

Reviews on

N° 1 | 2012

# GLASS

## 2010 ICOM Glass Meeting

Lectures: **Finnish Glass in Scandinavian context. From Silk Road to Container Ship**  
Interview: **Markku Salo**





#### Edit



ICOM INTERNATIONAL COMMITTEE  
FOR MUSEUMS AND COLLECTIONS OF GLASS  
<http://network.icom.museum/glass>

#### Editorial and Board Members

Paloma Pastor. Chair  
Jane Shadel Spillman. Secretary  
Karin Rühl. Treasurer  
Kaisa Koivisto  
Reino Liefkes  
Teresa Medici  
Susanne Netzer  
Anne Vanlatum

#### English text correction

Jane Shadel Spillman

#### Coordinator of this journal

Paloma Pastor

#### Cover illustration

Alvar Aalto, "Savoy"  
Fundación Centro Nacional del Vidrio

#### Layout

Cyan, Proyectos Editoriales, S.A.

© 2012 ICOM Glass and authors

ISSN: 2227-1317

#### Journal sponsored by

ICOM. International Council of Museums

We thank all those people who have contributed to the creation of our new journal, and especially to Jane S. Spillman for correcting and checking each of the texts, Teresa Medici for developing the news and interesting information area of the journal, Kaisa Koivisto for her help and support, and finally Isabel Portero (the biotechnologist) for her good advice.

No part of this magazine may be used or reproduced without the written permission of the publisher. ICOM Glass can not accept any responsibility for errors or inaccuracies in the information.

# SUMMARY

---

## 6

---

**Lectures** 6 **ICOM Glass Meeting in Finland and Tallin** 7 Finnish Glass from the 1930s until today 13 Kungsholm glassworks in Stockholm. A modern producer of its time 15 Immigrant workers at Kosta Glassworks after World War II 23 Art and craft? Glassmaking in Moravia during 1850-1918 30 Applications for the Master of Glass Art and Science 2012/2013 in Lisbon are currently open 32 **ICOM General Conference in Shanghai** 33 Shanghai Museum of Glass: A Story of Cultural Exchange between China and the West 37 A preliminary approach to the study of chinoiserie glass in Europe in the 16<sup>th</sup> and 19<sup>th</sup> centuries

## 42

---

**Interview** Markku Salo tells about his relationship to glass, Spain and museums

## 46

---

**News** 46 Projects becoming reality  
50 Congresses & Exhibitions

## 52

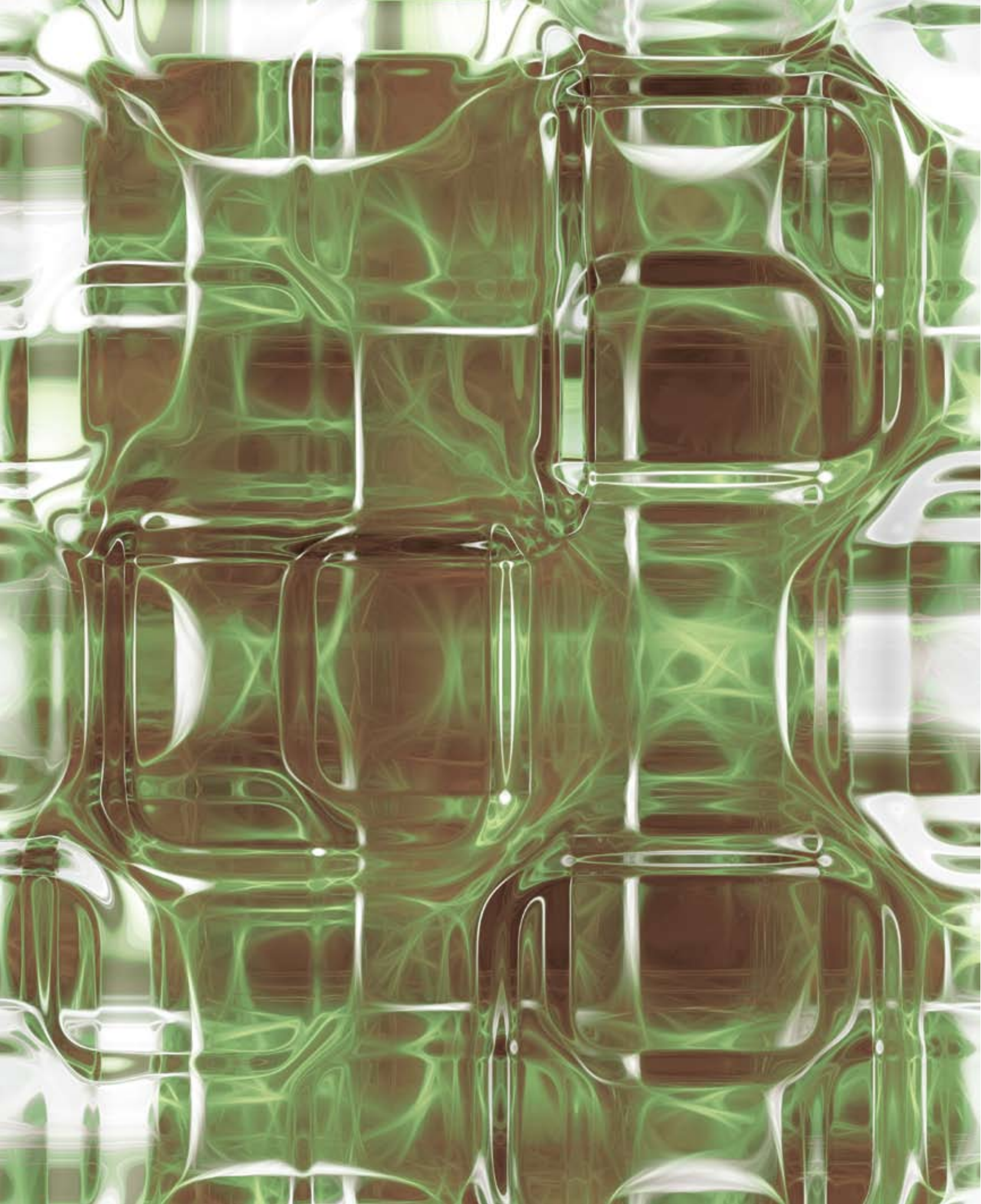
---

**Memories**

## 54

---

**Members**



# FOREWORD

Dear Friends and Colleagues,

The Review on Glass, our new online journal, is now a reality and we believe it will be a success. Two years ago, we foresaw the necessity to edit a journal specialized in glass in order to provide a scientific and informative platform, and after a lot of hard work, here we are!. It is important to say that to achieve this objective, it has been essential to discuss the idea in depth, especially among the Board members who have worked as volunteers, sharing ideas and information. This was essential to defining the content and final design of the journal. Openness and the ability for dialogue are, in my opinion, some of the many strengths of our committee.

This Review, which starts with an annual publication, attempts to show and explain our ICOM Glass annual meeting lectures and conclusions; but it is much more than only being a summary of our congresses. We try to capture the latest and most important news about glass, as well as expert interviews, museum trends and other information of interest to our readers. We launched the journal with our Finland Meeting inputs, and with our Joint Meeting in Shanghai, two meetings held in 2010. Before the end of this year, we hope to edit a second edition of the journal, which will cover the Spanish Meeting which was held in 2011.

The actual name of our journal has a curious history which I would like to share with you. The idea came during a peaceful walk in La Granja, when I and a doctor of biotechnology were talking about the idea of a journal. I shared my initial thoughts with her, and she gave me some ideas which finally came to be key inputs for the structure and also the most appropriate name for it. "You don't try to discover, but you actually do so when showing the world great discoveries, as Plato reviewed and expanded the works of Socrates". This made my eyes open wide... Interestingly, it was the connection between two people coming from very different areas of knowledge which helped the creativity arise. At the end, and especially now that we are facing hard times around the world, you need to innovate to surpass the crisis. And to innovate it is important to connect, open up new ideas for new people to discuss; and in our case, do our best to reinforce the glass network we have the pleasure to work in.

We hope that this journal will be of interest to all our readers.

**Paloma Pastor Rey de Viñas**  
Chair. ICOM Glass

# ICOM Glass Meeting in and



# Finland Tallin

The ICOM Glass Meeting, 2010, was held September 6-10, in Finland and Tallin. The meeting was attended by 23 people from 13 different countries. On Wednesday, we had the lectures in the Finnish Glass Museum around the topic: *Finnish Glass in Scandinavian context*, presented by Heikki Matiskainen, Director of the Museum.

## Finnish Glass from the 1930s until today

**Kaisa Koivisto.** Chief Curator. The Finnish Glass Museum

Finnish glass has become a part of the national identity. This is why it is easily forgotten, that in relation to other industries, the glass industry is very small. When the glass industry began in Finland during the 18<sup>th</sup> century the main products were window glass and bottles. Very little household glass was produced until the late 19<sup>th</sup>

century, when the home market began to grow due to the industrialisation.

Founded in 1793, Nuutajärvi is Finland's oldest glassworks still in operation. Its history of over two centuries includes rises and falls, transition from craft-based manufacturing to an industrial facility, and the many political

changes undergone by Finland, from being a part of Sweden and later a Grand Duchy of Russia to national independence and membership in the European Union. However, in the 1920s and 1930s, Finland's largest glassmakers were the Ahlström corporation with its Karhula (founded in 1889) and Iittala (founded in 1881) glassworks

*In the 1920s, Swedish glass design was the model for designers practically everywhere, including Finland*

and Riihimäki glassworks (later Riihimäen Lasi Oy, founded in 1910), with the Riihimäki, Kauklahti and Ryttylä glassworks. Karhula was the Ahlström corporation's main factory, and Iittala was only a small additional unit.

In the 1920s, Swedish glass design was the model for designers practically everywhere, including Finland. Examples of Finnish glass design were rare. Tyra Lundgren of Sweden designed a set of glassware and a few art objects for the Riihimäki glassworks, beginning her work in 1925. In 1928 the Riihimäki glassworks held a design competition won by Henry Ericsson, who began to collaborate closely with the glassworks, and designed a

collection of engraved luxury objects for the Barcelona World's Fair of 1929.

Arttu Brummer (1891-1951), one of the great influential figures of Finnish design, wrote in the 1927 yearbook of the Ornamo designers' association of the Swedish concept of "everyday products of greater beauty" and the exemplary work of the Swedish Society of Industrial Design. He emphasized, both as a teacher and as a participant in debate, the great importance of individual craftsmanship as a starting point and source of inspiration for industrial production. Although Brummer was branded as the leading opponent of functionalism in Finland, he nonetheless took his students to the Stockholm exhibition of applied art in 1930. This exhibition has been seen as a turning point. Emphasis on the specific properties of glass with the aid of design was a new concept in comparison with design based on cut or engraved decoration.

In 1932, Hans Ahlström, aged only 27 at the time, was given responsibility for developing the corporation's glass operations. In the same year a glass design competition was held and Göran Hongell was hired as artistic assistant to the corporation. Both the Karhula and Riihimäki glassworks figured prominently as sponsors of glass design, for

example in the yearbooks of the Ornamo association of designers. This, however, did not mean that design was given any central role. Both Karhula and Riihimäki made bottles as their main product, and accordingly the mechanization of bottle manufacturing and other improvements in manufacturing were the main subjects of interest for factory management.

Finnish applied art and design were showcased at World's Fairs and other international exhibitions. While applied art could also mean factory-made products, the items that were given publicity were almost always unique art objects, even in the 1930s. Industrial plants, including the Arabia porcelain factory and Finnish glassworks, sought to present a modern image by emphasizing mechanized manufacturing, among other means. The aesthetic of functionalism could be seen for example in many of the Karhula glassworks' advertisements.

In retrospect, the contribution of Finnish glass art to the Paris World's Fair of 1937 appears to have been a turning point. The imitation of Swedish design was now rejected for a more original orientation. The pieces on show in Paris were mainly individual cut, engraved or sand-blasted art objects, except for bowls and vases by Alvar Aalto, which he displayed apart from the other



applied arts exhibits after having fallen out with Arttu Brummer.

Finland became involved in the Second World War after the Soviet Union attacked Finland on 30 November 1939. This marked the beginning of the Winter War, which ended in the so-called interim peace on 13 March 1940. The war years, including the interim peace until the summer of 1941, were a time of shortages marking the cessation of almost all manufacturing of art glass.

The glass industry was dependent on imported raw materials, and suffered after the war from shortage well into the 1950s. Art glass, however, had an exceptionally strong position in the late 1940s. The year 1946 marked a kind of new beginning. The Iittala glassworks held a glass design competition that resulted in the hiring of Kaj Franck and Tapio Wirkkala as designers. Gunnel Nyman collaborated with the Nuutajärvi glassworks from 1946 to 1948, and the designer Helena Tynell was employed by the Riihimäki glassworks. There was great demand for utility glassware, but owing to price controls it was not profitable to produce it. This did not encourage the design of utility glassware. On the other hand, art glass represented the country in Nordic exhibitions with a measure of success. Works



Alvar Aalto, "Savoy", 1937. Fundación Centro Nacional del Vidrio.

by Arttu Brummer, Kaj Franck, Gunnel Nyman, Helena Tynell, and Tapio Wirkkala were on display in several exhibitions, in Helsinki, Stockholm, Gothenburg, Oslo and other cities. In the late 1940s, Gunnel Nyman was the best-known Finnish glass artist in Scandinavia. Her works were received positively everywhere, and her reputation could be put to use in domestic marketing

while waiting for better times. For Nuutajärvi, Gunnel Nyman was so significant that when the glassworks went on sale in 1950, the solid reputation of Nyman's work in design was noted as the outmoded factory's only attraction for buyers, in addition to its skilled workforce.

The success of Finnish glass design in the 1950s was an integral aspect of the so-called

golden age of Finnish glass. In the Milan triennial of 1951, Tapio Wirkkala was the exhibition designer of the Finnish exhibition. He was awarded three Grand Prix, for the exhibition architecture, his plywood sculpture and his glass design. The success of Finnish design continued in the triennials of 1954, 1957, and 1960. Designers, including Wirkkala, Franck, Timo Sarpaneva and Nanny Still, became artists and celebrities, and most of them had the opportunity to make one-off pieces and prototypes in close collaboration with glassworks personnel. This opportunity to collaborate with glassblowers, cutters and engravers has been underlined as a special feature of Nordic glassmaking. The mid 1950s finally marked the end of post-war rationing. The end of the economic restrictions led to growing competition among the Finnish glassworks. New utility glass designed by 'world-famous' designers were introduced to the market. The new glassware was positively received by the press and consumers alike. The Nuutajärvi glassworks had already established its position as a leading maker of modern household glass. Now both Iittala and the Riihimäki glassworks realized the need to renew their operations in this sector. In mid 1950s, Timo Sarpaneva's famous i-line of glassware and Nanny Still's pressed-glass Viiru series were



Tapio Wirkkala, "Kantarelli", 1947. Fundación Centro Nacional del Vidrio.

introduced. The i-line can be described as the beginning of a new orientation underlining the value of new design for its own sake, and as the termination of the austere post-war years of

reconstruction. Modernism became a style.

Finland became an associate member of EFTA (European Free Trade Association) in 1961. This

agreement both increased foreign glass imports and improved the Finnish export potential. Until the beginning of the 1960s, the Finnish glass industry had operated with hardly any competition. For the labour-intensive industry, dependent on imported raw materials, it was obvious that design was its prime factor of survival. Still mould blowing is usually a less expensive method than turned mould blowing. A completely smooth surface is technically difficult to achieve, both in the still mould blowing process and in pressed glass. Decorative patterns cover small surface flaws. Patterned glass looked new and interesting after the stylish simplicity of the 1950s. Timo Sarpaneva's Finlandia series from 1964 is regarded as the beginning of the new trend. These objects were still-mould blown into wooden moulds which burned, giving the glass a texture resembling ice.

