were attributed to the Kralik firm, an early, very unusual vase of Galle was discovered and so on.

The collection is an interesting example - a section of the average artistic taste of the inhabitants of the Russian capital. It combines both highly artistic and rare samples of the firm Emile Galle, the Imperial Glass Factory, as well as the mass production of masters of Bohemian art glass and "profane" samples of art nouveau style made in unknown workshops or manufactories.

COLLECTORS AND COLLECTIONS IN RUSSIA I

Maria Menshikova

The State Hermitage Museum, St Petersburg

The 1710-1730s Chinese Glass in Russian Imperial Collections

Members of the Embassy sent by Peter the Great in 1719-1721 to the Kangxi Emperor visited the Glass Factory near Beijing in 1720. It was described in the memoirs of G.Unferzagt and J.Bell. The objects sent as gifts to the Tsar were the small vine cups of the blown glass.

Next presents of glass were sent by Yongzheng for the coronation of Tsarina Anna Ioannovna in 1731-1732. These objects – the heavy cups with handles – were of solid cast and moulded glass.

The Chinese glass was mainly made as the imitation of the precious jade. So for a long time it was thought as being lost and not identified in the Imperial collections. Through the research during last years of archival material and treasures done by the author we can state now that several pieces of Chinese blown and cast glass of the 1720-1730s survived in the Russian museums.

Ekaterina Stolyarova

Institute of Archaeology, Russian Academy of Science, Moscow

16th-century glass vessels collection from the burials of the Ascension Cathedral in the Moscow Kremlin

In 1929, in view of the impending demolition of the Kremlin Ascension Convent (1407), the workers of the Moscow Kremlin Museums opened and examined the tombs from the burial complex of the Russian grand duchesses and tsaritsas located in the main temple of the Convent. The workers recovered 14 glass vessels dating from the 16th–17th centuries, 5 of them from a 16th century sarcophagi.

This rather small collection is highly unique to Russia as well as Europe. Our knowledge regarding the type of glassware in use around that time in Russia is extremely scarce. Even though the archeological work in the 16th century layers has been revealing glass vessels, these are by and large fragments so featureless that the vessel type they belong to defies identification unless it is a very specific vessel part or if it features some recognizable décor such as paintings or applied decoration. Russian museum collections prominently lack 16th-century vessels.

The unique character of the collection to Europe is that the vessels can be precisely dated thanks to the fact they were found in dated burials. Since Catholic funeral rites do not call for any vessels to be placed in the coffin, vessels from European museum collections or archaeological sites can be dated only approximately based on art reviews or archaeological data.

In this context, 16th-century vessels from the burials of the Ascension Cathedral are a highly helpful primary source of utmost interest.

COLLECTORS AND COLLECTIONS IN RUSSIA II

Elena Anisimova¹, Sergei Khavrin²

1. Curator of Glass, The State Hermitage Museum
2. Researcher, Department of Scientific and Technological Expertise, The State Hermitage Museum

Attribution of one pitcher from the collection A. Bazilevsky. To the history of collecting in the 19th century

In the Hermitage is a pitcher, traditionally considered one of the main masterpieces of the museum West-European glass collection. It was purchased for the Imperial Hermitage in the famous collection of A. Bazilevsky in 1885. The pitcher of colorless glass are decorated with vertical opaque threads in the vetro a retorti technique and gold painting on the body and trefoil mouth. It was attributed to the production of Venice, middle of the 16th century. With this attribution, the pitcher has been published many times.

It was first published in the catalog of Basilevsky's collection in 1874 (Darcel A., Basilevsky A. Collection Basilevsky, catalog raisonne, Paris, 1874, No. 497). At the time of this publication, the pitcher was decorated with gold only on the body.

Until now, there was no doubt that the painting was made in the 16th century. In 2017, in the laboratory of the State Hermitage, an analysis of gold paints on the body and mouth of the pitcher was carried out. It turned out that it was performed in the 19th century, but at different times. The composition of the paint showed that the painting on the body can be dated no earlier than the 1820s. The painting of the mouth is made later, when the pitcher is entering the collection of A. Bazilevsky. She hid the restoration on the pitcher's mouth.

In museum collections there are often items with traces of restoration of the 19th century. In this case, we see the desire of the owner not only to restore, but also significantly improve the appearance of the pitcher.

Marina Bryukhanova

The Peterhof State Museum Reserve, St Petersburg

Glass tankard from Alexander III collection

Among the personal items of Russian Emperor Alexander III, which were in the Cottage Palace¹ in the 1880s, there was a clear glass tankard featuring engraving depicting the Russian coat of arms and monogram EP I with a pewter lid. From the time of palace construction, in the 1830s, it was distinguished by family, private atmosphere, hidden from the public eyes. Only a limited range of persons close to the imperial family had access to. The fact, that the tankard was part of the decoration of the Working room of the Emperor, places it to a range of particularly valuable and significant items.

