INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES

NEWSLETTER 2007, ICOM GLASS COMMITTEE

REPORT ON THE 2006 ICOM GLASS COMMITTEE MEETING IN TURKEY ISTANBUL, IZMIR, BODRUM

OCTOBER 15-20, 2006

Submitted by the Secretary Gunnel Holmér
Senior Curator
Smålands Museum – Swedish Glass Museum, Växjö, Sweden

The 2006 Annual Meeting was organized by Credo Tours, Dolmabahçe Palace (Istanbul) and the Museum for Nautical Archaeology (Bodrum)

A total of 32 participants attended the conference, representing Croatia, Denmark, Czech Republic, Germany, Great Britain, Greece, Norway, Portugal, Romania, Slovenia, Sweden and USA.

The topic of the meeting was "East and West – 2000 Years of Glass".

The week-long conference in Turkey provided the participants with ample opportunities to enter deeply into this subject due to a variety of lectures pertinent to the subject, as well as visits to museums, mosques, churches, palaces, archeological sites, and a glass bead factory.

Sunday, October 15

The conference commenced with afternoon registration at the Hotel Nena in Istanbul. In the evening, the attending ICOM glass members joined over a traditional Turkish meal at a restaurant in the Old City.

Monday, October 16

The official opening of the meeting took place in the morning in a conference room of the Orsep Royal Hotel. The official introduction was followed by lectures presented by nine speakers of the ICOM Glass Committee.

After the lectures, the conference participants participated in a walking tour led by the excellent guide Günhan Börekçi (Department of History, Ohio State University),. By special permission, he first stop was at the Hagia Eirene Church, which is the first Byzantine Church in Istanbul and was never converted to a mosque. Constructed by Constantine the Great, it was destroyed in the 6th century and immediately rebuilt.

After a refreshing lunch at *Topkapi Palace,* the group received a guided tour of the palace, which used to be the administrative center of the Ottoman Empire from 1465 to 1853. The palace exemplifies resplendend Ottoman-style architecture and also owns large collections of porcelain, robes, weapons, shields, armors, Ottoman miniatures, Islamic calligraphic manuscripts and mural decorations, as well as a display of accumulated Ottoman treasures and jewelry. Of special interest was the stained glass in the harem and mosque lamps of the 14th century and later.

The last stop was the impressive *Basilica cistern*, which is 43 m long and 65 m wide, and covers a total area of 9,800 square metres. It was built during the reign of emperor Justianus in the 6th century and is one of the few early architectural examples that have survived until present time.

The group concluded the day with a fantastic dinner at a restaurant located in a 1600-year old Roman cistern in the Old City.

Tuesday, October 17

The conference schedule continued with a whole-day excursion. The first stop was the *Blue Mosque*, which with its six minarets is one of the most prominent landmarks of Istanbul. The mosque was founded by Sultan Ahmet I, designed by architect Mehmed Aga and constructed 1609-1616. Of special interest for the Glass Committee were the 260 leaded windows and the present conservation campaign

In the morning, the conference participants had also the opportunity to visit *the Museum of Turkish and Islamic Art*. Located *in Ibrahim Paşa Palace*, it contains a famous collection of carpets, sculpture, ceramics and metalwork: a collection totalling over 40.000 items. On the ground floor, an ethnographic section focuses on the lifestyles of different Turkish people.

A special highlight of the day was also the *Dolmabahşe Palace*, which was the first European-style palace in Istanbul and built by Sultan Abdülmecid between 1842 and 1853. The palace has an area of 45,000 m² (11.2 acres), and contains 285 rooms, 46 halls, 6 baths (*hamam*) and 68 toilets. The palace altogether is decorated with French Baccarat and Czech Bohemian crystal chandeliers. The world's largest Bohemian crystal chandelier, a gift from Queen Victoria, is at the center hall. The chandelier has 750 lamps and weighs 4.5 tons. Even the staircases are made of crystal, for example the famous Crystal Staircase with the shape of a double horseshoe and built of Baccarat crystal, brass and mahogany. There are also a glass piano and several glass fireplaces in the palace. A guided tour by two curators (, Ceylan Aydin and Nurten Öztürk of Dolmabahçe, made the visit especially interesting and instructive.

treasures. Especially worth mentioning is the Alexander Sarcophagus from the 4th century BC made of stone adorned with carvings depicting Alexander the Great. Unfortunately, not many glass items were on view in the exhibitions, except for example some fragments of a painted window from the 12th century.