Glass made in this technique exhibited a different character at different glassworks. At Iittala, the ice-like texture became a trademark. The best known still-blown series is probably Tapio Wirkkala's *Ultima Thule* from 1968 which is still in production. At Nuutajärvi, works in this technique vary according to the designer. Objects by Kaj Franck were geometric down to the ornamental patterns, while Oiva Toikka presented complete narratives in his glass objects.

Flora, introduced in 1966, became a very successful series of products. It was developed into a complete set of tableware, which naturally increased sales.

The international studio glass movement proceeded from the artist's own form of expression and from the process of personally making the pieces. In 1970, the Ornamo design association held a seminar on glass in association with the Institute of Industrial Art (later University of Art and Design Helsinki). The seminar was taught by Marvin Lipofsky, a pioneer of the American Studio Glass Movement. Heikki Kallio, who participated in the course, constructed his own furnace and began work as a glass artist in keeping with the ideals of the international studio glass movement. In the late 1970s, Heikki Kallio began to hold studio-glass courses at the University of Art and Design Helsinki, where glass design became a graduate subject in the following decade. Studio glass also influenced one-off and unique glass pieces made within the glass industry. It should be noted, however, that works of glass art and 'studio glass' were already made at Finnish glassworks in the 1950s, and even earlier. Since Finnish glass is particularly known for its high standard of design, its relationship with art has sometimes been regarded as problematic. Functionality is

*The success of Finnish glass design in the 1950s was an integral aspect of the so-called golden age of Finnish glass*

expected even of art objects. Nevertheless, the studio glass movement's concept of glass as art media has not been forgotten.

The year 1973 can be regarded as a turning point in the Finnish glass industry. The energy crisis suddenly raised costs and at the same time Finland's trade agreement with the EEC introduced growing amounts of foreign glass on the Finnish market. Owing to high labour costs and the dependence of the industry on imported raw materials, design gained increasing importance as a core element of competitiveness. The focus of manufacturing began to shift from household glassware to decorative items and interiors. The Finnish glassworks followed highly different strategies in this

new competitive situation. The Riihimäki glassworks completely ended the handcrafted production of glass. The Iittala glassworks mechanized production with the intention of ending the mouth blowing of pieces. Although Iittala achieved more efficient production, a considerable proportion of its output is still handcrafted today. The Nuutajärvi glassworks, in turn, improved and intensified its production of pressed glass, while underscoring the importance of work by hand. Nuutajärvi underlined aspects of craftsmanship, as for example in a small series of art objects sold under the 'Art' label since 1975. In 1981 the label was changed to 'Pro Arte'. The best known Pro Arte series is 'Birds by Oiva Toikka'. The first birds came to production in 1980, and since that time hundreds of different species have been designed. The birds are very popular particularly in Germany, Sweden, and the United States.

Iittala and Nuutajärvi glassworks merged in 1988. Iittala-Nuutajärvi operated as an independent company during 1988-1990 and was bought by Hackman in 1990. Brands and strategies changed at a quick pace under the new ownership. The group's broad sector specializing in tableware and interior design included, among other companies, Iittala, Nuutajärvi, Arabia and Rörstrand of Sweden. Since Kerttu

Nurminen retired in 2007, there are no longer any designers employed on a full-time basis by Finnish glassworks and designers of products operate on a freelance basis in the glass industry. Finnish design as a whole has become more international. Many products are made abroad and Finnish glass is designed by Finns and non-Finns alike. In 2003, products in various materials by Iittala, Nuutajärvi, Arabia and other companies for uses ranging from cooking to formal dinner settings were assembled under the international Iittala brand. Since 2007, Iittala company is owned by Fiskars, an old Finnish company specialised in metal industry. Iittala's marketing still emphasizes the importance of the Nordic tradition of design.

These major changes do not concern the Finnish glass industry alone. It is no exaggeration to say that the Nordic glass industry never recovered from the effects of the energy crisis. In the 1980s, almost all glass production was provided by factories. There were only a few studio glass artists. At present, many designers work in glass alongside a variety of other materials. There are over thirty glass studios in Finland open to the public, and there are a large number of glass artists and designers in addition to makers of beads and jewellery. The expansion of training in glass making and design has introduced

a large number of entrepreneurs and crafts skills into this sector. Most artists and designers must employ themselves in one way or another. The glass industry's ability to provide employment has disappeared almost completely in the case of designers, glassblowers and other professional groups. In everyday use, Finnish glassware was replaced decades ago by imported glass made on a fully automated basis, but products of an individual character are increasingly appreciated and Finns still buy a great deal of domestic glass products, for example as wedding gifts.

The future of Finnish glass depends ever more clearly on individual glassmakers, glassblowers, design and art. Small manufacturers can offer highly distinctive products in various ways. Wine glasses, bowls and vases of unique character are acquired for special occasions. Designers need collaborative networks to have their designs produced. Some skilled glassblowers have specialized in subcontracting for brands as well as individual artists and designers. Although only a few can concentrate solely on making glass, art is an intellectual resource for a correspondingly greater number of glassmakers, which introduces new thinking in 'Finnish glass', a concept that is evolving into ever more diverse forms.

# Kungsholm glassworks in Stockholm

## A modern producer of its time

**Micael Erstell.** Curator, Applied Art and Design. Nationalmuseum, Stockholm

In 1676, a new glassworks was started in Stockholm. Its' high artistic goals, good marketing and demanding shareholders succeeded in creating the first glassworks in Sweden, which manufactured glass design at an international level. Swedish engraved glass could now be used as diplomatic gifts by the king.

Venetian glass was the most fashionable at that time, which explains why the Italian who came to Stockholm in the fall of 1675 with promises of starting a glass factory drew local interest. He promised to use domestic raw materials to produce windows and mirrors as well as tableware. Giacomo Bernardini Scapitta using a false name and

false marquis title convinced both the Swedish authorities, and the prospective shareholders to support the project. The government saw the great national economic benefits, and hoped to avoid the costly importation of window glass from Germany and Holland. On January 24, 1676, King Charles XI issued the privileges that

Covered römer with china influenced motifs, c 1720. Kungsholm glassworks, Stockholm, Sweden.





Goblets with cover with combined monogram, 1680s. Kungsholmen glassworks, Stockholm, Sweden.

enabled the start of the Kungsholmen glassworks in Stockholm.

The initial capital came from 12 shareholders. Among the main clients was the court, which was allowed to rent the glass at major festivals.

The owners of the glassworks were proud to deliver gifts to King Charles XI's wedding to the Danish princess Ulrika Eleonora in 1680. These wineglasses had elaborate stems that had been formed by the bridal couple's

monogram - CU V., and showed great technical skill.

The first glassblowers came from Venice, so the shape and decoration of the glasshouse products was at first much influenced by Italian glass. Later glassblowers came from Germany and Bohemia, and then the glassworks was able to show great skill with engraved glass. A short period was also directly influenced by English glass.

The glassworks had two furnaces, and about 75 employees,

including a blacksmith, a priest, and a doctor. After a period of unrest between the glassmakers and the town's population, rules were introduced in 1683, that regulated the work week and dictated various punishments. For instance the work was done in six hour shifts and the day began and ended with prayer and those who did not attend received heavy fines.

There were three sales shops in Stockholm in the beginning, and eventually seven of them as well as a traveling salesman.

Almost all the glass from the Kungsholmen glass has glass disease, caused by mixing the raw materials in the wrong proportions. Because of that, the glasses are affected more by moisture and carbon dioxide in the air. The deterioration in the glasses was found only after several decades. The surface becomes dull and cracks grow until the glasses fall apart.

Kungsholmen was the most important glassworks in Sweden for a long time. Not until the late 1700s was there increasingly fierce competition from the growing number of glassworks which had been started around Sweden. In 1815 the company closed down.

Nationalmuseum in Stockholm has the largest and most varied collection of glass from the Kungsholmen glassworks.

# Immigrant workers at Kosta Glassworks after World War II

**Gunnel Holmér.** Senior Curator. Swedish Glass Museum, Växjö, Sweden

## Background

Handmade glass has been produced in Sweden for about five centuries. During this time, despite its somewhat remote location, Sweden has been well connected with the mainstream of developments in art and craft in Europe and elsewhere. Until the eighteenth century, glass was a luxury product, accessible only to a small, wealthy segment of society. In the nineteenth century, technological innovations in manufacturing processes made glass cheaper to produce, and glass objects soon became part of everyday life. Thanks to the close cooperation between artists and artisans, Swedish glass in the twentieth century established its own identity, and gained international recognition for excellence.

However, for a long time, glass production in Sweden was

dependent on knowledge from abroad. The first glassblowers came from Germany and Italy in the 16<sup>th</sup> century, and wage records and contracts from the 18<sup>th</sup> century show that this kind of craftsman had a very privileged position at the works. Although Swedish glassworkers were employed from the 19<sup>th</sup> century, foreign labour was still needed until the 20<sup>th</sup> century. For more than four centuries, most of the immigrants to the glassworks came from German-speaking countries, but in the 1960s other nationalities became more common. After the 1970s, immigration to the Swedish glass industry almost stopped. So far the history of the immigrant workers at Swedish glassworks has hardly been studied at all.

At Kosta glassworks, located in the south eastern part of

Sweden<sup>1</sup>, foreign workers had been employed from its founding in 1742 until modern times. Working conditions as well as daily life in the surrounding village in the 19<sup>th</sup> century is thoroughly described in two doctoral dissertations about this company<sup>2</sup>. Both these dissertations also deal with German craftsmen working at this glassworks in the 19<sup>th</sup> century. Inspired by this former research, some years I ago decided to study the immigration to Kosta in the 20<sup>th</sup> century<sup>3</sup>. Earlier, only skilled craftsmen had been recruited by the company, but according to my investigation, many non-skilled workers were employed after World War II. In this paper I will explain why this was the case, but I will also show what kind of tasks the immigrants were assigned to, and where the immigrants came from.

1. See map at [http://en.wikipedia.org/wiki/Kosta,\\_Sweden](http://en.wikipedia.org/wiki/Kosta,_Sweden) and information about the company at <http://www.kostaboda.com/>

2. Johansson, Christina: *Glasarbetarna 1860-1910. Arbete, levnadsförhållanden och facklig verksamhet på Kosta och vid andra glasbruk vid industrialismens genombrottskede* (1988) and Ottosson, Mikael: *Sohlberg och surdegen. Sociala relationer på Kosta Glasbruk 1820-1880* (1999). A lot of useful information about German immigrants in the glass industry can be found in: Fogelberg, Torbjörn & Holl, Friedrich: *Wanderungen Deutscher Glashüttenleute und Schwedens Glasindustrie in den letzten fünf Jahrhunderten* (1988).

3. Holmér, Gunnel, *Kosta glasbruk – en etnisk smältdegel? Arbete och arbetskraftsinvandring 1943-1973*. Licentiate thesis, Växjö University, 2009, Kulturspridaren Förlag, Växjö 2009.

## Shortage of labour in the Swedish Glass Industry

The shortage of labour was a serious problem all over the Swedish glass industry after World War II. As late as 1965, the director of Kosta glassworks said that this still was the biggest problem of the trade<sup>4</sup>. A primary reason for the flight from the glass industry was that wages were comparatively low and remained so for a long time<sup>5</sup>. Furthermore, it took a long time to get better paid by promotion in a workshop, as the turnover of master blowers and other specialists was slow. Some of those who finally had reached the top-level after many years, were not willing to move, and the increase of older master blowers was therefore another problem. In 1955, the average age of a master blower was 52 years old!<sup>6</sup> At the same time the glassworks were eager to keep these skilled workers as they also were of great need of specialists of this kind. Consequently young people moved to towns where the number of vacant jobs had

risen. More teenagers had also become interested in being educated in other fields of activities rather than glass production<sup>7</sup>.

The employers primarily wanted glass blowers, cutters and other specialists, but workers for simple tasks were also needed within the labour-intensive glass industry. Much of this work could be done by people without previous training, but it was important since production came as a result of team work. During World War II, refugees from war-torn countries found their way to the Swedish glass factories, where they temporarily replaced many of the Swedish workers, who were called up for military service<sup>8</sup>.

After the war, the glass industry failed to find a sufficient number of Swedish workers and the solution was to employ immigrants. The Swedish glassworks which were members of *The Swedish Crystal Manufacturers Association*<sup>9</sup> with 3,000 employees, needed more

than 400 skilled workers then. Therefore, in a record from 1945, the board suggested recruiting glassworkers from Sudeten Germany<sup>10</sup>. A calculation made by *The Swedish Labour Board*<sup>11</sup> two years later shows that of the 2,644 immigrants from Sudeten, Germany, 134 were glassworkers, and that ten Swedish glassworks then wanted them for their production<sup>12</sup>. Consequently 37 Sudeten Germans (26 adults and 11 children) came to Kosta in 1948-49.

In 1949, *The Swedish Crystal Manufacturers Association* accentuated the fact that it still was impossible to fill the gap with Swedish labour. In consultation with the *County Labour Board*<sup>13</sup> it contacted *The Royal Swedish Labour Market Board*<sup>14</sup> about help with employment of "younger foreign glassblowers"<sup>15</sup>. In the middle of the 1950s, it was reported that some glassworks tried to recruit skilled labour from Germany, while in some other cases the problem had been solved by

4. Växjöbladet, May 21, 1960; Fabriksarbetaren, no. 4, 1965.

5. Krantz, Olle, *Structural Changes in the Swedish Household and Ornamental Glass Industry in the XXth Century*, Paper to the EBHA Second Conference, Deindustrialisation and reindustrialisation in Europe in the XXth Century, in Terni, Italy, 24-27 September 1998, p. 10.

6. Kronobergaren, June 30, 1960 and May, 18, 1961.

7. Nordström, 1962, s. 153; Glasindustrins Arbetsgivarförbund, Record, August 19, 1960; Kronobergaren, June 30, 1960.

8. *Glasindustrins arbetsgivareförbund 1908-1958*, Växjö, 1958, p. 192.

9. Svenska Glasbruksföreningen.

10. Svenska Glasbruksföreningen, Record, December 13, 1945.

11. Svenska Fabriksarbetareförbundet.

12. Fogelberg, Torbjörn and Holl, Friedrich, 1988, p. 47.

13. Länsarbetsnämnden.

14. Kungliga Arbetsmarknadsstyrelsen, AMS.

15. Svenska Glasbruksföreningen, Record, December 13, 1949.



employing released glassworkers from Denmark<sup>16</sup>. Before the 1960s, most of the immigrant workers came from German-speaking countries, but during this decade the majority came from Greece, and from former Yugoslavia. At Kosta in 1966, almost 20% of the 350 employees were foreigners representing Greece, Yugoslavia, Germany, Austria, etc<sup>17</sup>.

### Immigrants at Kosta Glassworks 1943-1973

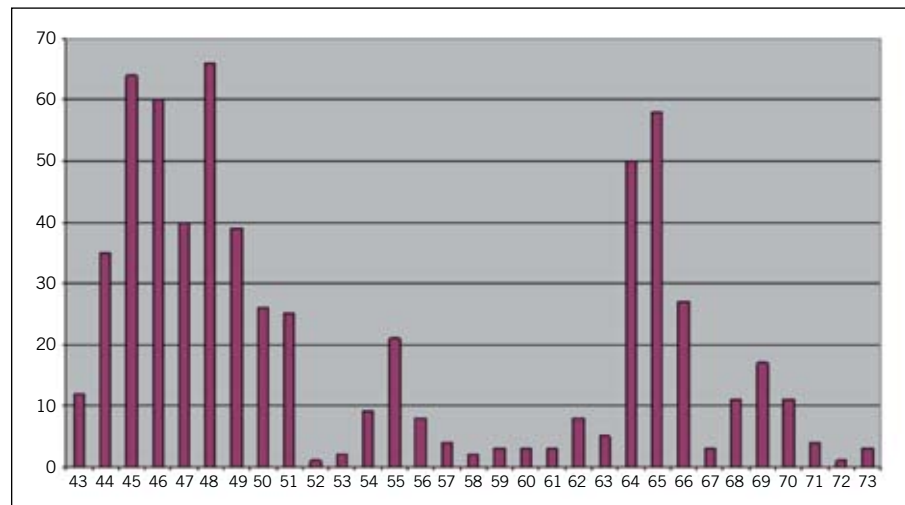
Written sources from both employers and workers were crucial to my study of Kosta, and also material from government authorities. A register of *Foreign Labour at Kosta Glassworks 1943-1973*<sup>18</sup> from the archives of the company was decisive for the choice of the investigation period. This register was compiled by a person who was responsible for the personnel administration. He also had to forward information about the immigrants to the local police authorities. From the passports, he noted the names, date and place of birth, home town and occupation title in the old country. These data were supplemented with date of arrival, position at Kosta, date of employment, date of removal and address. Other sources were

payrolls, records of employees, the company's annual reports, trade union protocols, etc. The register of foreign labour became a useful basis for statistics covering the number of immigrants, nationalities, number of women and men, age, former occupation, position at Kosta and length of residence.