By all features it belongs to the widespread in the XVIII century type of beer tankard with pewter lid made on the territory of Bohemia, Germany or Russia. But its fundamental difference is the political subtext of engraving on the body and stamped pattern on the lid. Monogram on the glass belongs to the Russian Empress Elizabeth Petrovna, on the lid presented the profile of the King of France - Louis XV. They had a great deal in common: from a failure of betrothal, which was the dream of Peter the Great, to the military alliance during the Seven years war.

On the basis of archival documents, memoirs of contemporaries, comparison with similar items from other museums collections, the genuine meaning of decor will be fleshed out; the role of the tankard for Emperor Alexander III will be defined, its value in forming of decoration of the working room of his Imperial Majesty in the Palace Cottage will be considered.

¹ The Cottage Palace was erected in 1826-1829 in one of Peterhof's park - Alexandria under the decree of Emperor Nicholas I and designed by architect Adam Menelaws (1749 - 1831) in the English Gothic style.

PROBLEMS OF RESTORATION AND CONSERVATION IN RUSSIA

Inna Kuzina¹, Ekaterina Sharkova², Vladimir Zeyfer³, Boris Yanishevskiy¹

1. Institute of Archaeology, Russian Academy of Sciences, Moscow
2. The Grabar Art Conservation Centre, Moscow
3. Pereslavl-Zalessky Historical, Artistic and Architectural Museum-Reserve. Pereslavl-Zalessky (Yaroslavlregion), Russia

Glass "tazza" (footed bowl) from Pereslavl-Zalessky: Research and restoration

This report is devoted to the glass footed bowl (*tazza*) from the Pereslavl-Zalessky Historical, Artistic and Architectural Museum-Reserve. The pieces of the *tazza* were found during the archaeological excavations in 2013 in Pereslavl' Zalessky – old urban center of the Vladimir-Suzdal' principality. Vessel is decorated with colored enamel and gilded. Pieces allow us to reconstruct the shape of the vessel and the subjects of the painting: horsemen - polo players inside three medallions and a musician at the window of a girl. It is similar to the well-known *tazza* of the Metropolitan Museum. According to archaeological data, the *tazza* dates from the second half of the 13th – the beginning of the 14th century. The *tazza* without doubt connects with the palace of a noble Mongolian official. It is the first find on the medieval archaeological sites of Russia. The second part of the report is devoted to the restoration of the vessel and reconstruction of the shape of the vessel. All fragments of the vessel that reached us were cleaned from pollution and glued together. As not all fragments correlated with each other, we decided to reconstruct the shape of the vessel in accordance with the available sizes and museum analogues. After that, fragments were pasted on a transparent form in accordance with their places.



Fragments of the glass bowl before restoration. Second half of the 13th - beginning of the 14th century.



Glass bowl, Syria, XIII century. New York (from Carboni, 2002. p 240)

GLASS SCIENCE ON RUSSIAN COLLECTIONS

Olga Startseva

The State Russian Museum, St Petersburg

The study of the chemical composition of products of the Leningrad Glass Art Factory by x-ray fluorescence spectral analysis (x-ray fluorescence)

This work continues a series of studies in the field of studying the chemical composition of glass by x-ray fluorescence spectral analysis (x-ray fluorescence). The xfa method was first used in the study of the

composition of glass vessels of the late XVII-XVIII centuries from the collection of the National reserve "Sophia of Kyiv" (S. A. Piskulova, E. B. Andrianova, E. V. Fesenko). Later it was used in attribution work by specialists from the state Hermitage Museum.

The task of the study – the study of the chemical composition of works made at the Leningrad plant of art glass (LZHS) in the period from the late 1940s to the 1980s.

The study of archival materials and the generalization of the results obtained during the x-ray fluorescence spectral analysis of glass, allowed to make a scale of the chemical composition of glass and draw conclusions that can be useful in attribution of art glass LZHS stored in Museum collections of the Russian Federation and abroad.

During the study, was involved of the items in the glass collection timing. As a comparison, other than products of LZHS the end of the 1940s to the 1980s was surveyed work made during the second half of XIX – early XX centuries. The study of the chemical composition of the glass was carried out on "Spectrometer X-Art-M" , located in the technological research Department of the State Russian Museum. The research was conducted by the head of Department Sergey Vladimirovich sirro.

Studies have shown that:

- for the manufacture of pre-revolutionary glass products and glass products LZHS used the main glass-forming components-Si, K, Ca;
- lead Pb and zinc Zn were added to give the glass transparency and a high refractive index on LZHS;
- for painting glass used a variety of dyes, the content of which depended on the degree of dyeing of a produced item;
- the presence of arsenic in the glass is a significant indicator of the time of manufacture of the object.