In the afternoon, the ICOM group flew to Izmir and stayed overnight at a hotel in the city center.

Thursday, October 19

The day started with a visit to a *glass bead factory* outside Izmir in the village *Görece Köyü*, where beads have been made since around 1930. This visit was possible thanks to Committee member Torben Sode, who_specializes in the history of beads and bead making. In Görece, the attendees had the opportunity to study the fascinating production in detail. In the smoky and dark archaic hotshop without windows, the three makers were working with simple iron tools around a low mud-built furnace with three glory holes. The beads were made by dipping a bead mandrel into the soft, hot glass placed in the open tank inside the furnace. When the glass had been gathered, it was rolled forwards and backwards on two pieces of iron rails, and finally the beadmakers rapidly shaped the beads with a forming iron.

Back in Izmir, the participants went to the Ethnography Museum, which comprises artefacts revealing the social life in Izmir and its environs from the 19th century onwards. Turkish bath accessories and handmade embroidery, articles from the first pharmacy of the city, artisan products etc. (including a bead-making workshop) were displayed, and as well as interiors of typical rooms of "old" homes were well worth seeing.

The walking tour in the afternoon included the Agora. Because a Byzantine and Ottoman cemetery was located here, the central part of the Agora remained free from modern constructions. The buildings date essentially to the Roman period, but there also exist many remains from the Hellenistic era. After a tour through the bazaar with a maze of narrow streets and lanes with workshops, small shops and stalls, the long but very interesting and informative day ended in bead merchant Hüsein Hüsnü Alp's shop with millions of beads for sale.

Friday, October 20

The excursion began at the archaeological sites in the ancient city of *Ephesus*, which was one of the great cities of the Ionian Greeks in Asia Minor, located in Lydia. Beginning in the Roman Republic, Ephesus was the capital of proconsular Asia, which covered the western part of Asia Minor. The population of the city has been estimated to be in the range of 400,000 to 500,000 inhabitants in the year 100 AD. Ephesos was distinguished for the Temple of Artemis (Diana), who had her chief shrine there, for its library, and for its theatre, which would have been capable of holding 25,000 spectators.. Ephesus also had several major bath complexes, built at various points while the city was under Roman rule, and one of the most advanced led by Prof. George Bass. The ship was about 15 m long and could stow ca. 20 tons of cargo, among other things glass ingots for glass production. The hull had been badly damaged, but some parts are preserved, partly by the corrosion products of the copper ingots. The hull was made of cedar wood of edge-joined planks, a technique known from later Phoenician, Greek and Roman ships as well. Fragments of oars have been found; the largest was still 1.7 m long and 7 cm thick. The ship had at least 24 stone anchors on board, weighting between 120-210 kg, with two smaller ones of only 16-21 kg weight. It has been dated to the late Bronze Age. Firewood stored aboard came from a tree felled 1316-1305 BC - which must be the time of its last voyage. The date would agree well with the other archeological finds.

Another important wreck preserved at the museum was a shipwreck excavated in 1977 at Serçe Limani, a natural harbour on the southern Turkish Coast. The ship had set sail in around 1025 A.D from the southern part of the Syrian coast and was carrying a variety of cargoes, including 3 tons of glass cullet in the form of raw glass and broken glassware. The glass cullet was probably intended for some small glass factories located within the Byzantine Empire, most probably in either the Crimea or the lower Danube river region. The ship, only 16 meters long and propelled by two lateen sails, had a flat bottom well designed for river navigation.

In the Glass Hall situated in former chapel, glass objects from 1400 BC to 1100 AD are displayed. The room houses glass work from various ancient cities in the region and glass discovered at the shipwrecks in the region. The oldest pieces of the display are the remarkable 14th-century glass ingots. Glass works from ancient cities of Kaunos and Stratonikea and glass pieces from the Serce Limani wreck are displayed in this room. All of these rare glass pieces are displayed in specially lit cases in a dark room.

After seven fantastic days in Turkey, it was finally time for closing the conference and to return home via Istanbul. Most of the participants seemed to be very content with the very comprehensive and varied programme.

MINUTES OF THE BUSINESS MEETING

1/ The current Board

Board Member	Elected	Due to retire
Chairman: Jutta-Annette Page	2001	2007
Secretary: Gunnel Holmér	2001	2007
Geoffrey Edwards	1999	2005
Kaisa Koivisto	2000	2006

Expenses (mailing of Newsletter 2006)	8 489: 00 SEK
Expenses (ICOM Meeting in Turkey)	5 421: 00 SEK
TOTAL 2006	25 332:86 SEK = 2 691 EURO

The bank account was transferred in the fall of 2001 to Sweden, and is until the election of a new secretary this year administered by the current Secretary Gunnel Holmér.

6/ Letter by the Chair, Jutta-Annette Page
Probably the Chair will send her letter in a separate mail to the members of the glass committee..

ABSTRACTS

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LISA ELLIS/AMANDINA ANASTASSIADES

The Conservation of Glass Ingots from the Uluburun Shipwreck
The authors will present an overview of the various desalination, drying, consolidation and reconstruction strategies employed in the conservation of an unparalleled collection of Bronze Age glass ingots from the Uluburun shipwreck, excavated by the Institute of Nautical Archaeology between 1984 and 1994. The treatments for these unstable, waterlogged glass objects were developed over many years by a series of site conservators. The authors will give the results of a survey undertaken to determine the effects of different treatments, as well as an in-depth description of the treatment of four ingots, including materials used to fill lacunae.

SIMONA VIOLETA GHEORGHE

The Restoration of a Piece of Archaeological Glass
The subject of this paper is a Roman glass from the collection of the Museum of Oltenia, with the height of 17 cm and exterior diameter of the rim of 4 cm.

The pot is hand-made, in the blowing technique, and it shows two main elements: the globular body and the neck. The color of the piece is diffuse, of a light violet with white-transparent yellowish areas, and it is determined by the presence of manganese oxide.

The piece was fragmented into 24 sheds of different dimensions, varying grom few mm to 5-6 cm. The neck was not broken, only the globular body being fragmented. The physico-chemical analyses pointed out the presence of carbonates on the surface of the fragments, as well as an adherent layer of dust and soil.

exclusively, which were mainly sold to saddlers in the bazaar and to caravan drivers who carried them to the east. Around 1930 some of the beadmakers established their workshops in the village of Görece, mainly to avoid the expenses for bringing the fuel into the town, and around 1950 it was the availability of fuel which again led several beadmakers to move north to the village of Kurudere. Today the glassbead making are still done in these two villages.

The beadmaking workshops are usually build without windows, but when there are some they are often closed with boards or old sacks so that the workshop lies in darkness with the furnace as the only source of light. The huts are often build with a raised opening in the roof, the louvre, which functions as a smoke extractor. In the middle of the workshop there is a low, dome-shaped furnace build of clay. Here the work starts in the early morning when the furnace is lit and the small open melting tank is filled with cullets of glass. The glassbead makers use exclusively old bottles and other forms for scrapglass as raw material. After one and a half to two hours the furnace is hot and the glass melted sufficiently for the days work to begin. The furnace is build by the beadmakers themselves out of ordinary clay, coarsely tempered with fine chopped pieces of straw and grog. When the furnace is fired the straw burns away and a highly porous and insulating furnace is the result. Also the tools are made by the beadmakers themselves, - the mandrels and the gathering irons are made from shock absorbers and springs from old cars. Although none of the beadmakers speak Arabic any more most of the tools has kept the old Arabic names.

The glass beads produced by the glass beadmakers in Turkey are all of the type known as furnace wound beads. The beads are made by dipping the bead mandrel into the soft, hot glass placed in the open tank inside the furnace. When the glass has been gathered it is rolled forwards and backwards on two pieces of iron rails. The beadmakers rapidly shapes the beads with a forming iron and when the bead are finished, the mandrel is knocked hard against the rails so that the hole in the bead expands enough to loose the bead, so it can be knocked of the mandrel and placed into the cooling room, which are build onto the furnace. When the firing stops at the end of the working day, the beads cool down slowly over night together with the furnace.

The beadmakers produce monocrome glass beads in round, ovale, cylindrical, square or tabular shapes etc. To make melon shaped beads the front of the forming iron is pressed into the still soft glass so a number of impressions are made round the bead. Cylindrical bead are made by rolling on the iron rail with the mandrel as axis. In the same way facetted, tabular and square beads are made by manipulating the soft glass with the forming iron. The beadmakers often produce polycrome glass beads by decorating the beads with eye motifs or by applying trails of another colour than the bead itself. This glass is placed on the edge of the melting tank. Beads with simple trail decorations are made by dipping the still hot glass bead down into the secondary glass of desired colour. At the point at which the two different colours of glass meets, the glass melts together and by lifting the mandrel carefully the beadmaker draws a thin thread up from the glass mass. By turning the mandrel the thread melts firmly around the bead. To produce the eye motifs the gathering iron are first dipped into the glass which forms the outer ring of the eye, when this are melted onto the bead the other colours of glass forming the middle of the eye are applied. In to the Dolmabahce Palace which was built by the Sultan of Turkey between 1853 and 1856. Turkey had sent a delegation to the first international exposition, the "Crystal Palace" in 1851, and it is thought that contacts much have been made at that time with several English glass companies as two of them provided extensive and unusual pieces for the palace. Fortunately, both companies registered their designs with the Design Registry Office at Kew, so identification is possible by that means.

The first of these objects is a mammoth chandelier which was supplied by the London firm of Hancock, Rixon and Dunt. It was signed by the firm, on the metalwork, along with the date, "June 1853" and weighs four and a half tons. Hancock, Rixon and Dunt registered the designs for two glass fireplaces in 1852 and elements of these may also be found today in the palace in Istanbul. Finally, the Hancock firm registered two designs for glass banisters for a staircase and these may be found in the main stair hall of the palace as well, along with another chandelier which looks as if it was supplied by Hancock, Rixon and Dunt.

The other English firm which is known to have supplied the palace is Jonas Defries and Sons, also of London. Defries supplied eight "Prismatic Mirrors", each made of, literally, a ton of chandelier prisms so that the mirrors are I5" high and 8 feet across. These are still in the palace as well.

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JAN KOCK

When if was Fashion - Stained Glass Windows from the Renaissance in Private Houses

In the 16th Century a fashion with giving small enamelled painted windowpane as a gift developed in many societies in Northern Europe. Often the motif has something to do with the recipient or with prosperity in general. Also a name and a date are to be seen. This tradition is known both from the cities and from the countryside.

JAN KOCK

A renaissance glasshouse in Ireland - Urgent

At a meeting in Belgium a month ago I was informed by C. O'Brien about a glasswork from the beginning of the 17^{th} Century. Not only the bottom part of the furnace was preserved but also a part of the upper covering, the dome in sandstone, was preserved. He also asked me about how rare this state of preservation was and about we could help him with a sort of statement concerning the value of preserving this monument. I promised to present the excavation and the historical context as background for a possible note for the authorities in Ireland.

CLEMENTINE SCHACK VON WITTENAU

Recent German Glass Art at the Coburg Glass prize

Not many people would think of objects, sculptures or installations in connection with

„GLAS im LICHT„ „SPOTLIGHTS on GLASS“

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Saturday, 18th

13.00 - 16.00	General registration at Vienna University main building
17.30 - 20.00	Welcome Reception at Vienna Konzerthaus
21.00 -	Opening of „Meet the Muse“ Art Academy Schillerplatz

Sunday, 19th

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8.30 - 17.00	General registration, with Info-booth „ICOM-Glass“
10.30 - 13.00	Opening of Plenary Session Gen. Conf., Keynote speeches
14.00- 17.30	We join ICDAD Excursion: Schloss Hof (castle of Prince Eugen, then of Maria Theresia. Bustour 30km from Wien). We meet at 2pm at MAK-entrance Stubenring 5.(This tour is offered for EUR 50.-including meal)
18.30- 21.00	Dinner at restaurant along Danube river (at individual costs)

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Monday, 20th

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8.30	Registration and meeting of programme-working-group University of applied Arts, Oskar Kokoschkaplatz 2, roof
9.30	Introduction to programme, (opening of fair at University)
10.00-10.45	Keynote lecture: .....:“Museum, glass collection of the future“
10.45 -11.00	Coffee-break, followed by 7 x Lectures on Glass 11.00 - 11.45 11.45 - 12.30 12.30 - 13.00

11.00 - 13.00	General Assembly of ICOM-Glass with discussion
13.00 - 14.00	Lunch in or near University of Applied Arts
14.00 – 18.30	Conducted tour (public transport bus) to „Steinhof-Kirche"

Special viewing of glass owned by the Science Museum in Breitenleh

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(14.00 - 18.00)	(Optional visits to private glass collections, Antique shops_Oberglas-Stölzle and Riedel glass Rasper-Store in town, Swarovski-showrooms, antique-shops near Kärntnerstraße)
18.30 - 20.00	Visit to „Wiener Glasmuseum Lobmeyr", Kärntnerstraße 26, small reception with drinks

Thursday, 23rd

8.00 - 21.00	Excursion: Start from MAK. - Carnuntum, Roman camp and museum - Bratislava, - Kvetna (Blumenbach) glass factory - Brno Museum - castle of Austerlitz - dinner at Poysdorf - back to Wien MAK (for this 400 km bus-tour, special fee, EUR 60.- including meals) (For those staying in Vienna, a map shows suggested points of interest)

Friday, 24th

9.00 - 13.00	Final Plenary Session of General Conference (individual visits, spouses programmes, events, exhibitions - throughout)
13.00 - 19.30	Free afternoon with a list and plan of proposals where to go

Bus and one meal: EUR 50

Thursday, August, 23rd	Bratislava- glassfactory Kvetna-Museum Brno Bus and one meal: EUR 50
Saturday, August, 25th	Post_conference to Wachau, Zwetl, factory Nagelberg Bus and one meal: EUR 60

WE ASK FOR THE REGISTRATION BY THE LATEST, July 3rd, 2007.

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PLEASE NOTE THAT THERE IS A SPECIAL FEE FOR THE ICOM GENERAL CONFERENCE IN VIENNA. FOR FURTHER INFORMATION SEE WWW.ICOM2007.COM

PLEASE BOOK YOUR ROOM IN VIENNA FROM AUSTROPA INTERCONVENTION, please contact Ms. Katharina Steinbauer, Friedrichstrasse 7, 1010 Vienna, Austria, Tel. 00431/58800525, Fax.: 00431/58800520, email: ICOM 2007@interconvention.at; homepage http://www.icom2007.com

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ICOM GLASS CONFERENCE 2007
18 – 25 August, 2007

REGISTRATION AND BOOKING FORM:

Family name:
First name:
Academic title:
Institution:
ICOM membership no:
Address:
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Accompanying person(s):

Call for papers - ICOM Glass Conference, Vienna 2007

This is not the Conference registration form, but intended for the Call for Papers only.
Please return the form by **July 3, 2007** to:

Gunnel Holmér
Smålands Museum-Swedish Glass Museum
Box 102
SE-351 04 VÄXJÖ
SWEDEN
Fax: +46-470 397 44
Email: gunnel.holmer@telia.com

NAME:

TITLE:

MUSEUM:

STREET:

CITY:

COUNTRY:

TEL:

FAX:

EMAIL:
(not Institution Website, please!)

VOTING / NON-VOTING **ICOM NO:**

CALL FOR PAPERS:

PAPER **Yes** □

10 Minutes □ 20 Minutes □

TOPIC:

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Technical equipment? What kind?

PLEASE INCLUDE AN ABSTRACT OF YOUR PAPER, CONSISTING OF NOT MORE THAN ONE TYPED PAGE, DOUBLE-SPACED.