



Report from the Keeper of the Minutes: The European Society for Light & Glass, 17th Yearly Meeting, Paris – Gargas 16th – 19th June 2016

At the invitation of member Régis Mathieu and in accordance to the decision made during the Yearly Meeting of 2015, 26 participants from 9 Nations met for a particularly constructive meeting in Gargas and Paris, France. Christina Perrin made a large contribution in organizing the successful meeting, held for the first time in France.



Thursday, 16th June 2016 Welcome reception in the Galerie Lumières, 2 Rue Miromesnil, Paris 8ieme. In the galerie old original objects and two of our host's new creations are on display. Subsequently an excursion was made to the newly adapted rooms Louis XIV, Louis XV and Empire in the Louvre, with tours led by Mathieu and Curator Dr. Frederic Dassas. We saw such highlights as an especially beautiful bronze chandelier from Boullée, who lead his own workshop in the Louvre, independently from the Guilds.

After the tour of the Louvre rooms, we continued on to the Opéra Garnier, where Mathieu has had the privilege of carrying out a lot of restoration and replacement work. The chandeliers in the practice room of the ballet, the enormous chandelier in the auditorium, the magnificent chandeliers in the main foyer and the candelabras in the stairways, all of which were originally built for gas for the opening in 1875 and later in 1902 converted to electricity. The entire building concept was designed by the architect Charles Garnier.

With the TGV from the Gare de Lyon we sped down to Avignon, arriving in less than 3 hours. In the train, the board meeting was held, to discuss among others, the "Resolution" to be forwarded during the Yearly Meeting.

The transfer to the Hotel Castel Luberon was made with a shuttlebus, bringing us to the delightful landscape around Apt.

Friday, 17th of June 2016 The shuttlebus brings us to the Atelier and Museum Mathieu in Gargas, situated in an old ochre mill. Mathieu leads us through the workshop for renovations and new creations. In addition to modern works, he also has a number of reproductions which are so detail true that even a chandelier expert has difficulty telling them apart from the original.

Mathieu's signature is his passion for the finishing of the bronze work and much time is invested in the 'ziselierung' of the bronze parts, as well as the gold plating. The 'Museum' is a collection of various lighting objects ranging from the 15th C. to the contemporary. "A craftsman who is responsible for old objects, must collect them to understand them".



After a 'picnic' lunch in the Museum garden, we continue with the first presentations: **Pascal Mestrom**, "Because I became a member of the European Light & Glass Society..."

For Mestrom everything began with the book "Kronleuchter" from Käthe Klappenbach, which as he soon discovered, there was little else in the way of in-depth literature available. With the contact to the group Light and Glass who started a Society in the year 2000 in Kamenicky Senov, he found people with aims that coincided with his own. He then organized the first chandelier exhibition in Holland in the Museum aan het Vrijthof in Maastricht. After his enormous engagement in organizing our meeting in Maastricht in 2015, he also provided the connection to France and Régis Mathieu which resulted in our meeting in Gargas this year. He exhibited several of Mathieu's contemporary creations during the TEFAF art fair in Maastricht in his own gallery beside his collection of antique chandeliers. He now provides an important link for L&G in Maastricht. He shows further how his connection with L&G brought him together with other members for interesting collaborations such as the work with Siegrun Appelt, Peter Rath and Petra Matela and looks forward to other projects.



Allard de Graf, "Candles" Speaking about the roots of lighting technique, with a gesture to the lighting needs of today.

Candles have been used for over 5,000 years, the first candles looking more like a torch. From the Etruscans the art of 'candalea' making spread to the Romans and then to the rest of Europe, they were also used in China and India. The most common materials used in the early years were whale or animal fat – which stank and produced a lot of smoke. If one could afford it, beeswax was used.

Later in the Middle Ages, guilds were formed by the candle makers. With the use of new ingredients such as rapeseed oil and paraffin the quality of the candles improved. Better cotton wicks were developed and a snuffer was no longer necessary. These developments were however a bit late as gas and oil lamps were already available and gave much more light. Shortly afterwards Swan and Edison invented the electric lamp and after the advent of electricity, candles were only used to create atmosphere. With the phase-out of the incandescent and soon the halogen light source



in many countries, there is a need for a new generation of light. LED lamps can be a good alternative, also for chandeliers but to obtain the best out of LED lighting, it is necessary to observe some important points. A good quality LED-chip and fixture is necessary to control the temperature (and therefore the life-span) as well as the colour spectrum. The space to be lit must first be analysed (colour, furnishings, natural light) before deciding on which LED spectrum to use – otherwise the room will not be lit to full advantage. The LED candles from EVA optics have the benefit of being able to be used either as functional light, or for atmospheric light so that it appears to be a real candle.

