

Light & Glass Yearly Meeting April 27th - 29th 2017
in Schloss Eggenberg, Graz Austria

Shining a Light,
Light – Culture – History

Together with our host Paul
Schuster, we present our Program
of Lectures:



STAGING OF LIGHT / INSZENIERUNG.

John Smith, formerly Malletts, London GB:

"Country House Lighting in the 18th Century Britain - The Ascendancy of Glass"

Siegrun Appelt, Slow Light etc. Vienna, Austria: *„Licht im Zeitalter der Industrialisierung“*
(Light in the Industrial Age)

Indre Uzuotaite, Vilnius, Lithuania: *"Servant of the Chandelier - Mirrors as Lighting Device"*

Tereza Svachova / Peter Rath, *"Eliaska Project, Progress to date"*

RADIATING LIGHT / DAS OBJEKT

Käthe Klappenbach, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, Potsdam,
Germany: *"Kristall-Kronleuchter für den Preußischen König Friedrich II"*

Angela Gräfin von Wallwitz, Munich, Germany: *"An Outstanding and Important Pair of
Large Ormolu Wall Lights"*

Ingrid Thom-Stricker, Restauratorin für Kunsthandwerk, Bayerische Verwaltung der
staatlichen Schlösser, Gärten und Seen: *"Die Luster in der Residenz Bamberg"*

Maria Joao Burnay, Glass Collection Curator, Palácio Nacional da Ajuda, Lisbon, Portugal:
"Romantic lighting and ambiances. Chandeliers and wall lights in the Palácio da Ajuda."

Susanne Carp + Susanne Conrad, LVR_Amt für Denkmalpflege im Rheinland, Germany :
"Die Laterne im Prunktreppenhaus von Schloss Augustenberg in Brühl"

Jan Mergl, Deputy Director Scientific Work, West Bohemian Museum, Pilsen CZ,
"Beleuchtungskörper auf der Wiener-Ausstellungen 1900-1918 – eine Recherche" (Lighting
from the Vienna Exhibition 1900-1918)

Jan Schöttner, Prague CZ, Curator Museum for Applied Arts (UPM), Prague *"Leuchtern in
Böhmischen Schlössern II"* (Chandeliers in Bohemian Castles, part II)

UNDERSTANDING LIGHT / TECHNISCHES; LICHT UND ANDERES

Karel Kanak, Stockholm Sweden *"A Presentation of Chandeliers, Crystal- and Glass Parts
with Samples"*

Alante Valtaite-Gagac, Vilnius Lithuania: *"Exploring Historical Chandeliers in Lithuania -
Research and the Virtual Catalogue"*

Rob van Beek, Ro Architekten, Soest, NL: *"The Difference between Candle- and Artificial
Light"*

Regina Friedl, Metallwerstatt Reisinger, Vienna AT: *„A Masterpiece bringing the Light. The
Conservation of a Rock Crystal Chandelier by Giovanni Battista Metellino“*

Dominik Alder, XAL, Graz AT: *„Human Centric Lighting-Biological effective lighting"*

Paul-Bernhard Eipper, Department Head, Restauration, Universalmuseum Joanneum, Graz
AT: *„Light in Museums“*

Note: ***Bold*** Titles of Lectures in German will be held in German, ***Bold*** Titles in English will be held in English

Abstracts:



Dominik Alder, Product Manager, XAL Graz, Austria „***Human Centric Lighting-Biological Effective lighting***”

As a result of a research project in 2012 in collaboration with the University of Technology in Graz, Mr. Alder developed for XAL (Xenon Architectural Lighting) a special lighting system for use in hospitals to aid the healing process; “Besseres Licht im Krankenhaus” (Better Light in Hospitals). The human being is adapted to dynamic light due to its evolutionary development. Experiencing the day’s course of light moods is emotional, brings joy to life, promotes well-being and thus supports the healing process. Examples of this “Best Practice” will be introduced such as the children’s intensive care unit in the State Hospital of Leoben AUT, LKH Graz, LKH Deutschlandsberg etc.



Siegrun Appelt, Artist, Vienna Austria:
„***Licht im Zeitalter der Industrialisierung***”
(Light in the Industrial Age)

As a result of the industrial revolution in the nineteenth century, technological advances have become increasingly rapid. Social and cultural values are also changing. With the introduction of new lighting methods and systems, digitalization, light control and light quality are gaining in importance.

Functional design is in contrast to craftsmanship that has grown over the centuries. How can old values reassert themselves in today's world?