In total, 627 foreigners were employed by Kosta glassworks during the period 1943-1973<sup>19</sup>. Most of the immigrants came from Greece (22%), Germany/Sudeten Germany (19%) and Denmark (18%). In addition, other nationalities were Baltic (9%), Polish (7%), Yugoslavians (5%); Norwegians (5%), Finnish (4%) and Austrians (3%).

The rest (in all 8%) were immigrants from Belgium, England, France, The Netherlands, Italy, Russia, Switzerland, Spain and Hungary. Five of the newcomers were stateless, born in Germany, The Netherlands and Poland. Around 20% of the immigrants were women.

The immigrants at Kosta were from a general point of view, young. 50% of the foreign male workers at arrival were younger than 25, and their average age was 30. Also, most of the women coming from other countries to this glass factory were younger than 30 years old. Many of them were married and – like their husbands – gained employment from the glass factory.



Number of immigrants at Kosta glassworks 1943-1973. Source: Register of *Foreign Labour at Kosta Glassworks 1943-1973*, archives of Kosta glassworks.

16. Svenska Hushållsglasfabrikanter Förening, Annual Reports 1954-55.

17. Glasindustrins Arbetsgivareförbund, May, 31, 1955; Växjöbladet, May 8, 1969.

18. The register is kept at Kosta Glassworks.

19. The diagram shows employment of 668 foreigners at Kosta glassworks. However 41 of these newcomers had left Kosta after some time but had later returned. In total I have registered 627 individuals.

### Immigrants' professional background and tasks at Kosta

A total of approximately one hundred different occupations could be found in the register. Most of the immigrants had worked in trade, industry or agriculture. The most common title was *casual labourer*, but probably this category belonged to any of the branches just mentioned. Those who had supported themselves at sea, mainly Baltic and Germans, were also common. Among the more unusual titles mentioned were *businessman*, *ballet-dancer*, *artist*, *teacher*, *musician* and *policeman*. According to the register, most of the women had been house wives. Both men and women, who had never worked with glass before, became assistants in the hot shop. They had to wet or open and close the moulds before the glass blowing occurred or they simply had to carry the hot glass objects from the workshop to the annealing lehr. Takers-in, mould-holders and other kinds of helpers were needed until the end of the 1960s, when their working operations were mechanized. Some women also worked cleaning glass items before packaging.

Only 12% in total of the 497 male immigrants had in their passports occupation titles linked to glass production. Some of them had titles like *glassblower*, *glass assistant* or *glass worker*, which indicated

that they most probably had been working with hot glass in a smelting house. Some others had been *cutters* and one had been *glass polisher*. The “glass group” also included an *engraver* and a *mould maker*. The majority with previous experience in glass making came from the Nordic countries – most of all from Denmark – and from German speaking regions. These professionals’ knowledge – especially that of the cutters – was in great demand. Therefore many of them got the same kind of jobs as they had had before.

### Interviews with some of the immigrants

As a complement to the written sources, I interviewed 22 people

who had been working at Kosta between the 1940s and the 1970s. Of these people, 18 were from Denmark, Finland, Germany, Austria, Yugoslavia, Greece and Spain and the other four were Swedish. Below, I will present some of the interview subjects:

The cutter Hans Mutschlechner traveled from Austria to Kosta in 1964 and was then 20 years old. Behind him he had a three-year education from a glass school in Kramsach, and professional experience from the Tyrol Glashütte in Kufstein. Once in Kosta he was able to immediately start working in the cutting shop.

*They needed glass cutters here (in Sweden) at the time.*



The cutter Franz Ludwig came from Sudeten Germany to Kosta in 1948. Photo: Harrys Fotoateljé och fotografiska affär, Lessebo.

*It's not like today that you will have to wait for work permits etc. I came here on a Saturday, I remember, and on Monday I sat here cutting. I had to start immediately with almost the hardest thing and that was cutting a service called Kent. They really tested me, I had to sit there and I was a little nervous and all stood behind and watched. But it worked well and I became one of the team directly. I was not fully paid when I entered the Swedish team, I know, the others had more. After some time I got more used to the job and of course I was working just as hard as they did. Then I had to say that I wanted to get paid as much as them. I think I got it rather soon, but I was not like that from the beginning. It was piece work, I remember, and I was surprised because glass is supposed to look fine and be cut carefully and everything. When it's piece work you get stressed and then you cut faster and not so perfect. That I never understood.*

The German glassblower Arthur Zirnsack joined Kosta in 1968. Behind him he had a three-year course at Glaswerk Sauerland, and when he came to Sweden he already had several years of professional experience. At Kosta he soon became a skilled master blower, who worked with various artists.

*It was the first week I came to Kosta, it was in the summer and I had no vacation. There were a lot of tourists, and then I really got to speak much German. At 6 am we started working, but the tourists did not come until 9-10 o'clock, so in the morning I worked for the artist Vicke Lindstrand. He had planned a large exhibition at the NK in Stockholm, in 1968 it must have been. It was the best period in all my "glassblower life". Vicke could really inspire us - I grew when I was blowing glass with him.*

Both Mutschlechner and Zirnsack represented by their extensive training the skilled artisans at Kosta. Also some immigrants, who never had worked with glass before, learnt the handicraft. One of them was Risto Latvaniemi from Finland, who joined the company when he was 21 years old. Thirteen years after he was hired he became a master blower. He still remembers well his first time at Kosta:

*I had to start as an apprentice. There was an elderly gentleman there, who spoke a strange dialect, too, but I think he was a genuine old Swede from Småland. He showed us how we should start blowing. Then we had to try working with the glass ourselves and we got burnt*

*The immigrants at Kosta were from a general point of view, young, their average age was 30*

*before we became accustomed. Then we ended up in various shops and had to hold the moulds. If you were a little tired in the morning then the master gave you a kick. When we had food break we ate fast as hell, in 15 minutes, then we trained and blew all sorts of things. All the young people trained during every meal break, they had no time to eat. Then I got a definite place in the workshops of Jan-Erik Ritzman and of Bengt Heintze,, in those two workshops. I became responsible for the colours the artists wanted for their pieces.*

In the glass factory there were at the same time a large number of simple tasks that did not require any experience in the glass trade. Most of the labour

immigrants coming in the 1960s, had been farmers, but could get work as mould holders or takers-in in the smelting house. One of them was Ioannis Tsavtaridis, who came from Greece in 1965:

*We came as tourists. We asked Greeks here in Sweden if they knew where we could find a job. We met a Greek man whose wife had traveled with us, we had helped her, she had a lot of luggage. He drove us to Kosta and there they said right away that we could start working. We were four from my village, who bought train tickets and traveled together. Three of us began at Kosta and the fourth one went to Boda glassworks.*

Anastasios Apostolidis from Greece had a similar background as Ioannis Tsavtaridis and also came to Sweden in 1965. For him, employment at Kosta meant a permanent job with regular income. He was then 26 years old, married and had a child. More than 40 years had passed since Apostolidis left Kosta, when he visited the glassworks one day in 2005. He could still in detail remember his first time there:

*Here I worked at the furnace. We made drinking glasses, ashtrays and such things, special crystal glass. I worked as a taker-in and as a controller to see if the glasses*



Anastasios Apostolidis visiting the hot shop at Kosta glassworks in 2005.  
Photo: Gunnel Holmér.

*were perfect or if any of them should be discarded. I earned 500 SEK per month. Every 15th, I received 100 SEK in advance and later the rest, 400SEK. At that time, 500 SEK, was a lot of money. I survived – the rent was very cheap – and I could even send some money to my wife in Greece. I wrote to her that I had found a job. Everything was fine! In October, she came to Sweden, but our little daughter had to stay in Greece. The personnel manager in Kosta, he was a fantastic man, everyone wanted to help. Through the head of Kosta we got an interpreter and a teacher.*

*The next day my wife started working - directly. First she worked in the glass mosaic department, but when it closed after 3-4 months she worked at the furnace in the smelting house. Very soon we traveled back to Greece to bring our daughter to Sweden.*

The interviews have been very useful for my research. Above all they confirmed much of the information I had found in the written source material, but in addition they raised many new questions often related to the work in the glass factory. Still interviews belong to the methods that have been questioned by traditional historians for source-

critical reasons. However through oral history it is possible to describe lives and experiences of individuals. Writing about the immigrants at Kosta would have been very difficult without using this method in combination with the documents from the archives.

## Conclusion

For a long period of time, the common opinion was such that the Swedish glass industry – not least of all Kosta – had been dependent for production on highly qualified craftsmen from other countries, especially Germany. The need for skilled workers was constantly discussed even after World War II. From this point of view it is very surprising that about 90% of the employed immigrants coming to Kosta between 1943 and 1973 never had worked with glass before. The spread of former occupations – from laborers to officials – was especially high among post-war refugees. The majority of the Greeks joining the company in the 1960s, by contrast, had been farmers. At Kosta few immigrants without any experience of glassmaking became skilled glass artisans. Their generally short stay at the glassworks made professional learning and subsequent advancement very difficult. The majority left after less than a year and often only after a few months. According to the parish

registers with notifications of change of address they moved within Sweden – and in some cases even to other glass villages – but most of them returned to their home countries<sup>20</sup>.

One reason behind the high turnover rate of foreign workers was – like for many Swedes – the relatively low wages and the limited opportunities for income growth. Many professional craftsmen and most of the unskilled workers from abroad left Kosta for these reasons. For instance it is clear from the interviews that several Greeks already at the time of emigration had intended to return home after having saved money for a better future in their home country. Therefore, they preferred industries with shift work and higher wages than the glass industry offered. For example, a paper mill in the neighbourhood of Kosta in the 1960s applied shift work, which had not yet been introduced at the glassworks. One man explained this in the following way:

*I was not uninterested of the glasswork, but we earned more in the paper mill through the shift work. I have always worked shifts for the money. As I said, we did not come to Sweden to stay. As soon as possible, when we had earned a little money,*

*Their generally short stay at the glassworks made professional learning and subsequent advancement very difficult*

*we would return to Greece. We got 800 SEK am month in the paper mill instead of 600 SEK at Kosta. Then we could save a little more money. It was not because I did not like it there in the glass factory, or that it was hard work.*

Like most of the foreigners at Kosta during my period of investigation the majority of the Greeks had no experience in glass production. For this reason they were – at least initially – offered only the simplest tasks. Furthermore, they were aged 25-40 years old upon arrival and were considered “too old” to start training to become glassblowers. The Swedes from

20. The Regional Archives in Vadstena: Parish register, SE/VALA/00071/BI/3:2-3.

the region had already in their earlier teens worked as assistants to the artisans, and when they were in their twenties had “climbed the career ladder”. For many

of the immigrants the short period at the glass factory became only an “introduction” to the Swedish society with all of its possibilities and limitations.

### References

- Anderbjörk, Jan-Erik (ed.) *Kosta glasbruk 1742-1942*, Kosta, 1942.
- Fogelberg, Torbjörn & Holl, Friedrich, *Wanderungen Deutscher Glashüttenleute und Schwedens Glasindustrie in den letzten fünf Jahrhunderten*, Smålands museums skriftserie nr. 3, Växjö, 1988.
- Glasindustrins arbetsgivareförbund 1908-1958*. Växjö, 1958.
- Holmér, Gunnel, *Kosta glasbruk – en etnisk smältdegel? Arbeta och arbetskraftsinvandring 1943-1973*. Växjö University, Kulturspridaren Förlag, Växjö 2009.
- Johansson, Christina, *Glasarbetarna 1860-1910. Arbete, levnadsförhållanden och facklig verksamhet vid Kosta och andra glasbruk under industrialismens genombrottskedde*, University of Gothenburg, 1988.
- Krantz, Olle, *Structural Changes in the Swedish Household and Ornamental Glassindustry in the XXth Century*, Paper to the EBHA Second Conference, Deindustrialisation and reindustrialisation in Europe in the XXth Century, in Terni, Italy, 24-27 September 1998.
- Nordström, Olof, *Svensk glasindustri 1550-1960 – Lokaliserings- och arbetskraftsproblem*. Meddelanden från Lunds universitets geografiska institution, avhandlingar 41, Lund 1962.
- Ottosson, Mikael, Sohlberg och surdegen. *Sociala relationer på Kosta Glasbruk 1820-1880*, University of Lund, 1999.
- Svenska Glasbruksföreningen SHF-SG 1912-1962*. Växjö, 1962.
- Tempsch, Rudolf, *Från Centraleuropa till folkhemmet – Den sudettyska invandringen till Sverige 1938-1955*. University of Gothenburg, 1997.

### Archives of Swedish Glass Museum, Växjö

- Svenska Glasbruksföreningen* (The Swedish Crystal Manufacturers Association): records and annual reports
- Svenska Hushållsglasfabrikanter Förening* (Federation of Swedish Household Glass Manufacturers): annual reports
- Press cuttings (daily papers: *Smålandsposten*, *Kronobergaren*, *Växjöbladet*; magazines: *Fabriksarbetaren*, *Home*, *RLF-tidningen*, *SIA*, *Svensk Hotell-revy*)

### Archives of Kosta Glassworks

Records, annual reports, register of immigrants 1943-1973

### The Regional Archives in Vadstena

Parish register, Ekeberga Parish: SE/VALA/00071/BI/3:2-3



# Art and craft? Glassmaking in Moravia during 1850-1918

**Markéta Vejrostová.** Curator. Moravian Gallery in Brno

You were acquainted with my project on glass manufacturing in the area of Moravia between the years 1850-1918 at our last meeting in Nancy two years ago. The present results of the research will be presented at an exhibition which is part of the research project on the origin and making of the collections of The Moravian gallery in Brno.

In the light of present results today's presentation will be devoted to the introduction and evaluation of the luxury and decorative production of S. Reich & Company and J. Schreiber & Neffen Company in the context of Czech and Middle-European glass manufacturing.

During the second half of the 19<sup>th</sup> century, the production of the two companies S. Reich & Co. and J. Schreiber & Neffen became part of the industrial art museums' collections. Both these companies were notable glass producers in Austria-Hungary and that vitally

influenced the glass industry development in Moravia. These companies are renowned as producers of glass lighting, hot and sheet glass, but their luxury and decorative production, which constituted their reputation and indicated their manufacturing skills and interests is less well known.

## The Reichs

At the beginning of the 19<sup>th</sup> century, the Reichs owned or ran seven glassworks and small heat-treatment plants which formed part of them in many places. With the gradual expansion of production, the company was rapidly developing business contacts, and thus in 1864, established its export house and refinery in the heart of the North Bohemian glass region near Bor (Novy Bor today) near the town Ceska Lipa. This area was the headquarters of several companies doing business with European, Asian and overseas countries and was also the site of many outstanding engravers, painters and glass cutters, with



Decanter with Stopper, J. Schreiber & Neffen; before 1874; clear, colourless glass; cut, engraved; h. 33,5 cm. Moravian Gallery, Brno.

*S. Reich & Co. and J. Schreiber & Neffen were notable glass producers in Austria-Hungary and that vitally influenced the glass industry development in Moravia*

which Reich's refinery has cooperated throughout its existence. Their background in the second half of the 19<sup>th</sup> century ensured specialist glass schools in Kamenicky Senov (1856) and later a similar school in Bor (1870). Teaching drawing and modeling, gradually extended by painting, engraving or glass studios, usually led by graduates of schools of industrial arts, who, along with painting techniques and artistic sensibilities, conveyed arranging style and contemporary trends to students. School education greatly assisted local industry



Vase, J. Schreiber & Neffen; before 1881; clear, colourless glass; lustered, painting with enamels, gilded; h. 26,5 cm. Moravian Gallery, Brno.

and sometimes it also was supported by its designs.

Along with glass schools Viennese entrepreneur Ludwig Lobmeyr fundamentally shaped the form of engraving work in the local area; his main area of interest was the luxury range. The world exhibition in Vienna in 1873 brought him prestige,

there he triumphed with polished and engraved glass characterized by a precious enamel and masterpiece rendition of a his design. S. Reich & Co. company along with other Austro-Hungarian glassworks had participated in display of arts and crafts products inspired by Italian Renaissance, which, according to art theorist Jakob



Falke, was closest to their contemporaries in terms of the harmony of shapes and decors. While the book published on the occasion of the exhibition and its co-author L. Lobmeyr notes in particular Reich's commercial production of color or crystal glass, J. Falke mentions his blue, white enamel decorated vase, and points to an analogy with painted products of J. & L. Lobmeyr Company. They were created by Valentin Teiricha design in collaboration with then student Mary Ritter of Kunstgewerbeschule in Vienna around the year 1872. So called "Lobmeyr style" is also evident on some engravings that Reichs most likely realized in their refinery in northern Bohemia. A bowl from the collections of the Museum of Applied Arts in Vienna, created in the Neo-Renaissance style, is attributed by J. Brozova to the glass master Peter Eisert from Mistrovice who as an excellent engraver worked for the firm of J. & L. Lobmeyr and since the school year 1881/1882 he had been teaching at the c. k. vocational school for the glass industry in Bor. In terms of visual quality this dish can be described as extremely successful, because other examples, such as a wine service from the same museum collection or a pitcher with cups from the collection in Olomouc, are more a sign of engraving skills, rather than of exceptional artistic expression.



Vase, J. Schreiber & Neffen; before 1880; green glass; applications at the fire, painting with enamels; h. 29,5 cm. Moravian Gallery, Brno.

Along with the artistic creations in the neo-Renaissance style, glass exhibits of oriental-inspired decor and morphology were on display at the World Exhibition in Vienna. Due to the increasing intensity of business contacts and international exhibitions, Europe gradually became acquainted with arts and crafts of the Middle and Far East since the mid-19<sup>th</sup>

century. In the applied arts, this new source of inspiration manifested itself in patterns in Arabic, Persian, Syrian, Indian or Chinese style. In all their glory they showed themselves for the first time through the French windows of Philippe-Joseph Brocard at the World Exhibition in Paris in 1867. Oriental-like style, attractive for non-traditional motifs

and morphology, was adopted as a fashion to production plans of almost all prominent glass businesses in the country. The firm of J. & L. Lobmeyr exhibited its first glass with oriental decorations already in 1870. Important source of inspiration for the creators represented museums' Oriental collections and contemporary periodicals and



Lidded Pitcher, S. Reich & Co.; before 1887; clear, colourless glass; relief painting with enamels, gilded; h. 33 cm. Moravian Gallery, Brno.

books of models and patterns. The most popular, along with the Grammar of ornament by Owen Jones, also was a similar publication by M. A. Racinet, published in Paris from 1869 to 1872. Samples of Reichs' glass with oriental decorations from the mid 1880's can be found in the museum collection in Opava. A set of glass, consisting of vases, decanters and a sugar bowl are decorated with ornament in the so-called Indian style. The motif of silver engraved lines with tiny blue porcelain enamel accents is accentuated by the use of a contrasting dark background, which corresponds with the principles of building a decor typical for the Indian ornament. Reichs' concept was a lightweight ornamental decor, whose representation is likely to be based loosely on Lobmeyr production, as well as printed originals. The books of patterns of various periods were part of Reichs' heat-treatment plants, so we can assume that Reichs' painters, engravers and cutters drew inspiration from them also in this case.

Admiration of the 16<sup>th</sup> and 17<sup>th</sup> century Central European and Venetian glass brought the revival of painting colourful porcelain enamels, which shortly after the mid-19<sup>th</sup> century had become a normal part of contemporary interiors. Colourful humpens, cups and various römern were made by a popular

assortment of companies, including S. Reich & Co. In the same museum are examples of their skillful workmanship, glass decorated with metallurgical fusions or glass fibers and floral decors that come from the eighties of the 19<sup>th</sup> century.

In addition to world's fairs, where the company S. Reich & Co. participated since 1862, Reichs reaped success with diplomas and got recognition at many other domestic and foreign exhibitions in which taking part was a question of prestige, business contacts and new incentives for production. The exposition at which the firm S. Reich & Co. was represented by a cup designed by Clemens Frömmel, was held on the initiative of the Austrian Ministry of Public Works on the premises of the Museum of Applied Arts in Vienna in February 1915. It was designed to encourage domestic glass industry affected by the consequences of World War I, and so examples from ceramics, glass, metal, leather, textiles, wood and jewelry designed by J. Hoffmann, O. Prutschera, vocational schools in Bor, Kamenický Senov or Teplice were on display there. The design of a Frömmel tumbler, stored in a Provincial Archive in Opava, lacks the signature of the author, but contains a stamp of the Advice Centre in Graz, which was created as a part of the Institute for industry promotion in Steiermärkischer Gewerbeverein in 1911. The activity of the Centre

was aimed to encourage artistic work by making designs or design drawings. At the time of the cup creation, professor Frömmel was teaching at the local Art School; its potential links to the Institute are more than likely. During World War I the Institute worked closely with the surrounding businesses, and it may therefore be assumed that the implementation of the design was made by a nearby glass factory in the Austrian Voitsberg that had been owned by the company S. Reich & Co since 1876.

### Schreibers

Glass like the Reichs luxury products weren't at the center of Schreibers' business interests. However, it probably played a significant role, considering the production organization and the company's attention to its artistic quality. It can be assumed that a substantial influence on this development was the operation of J. Schreiber & Neffen Company in the actual political and cultural center of the monarchy, where the Schreibers have run their business with glass since 1844. While glass cutting was implemented in refineries in the area around Svetla nad Sazavou, the painting studio, as well as a shop, was set up in Vienna instead of more traditional northern Bohemia. Direct contact with the local art scene influenced not only the character of Schreibers' luxury products, but to some extent it was also reflected in relation to

their clients. At the World Exhibition in Vienna in 1873, Schreibers presented an extensive collection of quality crystal and colored glass, delivered to North Bohemian refineries for further decoration, as well as common utility glass or lighting goods, which constituted the vast majority of their production. They also had a representation in the section of arts. There were shown table services and large luxury vases designed by the Viennese architect and professor at the local Kunstgewerbeschule Alois Hauser. One of them can still be found in the collection of the Museum of Applied Arts in Vienna, where it was acquired shortly after the exhibition. A large exhibit made of clear and ruby glass with floral decoration, done with cutting and gilding, was applied as the fashionable decorative element especially in the historicizing interiors of the upper class. Alois Hauser's cooperation with the firm of J. & Schreiber Neffen continued even after the Vienna exhibition, as evidenced, for example, by chandelier shades designs published by Valentin Teirichem in *Blaetter für Kunstgewerbe* three years later.

Although we don't have evidence of further cooperation in designing Schreibers' products, we do have a number of drawings in the company pattern books with a marking of "W" in its product number, or with the type of design (eg. Dessin Wien IV),

which is likely to clarify the origin of the pattern. Designs of company products and models for their decors did not come only from the capital, Vienna. The vast majority of them was the work of direct employees of the company, some of which Schreibers also obtained from the North Bohemian glass schools – such as a set of drawings from Leo Chilly



Decanter with Stopper, J. Schreiber & Neffen; before 1874; clear, colourless glass; cut, engraved; h. 22 cm. Moravian Gallery, Brno.

the Director of School in Kamenicky Senov, purchased in 1887. To what extent the firm of J. & Schreiber Neffen developed cooperation with local engraving masters, we do not know. Given the level of rendition of some Schreibers' glasses, we believe that engravers from Kamenicky Senov participated in some way.



Decanter with Stopper, J. Schreiber & Neffen; before 1874; clear, colourless glass; cut, h. 22 cm. Moravian Gallery, Brno.

The precision of the engraving can be illustrated by a carafe with a stopper from the collections of the Moravian Gallery in Brno, which in its form and decor is in the Neo-Renaissance style almost identical to the subject from Lobmeyr's plant. Schreibers' characteristic luxury goods and decorative production was the cut glass whose decor as well as other refining techniques was subject to contemporary trends and tastes of the clients. According to J. Falke, they were based especially on English models and were produced at a high level of quality. The fad of the last quarter of the 19th century was frosted glass also called "crackle" together with the frequent use of lustres and iris. The finish with iridescent rainbow effect was applied both individually and in combination with painted and gilded decoration on a number of vessels. We managed to trace the design of the vase from Brno collection in pattern books of the company J. Schreiber & Neffen. It was originally designed for the company Franz Palme König & Company. It is therefore clear that Schreibers, like other manufacturers, often used a popular form in various modifications and decors in their own production. At the same time, mica glass appeared in the market, archival sources and museum exhibits have registered those at the firm of J. & L. Lobmeyr, as well as for instance at Schreibers. Maintaining the competitiveness of firms involves

not only their ability to respond to the client requirements and knowledge of current trends, but also monitoring of technological innovations in the field. J. Schreiber & Neffen worked closely with the Chemical Technology Laboratory Wiener Kunstgewerbeschule and have introduced many patents or improvements at their plants. For example luxury pink colored glass called "Lachsrosa" has been produced by the Schreibers since 1892, when the selenium dye technology was patented by the owner of the glassworks Franz Welz from Hrob near Teplice.

After 1873, Schreibers ran a glassworks in Hungarian Zay-Ugrócz (Uhrovec), which initially produced only green or chalk glass and cylinders. During the eighties and nineties of the 19<sup>th</sup> century, the glass industry of Hungary was greatly enlarged thanks to a significant level of government support, and so the millenium exhibition in Budapest in 1896, became not only a celebration of the nation of St. Stephen, but also a triumph of local glass factories and refineries.

### In conclusion

As we said, the production of companies S. Reich & Co. and J. Schreiber & Neffen was really large, in addition to lighting and ordinary utility glass for hotels, restaurants and households includes pane glass manufacturing

and packaging goods, whose sales as well as in other sectors depended mainly on the economic development of the country and for export on the European and world markets. With the transformation of the manufacturing base, which began to develop in our country during the 19<sup>th</sup> century, both businesses bet on the technical and technological development that allowed them to cost-competitive bulk production of glass. Luxury range didn't belong to the predominant items of company budgets, and thus its composition and standard seems to reflect not only the clients demands but also the interest and cultural perspective of the owners themselves. Visual aspects of their products are largely influenced by collections of J. & L. Lobmeyr Company whose "style" oriented Central European luxury glass production evolution. An important role is played by the North Bohemian glass schools in Bor and Kamenicky Senov whose designs of lamp shades or design books were applied for its products by one or another company.

As of yet these conclusions clearly show that luxury goods of S. Reich & Co. in the years 1850-1918 probably did not go beyond sophisticated consumer goods, although were often characterized by excellent quality and processing techniques. The change in Reichs' company strategy, on the cooperation of the artists in the artistic designs,



Vase, S. Reich & Co.; before 1887; opal cased with red molten glass, painting with enamels, gilded; h. 16 cm. Moravian Gallery, Brno.

can be tracked during the thirties of the 20<sup>th</sup> century. By J. Schreiber & Neffen had their development closer to the artistic environment, and they were able to use it practically. However, in the reference period contacts with leading artists haven't been developed specifically and the owners were satisfied with the good quality level of their well-crafted glass. Thus, although the company S. Reich & Co. and J. Schreiber & Neffen clearly preferred commercial interests

above all, they did not stand out from among the other producers. In the contrary, thanks to their entrepreneurial skills they were gradually introducing new techniques and technologies to their glass operations and to a major extent contributed to the development of this industry in our country.

The exhibition in the Moravian Gallery in Brno was held from December 9 2010 until March 13 2011.

# Applications for the Master of Glass Art and Science 2012/2013 in Lisbon are currently open

**Teresa Medici.** VICARTE, FCT-UNL, Lisbon / DHAA, FL-UC, Coimbra

The *Master of Glass Art and Science* is a post-graduate degree conferred in Lisbon, Portugal, by the Faculty of Sciences and Technology (Universidade Nova de Lisboa) and the Faculty of Fine Arts (Universidade de Lisboa).

It intends to be of interest to students of art and students of science who want to approach glass from a perspective broader than usual.

**Come to study glass as a student of Art** and become part of one of the newest and most innovative concepts in glass education which exist.

The program will pioneer the curricular and intellectual integration of artistic approach with sound scientific practices, and a thorough art and glass historical perspective. Graduates of the program will be

Unidade de Investigação  
Vidro e Cerâmica para as Artes

FCT Faculdade de Ciências e Tecnologia Universidade Nova de Lisboa Faculdade de Belas Artes Universidade de Lisboa



For more information and pre-registration: [www.vicarte.org](http://www.vicarte.org) and find us at Facebook  
email: [vicarte@fct.unl.pt](mailto:vicarte@fct.unl.pt), Fax/Ph: +351 21 294 83 27

recognized as having received a superior education, supporting their emergence as outstanding artists who have chosen the material glass as a medium for artistic expression. You will learn from and with people whose approach to glass is a very different one, but many of whose concerns are similar to, or the same as yours. Your basis will therefore be much broader than usual in glass education.

**Come to study glass as a student of Science.** You will be part of the same program described above. You will learn from and with people working with glass from several disciplines and perspectives. This will bring with it knowledge of their motivations, concerns, ways of thinking, and ideals. You will be at the forefront of new developments in materials and techniques and applications in glass: industrial, architectural, artistic and scientific.

### Program of Study

The course is a two year experience marrying Glass Science and Technology, Studio Glass Art Practices, History of Art, Chemistry, and History of Glass. This two year program will culminate in a Professional Master's Exhibition and thesis.

### Faculty

Robert Wiley, Márcia Vilarigues, Richard Meitner, Michael

Taylor, Fernando Pina, Carlos Queiroz, Fernando António Baptista Pereira, Márcia Ventura, Jorge Vidal, Pedro Fortuna, Teresa Almeida, António Pires de Matos, Maria Margarida Lima, Andreia Ruivo, and others. The support of the Calouste Gulbenkian Foundation gives the master the benefit of the collaboration of a great number of internationally prominent experts and industry specialists (see the visitors teaching and/or giving workshops during the academic year 2010-2011 at <http://www.vicarte.org/cont/news5.html>).

### Location and facilities

The 38 acres on which this faculty is housed is located high on the Tagus River bank directly opposite Lisbon and only 2 miles from the beautiful seaside beaches of Costa da Caparica. There is a residential building on the campus, but rooms must be reserved quite far in advance. For those who prefer to live in Lisbon the train and metro are easily accessible (a metro station enables students to reach central Lisbon in 25 minutes).

The students will work mainly in the Research Unit VICARTE - "Glass and Ceramics for the Arts". Some workshops will be given by and conducted at CRISFORM, the Professional Training Center for the Glass

Industry located in Marinha Grande.

The students will have access to hot and cold shops with conventional equipment for glass blowing, lamp work, sand blast, grinding and polishing, and kiln casting. They may also have access to special more technologically complex processes and equipment such as those involved in screen printing, 3D printing processes, thin layer film deposition, laser engraving, etc.

### Application

Pre-registration can be made now by sending a short CV to [vicarte@fct.unl.pt](mailto:vicarte@fct.unl.pt). A student of art must submit a CD or DVD of 10 images art work, including written descriptions, a c.v. and a brief artist's statement. Once we receive your information, you will be notified concerning a formal application for admission as soon as possible.

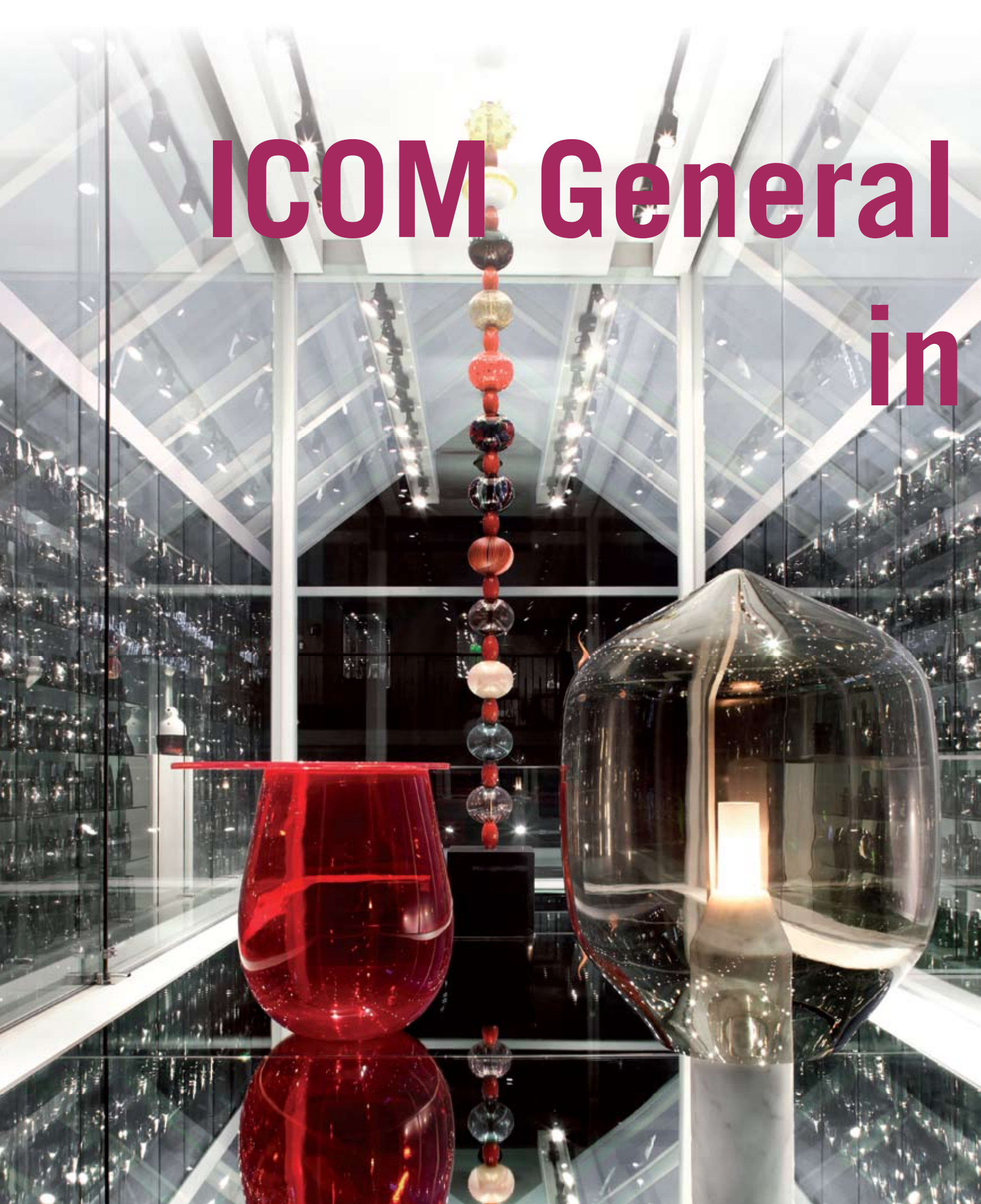
### Costs

The tuition fee is 4,500 euros per year, paid in three installments.

#### For more information:

Visit our website: [www.vicarte.org](http://www.vicarte.org)  
and find us at Facebook.

# ICOM General in





# Conference Shanghai

The ICOM General Conference and Joint Meeting were held in Shanghai, 2010. On Thursday, 9 November, was held the Joint Meeting and Symposium DEMHIST/GLASS/ICDAD/ICFA, with the topic: *From Silk Road to Container Ship: artefacts, environment and cultural transfer.*

## Shanghai Museum of Glass: A Story of Cultural Exchange between China and the West

**Zhuang Xiaowei.** Director of Shanghai Museum of Glass

It is 327 years since the first museum in the world, Ashmolean Museum of Art and Archaeology, was inaugurated in the University of Oxford in 1683. The museum, whose concept has remained unaltered, refers to an institution that exhibits the evolution of human civilization and that collects and showcases natural and historical heritage for purposes of protection and research.

As museums are an important carrier of human civilization and cultural heritage, there is one for

every 200,000 people in developed countries. Given the population of 20 million in Shanghai, in 2005, Shanghai Municipal Government came up with an idea of establishing 100 museums, including Shanghai Museum of Glass. While respecting authentic history and memory, we are committed to building a museum of glass up to international par and making a study on the glass civilization.

Therefore, the following factors should be taken into consideration:

### Multi-culture

Multi-culture refers to a phenomenon that diverse cultures make contributions to social development, leading to a cultural exchange beneficial to all parties. As a matter of fact, it is a cross-boundary and cross-cultural process.

A team, composed of German, French and Chinese professionals in the charge of Germany designer Tilman Thürmer and Director Zhuang Xiaowei, are striving to address

the common concerns by designing and evaluating from diverse cultural perspectives. On the basis of mutual respect, tolerance and appreciation, we work cordially together, sharing the creativity unleashed by cross-cultural differences in terms of illustrations, exhibits and experience. It is indeed a fantastic journey of cross-cultural competence.

### Cross-Disciplinary Creativity

Cross-disciplinary study refers to creative scientific activities breaking the bounds among different disciplines and involving various domains. It is one of the important means for solving complicated technical and ethical problems so as to fulfill the infiltration of all disciplines.

Our team members, proficient in such disciplines as design art, museology, glass art, materials science, architecture and science of law, are engaged in studies on the relationship between glass and painting, sculpture, architecture, music, history, sociology, cultural anthropology, linguistics, religion and natural science.

Each of our members is encouraged to put his own idea into practice on the basis of his own domain and absorb others' creative ideas through discussions so as to expand the designs of the Museum.

Therefore, cross-subject research finds its full expression here.

### Context

The word “context”, meaning the relationship of paragraphs in terms of linguistics, sums up our thoughts for architecture.

As for its architectural transformation, the original industrial building, a glass furnace workshop with a unique space, has been elaborately linked up into a museum. The so-called defamiliarization effect (*Verfremdung*) serves to infuse novel concepts into visitors, who can visualize the former

glory of the building beneath its frosty interior.

### Knowledge Exploration

Our visitor-oriented and expertise-based means of exhibition will be witnesses to civilization and development of glass materials people have ever created. Such means will not only epitomize the history of glass art but also strike an exquisite balance between history interpretation and communication effect; thus, visitors can extract information in an active way. Much room will be reserved for curiosity, fascination and self-discovery, thus allowing visitors to make



their own responses and judgment after processing information. With ever-growing exhibitions of creative process and technical procedure, the Museum will enable people to make in-depth explorations.

### **Demonstration Experiments**

The experimental demonstration of the Museum, in essence, involves the space concepts concerning the exhibition structure and system as well as top-grade designs including related knowledge on museology, cultural expression, functions of education and memory and aesthetic perception. It is more of a stage exhibition, through which

viewers can acquire knowledge in a relaxing manner. The exhibition section, which features a profound space and fascinating story, will make it possible for people to obtain an authentic experience. We have made breakthroughs in regard to display in the hope of attracting more people from the perspective of museology by way of glass.

When it comes to demonstration, we tend to regard it as an aesthetic experience integrating knowledge and practice because dreams can turn into realities. Therefore, in designing the Museum, we have adopted an active, curious, experimental and bold attitude towards culture

and materials. As a matter of fact, accurate verification stays abreast of bold imagination, which refers to the relationship between collections and history, audience and works, designers and materials as well as skills.

Instead of pursuing the classical “complete history”, in fact, we select a fragment of the glass history relating something challenging and fascinating: from Egyptian glass beads like eyes of dragonfly to the medieval glass-embedded windows; from ancient Chinese glass to modern glass sculpture.

### **Public Education**

We will set aside room for lectures, training and discussions. In addition, there is also a small but elegant library. Materials in the Museum will serve for extracurricular education by high schools and colleges. It is planned that 2,000 people will participate in special academic activities each year.

We need to infuse as many advanced thoughts and cultural concepts as possible into the public. The more we convey, the more opportunities we may create.

### **What will Museum of Glass provide for visitors?**

Museums are usually presumed to showcase cultural relics. Nevertheless, we are devoted to



*Museums enable people to gain new insights over history and culture, material and application as well as art and technology by contemplating in a novel manner*

studies on the era and the current society based on our cultural interpretation of glass art.

Glass can be used to address daily issues. Professional expertise will make it possible for us to eliminate the confusion over some issues in all fields and get to the bottom of them by convincing means to set people thinking.

It is such kind of learning-oriented insight that enables experts in all fields to work with us. In fact, as our society bears

a hallmark of democracy, people stand ready to undertake discussions on either a scientific issue or artistic viewpoint. In Shanghai, academic discussions reflect well on people's ability and quality.

What's more, museums enable people to gain new insights over history and culture, material and application as well as art and technology by contemplating in a novel manner.

**As a modern city, Shanghai is permeated with western flavor. In this sense, a special passion is a must for maintaining a museum here. What's your opinion?**

Shanghai is a cosmopolitan city featuring both extensive international connections and local characteristics. Without evading such contradiction in terms of exhibition, our Museum will instill in people knowledge on glass so that they can savor a unique feeling. The glass-related expertise will be passed on to visitors through audio-visual channels, thus providing them with a unique opportunity to unveil the mysteries of the glass world.

A luxurious and exquisite city, Shanghai is more dramatic than other cities. Just as actors perform on the stage with an aim of leaving a deep impression on their audience, people in Shanghai strive for their own

status and stance. It is a culturally developed city, where people participate in fascinating activities and enlightening discussions.

Exertions should be made to kickstart the development of museums. In this sense, we should conduct open and diversified cultural exchange and cooperation with International Committee for Museums and Collections of Glass of International Council of Museums, Corning Museum of US, Murano Museum of Glass of Italy, Museum of Modern Glass of Germany, Frauenau Museum of Glass, Alexander Tutsek-Stiftung Foundation of Germany, University of Wolverhampton of UK and all other leading museums, universities and enterprises.

Since it is affiliated to International Council of Museums, Shanghai Museum of Glass can participate in activities and exhibitions concerned all over the world. We must cooperate with other museums across the globe, consider how to devote our passion and energies into cooperation and gain an insight into our society. Openness will bring benefits to us in the form of creativity springing from multi-culture.

**What is the secret for the success of museums?**

An imaginative team and ample funds.

# A preliminary approach to the study of chinoiserie glass in Europe in the 16<sup>th</sup> and 19<sup>th</sup> centuries

**Paloma Pastor Rey de Viñas.** Director. Museo Tecnológico del Vidrio. Real Fábrica de Cristales

## Introduction

Since the Middle Ages many a traveller from Europe has been drawn to the Far East, fascinated by exotic, far-off Oriental cultures. Missionaries spreading the Gospel and the tales of famous travellers to these lands like Marco Polo and Ruy Gómez de Clavijo described the Eastern world as a land full of strange wonders, exotic items made of silk, fabrics, lacquer, and porcelain unknown to the West. These items were very expensive luxury goods in high demand in European trade and indeed were sources of inspiration for Western manufacturing.

China was likewise drawn to the world of the West. The evangelizing work of European missionaries gave China the opportunity to assimilate cultural inputs from abroad while at the



Glass painted in Schwarzlot. Bohemia. Museum of Decorative Arts in Praha, photo archive.

same time holding on to those aspects inherent to its own national identity. This presentation will deal with how the relations between these two cultural regions, East and West, provided both sources of inspiration and a means for exchanging technology and know-how in glassworking. It is not a comprehensive study but rather a modest approximation to the study of *chinoiseries* in European glassmaking and a brief introduction to European contributions to Chinese glassmaking.

Unlike porcelains, fabrics, and lacquer ware, Chinese glass did not much catch the fancy of Western society, because the quality of glass items and the glassmaking technology employed were noticeably inferior to those of glassware manufactured in Europe until well into the seventeenth century. During the Renaissance, the Venetians invented a new type of exceptionally high-quality glass, *cristallo*, which dominated the European glass trade and was greatly prized by the uppermost classes of European society. This was one reason why Chinese glass was not exported to Europe.

Glassmaking activity underwent a period of unprecedented growth starting at the end of the seventeenth century and in particular during the Qing dynasty in the eighteenth century. Even so, Chinese glassware failed to break into the European market, for a variety of possible reasons,



Cut and wheel engraving glass. The Royal Glass Factory, La Granja. Patrimonio Nacional, photo archive, detail.

e.g., pieces were easily broken in transport; development took place concomitantly with the rise of another, competing type of glassware, Bohemia glass; and lastly, glassware, unlike porcelain, was a well-known commodity in Europe.

### European contribution to Chinese glass

As previously mentioned, European art, science and religion were brought to China by the European explorers and missionaries who arrived there during the sixteenth and seventeenth centuries.

These missionaries were the true bringers of Western culture to the East, and *vice versa*. They made significant contributions to technology, including glassmaking technology.

Mirroring what happened at European courts in France, Portugal, and Spain in the seventeenth and eighteenth centuries, where the monarchies founded royal factories funded by the State, in 1680 the Kangxi Emperor decided to set up an Imperial glassworks in the Forbidden City (the Glasshouse of the Qing Imperial Household Department), which was also intended to curb the number of imported luxury items from abroad and foment and protect the Empire's own domestic industry. As in the European nations, this meant bringing in skilled foreign workers experienced in the latest glassmaking methods who had knowledge of the newest compositions used in making glass. In contrast to European nations, however, the expert European glassmakers who came to China were Jesuit missionaries, mainly from Germany and France.

The founder-director and key figure behind the Kangxi glasshouse was Fr. Kilian Stumpf, a native of Bavaria (Germany). Stumpf's life is typical of his contemporary Jesuit brethren. Stumpf was assisted by Chinese glassmakers, mainly from the glass factories in Guangdong and Boshan.

Contrasting with traditional Chinese glass, the Jesuits were able to introduce new techniques developed by Venetian and Bohemian glassmakers that were

then in vogue in Europe, such as diamond point engraving, wheel engraving, glass cutting, enamelling, and even aventurine and ruby glass. The Qing dynasty was a period of innovation in the manufacture of Chinese glass. One of the Emperor's main goals was to meet the Empire's demand for luxury goods, and achieving this goal required endless testing and experiment. Indeed, the Empire's very prestige was at stake in this endeavour. Documents from the period relate how the Kangxi Emperor was in the habit of periodically examining the glassware made by his factories and carefully comparing it to European glassware. Thanks to the Emperor's determination and perseverance, in time this glassware attained exceptional levels of quality.

Without going into detail – which would be outside the scope of this brief presentation – the European contribution to Chinese glassmaking can be said to have been not so much a source of inspiration *per se* as an exchange of technology and know-how. Chinese glassmaking always retained its own national identity, drawing inspiration directly from its own stock of motifs, designs, and shapes used in porcelain-making and even in working with such other materials as semiprecious stones like jade, gemstones, agate, and so on. (The following pieces are good examples of this...)

### The influence of *chinoiserie* on European glass

A fascination with the opulence, inscrutability, exoticness, and nature of the Eastern world came into fashion and supplied subjects that were a source of inspiration for the output of European glassmaking. This influence came from direct sources, e.g., imported Chinese porcelain, as well as from second-hand interpretations, such as local European faience, engravings, and prints.

Oriental inspiration revealed itself not only in painted or gilded decorative themes and motifs but also in the shapes of the items and particularly in the colour of the glass itself, which sought to imitate the hues of the costly and



Bohemian glass engraving. Museum of Decorative Arts in Praha, photo archive.

highly prized porcelain. As was to be expected, Venice was the first European city to achieve this. Its privileged geographic location in the centre of the Mediterranean Sea, its great fleet, and its merchant capacity made this city-state into one of Europe's main powers in trade between the Eastern and Western Mediterranean. As a result, it came into direct contact with the prized enamelled glassware made in Damascus and Aleppo in Syria and with exquisite and sophisticated Chinese porcelain.

As early as the late fifteenth century Murano glassmakers succeeded in manufacturing a type of opaque white glass that they called *lattimo* by adding tin oxide to the mix. *Lattimo* was similar to porcelain and was known at the time as *vetro porcellano*. Apparently it had the same attributes as porcelain: whiteness, resonance, impermeability, and lightness, though it was less translucent and much less expensive.

Like porcelain, *lattimo* glass could be decorated by enamelling, yielding excellent ornamental results. While this type of glass was openly used to imitate imported Chinese porcelain, Western motifs, such as allegories and portraits, were preferred as painted decoration. Chinese designs and imagery were usually relegated to a supporting role in ancillary spaces as an accompaniment to the primary

decoration. The main decorative themes were plant-based in the form of lotus petal panels and overlapping leaves, taken from the contemporary blue and white Ming dynasty porcelain of the fifteenth and sixteenth centuries. A certain amount of artistic licence was acceptable when interpreting these plant motifs, for instance, in the coiling foliage and foliage scrolls, which never included the lotus flower, ever present in Ming porcelain. It is highly likely that Venetian glassmakers were familiar not only with Chinese porcelain but also with contemporary Italian *maiolica*, which exemplified this type of artistic licence. Indeed, the shapes used for *lattimo* glass vessels were closely connected to Italian *maiolica*.

As the Venetians perfected the purity and transparency of their clear *crystallo* glass, they gradually stopped using *lattimo* glass and enamel painting, which concealed the glass' exceptional transparent qualities.

Bohemian engravers began to take inspiration from *chinoiserie* styles in the final third of the seventeenth century and continued through the first half of the eighteenth century. This ornamentation was wheel engraved on clear glass. It was highly simple, superficial, and schematic, taking the form of *chinoiserie* pagodas or buildings on medallions in combination with other Oriental motifs like birds,

tulips, or sunflowers. This imagery would go on to inspire other Western wares, as will be seen later.

Enamelled *lattimo* glass did not come back into fashion until well into the eighteenth century, probably boosted by Europe's discovery of the secret to porcelain-making and its rapid spread throughout the West. Far from falling off, opaque white glass production increased, because it offered similar effects at more affordable prices.

From the mid-eighteenth century, some painted – and even some engraved – designs produced by the famous glassworks in Venice, Bohemia, England, and Spain, to mention just a few, imitated the prized imported Chinese porcelain, over time becoming one of porcelain's main competitors.

Venice lost its primacy over European glassmaking during the course of the eighteenth century but still had old Murano families, like the Miotti family, ready and willing to take up opaque white *lattimo* glass production. Glass pieces were painted more and more with rich floral decorations drawing inspiration from *chinoiserie* imagery, like this dish at the Victoria and Albert Museum in London, signed on the back with the name of the Miotti factory "Al Giesu Murano", adorned with a border of coiled flowers and a parrot in the centre, very similar to a plate at the

Coburg Glass Museum having a goldfinch as its central motif.

In England, opaque white glass did not start to become popular until the second half of the eighteenth century. English opaque white glass was generally a potash-lead mix rendered opaque by adding lead arsenate. It was quite opaque and did not opalesce in transmitted light. Vessel shapes and ornamental motifs were based either directly on imported porcelain or on local English porcelain. Indeed, the very same decorators who painted porcelain ware often did the painting on glass items of this kind, for instance, Michael Edkins, a decorator who worked in Bristol. Very likely, most of these *chinoiserie* designs were done by independent painters in London and southern Staffordshire between 1760 and 1770.

Very few examples of *chinoiserie* glass from Spain are known, possibly because, with few exceptions, inspiration was drawn mainly from the West and the Middle East, as, for instance, at the Real Fábrica de Cristales de la Granja (La Granja Royal Glass Factory), where only very isolated *chinoiserie* pieces are on record. For instance, a group of wheel engraved pieces from the mid-eighteenth century decorated in the style of Bohemian *chinoiserie* patterns, with floral themes, Chinese-like buildings or pagodas, and even birds. The cutting to produce the engraving work was



performed very quickly and at times even rather coarsely.

These wheel engraved glasses from circa 1825 in the collection of the Royal Palace in Madrid, also from the Real Fábrica de Cristales de la Granja, are another isolated instance. They display more delicate cutting work and bear designs that clearly draw their inspiration from *chinoiserie* patterns.

*Chinoiserie* ornamentation was also a source of inspiration for eighteenth century Bohemian painters.

One type of glassware was decorated with painted motifs representing popular subjects like floral themes, traditional folk scenes, or animals, quickly done. These pieces were usually for export to other European countries.

Another type of glassware was decorated with more refined painted motifs, like the pieces decorated by the Preissler Family, Ignaz and Daniel, from Bohemia, who painted porcelain and clear or opaque white glass using the Schwarzlot technique, monochrome black lead enamel paints in black or brown tones combined with gilding. *Chinoiseries* made up the repertoire of images most often used in the first half of the eighteenth century, along with mythological scenes, landscapes, and other floral motifs.



Opaque white glass "lattimo", decorated with polychrome enamels. Venice, 1730-1735. The Corning Museum of Glass, Corning, NY (51.3.316; 51.3.315).

In closing, I should just mention the Bohemian workshop established by Jan Nepomuk Buquoy in Jiríkovo Údolí (Georgenthal), which began manufacturing black red, and agatine hyalite glass in the first half of the nineteenth century. This type of glass imitated semiprecious stones such as agate, jade, or marble, closely reminiscent of Oriental porcelain in appearance. They were decorated with exotic motifs that drew their inspiration from the Far East, including *chinoiserie* scenes or animal and plant based images.

Finally, Chinese and Japanese ornaments was also a source of inspiration for the French Glass. Galle's most important innovation, though, came with the introduction of his technique of cameo decoration. The influence for this was again oriental: the idea was derived directly from Chinese cased-glasses vases of the Qianlong period.

To conclude, then, China's contribution to European glass could be said to have involved more formal and aesthetic inputs than technical exchange.

# Markku



# INTERVIEW

# Salo

## tells about his relationship to glass, Spain and museums

Interviewed by **Kaisa Koivisto**, the Finnish Glass Museum, Riihimäki, Finland on the 30<sup>th</sup> of November, 2011

**KK: Which events do you see as turning points in your career?**

MS: Since 1983, the Finnish glass industry has changed completely. These changes have applied to other industries as well. Globalisation has changed the world. In 1988 Iittala and Nuutajärvi were joined together, and this centralisation has been completed by the fact that now we have only one glass company, Iittala, even though there is still some glass production also in Nuutajärvi under the Iittala trade mark. The trade mark or the brand is separate from the production. In previous years, the communities around the factories were an important part of the Iittala and Nuutajärvi glassworks' public image. Now

the brand is important, and production takes place in a variety of locations. Iittala is design oriented but free lance designers also come from different parts of the world. It is a positive sign that Iittala has now again (starting from the beginning of 2012) got an artistic director, and that he is a Finn, Harri Koskinen. I hope that in the future some designers will have a longer term engagement with Iittala. That would mean an opportunity to get into glass, and learn about the material. After all, glass is still a highly appreciated part of Finnish design.

In the beginning of the 1990s, the cutting workshops in Nuutajärvi glassworks were

Markku Salo (born 1954) graduated as an industrial designer from the University of Art and Design, Helsinki in 1979. After designing electronic devices like TV-sets and record players, he started with glass design in Nuutajärvi glassworks in 1983. He was the last designer in Finland that got an opportunity to make a career as an in-house designer for the glass industry. For the first four years, he created only product designs. In 1987, he was finally able to have his first glass art exhibition. Since 1990, he has been working as a freelance designer and artist.





Gone with the Wind.

*The Museum staff is very professional. People understand the value of art, and they have a good feeling for the material*

moved to the main glass factory, and the old factory was left mostly vacant. I immediately rented some working space there. At the same time, big parts of the Humpila glassworks building by the highway were turned into a shopping outlet. More or less the same concept was applied in Nuutajärvi, even if Nuutajärvi is more a working space than an outlet. Since the owners of Nuutajärvi glassworks did not realize this, there have been quite a lot of expensive changes made afterwards to allow its' use as a proper working space. Most of the products made by craftsmen in Nuutajärvi are sold elsewhere. The Iittala company's involvement with

Nuutajärvi is becoming smaller and smaller, and there are more and more small companies and craftsmen working in Nuutajärvi.

In 2004, the Nuutajärvi Glass Company was founded. Now we have 16 members; all of whom need melted glass but for 16 different purposes. Having a studio together allows us to have better equipment. And in this way, the glass furnace is used more economically. I have my own trade mark (for my design company Muotohuone), and I have designed actively for it since 2004. I still occasionally have some of my art pieces made in Nuutajärvi glassworks, since it offers a variety of different colours.

Since 1993 there has been a glass school in Nuutajärvi. That permits close cooperation as well as an opportunity to get assisting blowers from the school whenever they are needed. Matti Räsänen, the retired factory foreman and master glass blower in Nuutajärvi glassworks has blown a lot for me. One of the best blowers from the factory, Timo Niekka, is about to retire, but for example, Matti Vilppula is a very good blower. Alma Jantunen and Johannes Rantasalo from Lasisirkus have blown for me both series and unique pieces. Some members of Nuutajärvi Glass Company have also founded a cooperative gallery, NUGO, to handle the selling, since none of us have

time for this. Now there is a new committee to plan the future of the Nuutajärvi glass village, with Urjala parish, Fiskars (Owner of Iittala since 2007) and craftsmen working in Nuutajärvi as members. At the moment I am the representative of those of us who work here. This new committee will hopefully give us an opportunity to better plan ahead, and to join our forces for the future of Nuutajärvi glass village. Also, it seems promising that we will get the Nuutajärvi glass museum back after some necessary renovations in the building (the museum was emptied in September 2011 by Designmuseum, the owner of Nuutajärvi Glass Museum). The design of the museum exhibition by Kaj Franck in 1976 is still working well and of course culturally important as such.

**KK: How about Spain, and why Spain?**

MS: In 1991, there was an exhibition of Finnish glass in La Granja (Fundacion Centro Nacional del Vidrio). They invited some Finnish artists for a visit, for example, Kerttu Nurminen, Vesa Varrela and I. I had never been to Spain, and I didn't realize the size of La Granja or know anything about its history. In the workshop, there were two very skilful blowers working. The other one is still working there. I had with me some 'moulds' made of metal mesh. The blowers had never seen anything

of the kind, but still were able to work them perfectly. The glass center was not completely built yet; there were just the museum wing and the school wing. The hot shop was not ready yet. It was there that I got interested in joining stone and glass together. They made a small exhibition of the pieces I made during the workshop week.

The Pärssinens, who are working in the Finnish Institute in Madrid, invited me to have an exhibition there in 2009. Heli Pärssinen had worked for Galleri Uusitalo in Helsinki, so she knew my work from there. That exhibition was extended in MAVA (The Alcorcón city Glass Art Museum) near Madrid in 2010. And from MAVA the exhibition continued first to La Granja, then to Lugo in February 2011 and Cadiz in May 2011. This touring exhibition brought together both older and new art pieces, many old pieces from the collections of the Finnish Glass Museum and La Granja. Spain has been a very positive experience. People there know culture, they are interested in culture. Also the Finnish Embassy was most helpful, particularly with the transportation arrangements.

**KK: And the museums?**

MS: The Museum staff is very professional. People understand the value of art, and they have a good feeling for the material.



Crown Jewels

There is no use in comparing the museums with galleries, since museums and galleries have different tasks. But it is a pleasure to work with museum professionals. You don't have to check on everything, you don't have to take care of everything yourself. I have had similar good experiences with for example, the Museum of Decorative Arts and Design in Oslo, Norway, the National Museum in Stockholm, Sweden and of course the Glass Museum in Ebeltoft, Denmark. It also feels good to see what good care museums take of the pieces in their collections. And art in museums is also ecological. So many people can enjoy art in museums.

# Projects becoming reality

Two new glass museums opened in 2011, both of them having received an early visit by the ICOM Glass Committee before the official opening.

## The Musée Lalique in Wingensur-Moder: from paper to facts

The ICOM Glass Meeting held in Nancy (France) in 2008 presented the participants with information about the museum that the Région Alsace, the General Council of Bas-Rhin, the Community of Municipalities of the Pays de La Petite Pierre and the Municipality of Wingensur-Moder had just started to plan in the place where René-Jules Lalique decided to set up business building his glassworks "Verrerie d'Alsace".

Intending to evoke the work and the personality of the exceptional artist and talented industrialist, and of his heirs, the museum features the Lalique's entire creative output, putting the accent mainly on what is produced in Wingensur-Moder: glass and crystal. It has been built on the very site of the former Hochberg glassworks, which operated in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

The Lalique Company, which has supported and accompanied the project since the outset, has signed an agreement with the Musée Lalique, creating important ties between the two

institutions, and loaning a large part of its collections of jewellery, works in glass and drawings, in addition to the donation of pieces in crystal.

The documentation centre is open for anyone who wants to conduct research on Lalique through biographies, exhibition catalogues, auction catalogues, archive documents, while the museum shop offers products from current Lalique collections.

**Musée Lalique**, Rue du Hochberg,  
67290 Wingensur-Moder (France)  
<http://www.musee-lalique.com/en>



by **Teresa Medici. VICARTE**

### **SHMOG, the Shanghai Museum of Glass, is now open**

Glass is one of the few inventions from ancient times that didn't originate in China, but a newly opened Shanghai museum aims to exhibit the fact that the Middle Kingdom is now the world's No. 1 glass producer.

The new Shanghai Museum of Glass, that ICOM Glass members participating in the DEMHIST / GLASS / ICDAD / ICFA 2010 Joint Committee Meeting had the opportunity to visit in advance, opened to the public in 2011.

Initiated and funded by the Shanghai Glass Co. Ltd, this shiny museum improves the glass

factory's original structure adding modern functionality and symbolism. According to its missions, the Shanghai Museum of Glass seeks to create a new kind of experience in museums, reducing the distance between China and the Western glass art, and offering open communication spaces and community-based channels of promotion.

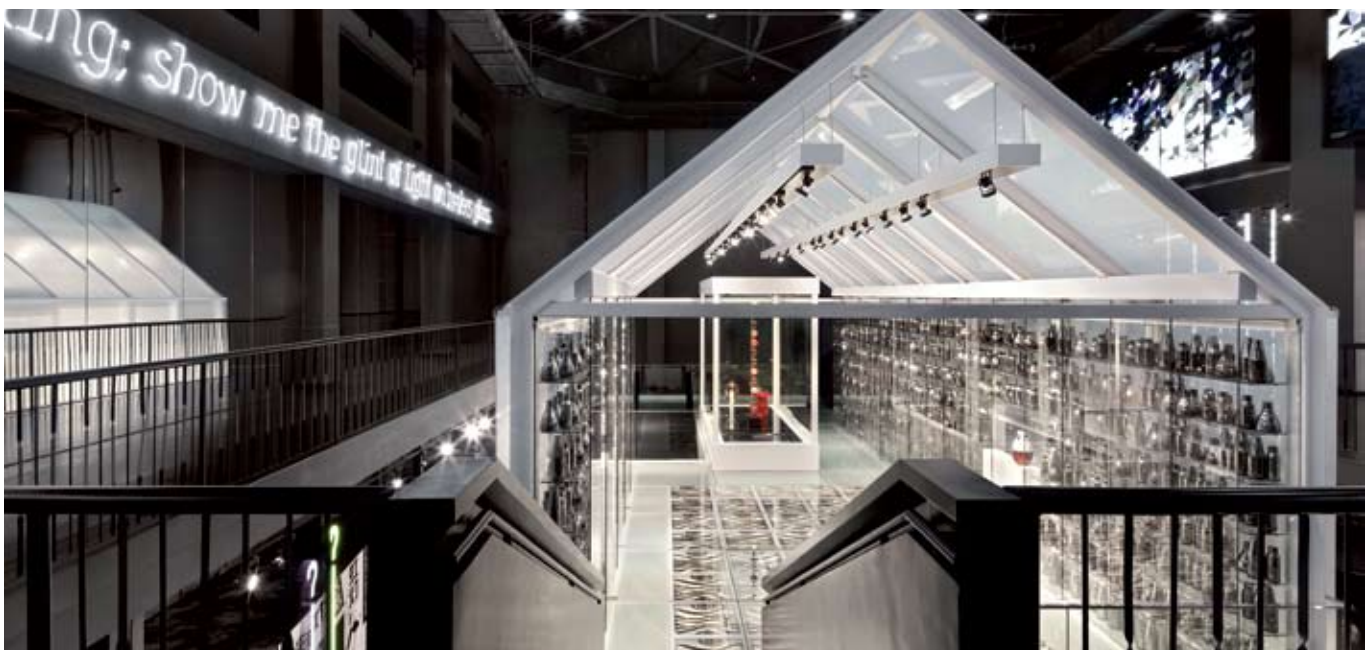
The glass-floored building tells the story of glass, hosting objects from all around the world from the origins up through its arrival in China. Shanghai's role in the industry has evolved from bottle maker in the 1930s to producer of float-glass for car windows and space-age glass materials. The Toledo Museum of Art's Glass

Pavilion was actually made with sophisticated, curving glass panels imported from China.

The museum also shows art, including contemporary glass sculpture surrounding a chapel-like pavilion, and a hot glass studio.

Shanghai Museum of Glass is a private non-profit museum, approved by the Shanghai Civil Affairs Bureau.

**Shanghai Museum of Glass - SMOG,**  
No. 685 Changjiang Xi Road, Shanghai 200231 (P.R. China)  
<http://en.shmog.org/index.php>  
(sources: <http://en.shmog.org/>;  
<http://blogs.wsj.com/chinarealtime/2011/05/23/museum-reflects-shanghais-history-with-glass/>)



## A new glass museum opened in Italy in 2010

MUVE - Museo del Vetro di Empoli (Tuscany, Italy) is a museum devoted to the local green glass production. Opened in 2010, it occupies the Salt Storehouse, an impressive 14<sup>th</sup> century brick building located in the centre of the old city and lately restored.

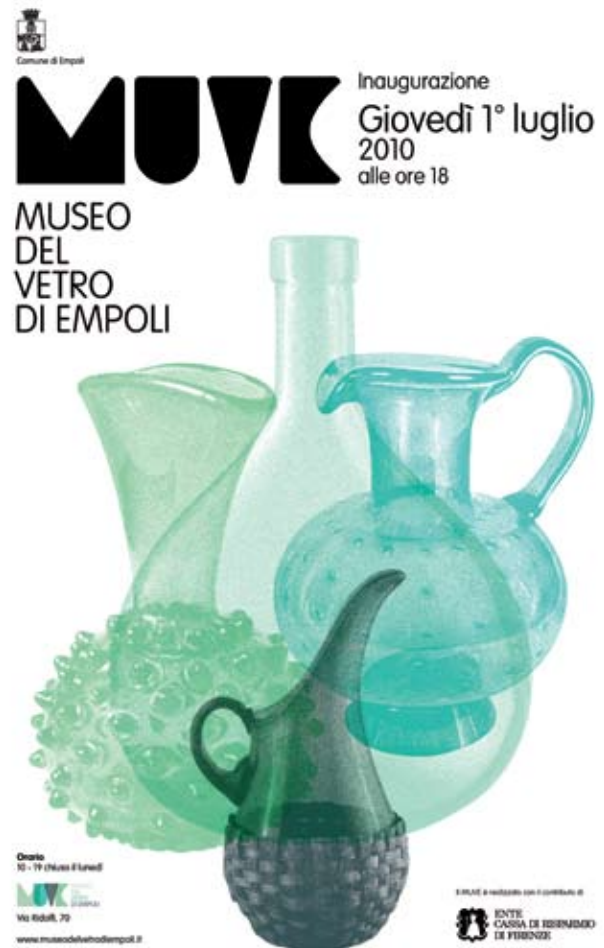
As far as it is known, glass began to be manufactured in Empoli during the 15<sup>th</sup> c.

From the second half of the 18<sup>th</sup> century, the strong connection with regional winemakers encouraged Empolese furnaces to concentrate their production on the green glass used to blow bottles and other containers, and wine connected tools. Between 1925 and 1930, the same green glass became fashioned for tableware and decorative pieces as well. During the 1970's, following the evolution of customer's tastes, this distinctive production declined to the end,

giving preference to glass and lead crystal of more conventional design, influenced by Venetian and Centre European models.

The museum pleasantly displays both objects and historical images, exploring the different stages of the manufacturing process and connecting the glass production with the social background.

**MUVE - Museo del Vetro di Empoli,**  
Via Ridolfi, 70-74, Empoli (Italy)  
[www.museodelvetrodempoli.it](http://www.museodelvetrodempoli.it)





### Glass Studio activated at the Museum of Ancient Glass in Zadar (Croatia)

The Museum of Ancient Glass in Zadar (Croatia) displays a large amount of Roman glass originated by archaeological excavations in the town and its cemeteries, and in the Roman settlements of Nina (Aenona), Starigrad (Argyruntum), Podgrade (Asseria). Among its facilities, that include restoration and conservation laboratories and a specialized library, this new institution (opened in 2009) hosts a

complete glass studio. Thought as a complement of the museum experience for the visitors, the studio allows the master blower to produce replicas of Roman glass to be sold at the museum bookshop. A commented glass show can be seen every morning, excluding on Saturday; from 15<sup>th</sup> of June to 15<sup>th</sup> of October an additional evening show is organized.

**Museum of Ancient Glass, Poljana**  
Zemaljskog odbora 1, 23000 Zadar  
(Croatia)  
[www.mas-zadar.hr](http://www.mas-zadar.hr)



# Congresses & Exhibitions

## GLASS CONGRESSES

### 19<sup>th</sup> Congress of AIHV - Association Internationale pour l'Histoire du Verre

Special attention will be given to the glass from the prehistory till today on the area of SE Europe and the Balkans. Piran (Slovenia) 17-21 September 2012

<http://www.zrs.upr.si/en/Activities/Scientific+Meetings/AIHV+Congress+19%2C+2012>

### Comitato Italiano AIHV, XVI Giornate Nazionali di Studio: "Il vetro in età protostorica in Italia / Protohistoric glass in Italy"

Adria (Italy), 12-13 May 2012.  
[http://www.storiadelvetro.it/in\\_evidenza/inevidenza.html](http://www.storiadelvetro.it/in_evidenza/inevidenza.html)

### The Association for the History of Glass - Proposed study day on Stained Glass

Gloucester Cathedral, Gloucester (UK), 31st March 2012.  
<http://www.historyofglass.org.uk/propstudydays.html>

### 27<sup>èmes</sup> Rencontres de l'AFAV - Association Française pour l'Archéologie du Verre

Bordeaux (France), 9-10 November 2012  
<http://www.afaverre.fr/afaverre.php>

### ICOM Glass Meeting

U.S.A., New York, Corning and Toledo, 4-13 June 2012

## GLASS EXHIBITIONS

*Corning Museum of Glass*, Corning, New York, U.S.A.: **Founders of American Studio Glass: Harvey K. Littleton**, until 6 January 2013.

**Founders of American Studio Glass: Dominick Labino**, until 6 January 2013.

**Masters of Studio Glass: Erwin Eisch**, from 15 March 2012 until 3 February 2013.

**Making Ideas: Experiments in Design at GlassLab**, from 19 May 2012 until 6 January 2013.

**The Flood of '72: Community, Collections, and Conservation**  
On June 23, 1972, Corning and surrounding communities were devastated by a major flood. At the Museum, hundreds of objects

were broken, more than half the Library materials were saturated, and the facility was covered with a thick layer of slime. This exhibit chronicles the determination of Museum staff and the community to rebuild, and sheds light on unique conservation techniques used to restore Library materials. From 24 May 2012 until 3 January 2014.

<http://www.cmog.org/dynamic.aspx?id=1432>

*Le Grand Curtius*, Liège, Belgium: **Frénésie vénitienne / Venetian Frenzy – Venetian-style Spanish glass**, from 18 November 2011 until 20 May 2012.

<http://www.lesmuseesdeliege.be/verre.htm>



by **Teresa Medici. VICARTE**

*Glasmuseum Frauenau,*  
Frauenau, Germany

**Heinz Hof und Franz Kufner**, from  
14 October 2011 until 7  
October 2012.

**Zeitgenössisches slowakisches  
Glas / Contemporary Slovakian  
glass**, from 19 December 2011  
until 6 May 2012.

<http://www.glasmuseum-frauenau.de/home.html>

*Palácio Nacional da Pena,*  
Sintra, Portugal:

**Vitrais e vidros: um gosto de  
D. Fernando II / Glass and Stained  
Glass: Ferdinand II's Passion**, from  
21 September 2011 until late  
2012.

The most eclectic collection of  
stained glass in Portugal shown  
for the first time to the public,  
following ten months of  
conservation and restoration

performed by the Department of  
Conservation and Restoration  
of the Faculty of Science and  
Technology of the Universidade  
Nova de Lisboa (DCR-UNL).  
It includes the most ancient  
stained glass known in Portugal.

<http://www.parquesdesintra.pt/index.aspx?p=agendaIndex&day=08-11-2011>

<http://www.vicarte.org/cont/news1.html>

### 2012 CELEBRATION OF THE 50TH ANNIVERSARY OF STUDIO GLASS IN AMERICA

The year 2012 marks the 50th  
anniversary of the development  
of studio glass in the United  
States. To celebrate this  
milestone and recognize talented  
artists more than 140 glass  
demonstrations, lectures and

exhibitions will take place in  
museums, galleries, art centers,  
universities and other venues  
across the country throughout  
2012.

The AACG Art Alliance for  
Contemporary Glass web portal:

<http://contempglass.org/>

<http://contempglass.org/grants/list-of-past-grantees>



## Others

### **Emerge 2012, Portland (USA)**

Bullseye's seventh international  
kiln-glass exhibition for  
emerging artists, *Emerge 2012*,  
is now accepting online  
applications.

Students and intermediate-level  
artists and makers who are not  
represented by major galleries are  
encouraged to apply. Artworks  
will be installed at Bullseye  
Gallery in Portland. This year,  
for the first time ever, selected

award-winning works will travel  
to the New Mexico Museum of  
Art in Santa Fe and to Bullseye's  
new facility in the San Francisco  
Bay Area, after the Portland show  
closes.

<http://www.bullseyeglass.com/welcome-to-emerge.html>

### **British Glass Biennale 2012 at Stourbridge, West Midlands (UK)**

The call for entries 2012 is  
open until 20<sup>th</sup> February 2012.

The British Glass Biennale is  
the major selling exhibition  
of British contemporary glass  
that takes place once every  
two years. It is a highlight of  
the International Festival  
of Glass which includes the  
British Glass Biennale, Glass  
Masterclasses and a Public  
Festival and runs from 20  
August - 15 September  
2012.

<http://www.biennale.org.uk/>

# MEMORIES

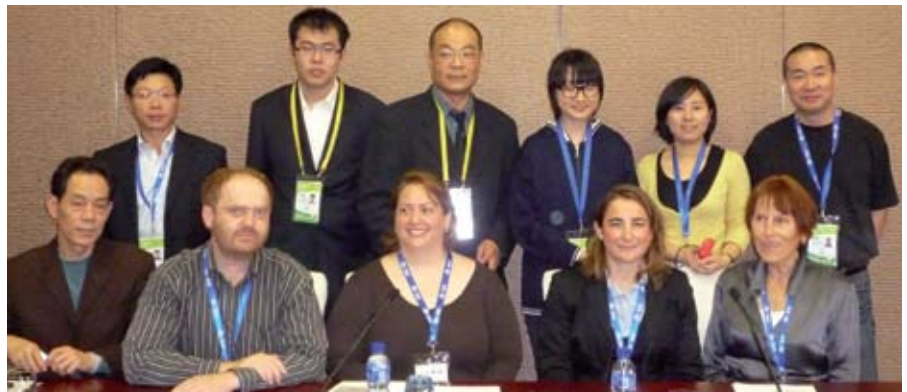
## ICOM Glass Meeting in Lisbon, 2009



## ICOM Glass Meeting in Finland, 2010



## General Conference in Shanghai, 2010



## ICOM Glass Meeting in Spain, 2011



# MEMBERS

## INSTITUTIONAL MEMBERS

### KNAUF GIPS KG KNAUF-MUSEUM IPHOFEN

Mr. Markus MERGENTHALER/Mr. Lothar Knauf  
Iphofen, GERMANY  
<http://www.knauf-museum.iphofen.de>

### MSC FORSYTH CENTER GALLERIES

Ms. Arcak CORY  
Texas, U.S.

### MUSÉE DE L'ÉCOLE DE NANCY

Mme. Valérie THOMAS  
Nancy, FRANCE  
[www.ecole-de-nancy.com](http://www.ecole-de-nancy.com)

### MUSÉE DU VERRE

Mme. Rina MARGOS  
Marcinelle, BELGIUM  
<http://www.charleroi-museum.org>

### MUSÉE LALIQUE

Mme. Veronique BRUMM  
Wingen-Sur-Moder, FRANCE  
[www.musee-lalique.com](http://www.musee-lalique.com)

### MUSÉE-ATELIER DÉPARTEMENTAL DU VERRE

Mme. Anne VANLATUM  
Sars Poteries, FRANCE  
[www.cg59.fr/frontoffice/AfficheArticle.aspx?idArticle=1112...](http://www.cg59.fr/frontoffice/AfficheArticle.aspx?idArticle=1112...)