Siegrun Appelt, "Movements"

She begins with photos of irritating spot-lighting in the rooms of the Louvre and describes the many facets of the light reflection from the gold surfaces and the various colour nuances that this creates, using examples from the Opéra Garnier. She refers to her concepts as an artist, to meetings and experiments that have taken place in the context of her project "Slow Light". Examples are "Lichtprojekt Wachau" (Lighting project Wachau), the conference in Graz and Eggenberg with Paul Schuster, and the especially successful interdisciplinary conference in Melk. A Light-Art-Object in a dark cellar room in Spitz, with for only 3 candles, created in collaboration with Pascal Mestrom, Petra Matela and Peter Rath. It symbolized the region of the two rivers Elba and Donau, with small cut glass parts spreading the light in the room with colours, brightness and movement. Not everything in the room is intended to be lit, the light coming from the painting is that what was planned by the painter and the ceiling remains dark.

Appelt introduces the OLED-Technique as a "flat-light". Guiding OLED correctly was the theme of an installation at the "Light & Building" in Frankfurt. From various cut glass cubes, small light objects of glass and light were created by which the guiding of the light through the materials and the responses of these materials stood in the foreground.



17th Yearly Meeting "Light & Glass" according to the Agenda, begin 17:15, ending at 18:20 (please see separate listing for the complete Minutes / Protocol as PDF on www.lightandglass.eu) with discussion between the members regarding the future program and priorities for L&G.

Shuttlebus back to Hotel for a group evening meal.

Saturday, 18th June 2016, With the shuttlebus back to the conference room in Gargas to the following lectures:

Olivier Perrin "Progress on the Chandelier-Parts Dictionary Project". He shows the table of his multi-lingual inventory with diagrams of the various parts, as well as a considerable list of words that he has been able to collect to date from his collection of old company catalogues among others. He points out that many models came only under a 'collective heading' but were known frequently under common identification numbers still used today. Also the norms for the trade quantities are mentioned such as "dozen", "gross" (144 pcs.) and "mass".



The terminology has been developed over many generations and feature variations stemming from the different languages used, some of which are quite illustrative when one understands the roots. Already with beads, one sees the depth of variety: various qualities (round beads, polished beads, English beads, cut beads etc.) as well as different forms. He is working on a multi-lingual "fact-list". The plan being to distribute this in a targeted manner to seek additions before the end publication. The additions phase could perhaps take the form of a "wiki"-chandelier for example.

Olivier has already laid down a good basis and now asks us for assistance in sending him further historical documentation that can be integrated in to the work, later also with additions of common terms used that have not yet been covered.

Peter Rath, "The Joseph Holey Archives". Following an extensive biographical introduction and his justification for having purchased and rescued this rather chaotic material in 1985, he can report that after further review, he has concluded that the Czech master craftsmen and amateur scientist who was displaced as owner of the old company Hittman & Sons, pursued exactly those goals almost 40 years ago that "Light & Glass" has been striving for these last 17 years: "The Crystal Chandelier, its History and Development". In addition he wrote an "Encyclopedia of the Crystal Chandelier", "The History of the Rhinestone" and not just for scientists, his "Great Book" (handbook of a knowledgeable craftsman).

Above all, Mr. Holey found financing and contacts for his projects and travels throughout Europe in Vienna, with Rath's father, with Dr. Hans Bertele and through the Vienna Museum.

The goals that this pioneer in the field never fulfilled inspired Rath to ground our Society in Kamenicky Senov, in the last intact glass region of Northern Bohemia. The love of rock crystal, glass arm chandeliers of all types and most definitely the largely unpublished wrought iron chandeliers of the Hapsburg Baroque period, the development of the export of glass chandelier trimmings from Bohemia to Spain, Portugal and South America, were all special areas of interest for Joseph Holey. Holey was as a craftsman decidedly of the opinion that the "development" of the chandelier should be followed through in the documentation to the present day, not end in 1848 as many historians believe.



As in Holey's time the possibilities for publication were limited, Rath plans to publish a handbook in simple language for the layman, with the help of a young historian and citing Holey as co-author. Following Holey's intention, it should

not be some 'coffee-table' book, but a reference book with maps and tables, with craftman's terminology and their meaning taken from Rath's experience as a Gürtler (metal worker for fine metal objects in brass such as lighting frames etc.) in Vienna.

Jaroslav Svacha with Elsbeta Suvova, "The application of the method of melting glass in the mold, and the production of historical fixtures in cast glass". With his



business TGK in Skalice, Northern Bohemia, he does business in the entire region, including with the chandelier makers Preciosa and Lasvit, employing his glass bending and melting techniques. He is also valuable for the region as supplier for raw materials and courses in glass technique.