Hidetoshi Namiki, Yasuko Fujii

Tokyo University of the Arts, Tokyo

A Study of Hellenistic Gold Glass in The Hermitage Museum: Focusing on their Cut Gold Leaf Technique (Kirikane) and its combination with colour.

In this presentation, we will present the result of our research in 2014 on cut gold leaf technique on the two Hellenistic gold glasses in the Hermitage Museum: one is a gold sandwich glass bowl from near Mozdok (K3 5323) and the other is a lid of a shallow bowl from Olbia (E805).

The cut gold leaf technique used on the Mozdok bowl is "Kirikane," a Japanese term. Gold leaf was first cut into geometrical shapes or thin strips to be applied on the glass. We noticed that this technique is used mainly on Hellenistic glass. For Late Roman glass its place was taken by the "Scratching technique" (first applying a complete leaf of gold on the glass and then scratching off unwanted gold leaf using a pointed tool). We can identify Kirikane based on the traces of its application techniques: overlapping, bending and outlining. Concerning the pre-cut geometrical pieces, it is interesting to note that there is a circular shape which does not appear on other examples from the west. Furthermore, we noted that the small blue diamond shapes in the area of the laurel wreath, which is claimed to be painted, is probably discoloured silver foil.

The cut gold leaf technique seen on the Olbia lid is also likely to be Kirikane, but its remains are not well preserved. We confirmed that the three layers of decoration (blue and red, combined with gold leaf) on the inner surface of a wide rim area was made by first applying the cut gold leaf decoration, then applying the red and the blue colours over it, and is intended to be seen from the other side (We observed the same type of decoration on the fragmented bowls from South Italy and Egypt). The only thing that we find different from the previous studies is the colouring material. The red and blue colours should be pigments (not enamel) because we noted that their particulates are like other pigments. We believe that they were not heated but just applied on the gold leaf decoration.

GLASS GENERAL ASSEMBLY

Ruriko Tsuchida

Suntory Museum of Art, Tokyo

Japanese glass

History of Japanese glass and glass collections in Japan (Glass Meeting 2019: an anticipation).

September 25, Tuesday

UPDATING ON GLASS, GLASS MUSEUMS AND EXHIBITIONS I

Karin Rühl

Frauenau Museum of Glass

Contemporary Russian Glass artists and their contacts to western glass communities in the early years after Glasnost

The curiosity of Russian glass artists to open up to the international networking and exchange will be shown by the last two International Frauenau Glass Symposiums in 2000 and 2006.

The Frauenau Museum of Glass as organizer of these symposiums before and after the opening of the new museum had a big impact in getting Russian glass artists familiar with the western Studio Glass Community. A few of the participating artists will be represented shortly by their work, especially the glass artist Vladimir Makovetsky, whose work documents a special synthesis of traditional engraving craft and contemporary sculptural approach.

Jasmien Vanhoof

GlazenHuis, Lommel

GlazenHuis, The Flemish center for Contemporary Glass Art, Lommel

- Institute
- History
- Architecture
- Mission-vision
- Activities
 - museum: presentation of the most important exhibitions
 - hot and cold glass studio
 - Artist in residence programs, workshops
 - Shop
- Lommel: city of glass and sand
- Quartz sand mining in the region of Lommel
- Presentation of the city's glass art collection

Petr Čížek

Museum of Glass and Jewellery in Jablonec nad Nisou

The Museum of Glass and Jewellery in Jablonec nad Nisou

The Museum of Glass and Jewellery in Jablonec nad Nisou is a unique and distinctive cultural institution, established in 1904 and promoted by the Ministry of Culture of the Czech Republic. It is the only Czech museum specializing in glass and jewellery. It is housing the largest exhibition of glass in the country and the largest exhibition of jewellery in the world. Both exhibitions are carefully compiled from museum's vast collections, comprising of more than 15 million objects, together counting as the second largest collection in the Czech Republic. Great emphasis is paid on presented historical and educational value, but also on tracking the latest trends in glassmaking and jewellery. The wide span of public activities includes numerous domestic exhibitions, international travelling exhibitions, public workshops and various cultural events. Decades of historical research in the museum have resulted in publishing of many well-received books, that help to discover the old tradition of glassmaking and jewellery in the Czech lands.

Regina Lara^{1,3}, Teresa Almeida^{2,3}

1. Research Institute in Education, Art and History of Culture at Mackenzie Presbyterian University, San Paulo (Brazil);
2. Research Institute in Art, Design and Society School of Fine Arts of the University of Porto, (Portugal);
3. VICARTE, Research Unit "Glass and Ceramics for the Art", Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa (Portugal)

Stained glass in Museums

We present some considerations regarding the installation of stained glass in the museum space, reflecting on the concept of how it is display, how the visitor interacts with this preserve historical heritage. Examples of stained glass from Sao Paulo, Brazil and Porto, Portugal will be presented.