Photo from the Exhibition „Licht 2015“ Light in Public Places, Universalmuseum Joanneum Graz



Maria Joao Burnay, Glass Collection & House-hold Objects Curator, Palácio Nacional da Ajuda, Lisbon, Portugal:
“***Romantic Lighting and Ambiances, Chandeliers and Wall Lights in the Palácio da Ajuda.***”



We are pleased to welcome one of our newest members who will introduce to us the collection of the Palacio da Ajuda. This collection is still being researched as it is very large and wide-reaching. The Queen of Portugal, Queen Maria Pia, had a passion for glass and collecting and fortunately for the researchers, left a large amount of documentation behind. This provides an excellent opportunity for tracing the origins of the many chandeliers, wall lamps and table lamps found in the palace - the producers of which are a "who-is-who" of the great glass and lighting producers of Europe in the 19th C.



Susanne Carp, Restorer Ceramic & Glass + **Susanne Conrad** dipl. Restorer Metal, LVR Amt für Denkmalpflege im Rheinland, Germany : *"Die Laterne im Prunktreppenhaus von Schloss Augustenberg in Brühl"* (The Lantern in the Grand Staircase in Schloss Augustenberg, Brühl)

The enormous lantern dating from 1722 hanging in the famous staircase from



Balthasar Neumann is one of the few original furnishings in the castle. The size (3m x 1,6m), the weight (175kg) and the outstanding craftsmanship are all impressive. Ms. Conrad and Ms. Carp will discuss the process of restoring and conserving this piece starting in 2015 with a thorough investigation of the lantern and then going through the steps of disassembly, transport, cleaning, analyzing the paint and gold-plating and finally the glass panels. The end result is a historical lamp which is now much brighter, more radiant and finer in appearance.



Paul-Bernhard Eipper, Department Restauration & Conservation, Universalmuseum Joanneum, Graz: *„Light in Museums“*

As Head of the Restoration Department at the Universalmuseum Joanneum, Dr. Eipper has to deal with a number of factors that can lead to the deterioration of artworks; one of the most potent of these factors is light. Damage to artworks can be provoked by ultraviolet and infrared rays, the largest proportion of these being in daylight.

These components must be filtered out and therefore windows should be used for views, not for lighting.

Without light however, we cannot view the object and therefore steps must be taken to preserve and protect the object from damage.

This lecture covers the various sources of damaging rays, different light sources and what can be done to protect exhibited items. The most effective method is clear - to turn off the lights as soon as no one is in the exhibition rooms.



Regina Friedl, Metallwerkstatt Reisinger, Schwertberg: „*A Masterpiece bringing the Light. The Conservation of a Rock Crystal Chandelier by Giovanni Battista Metellino*“



The chandelier known as the “Metallino” chandelier created ca. 1724 by Giovanni Battista Metellino was probably made for an imperial residence at the time but is now in the

possession of the Museum for Applied Arts in Vienna. This chandelier posed special problems in the restoration such as determining which parts were original rock crystal and which were glass that was added later and how to preserve the polished steel frame from deterioration. Ms. Friedl takes us through the process used for researching the piece using for example energy dispersive x-ray analysis and then restoring the chandelier in the workshop of the museum.



Karel Kanak, Wasa Antik, Stockholm, Sweden: "*A Presentation of Historical Chandeliers*"

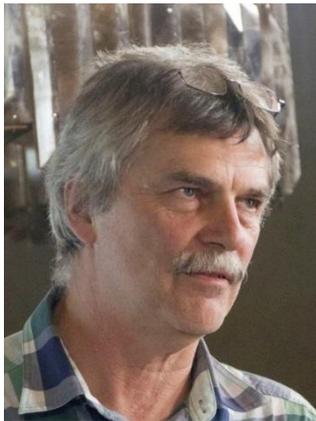
Mr. Kanak is a restorer / dealer and is one of our founding members. Although is always willing to share his knowledge, he has rarely made a presentation for us in all his years of involvement as he is not trained as a speaker. At an age when most people are enjoying their retirement years or at least slowing down, he is working harder than ever because his work is not just a job, it is his passion. In addition to his life-long work with chandeliers and lighting, he spends all of his free moments studying books and other literature searching for clues to help him understand the evolution of the chandelier. He is bringing some items with him from his personal collection in Sweden and is very happy and proud to be able to share them with us and discuss his findings.

Käthe Klappenbach, Stiftung Preußische Schlösser und *Gärten Berlin-Brandenburg (SPSG), Potsdam, Germany: "Kristall-Kronleuchter für den Preußischen König Friedrich II"* (Crystal Chandeliers for the Prussian King Frederick II)

Chandeliers were an important product of the glass huts in Brandenburg since the 17th C. By day, sparkling eye-catchers and by night, works of art with built in lighting these chandeliers in the royal chambers were a symbol of the wealth and power of the owners. Until the middle of the 18th C. these chandeliers were principally in the most important festival and reception



rooms but during the Age of Enlightenment under King Frederick II this changed. Inspired by the French example, the talented glass-workers in the area created numerous chandeliers for the King's newly built and renovated palaces. The example of these Frederician chandeliers with glass trimmings is intended to remind us of the once-important significance of these hanging works of art.