Here he speaks about his development in form building, including the various materials used to separate the glass from the mold, his experience with wax versus ceramic models, temperature control and cooling. Shown also is how the electrical cable is encased in the mold for electrical candelabras. This special lecture is also richly illustrated with photos and film showing the creation of a copy of a bronze candelabrum in molded glass.

To finish, Svacha shows a short film "The Glass House", created by his talented daughter Tereza, who had the courage to tackle a "utopian" idea as her final project for her master's in architecture. She has used the historical building from the 1905 Industry complex once occupied by Elias Palme in Kamenicky Senov, despite the fact that it is now a ruin, as a starting point for an International Chandelier Museum which would include offices and even a bureau for L & G. For her work on the assignment which would be so important for the preservation of European culture she received an award. It is suggested that the video be made available for our website, the project deserves the full support of our Society.



Next, we move on to a "Moderated Discussion", Christina Perrin brings to the table some of the tasks that the new office of Secretary brings; the main one being the Website and related topics.

The re-vamped Website (renewal is ongoing) should contain *much* more information and visuals than it has to date, suggestions being; a historical lighting dictionary featuring photos of existing lighting pieces, and given enough photos also a 'gallery of light'. All of these photos must of course be credited and from sources that give their permission for use. The preference being naturally for lighting pieces that are available for the public to see – not articles of commercial value, e.g. items in museums and public buildings.

Publishing of links on the website are discussed, both to members' websites as well as those of museums, palaces and other parties which can be of interest to the members and friends of L & G.

More input in general is wished for from our members, such as tips to exhibitions, events involving light, book/literature recommendations etc.

A 'Facebook' Page will be erected to attempt to raise interest in L & G, ease the sharing of information and increase the contact between the members.

De Graf urges the importance of raising financial assistance to pay for some of the work involved in designing the website and the software needed to do so. Mathieu mentions the importance of regional exhibitions and meetings to raise the profile of the Society and thereby raise funds for projects. Appelt brings up the point that we must take care not to appear to be a "commercial" organization or the institutions will not take us seriously.

After our lunch-box meal, the meeting progresses with the last round of lectures:

Ingrid Thom, "Restoration Problems with Frankish Glass Arm Chandeliers". As restorer for handwork and chandelier specialist at the "Bavarian State Administration for Palaces, Gardens and Lakes" Thom is responsible for objects in over 40 palaces and castles, including among others; Nymphenburg, Würzburg, Veitshöchsheim, Bayreuth, Bamberg and Aschaffenburg.

The first problem to be identified when restoring a chandelier is: what is original old and in the correct position – what is newer and in the wrong style or form? Mrs. Thom explains her work on the restoration of Frankish glass arm chandeliers. First the original appearance of the chandelier is reconstructed using historical records and a plan is made for the trimmings. Then the false parts are removed, missing glass parts are re-created using the original pieces as a guide and then these are mounted in the correct positions.

The lecture shows the glass forms typical for this type of chandelier such as; twisted arms, horns, bishop's staffs with their attached balls and curlicues. Special on these chandeliers are the gold-leaf plated 'pots' which lined up on the central axis, carry all of the other glass parts. Therefore the conservation treatment and montage to prevent further damage is important. Spacers are constructed to fit perfectly out of aluminum sheets to hold the glass parts both together and apart in order to prevent damage. These were made originally out of leather but this rotted with time and meant glass parts were damaged. All trimmings and decoration are mounted today with corrosion-free alpaca wire. The chandeliers in the historic palace rooms are no longer mounted with real wax candles but with imitation wooden candles that don't melt during hot summer months.

Pascal Mestrom is of the opinion that these types of glass arm chandeliers came originally from Liège, Karel Kanak also knows of such chandeliers dating from ca. 1773 with silver leaf plated wooden bowls in Sweden.

Rob van Beek, "The Ban of the Incandescent Light Bulb, as Exquisite Opportunity to Look Critically at Electric Sources on Historic Chandeliers in General". Van Beek works for the Netherlands Government.

Van Beek also starts off with a photo from the Louvre and states that according to his measurements, the room is lit with the wrong light sources – the colours are misrepresented. People cry out "give us the new (LED) light bulb!" but in his opinion, it has not yet been possible to satisfy the demands of people seeking a high quality replacement to the E14 candle bulb. There are hundreds of variations on the market all of which have their advantages



but mostly dis-advantages and so the search for a replacement continues. As is generally agreed, the development of the LED light bulb is not yet complete. For the Royal palaces owned by the Dutch government, he is developing a bulb in candle form with a different shape and a much lower output than the standard products. As he points out, one protects antique furniture in an exhibition from use with a silk band, but old lighting pieces are mistreated by electricians who are allowed to make brutal 'repairs' using hideous plastic strips etc. Traditionally in the era of the candle, artificial light was not used during the daylight hours and therefore museums would create a more authentic atmosphere when they lit their historic objects more subtly, instead of striving for full visibility of all objects. Sunlight changes constantly the light and shadow and colours perceived depending on whether it is morning, midday or evening. He also makes mention of his publication available on-line "Electric Light in Historic Buildings".

Jan Schöttner, *The Lamp Sample Book*, purchased in Prague by the UPM".

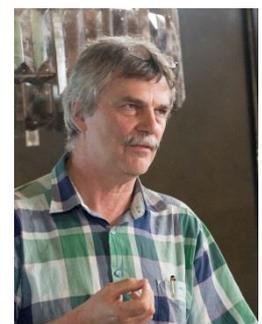
Jan Schöttner has begun with research on the historic lighting objects in the Czech Republic. The UPM, where he works, cooperates with the NPÚ (State Institute for Monuments). This office has more than 18,000 objects under their jurisdiction. These art-objects are stored in Bohemian and Moravian castles and palaces. Currently, there is nobody to follow Dr. Brozova (who has published in the magazine "Ars Vitraria") to be specifically responsible for lighting objects. Schöttner is working on a chronological sequence of original examples. This involves discovery, documentation, a database and eventually a book on the objects. Exports in the past should also be included such as those to Castle Favorite, Versailles, Dobris and others.

He then describes the book and shows photos of some of the 27 coloured illustrations from 1815 – 1830, some of which are noted as from "Meistersdorf", "Haida" or "Blottendorf". It is assumed that these stem from the Company Steigerwald from Prague. Frank Möller knows similar chandeliers from Dresden.

Schöttner started his recordings in Krumlov and decided here that the owners Eggenberger and Schwarzenberg were the principal contractors. Also in the Wallensteiner Friedland he examined wall sconces out of glass with wooden frames. A wide field of work has opened up in Bohemia for him, also examining the exports such as to Western Europe.

Jan Mergl, "Chandeliers for Maharajas"

After studying the sketch and order books and accounts of the Harrach Glassworks Neuwelt (Harrachov), Dr. Mergl could prove that the British Lighting Company F.&C. Osler in Birmingham was able to deliver complete complex chandeliers to India consisting of glass parts produced by Harrach-Glassworks Neuwelt (see Mergl, J. (ed.), *From Neuwelt to the Whole World. 300 Years of Harrach Glass, Prague 2012*, pp.162-163). In the archives we find not only books with sketches of



"Luster parts for Osler", but also for example, the documentation for candelabra, which the Viennese company J. & L. Lobmeyr exhibited at the World Fair 1862 in London. It is also known that at that time chandelier trimmings were already formed in iron molds.

Frank Möller, "Study of a Schinkel Luster, here in France", Lecture and demonstration with an original object.

To begin, Möller describes the work of Werner & Mieth (Neffen), with the use of white "Flussglas" glass from the glass hut in Neuwelt (Harrachov). Flussglas is made with the addition of fluorspar to the glass mass. The frames of bronze were constructed with three to four colours of gold-plating.

F.K. Schinkel lived from 1781 – 1841. From approximately 1810 or perhaps earlier, began his influence on the designs of Werner & Mieth, respectively Werner & Nephew for monumental chandeliers, e.g. for the Berlin Castle for Friedrich Wilhelm IV. For these rooms he designed some of his most beautiful chandeliers, each room having unique pieces (tea room, living room etc.). All of these pieces are now missing.



The object of study is unveiled to great effect; a master work with perfect details in metal casting without 'ziselierung' (chiselling), from the time of Werner & Neffen, produced in about 1827-28 as part of the decoration of the Prince Karl Palace in Berlin. This magnificent gilt bronze chandelier with crystal of exceptional brilliance was falsely described by the auction house where Möller discovered it and recognized it as the work of Schinkel and was therefore able to purchase it. Möller then elegantly describes the original "room-concept" with the symbolic upside-down hanging palm fronds. This demonstration, here in France is one of the most impressive presentations of our society for which we are especially grateful.



At 8 p.m. by invitation of Régis and Hélène and the accompaniment of their piano-playing son, Artur, we had our evening meal under the chandeliers in the Museum's room. Vice-President Olivier Perrin thanks our hosts in the name of the Society and Peter Rath presents in the name of the Society our new secretary Christina Perrin with a "frog-lamp", one of the early designs of our host Régis Mathieu, as a "Thank-you" for her work in organizing this year's meeting.

A successful International Meeting has come to an end, we will meet again in April 2017 in Graz, Austria in Schloss Eggenberg.

Report written by Peter Rath
English translation and editing by Christina Perrin

Photos from Annette Jacob with many thanks for her help!