Stained glass is always in a close connecting with architecture, and for that it has special characteristics. Its localization affects the colour and light. For these reason we think of the city as a big open-air museum that has public spaces with stained glass that can be visited and cherished.

The traditional and old stained glass display on the churches, contribute for the literacy and culture of those that could not read, by showing the stories about biblical passages or the life of saints. The people who attend church, understood in the experience of the events proposed for that space, being then religious cults or musical concerts. Un non-religious public buildings, stained glass often show allegories about events in the life of that society.

Architectural information is of a great importance for a better appreciation of the stained glass, so that it can be seen and valued as a material witness of mankind and his environment, for the education and delight of society.

Henrietta Eliezer Brunner

Eretz Israel Museum, Tel Aviv

Exhibition on "Israeliana" glass

Jože Rataj

Celje Regional Museum, Celje

The Rogaška Glassworks and its designers

The glassworks that we know today as Steklarna Rogaška was built on a marshy site in Tržišče near Rogaška Slatina. The reason for this choice of location is not entirely clear, but it is known that production began in the former brickworks building next to the coal mine, in which up to 2,900 tons of coal were dug each year.² The Abel company acquired the brickworks in 1923, while Wilhelm Abel's Sjedinjene tvornice stakla n.d. [United Glassworks] had already purchased the Sveti Križ coal mine from the Alpine-Montangesellschaft a year earlier.³ The glassworks was connected to the mine by a cableway that was used to transport coal to the furnaces. It became the direct successor of the glassworks in Zagorje ob Savi, which had operated, with interruptions, since 1809. The owner of the Zagorje glassworks as it then existed was the Trbovlje Coal Mining Company, which in 1912 had leased the glassworks to Wilhem Abel's Erben [Heirs of Wilhelm Abel], a company based in Hrastnik, which a year later established the company "Glasfabrik Sagor Wilhelm Abels Erben in Sagor".⁴

In 1924 the Abel family began preparations to build a glassworks in Tržišče, prompted by the fact that glassmaking represented a profitable economic sector. Rogaška Slatina was also well known as a prominent spa and health resort, visited over the course of centuries by many wealthy guests. The owners of the glassworks envisaged that such visitors could become important customers for their glass products.⁵ Similar combinations had proved successful elsewhere, for example the Moser factory in the spa town of Karlovy Vary in western Bohemia. There were also coal deposits in the area around Rogaška, which were used in

² Bursač, Nikola, *Kratka zgodovina steklarstva, 50 let Steklarne Boris Kidrič Rogaška Slatina, Rogaška Slatina, 1978, p. 9.*

³ Cimperšek, 2016, p. 369.

⁴ Orožen, 1961, p. 300.

⁵ Povijest Tvornice stakla "Boris Kidrič" u Rogaškoj Slatini, *Monografija Rogaška Slatina, Spektar Zagreb, 1983. p. 17.*

Tržišče to fire the brick kilns. The mine continued to be worked until 1943, after which it was abandoned. At that time it was still providing around 15 tons of coal a day, which was just about enough for glass production.⁶ Sufficient workforce was also available, so the company began building a factory complex consisting of seven buildings on the brickworks site.⁷

Having readied the first production premises, the owners lit the first melting furnace on 10 January 1927. The honour fell to the brothers Wilhelm and Richard Abel and their brother-in-law, the engineer Adolf Körbitz.⁸ Seventeen days later full-time production began. The first workers to start work at the Sveti Križ glassworks came from Zagorje ob Savi. They were the master glassmakers Jakob Ernejc, Franc Jugovar, Anton Pok, Franc Pok, Avgust Siter, Benedikt Weber, Vinko Weber and Engelbert Weinberger. The following assistant glassmakers also came from Zagorje: Jože Ašman, Karl Ilk, Norbert Ilk, Beno Jugovar, Ivan Laneger, Franc Lipovšek, Ivan Matko and Jože Siter. Master glassmaker Vencelj Šaly came from Hrastnik, while Karl Denk, Iztolc and Linke came from abroad. The first glass cutters were the Drimel brothers, Jakob, Vinko and Jože Karat, Ignac Otmar and Franc Slatinšek. The first mould makers were Franc Lipovšek and Franc Peršič from Zagorje ob Savi, while the first glass founder was one Brajer from Hrastnik. Engelbert Mecilovšek became the first manager of the glassworks. He also acted as the manager of the Zagorje ob Savi glassworks in the last months of its operation. He was represented in Rogaška Slatina by his son Vojko as the first plant manager.⁹