Jan Mergl, Deputy Director Scientific Work, West Bohemian Museum, Pilsen CZ, *“Beleuchtungskörper auf der Wiener-Ausstellungen 1900-1918 – eine Recherche”* (Lighting from the Vienna Exhibition 1900-1918 - a research)”

Dr. Mergl would like to address Art Nouveau Lighting in this lecture, a topic that he feels has been largely overlooked by researchers to date. He will cover objects exhibited at the Vienna exhibitions by the foremost

manufacturers of the time such as Bakalowits and Lobmeyr as well as the Bohemian manufacturers. Also timely is the mention of the work of the company Elias Palme from Kamenicky Senov. This lecture is the result of the first stages of his research in to the literature and sources from this period.



Peter Rath, Vienna Austria, former Partner Lobmeyr, ret. *“Eliaska Project, progress to date”*

Some people may call him a dreamer but we prefer the word “visionary” as Mr. Rath is not an idle observer but is actively trying to move the mountains of bureaucracy to make this project a reality. He can see a future where the planned museum will be important to more than those of us who find historical lighting fascinating but also for the people of Kamenicky Senov and Northern Bohemia because it would bring more tourists as well as researchers to the area. It would join the ranks of the already existing glass museums

exhibiting the expertise and history of the world-renowned glass workers of the region.



Photo from Schloss Nachod

Jan Schöttner, Prague CZ, Curator, Collection of Historical Glass, Museum of Decorative Arts (UPM), Prague *“Leuchtern in Böhmischen Schlössern II”* (Chandeliers in Bohemian Castles, part II)

Last year in Gargas, Mr. Schöttner introduced us to some of the many historical lighting pieces stored in Bohemian and Moravian castles that are under the jurisdiction of the UPM in cooperation with the NPU (State Institute for Monuments). As there are more than 18,000 objects in this collection, only a small part of this treasure trove was covered last year. Research on the pieces is therefore ongoing.



John P. Smith, London, B.Sc., M.Sc., Former director of glass, Mallett and Sons (Antiques) Ltd.: *“Lighting for English Country Houses in the 18th C.”*

The development of lead glass in England in the late 17th century led to advances in lighting fittings made of this new material. England took a different path to continental Europe, all light fittings, chandeliers, candelabras and candlesticks, were made, or appeared to be made entirely of glass, any metal was hidden. In Europe, excluding Italy, most chandeliers were made of decorative metal frames, hung with glass drops. As the industrial revolution in England progressed heavily cut glass was increasingly used. Although at the end of the 18th century and the beginning of the 19th century oils and gas came into use this lecture will concentrate on the use of the candle.



Tereza Svachova, Architect, Prague CZ, *“Eliaska Project, as in Progress”*

Last year we were introduced to Ms. Svachova's award-winning Matura work via a video clip, this year she will present her project to us in person. Inspired by her father, Jaroslav Svacha's work in the Bohemian Glass Industry and the plight of the formerly grand Elias Palme Chandelier factory in

Kamenický Senov she has developed a plan to revive the building and turn it into the first “Chandelier Museum” in the world. For those of us at Light & Glass, this is a project worthy of support and we are active in trying to see it become a reality.



Ingrid Thom-Stricker Restauratorin für Kunsthandwerk, Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen: ***"Die Luster in der Residenz Bamberg"*** (The Chandeliers in the Residence Bamberg)

As restorer of the applied arts for the Schloss, Garden and Lakes Administration in Bayern, Mrs. Thom-Stricker has a great number of historical lighting objects to manage. The Residence in Bamberg with a variety of

different chandeliers is her next project. Here we will see some of the pieces to be restored and the various challenges to be overcome in returning them to their original glory.



Indre Uzuotaitė, Center of Culture Preservation and Vilnius Academy of Arts, Lithuania: ***"Servant of the Chandelier - Mirrors as Lighting Device"***

The form, size, materials used and placement of mirrors in our interiors have varied greatly over time but other than being used to regard our own reflection, another primary function has been to reflect light. This study of mirrors in Lithuania had to refer to historical documentation in many cases as unfortunately their original context - the authentic interiors - poorly survived wars and social transformations of the 20th Century. Therefore the study of the mirror then also became a study of lifestyle and social trends of the past.



Alante Valtaite-Gagac, Center of Culture Preservation, Vilnius Lithuania: ***"Exploring Historical Chandeliers in Lithuania - Research and the Virtual Catalogue"***

Recognizing that the documentation of chandeliers was a little researched area, Ms. Valtaite-Gagac wrote her doctor's (PhD) thesis on the subject of the historical pieces to be found in her homeland. The documentation of these pieces is the central theme of her lecture. In the next stage of her project, she would like to publish an on-line catalogue of existing pieces in

Lithuania which would include high-quality photos as well as descriptions of the pieces in order to aid other researchers wishing to learn more about the subject. A project worthy of copying in other countries as it emphasizes the importance of historical lighting as an art object.



Rob van Beek, Drs. Ing. Sr. