**Session 1a “Glass Museums and Cultural Landscapes”**

Monday 4th of July, room Turquoise 1 (North Wing – Level -1), 14.00-15.45

**Paloma Pastor**

Director. Technology Museum of Glass. Museo del Vidrio, Fundación Centro Nacional Del Vidrio, Real Fábrica de Cristales de La Granja, Spain

**The Technology Museum of Glass in La Granja and its social and cultural environment**

The Technological Museum of Glass is housed in a former glass factory, at the Royal Glass Factory in San Ildefonso (La Granja), province of Segovia, a unique industrial building founded in 1770 by King Carlos III. Today the museum is part of the Fundación Centro Nacional del Vidrio founded in 1982, which aims to promote, research and disseminate the art, craft and history of glass. This foundation includes a Technological Museum, an Institute for Higher Education and a workshop for artisanal production and demonstration of techniques. In this way the glassmaking tradition of La Granja was restored and protected and continues to raise public awareness to the rich legacy of its past. The museum does not exclusively exhibit glass collections, but it also presents different production methods, including live demonstrations of glassblowing and engraving workshops. These explain the various techniques used by glassmakers and are also intended raise the visitor’s understanding of the working environment in the historical context. The museum revives a past related to an historical glass factory to provide an identity within the cultural and social environment of the local community.

We will analyse different projects, organized by the museum during the last years, in order to involve the local community and deepen the knowledge of the social and cultural history of the village: exhibition of photographs, religious Brotherhoods and tourist tours of the Glass Factories at the Royal Site of San Ildefonso.
Glass production and its influence on the cultural landscape

The nineteenth century saw a change in glassmaking. During this period, coal was introduced as fuel, which was favourable for cheaper production. This was fatal for a considerable number of glassworks that still used wood as fuel. An even greater milestone in the history of glassmaking was the railway from Vienna to Trieste, constructed in the years 1841 to 1859, which offered new opportunities for the glass trade. It also encouraged fiercer competition with the Bohemian glass industry, with which the Slovene glass industry could not successfully compete until the 1880s. During the period of the trade and industry exhibitions in Inner Austria between 1838 and 1844, which were important for the Slovene glassworks, a remarkable standard of quality and design developed. Like most other factories, the glassworks in the Celje and Kozjansko regions manufactured not only mineral water bottles, but also tableware and kitchenware, beer containers, glass for pharmaceutical purposes, chandeliers (which remain in a number of churches today) and other products. More valuable products were decorated by cutting, engraving and enamelling. It can be seen that the motifs of the glass decorations were influenced by local popular art and sometimes included, besides these artistic elements, some applied artistic and ethnological decorative features. On the other hand, products for everyday use were mostly plain, strictly functional and aesthetically simple, yet their forms are much admired even today.

The heterogeneous glass tradition continued into the twentieth century. A special characteristic of the glassworks at Hrastnik, which replaced the former glassworks in Jurklošter in 1860, was the heterogeneity of its production. In 1895 it encompassed three production programmes, and even before that had a network of sales spread throughout Europe and in countries overseas. In 1927 another important glassworks was established in Rogaška Slatina, today known as Rogaška Crystall. Part of the Rogaška glasswork was Dekor Kozje, which was established in 1974, but closed in 2005, where uniquely shaped cut crystal and engravings formed part of its rich production programmes. The ongoing need for skilled glass workers resulted in the establishment of the glassmaking school in Rogaška Slatina in 1947. This prompted an even greater interest in the manufacture of glass, and the school has so far produced a number of renowned glass workers. The school remains the most important educational centre for future glassworkers in the region.

A rich tradition and the unexplored representation of this branch of industry prompted a growing need for collecting, conserving, evaluating and exhibiting this heritage in museums throughout Slovenia. The glass collection in our Museum illustrates the tradition and development of design in our region. Many pieces are also found in other museums in Slovenia, in museums in other countries, as well as in private collections. Together they represent the tradition and cultural heritage of this glassmaking area.
From Murano to Brazil: the path of Mario Seguso

Mario Seguso came to Brazil in 1954 and settled in Poços de Caldas, Minas Gerais, Brazil. In 1965 he founded a workshop for blown glass. Born on the island of Murano in 1929, Mario descended from one of the oldest and famous families of glass masters. He studied at the Regio Istituto d’Arte of Venice, where he specialized in engraving and glass cutting, and studied design with the architect Carlo Scarpa.

As the glass studio grew, Seguso invited his Italian family to come to Brazil and in this way the Cristais Cá dOro was born. Today it is a large industry, selling to the whole Brazil and beyond, while it still retains the characteristics of handmade glass. The technique is the same used in Murano, where the melting of raw material such as sand, calcium carbonate, sodium carbonate and other elements in furnaces at high temperatures, turns into a material that can be moulded and blown into shape. The creations are shown in a huge shed, organized both chronologically and by technique, allowing us to understand the history of glass production in the city.

Rodrigo, grandson of Mario Seguso, and his assistants explain the process of creating and comment on the cultural history of the city, mediating between the works and the public as it is in museums. The visit can be extended to a special room where there is a collection of pieces of other artists, brought from Murano, workshops that no longer exist. The history of Poços de Caldas started with the discovery of its first fountains and springs, in the seventeenth century. The rare and healing waters were responsible for the prosperity of the city while the land began to be settled by ex-miners, devoting themselves to raising cattle. Since 1886 an establishment for baths was active in the city, used for the treatment of skin diseases. It made use of the sulphurous thermal water of the Fountain of the Apes. In the Brazilian colonial period the place received the Emperor Dom Pedro II and his wife Tereza Cristina, who built an important extension of the railway Mojiana. During the 1940s, a time when casinos were common, Poços received the visit of Brazilian aristocracy, who went on to attend the halls of the Palace Casino and the Palace Hotel. The ban on gambling in 1946 and the discovery of antibiotics had a strong impact on tourism in the city. The Hydrotherapy was no longer the most effective way to treat the diseases for which it was prescribed. And the casinos were closed. The economy of Poços suffered a great shock, but the bad phase has been overcome with the change of focus on tourism. The middle class and large groups started attending the spa, visit the sources and other points of attraction in the city. In addition, the city housed various industries, promoting the economy.

The Cristais Cá dOro trained skilled workers in glass, which resulted in the creation of other workshops. Poços de Caldas became a benchmark for blown glass, as in other countries. It provides the opportunity to learn about the process and the history of manufacturing techniques, in addition to buying objects on site. The city has an historical museum, well-structured and popular because of its scientific interest; but the glass museum Cristais Cá dOro is a very successful tourist attraction, which attracts a greater number of visitors all year round. Mr. Mario Seguso, still very lucid at 87 years, stated in an interview: know this story, visit the workshop-museum and understand how the Cristais Cá dOro is important for Poços de Caldas’ tourism.
New cultural approaches to glass museums

Marinha Grande is known in Portugal as the “land of glass” and the glass museum situated in this region refurbished and increased the exhibition space in 2012/13. On the 19th of October 2013, a new space for Contemporary Art of the Marinha Grande Glass Museum opened to the public with a “feminine” exhibition.

In this “land of glass”, men are the ones responsible for producing the glass pieces, and the women labour on the cold work. Until not so long ago, it would have been impossible for a woman to make a piece through glass blowing in the factory. The idea with this international exhibition was to create an interaction with the community hoping that the curiosity of the glass blowers will entice them to visit and see another approach to the material they work with and consider precious. Dedicated to women who choose glass as a material/concept for their works of art, the exhibition goal was to reveal the feminine side of glass; a distinct look with its own language never showed in this area before.

In total, 15 artists were invited to participate in this event, coming from the Netherlands, Argentina, Poland, Turkey, the United States, Brazil, Estonia, Australia, England, Ireland, Mexico, Estonia, Latvia and Norway. Some of the artist who participated also gave lectures and workshops. Through their work, we wanted to show that glass art does not only presents itself as a contemporary and innovative search for an element connected with research and experimentation, but also as an exploration of the anthropological and social aspect, of how the community would react to the art pieces.

The exhibition ran until the 27th April 2014 and exceeded expectations. It was surprising to see how the traditional craftsmen reacted, and demonstrated great respect for the pieces on show. In this presentation I will show the mounting of the exhibition, the artists represented and the exhibited works, the opening and public expectation, as well as the outcomes.

The history of the Hermitage collection of Western European glass

The history of the State Hermitage collection of Western European glass is associated with various stages of development of Russia. It has evolved over three centuries. The collection includes personal belongings of the Russian emperors and nobility.

In the second half of the 19th century famous private collections were acquired. They include unique glass pieces of the 16th century made by German and Italian masters. The collection was greatly enriched since 1917. During this period, the first objects of Art Nouveau glass, among other things, appear in the Hermitage collection. At present the State Hermitage provides a scientific approach to the formation of the collection.
Session 1b “Updates on glass collections and glass conservation”
Monday 4th of July, room Turquoise 1 (North Wing – Level -1), 16.15-17.15

Aleksandar Jašarević,
Regional Museum in Doboj, Bosnia and Herzegovina

Medieval glass collections from Bosnia and Herzegovina

During the Middle Ages Bosnia occupied the area between the edge of the Pannonian Plain in the north and Adriatic hinterland in the south. From the 14th century onwards the greater part of this region entered into the sphere of interest of the European states, thanks to its many rich mineral resources, especially silver and lead mines. From the beginning of this period, especially during the following century, Bosnia developed strong and active relations with the surrounding world, especially with Dubrovnik and the Venetian Republic. Finds of glass from medieval Bosnia originate from fortresses, landowners’ mansions, royal courts, monasteries, and cemeteries. In this paper we will shed new light on the glass material found in this region, which has diverse origins, chronology, typology, and style. Written documents of the beginning of the 14th century already mention glass, as luxury goods owned by the local nobility. The available historical data also includes the stratigraphic context of excavated samples, since the earliest finds originate from the cultural layers dated to the early 1370s. All glass artefacts from medieval Bosnia came as imported goods. For now there is no evidence of local production, although some written sources mention azuro fino de Bosna, materials that are used for coloring glass. Their fragile nature, shape and colour meant that glass artefacts were particularly valued, and as such they very quickly found their place as table wares for the nobility. Glass demonstrates the important commercial links between Bosnia, Dubrovnik, Venice and other major glass-making centers. Without a doubt the glass material provides an important segment in the studies of the foreign influence in Bosnia.

Silvia Ferucci, Lamberto Tronchin
University of Bologna, Italy

Glass conservation, an intricate matter: three situations, different answers but the same thread.

Three case studies are analysed. In each case, the purpose of the conservation treatments was the same: they all need to improve their appearance to be displayed in exhibitions. They were: the Ennion cup from Pavia Civic Museums going to be displayed first at MET in New York for Ennion master of glass and then at The Corning Museum of Glass for Ennion and his legacy; the square bottle with two handles with gladiators on the base from Acqui Terme (AL) going to Vitrum the industrial glass fair then in the Antiquarium Alda Levi both in Milan; and a renaissance decorated vessels from the excavation of Padoa Santa Chiara monastery, now on display at Restituzioni in the Gallerie d’Italia in Milan. The importance of planning in glass conservation is highlighted as it showed the need of a tailored solution in each case. The first step for all three cases was a detailed examination and documentation, to find out the most suitable treatments. The conservator came across unexpected difficulties during the process; the schemes used to overcome them are explained.
The need for a multidisciplinary approach is highlighted in order to reach an exchange of information between the different parties involved in the conservation.

Rasha Taha Hamad

Restoration Department, Faculty of archaeology, Fayoum University, Fayoum, Egypt

Study of the deterioration resulting from burial environment on archaeological glass of Fayoum Egypt Excavations

The aim of this research is to study the deterioration resulting from the burial environment on Fayoum archaeological glass. Investigations were carried out on a series of Islamic glass fragments from different excavation areas in Fayoum, which in fact has been a major glass manufacturing centre during several Islamic Periods. The mineralogical and elemental composition of glass fragments and soil were determined by Energy dispersive X-ray (EDX) methods, glass fragments surfaces were examined by Scanning Electron Microscope (SEM) and (USB Digital Microscope). Deterioration aspects resulting from the burial environment in two excavation areas in Fayoum (Deer Al-Malak and Deer Al-Banat) were diversified and varied according to chemical composition, PH and soil moisture content which has been increased in Deer El-Malak and decreased in Deer El-Banat. The study shows different kinds of salts “Chloride and Sulfate”, dirty layers, soil deposits, in addition to glass corrosion layers differing in thickness and colour.