The glassworks occupied an area of approximately 700 m² and consisted of six interconnected buildings. The main building was the melting shop, in the centre of which stood the main melting furnace, with ten melting pots. The furnace ran on gas produced by a gas generator. Next to the main furnace were ten annealing furnaces for cooling finished glass items. These had a capacity of 3 m³. There was also a furnace for pre-heating the melting pots and five drum heaters for making bottles and jugs. The furnace had a melting capacity of 2,500 kg per day.¹⁰ The remaining equipment corresponded to this capacity and consisted of two machines for cutting and splitting glass products with two diamond cutting tools, twelve grinding machines (two vertical and ten horizontal) in the rough grindery, fourteen grinding spindles for fine grinding, seven spindles for brush polishing, two pantographs for painting on glass and other equipment. A separate building housed a carpentry workshop and wood turning shop where packing crates and wooden moulds for blown glass were made. In the initial period the new glassworks employed around 225 workers.¹¹ Besides the glassmakers from Zagorje ob Savi there were many locals among the workforce, for whom work in the factory was away to earn a living in their own environment. At this point this category still included between 30 and 40 workers in the mine.¹²

From the very beginning, the glassworks focused production on more technically demanding hand-blown glassware. By the mid-1930s the sales catalogue included around 5,000 different products, notable among which were bottles, jugs, vases and glasses in smooth, cut or painted glass.¹³ In this period most products were sold on the domestic market. Exports to foreign markets began to increase after 1936. At the outbreak of the Second World War the glassworks employed 280 workers and 40 miners and had an annual production of around 200 tons of luxury products, more than 50% of which were sold to foreign markets, particularly Italy, Switzerland, France, England, Austria, Greece, Turkey, Syria, Morocco and America.¹⁴ Potassium glass and lead crystal were the predominate types of glass. The global economic crisis that shook the world also affected production at the Rogaška glassworks. In the early 1930s the factory only operated for six months a year.¹⁵

During the Second World War work at the glassworks continued in irregular fashion. Some workers joined the partisans, while others were interned or deported to Serbia, all of which represented a major blow for the factory.¹⁶ Production during this period mainly focused on supplying the needs of the occupying forces, so the partisans took the decision to attack the glassworks. The attack came on the night of 16–17 September 1944, when the fighters of the Šerčer Brigade broke through the main entrance and set fire to the factory buildings. The fire did not destroy the melting furnace but it was nevertheless extinguished, and this meant

⁶ Orožen, 1961, p. 303.

⁷ Cimperšek, 2016, p. 369.

⁸ Anonymous, *Steklarna v gospodarskem in družbenem spreminjanju Rogaška Slatine in njene okolice, 50 let Steklarne "Boris Kidrič" Rogaška Slatina, Rogaška Slatina, 1977*, p. 13.

⁹ Jugovar, Beno, *Naši pionirji steklarstva, Steklar, Vol. 8, No 9, p. 2.*

¹⁰ Pelko, Jože, *Steklarna skozi šest desetletij, Steklar, Glasilo OZD Steklarne "Boris Kidrič" in Steklarske šole Rogaška Slatina, vol. 15, November 1987*, p. 5.

¹¹ Pelko, 1987, p. 6.

¹² Cimperšek, 2016, p. 370.

¹³ Orožen, 1961, p. 304.

¹⁴ Pelko, 1987, p. 6; Cimperšek, 2016, p. 370.

¹⁵ Anonymous, 1977, p. 18.

¹⁶ Anonymous, 1977, p. 18, states that 27 workers from the glassworks were arrested for treason in 1942 and that the majority of them were shot as hostages.

the end of glass melting.¹⁷ For some time only the glass cutters remained in the factory. The coal mine had already been closed – in 1943 – and coal had begun to be imported from Klenovac in Croatia.¹⁸ Quartz sand was likewise imported, soda was purchased in Lukovac, lime was supplied by lime burners from Boč, and potash was purchased from a merchant called Teslić in Sisak. In 1935 the glassworks used 10 tons of potash, 100 tons of soda and 3.6 tons of Glauber's salt. The moulds were made from pearwood purchased from local farmers.¹⁹

After the end of the war around 180 workers gathered in Rogaška Slatina and formed a "shock work" brigade in order to rebuild the glassworks. They were assisted by the glassworks in Hrastnik and Straža pri Rogatcu, which sent them the material they needed for the rebuilding work. A further problem was the lack of coal, given that the factory's own mine was no longer operating. The Ministry of Industry approved the supply of the necessary quantities of coal, and this enabled the glassworks to start operating again on 9 September 1945. Following the liberation it merged with the Hrastnik glassworks as an autonomous operation.²⁰ It became independent on 1 July 1947, when it was given the name "Slovenska tovarna stekla v Rogaški Slatini" [Slovene Glass Factory in Rogaška Slatina]. It was renamed again in 1953 following the death of [liberation front leader and politician] Boris Kidrič. It would henceforth be known as the "Steklarna Borisa Kidriča Rogaška Slatina" [Boris Kidrič Glassworks, Rogaška Slatina].²¹