### MUSÉES BACCARAT

Mme. MICHAELA LERCH-MOULIN  
Paris, FRANCE  
<http://www.baccarat.fr/fr/univers-baccarat/patrimoine/musees.htm>

### MUSEO DEL VIDRIO

Sra. ELISA MARTINEZ TELLEZ  
Monterrey, MEXICO  
<http://museovidrio.vto.com>

### REGIONE LOMBARDIA - DIREZIONE GENERALE CULTURE, IDENTITÀ E AUTONOMIE DELLA LOMBARDIA

Dott. Alberto GARLANDINI and Dr. Maria Grazia Diani  
Milano, ITALY  
<http://www.lombardiacultura.it>

### RÖHSSKA MUSEET (RÖHSSKA MUSEET FÖR MODE, DESIGN OCH KONSTSLÖJD)

Mr. Ted HESSELBOM  
Goteborg, SUEDE  
<http://www.rohska.se>

### SHANGHAI MUSEUM OF GLASS

Mr. Xiaowei ZHUANG  
Shanghai, CHINA  
<http://www.shmog.org>

### STATE CENTRAL MUSEUM OF THE MODERN HISTORY OF RUSSIA (CENTRALNYI MUZEI SOVREMENNOJ ISTORII ROSSII)

Mrs. Tamara G. SHUMNAYA  
Moskva, RUSSIAN FEDERATION

### UMELECKOPRUMYSLOVÉ MUSEUM V PRAZE (MUSEUM OF DECORATIVE ARTS PRAGUE)

Dr. Helena KOENIGSMARKOVÁ  
Praha, CZECH REPUBLIC  
<http://www.upm.cz>

## INDIVIDUAL MEMBERS

### AUSTRALIA

Ms. Maxine HOLDEN  
Yarragon, AUSTRALIA

### AUSTRIA

Dr. Gerhard NAUER  
INSTITUT FÜR PHYSIKALISCHE CHEMIE  
Wien, AUSTRIA  
<http://pchem.univie.ac.at>

Ms. Carola Marie SCHMIDT  
Hallein, AUSTRIA

Dr. Phil. Ulrike SCHOLDA  
Baden, AUSTRIA

### BELGIUM

Mr. Luc ENGEN  
Liège, BELGIUM

Mlle. Janette LEFRANCO  
MUSÉES ROYAUX D'ART ET D'HISTOIRE  
Bruxelles, BELGIUM  
[www.kmkg-mrah.be](http://www.kmkg-mrah.be)

Mme. Rina MARGOS  
MUSÉE DU VERRE  
Charleroi, BELGIUM  
<http://www.charleroi-museum.org>

Mr. Willy VAN DEN BOSSCHE  
BELGIUM

### CHINA

Mr. Xiaowei ZHUANG  
SHANGHAI MUSEUM OF GLASS  
Shanghai, CHINA  
<http://www.shmog.org>

### CZECH REPUBLIC

Dr. Milan HLAVES  
UMELECKOPRUMYSLOVÉ MUSEUM V PRAZE  
(MUSEUM OF DECORATIVE ARTS PRAGUE)  
PRAHA, CZECH REPUBLIC  
<http://www.upm.cz>

Dr. Jitka LNEICKOVÁ  
Praha, CZECH REPUBLIC  
[museum.susice@worldonline.cz](mailto:museum.susice@worldonline.cz)

Mrs. Markéta VEJROSTOVA  
MORAVIAN GALLERY  
Brno, CZECH REPUBLIC

### DENMARK

Mr. Michael BLOCH.  
København K, DENMARK

Mrs. Dagmar DRENDSTRUP  
GLASMUSEET.  
Ebeltoft, DENMARK  
[glasmusset@glasmuseet.dk](mailto:glasmusset@glasmuseet.dk)

Mr. Jørgen HEIN  
THE ROYAL DANISH COLLECTIONS  
København K, DENMARK  
<http://dkks.dk/English>

Mag. Jan KOCK  
Højbjerg, DENMARK

Mrs. Birte POULSEN  
Odense C, DENMARK

Mrs. Berit RASK  
Holte, DENMARK

Mr. Jørgen SCHOU-CHRISTENSEN  
Vanløse, DENMARK

Mr. Torben SODE  
Brønshøj, DENMARK

### FINLAND

Ms. Kaisa Marjatta KOIVISTO  
SUOMEN LASIMUSEO (FINNISH  
GLASS MUSEUM)  
Riihimäki, FINLAND  
[www.suomenlasimuseo.fi](http://www.suomenlasimuseo.fi)

### FRANCE

Mlle. Veronique AYROLES  
Paris, FRANCE

Mr. Jean-Claude BRUMM  
ASSOCIATION DES MUSÉES LOCAUX D'ALSACE  
Wingen Sur Moder, FRANCE  
[www.musees-alsace.org](http://www.musees-alsace.org)

Mme. Anne-Laure CARRÉ  
MUSÉE DES ARTS ET MÉTIERS, CONSERVATOIRE  
NATIONAL DES ARTS ET MÉTIERS  
Paris, FRANCE  
<http://www.arts-et-metiers.net>

Mme. Annie Claire DUCREUX  
Paris, FRANCE

Mme. Juliette DUPIN  
Paris, FRANCE

Mme. Isabelle DUTTER-GEORGES  
Dunkerque, FRANCE

Mr. Jean-Luc OLIVÉ  
LES ARTS DÉCORATIFS  
Paris, FRANCE  
<http://www.lesartsdecoratifs.fr>

Mme. Liliana SCOTEE  
Paris, FRANCE

Mme. Emilie RAMBAUD  
Paris, FRANCE

Mme. Françoise REGINSTER  
MUSÉE DE LA FAÏENCE FRÉDÉRIC BLANDIN  
Nevers, FRANCE  
[www.cg58.fr/.../musees.../musee-frederic-blandinnevers.html](http://www.cg58.fr/.../musees.../musee-frederic-blandinnevers.html)

Mme. Caroline ROELENIS-DUCHAMP  
MUSEE DU PAYS DE SARREBOURG ET DU  
PARCOURS CHAGALL  
Sarrebouurg, FRANCE  
[www.ville-sarrebouurg.fr/Musee](http://www.ville-sarrebouurg.fr/Musee)

Mme. Anne VANLATUM  
MUSÉE-ATELIER DÉPARTEMENTAL DU VERRE  
Sars Poteries, FRANCE  
[www.cg59.fr/frontoffice/AfficheArticle.aspx?idArticle=1112](http://www.cg59.fr/frontoffice/AfficheArticle.aspx?idArticle=1112)

Mme. Catherine VAUDOUR  
Mantes la Jolie France, FRANCE

### GERMANY

Dr. Susanne EVERS  
STIFTUNG PREUBISCHE SCHLÖSSER UND  
GÄRTEN BERLIN-BRANDENBURG  
Potsdam, GERMANY  
<http://www.spsg.de>

Mrs. Ruth FABRITIUS  
Bonn, GERMANY

Dr. Anna-Barbara FOLLMANN-SCHULZ  
Bonn, GERMANY

Dr. Sven HAUSCHKE  
Europäisches Museum für Modernes Glas  
Cobur, GERMANY

Dr. Katrin HOLTHAUS  
Petershagen, GERMANY

Dr. Margret HONROTH  
Bonn, GERMANY

Ms. Helena HORN  
Frechen, GERMANY

Dr. Rüdiger JOPPIEN  
MUSEUM FÜR KUNST UND GEWERBE HAMBURG  
Hamburg, GERMANY  
[www.mkg-hamburg.de](http://www.mkg-hamburg.de)

Dr. Hannelore E. MARSCHNER  
Manchen, GERMANY

Dr. Frank MARTIN  
Berlin, GERMANY

Dr. Susanne NETZER  
KUNSTGEWERBEMUSEUM BERLIN  
Berlin, GERMANY  
[www.smb.museum/smb/standorte/index.php?objID=37&p=2](http://www.smb.museum/smb/standorte/index.php?objID=37&p=2)

Dr. Dedo von KERSSENBROCK-KROSIGK  
Barntrup, GERMANY

Dr. Käthe KLAPPENBACH  
Potsdam, GERMANY

Dr. Jens KRÖGER  
Berlin, GERMANY

Dr. Ingeborg KRUEGER  
Bonn, GERMANY

Dr. Helmut RICKE  
STIFTUNG MUSEUM KUNSTPALAST  
Dusseldorf, GERMANY  
[www.smkp.de](http://www.smkp.de)

Mrs. Karin RÜHL  
GLASMUSEUM  
Frauenau, GERMANY  
[www.glasmuseum-frauenau.de](http://www.glasmuseum-frauenau.de)

Ms. Bettina K. SCHNEIDER  
Berlin, GERMANY

Ms. Andrea SCHWARZ  
Berlin, GERMANY

Mrs. Siegmund SEEGER  
Bonn, GERMANY

Dr.-Ing. Manfred TORGE  
Hoppegarten, GERMANY

Prof. Dr. Axel VON SALDERN  
Starnberg, GERMANY

#### GUATEMALA

Sra. Susana CAMPINS  
MUSEO VICAL DE ARTE PRECOLOMBINO  
Y VIDRIO MODERNO  
La Antigua, GUATEMALA  
<http://www.museodearte@grupovical.com>

#### ISRAEL

Mrs. Yael ISRAELI  
THE ISRAEL MUSEUM, JERUSALEM  
Jerusalem, ISRAEL  
[www.english.imjnet.org.il/htmls/home.aspx](http://www.english.imjnet.org.il/htmls/home.aspx)

Mrs. Ayala LESTER  
Jerusalem, ISRAEL

#### ITALY

Dr. Chiara SQUARCINA  
PALAZZO MONCENIGO, CETRO STUDI DI STORIA  
DEL TESSUTO E DEL COSTUME  
[www.museiciviveneziani.it](http://www.museiciviveneziani.it)

#### JAPAN

Ms. Ruriko TSUCHIDA  
SUNTORY MUSEUM OF ART  
Tokyo, JAPAN  
[www.suntory.com/culture-sports/sma](http://www.suntory.com/culture-sports/sma)

#### LATVIA

Ms. Ilze MARTINSONE  
MUSEUM OF ARCHITECTURE  
Riga, LATVIA  
[www.archmuseum.lv](http://www.archmuseum.lv)

#### NETHERLANDS

Dr. Clasina ISINGS  
Soest, NETHERLANDS

Dr. Pieter Cornelis RITSEMA VAN ECK  
's-Gravenhage, NETHERLANDS

#### NORWAY

Mrs. Randi GAUSTAD  
NASJONALMUSEET FOR KUNST/  
KUNSTINDUSTRIMUSEET  
Oslo, NORWAY  
<http://www.nasjonalmuseet.no>

#### PORTUGAL

Sra. Teresa Medici  
VICARTE  
Lisboa, PORTUGAL

#### QATAR

Ms. Michelle WALTON  
Doha, QATAR

#### ROMANIA

Mrs. Simona Violeta GHEORGHE  
Craiova, ROMANIA

#### SLOVENIA

Mr. Joze RATAJ  
POKRAJINSKI MUZEJ CELJE (REGIONAL  
MUSEUM CELJE)  
Celje, SLOVENIA  
[www.pokmuz-ce.si](http://www.pokmuz-ce.si)

#### SPAIN

Sra. Teresa CARRERAS ROSSELL  
MUSEU D'ARQUEOLOGIA DE CATALUNYA  
Barcelona, SPAIN  
<http://www.mac.cat>

Sra. María Cristina GIMÉNEZ RAURELL  
Toledo, SPAIN

Sra. María Luisa MARTÍNEZ GARCÍA  
MUSEO DE ARTE EN VIDRIO DE ALCORCÓN  
(MAVA)  
Alcorcón (Madrid), SPAIN  
[www.mava.es](http://www.mava.es)

Sra. Cristina MUR DE VIU  
PATRIMONIO NACIONAL, PALACIO REAL  
DE MADRID  
Madrid, SPAIN  
[www.patrimonionacional.es](http://www.patrimonionacional.es)

Dr. Paloma PASTOR REY DE VIÑAS  
MUSEO TECNOLÓGICO DEL VIDRIO  
San Ildefonso, Segovia, SPAIN  
[www.fcnv.es](http://www.fcnv.es)

#### SUEDE

Mrs. Gunnel HOLMÉR  
SMÅLANDS MUSEUM (THE SWEDISH GLASS  
MUSEUM)  
Växjö, SUEDE  
[www.kulturparkensmaland.se](http://www.kulturparkensmaland.se)

Dr. Karl Johan KRANTZ  
SMÅLANDS MUSEUM (THE SWEDISH GLASS  
MUSEUM)  
Växjö, SUEDE  
[www.kulturparkensmaland.se](http://www.kulturparkensmaland.se)

Mr. Anders REIHNÉR  
Hägersten, SUEDE

#### SWITZERLAND

Dr. Heidi AMREIN  
SCHWEITZ. LANDESMUSEUM ABT.  
ARCHAÉOLOGIE.  
Zürich, SWITZERLAND  
[www.nationalmuseum.ch](http://www.nationalmuseum.ch)  
[www.landesmuseum.ch](http://www.landesmuseum.ch)

Mrs. Susanne BRENNER KIPFER  
Gümligen, SWITZERLAND

Mlle. Sylvia FÜNFSCHILLING  
Augst, SWITZERLAND  
<http://www.augusta-raurica.ch>

Dr. Christine KELLER LÜTHI  
SCHWEIZERISCHES LANDESMUSEUM (MUSÉE  
NATIONALE DE LA SUISSE)  
Zürich, SWITZERLAND  
<http://www.musee-suisse.ch>

Mr. Otto-Jolias STEINER  
STEINER SARNEN AG FÜR KOMMUNIKATION  
Sarnen, SWITZERLAND

Mme. Bettina TSCHUMI  
MUDAC - MUSÉE DE DESIGN ET D'ARTS  
APPLIQUÉS CONTEMPORAINS  
Lausanne, SWITZERLAND  
<http://www.mudac.ch>

#### UNITED KINGDOM

Ms. Kirsty NORMAN  
London, UNITED KINGDOM

Mr. Reino LIEFKES  
VICTORIAN AND ANBERT MUSEUM  
London, UNITED KINGDOM

#### USA

Dr. Amy GOLAHNY  
STATE COLLEGE (U.S.)

Mr. Sidney M. GOLDSTEIN  
Saint Louis, U.S.

Ms. Susanne FRANTZ  
Paradise Valley (U.S.)

Mr. Florian KNOTHE  
THE CORNING MUSEUM OF GLASS  
Corning, U.S.  
<http://www.cmog.org>

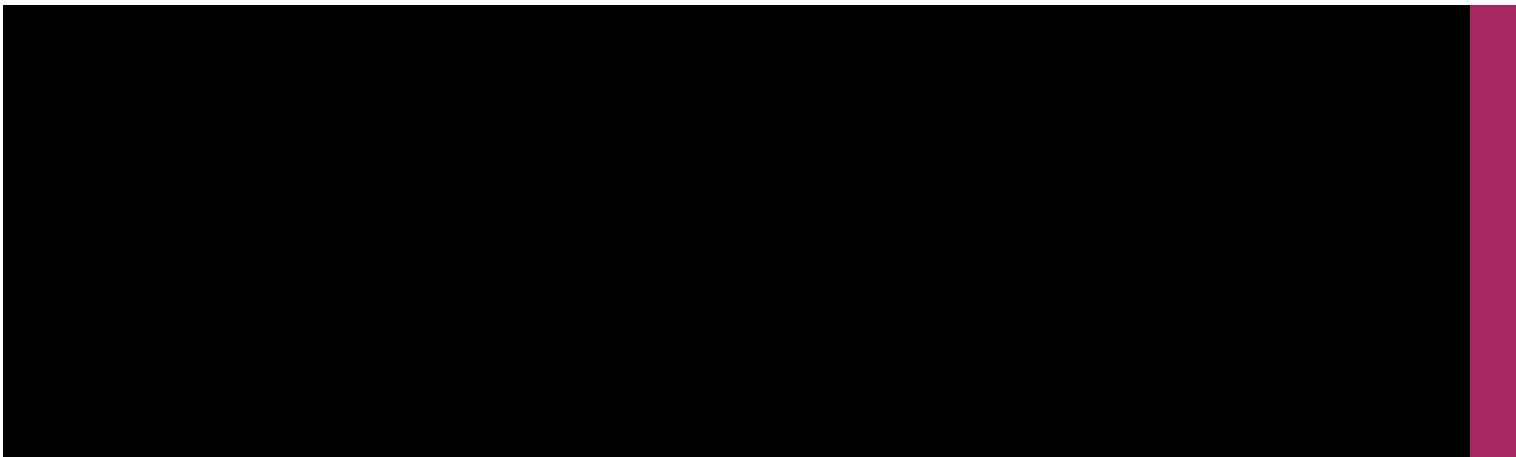
Ms. Tina OLDKNOW  
THE CORNING MUSEUM OF GLASS  
Corning, USA  
<http://www.cmog.org>

Dr. Jutta-Annette PAGE  
TOLEDO MUSEUM OF ART  
Toledo, USA  
<http://www.toledomuseum.org>

Prof. William E. RAY  
REED COLLEGE, FRENCH DEPARTMENT  
Portland, U.S.

Ms. Jane Shadel SPILLMAN  
THE CORNING MUSEUM OF GLASS  
Corning, U.S.  
<http://www.cmog.org>

Dr. Karol B. WIGHT  
THE J. PAUL GETTY MUSEUM  
Los Angeles, U.S.  
<http://www.getty.edu/museum>



The logo for COM GLASS, featuring the letters 'COM' in a bold, blue, sans-serif font with a stylized 'C' that has a horizontal line through it. Below 'COM' is the word 'GLASS' in a smaller, blue, sans-serif font. The entire logo is enclosed in a white square with a thin blue border.