At that time the Yugoslav glassmaking industry was unable to supply sufficient quantities of hollow glass, so the socialist authorities decided to increase production in existing glassworks and build new ones. Construction of a new melting furnace began in 1948, at which time the furnace hall containing the first melting furnace was enlarged. The production hall was completed in 1950, together with a new furnace with 12 melting pots.²² The glassworks thus now had a total of 20 melting pots, which meant a 120% increase in production. In addition to the new furnace hall, the rough and fine grinding departments and other areas were also renovated. The number of grinding spindles increased to thirty-five. The number of employees increased from 250 in 1947 to more than 600. A third furnace was constructed in 1959, followed five years later by a fourth. The 1970s saw the construction of a new grinding shop for 70 workers with an acid polishing plant, silos for the storage of raw materials and an automatic batch plant.²³

In 1974 the Boris Kidrič Glassworks opened the Dekor plant in Kozje. This glass grindery, which had fifty grinding stations, later switched its focus to glass engraving. The product range began to be increasingly dominated by modern cut crystalware in the unique designs of the new Design Studio GRY.²⁴

By the end of the 1970s, the glassworks was operating seven melting furnaces and 46 melting pots. The previous fuel – generator gas – was replaced by fuel oil. The number of employees continued to increase – from 1,178 in 1977 to 2,093 in 1986.²⁵ The glassworks mainly produced colourless crystal glass, which had been a top seller since the interwar period.

The volume of production increased in 1980s and new tank furnaces and automation were introduced. In 1985 a 15-ton tank furnace with two automated lines for crystal glass was installed. A new automatic acid polishing plant and new lines with automatic grinding and polishing machines were installed at the same time.²⁶ Natural gas was introduced as process fuel and electricity took the place of heating oil. In the period leading up to Slovenia's independence all the traditional furnaces were replaced with tank furnaces, with the exception of one, which continued to be used for melting coloured glass. Business ventures with the glass cutting and grinding works Tehnokristal Kardeljevo and Dalmacijakristal Vrgorac proved to be a poor decision and the attempt to enlarge the Kozje grindery also ended in failure.²⁷

The period following independence, characterised by numerous poor management decisions and difficult conditions in global markets, was the most critical period for the glassworks. Efforts were made to modernise the product range and bring it into line with the demands of modern markets while taking advantage of the possibilities offered by new technologies. The management wanted the Irish company Waterford as a strategic partner and sold them a 30% share of production. This was followed by a series of poor decisions and ill-considered investments in the bankrupt Mestinje timber processing plant, the Samobor glassworks and the hotel industry. These decisions proved to be the downfall of the glassworks, best reflected in the

¹⁷ Pelko, 1987, p. 6.

¹⁸ Cimperšek, 2016, p. 371.

¹⁹ Orožen, 1961, p. 304.

²⁰ Anonymous, 1977, p. 13; Pelko, 1987, p. 6.

²¹ Pelko, 1987, p. 6.

²² Anonymous, 1977, p. 13.

²³ Pelko, 1987, p. 7.

²⁴ Pelko, 1987, p. 7.

²⁵ Pelko, 1987, p. 7.

²⁶ Cimperšek, 2016, p. 371.

²⁷ Anonymous, (1983), p. 20.

declining number of employees, of whom fewer than 900 remained after 2002.²⁸ In 2012 the glassworks was taken over by Metropolitana and KPS Capital Partners and, after 2015, the Finnish company Fiskars. Among the designers who helped give the Boris Kidrič Glassworks a recognisable identity was Raoul Goldoni (1919–1983). Goldoni began working with the glassworks in 1956, originally with the intention of making one-off pieces and decorating them using cutting and engraving techniques.²⁹ He later focused on mass production, which opened up the area of industrial design. Goldoni, who had previously worked with the world-famous glassmaking workshops on the Venetian island of Murano, brought his knowledge and experience to Rogaška Slatina.³⁰ Beginning in 1967 he became a full-time collaborator with the Boris Kidrič Glassworks and even took over as head of the design department. He trained a number of designers over the years, although none of particular note.

Two other designers with a decades-long connection with the glassworks are Igor Polik and Tihomir Tomič. The Rogaška glassworks was open to collaborations with designers and architects who wished to try and realise their ideas in glass, as evidenced by the numerous presentations and design awards at the Biennial of Industrial Design in Ljubljana, the Zagreb Fair and exhibitions at the Design Centre in Belgrade. Worth mentioning among the many external collaborators of the glassworks are designers Ljubica Ratkajec Kočica, Janja Lap and Peter Arlič.³¹

UPDATING ON GLASS, GLASS MUSEUMS AND EXHIBITIONS II

Torben Sode¹, Bernard Gratuze and James Lankton

1. Independent scholar, Denmark

Red and orange high-alumina glass beads in 7th and 8th century Scandinavia: Evidence for long distance trade and local fabrication

Beads in Scandinavia from the 7th century were dominated by monochrome orange and red opaque glass beads, although opaque yellow, white and green, as well as transparent blue and a few polychrome glass beads also occur.

By combining traditional morphological and technological studies with quantitative chemical analysis, including trace elements, we have uncovered the presence of an unexpected and important group of Asian glasses in 7th and 8th century Scandinavia graves.

This unequivocal evidence for long-distance exchange now challenges us to explore both more precise production zones and a better understanding of how this exotic glass reached Scandinavia. In addition, our evidence for the use and re-use of Asian glass, combined with recycled Roman glass, in local workshops in Denmark (Ribe) and Sweden (Gotland) increases our understanding of how glass beadmakers practiced their craft in an increasingly internationalized context leading up to the Viking period.

Paloma Pastor Rey de Viñas, Carlos León

Museum of Glass, National Glass Center Foundation, Royal Glass Factory of La Granja, San Ildefonso

The Spanish Ship Nuestra Sra. de Guadalupe: The glass collection

The ship sailed from Cádiz, on July 13th, 1724, along with the ship Tolosa, with destination to Veracruz (México). A storm caused the wreck of the ships in Samaná Bay (Dominican Republic), that was loaded with an important glass collection hidden in the bottom of its hull.

During the underwater recuperation, carried out by the Treasure Hunter, Tracy Bowden, in 1977, a total of 364 pieces of glasses were found in perfect condition, in addition to numerous fragments. A new excavation, in 1994-95, by the archaeologist Carlos León and the naval history specialist, Cruz Apestegui, recovered new information from these glasses.

²⁸ Cimperšek, (2016), p. 372.

²⁹ Raoul Goldoni, *Staklene skulpture*, Muzej antičkog stakla Zadar, Zadar, 2012, p. 41.

³⁰ Cimperšek, (2016), p. 371.

³¹ Štular, Hanka, *Steklenina, geslo*, Enciklopedija Slovenije, Založba Mladinska knjiga, zvezek 12, Ljubljana, 1998, p. 307.

It is a collection of Central European glasses quite homogeneous and contemporary to the wreck. For those circumstances, this archaeological find proves to be a very important scientific and documentary value for the study of these types of Central European glass made for export.

Jan Andersen Kock

Aarhus University, Aarhus

Fashion and Manner at the table in Denmark

Milan Hlaves

Museum of Decorative Arts, Prague

Czech and Slovak Drinkware 1918-2018

Manfred Schreiner^{1,2}, Monica de Bardi^{1,2}, Renzo Bertoncello³

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Studies on potash-lime-silica glass with medieval composition and their preservation by applying sol-gel silica coating

Potash-lime-silica glasses typically used in medieval stained glass north of Alps show a low chemical durability due to the low silica content and the high amount of potassium, sodium and other network modifier ions such as Ca or Mg. This glass is sensitive to acidic conditions typical of polluted environments; it is therefore easily damaged due to the ion exchange process which leads to the formation of a superficial layer with chemical and physical characteristics different from those of the bulk glass. The effect is a hazy appearance, flaking phenomena and the formation of corrosion products such as gypsum ($\text{CaSO}_4 \times 2\text{H}_2\text{O}$) or syngenite ($\text{K}_2\text{SO}_4 \times \text{CaSO}_4 \times \text{H}_2\text{O}$) as crystalline and hydrated silica as non-crystalline weathering products. Consequently, the transparency of these glass paintings is reduced and in many cases the entire composition is barely recognizable. Furthermore, the thickness of the glass panel is also reduced. The studies of the mechanisms leading to those effects, particularly dangerous for cultural heritage glass objects, are important to introduce procedures to slow down these reactions and to develop protective methods.

In order to investigate the weathering mechanism of that type of glass and to test preservation treatments, specimen with chemical composition similar to medieval stained glass were coated with sol-gel silica. It consists of an inorganic and transparent layer (~300 nm) applied without any heating treatments. The samples were exposed to controlled atmospheres in climate chambers as well as under natural conditions within an international exposure program. After exposure the sample surfaces and their cross-sections were investigated in the scanning electron microscope in combination with energy-dispersive microanalysis (SEM/EDX). Additionally, surface analytical investigations were applied using ToF-SIMS (Time of Flight Secondary Ion Mass Spectrometry) and IRRAS (InfraRed Reflection Absorption Spectroscopy) for studying the chemical and structural changes on the glass surfaces during the weathering and to determine the ion migration due to the exchange processes.

The results showed a strong dependence of the weathering process on the glass composition, time, pH, and type of acidic pollutants used. The applicability and the efficacy of a protective sol-gel silica coating could be tested and it could be proved that it enhances the resistance of the glass avoiding cracking and minimizing the formation of weathering products.

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Teresa Almeida, Graciela Machado

Faculdade de Belas Artes Universidade do Porto and Research unit Vicarte “Glass and Ceramic for the arts”, FCT/UNL

Contemporary Art in a Religious Museum

Specularis is an exhibition that will be held in Alberto Sampaio Museum, Guimarães, Portugal this Summer. This exhibition is the outcome of an interdisciplinary work between glass and engraving, and is planned to include the several studies and works made around engraving and glass and hence to show the collaboration between different people and their areas of technological interest, in the Faculdade de Belas Artes da Universidade do Porto.

Throughout the years, and based on the two workshops, efforts were gathered to overcome the resistance to innovate in academic context. And the search for what is still unknown and undone was based on the classical technological problems or while verifying new technologies. Yes, on the need to view the areas as a whole and to rehearse the ways to overcome the dichotomies of the subjects.

Seeing and speculating, in several materials, posing problems, and their nature according to the most basic forms of inscription and invention, lead to the emergence of techniques and to the circulation between the workshops. These are the filtered and decanted experiences deriving from the capacity established in a faculty and partner entities, taken to the limit, which are now displayed in an exhibition.

The Museu Alberto Sampaio was created in 1928 to house the collections of extinct local religious institutions, such as the former Collegiate of Our Lady of Oliveira, and other convents and churches of Guimarães region. It is situated on the city centre of this heritage city.

The exhibition will be display from 13rd of July until the 16th of September taking part of an event entitled “Night Museum”. During this period the museum is open at 11.00pm allowing the visitants to visit the museum at night. In this presentation will focus the setting up of the exhibition, student’s works, and the opening.

Manuela Divari

LE STANZE DEL VETRO, Venezia

LE STANZE DEL VETRO

This presentation aims to give a comprehensive description of LE STANZE DEL VETRO, a joint cultural project of Pentagram Stiftung (a Swiss private not-for profit Foundation) and the Fondazione Giorgio Cini, on the Island of San Giorgio Maggiore in Venice, Italy.

The mission of LE STANZE DEL VETRO is to illustrate the potential of the art of glass making and to bring it back to the centre of the international art stage.

The permanent exhibition space of LE STANZE DEL VETRO was launched in 2012 to host a series of solo and group shows featuring international artists, both contemporary and historical, and glass manufacturers from the 20th and 21st centuries.

In addition to the exhibition program, LE STANZE DEL VETRO has set up a Glass Study Centre to create a specialised library and a comprehensive archive of Venetian glass. The Glass Study Center organises seminars, workshops and offers research scholarships to scholars from all over the world.

Parallel to the exhibition program, LE STANZE DEL VETRO holds a series of glass temporary installations, involving internationally-renowned artists to plan and design site-specific architectural pavilions or installations on the grounds of LE STANZE DEL VETRO. LE STANZE DEL VETRO was among the promoters of the Venice Glass Week, the first international festival devoted to Venetian glass, which took place in Venice in September 2017 and 2018, with the aim of revitalising and sustaining one of the city’s most important artistic and creative activities.

The goal of this presentation is to establish and foster international contacts with those who are interested in promoting and sharing the knowledge of international, historical and contemporary glass making.

September 28, Friday

THE MUSEUM OF GLASS ART ON YELAGIN ISLAND

Elena Vlasova

Curator of Glass Art Glass Museum, Elagin Island

Museum of Glass in St. Petersburg. Its history and collection

The excursion in the first part will be devoted to the Leningrad Glass Factory (1940-1997). The conference participants will see the best works of the advanced glass factory of the USSR, designed by professional artists. They will get acquainted with the assortment of the Glass Factory, with decorations for crystal. They will see unique objects created for various exhibitions.

In the second part of the excursion, it will be shown the author's works of the leading Russian artists of the second half of the 20th century, created in such enterprises in various regions of the Soviet Union, as a Glass Factories in Gus-Khrustalny and the Glass Factory "Red May" in Vyshny Volochyok, located near Moscow; Glass Factory "Krasny Gigant" in Nikolsk, the central Russia; Glass Factories in the former Soviet republics: "Neman" in Belarus, "Lviv" in Ukraine, etc.

Participants of the conference will be able to get acquainted with the variety of forms, techniques, images of Soviet, Russian artistic glassmaking.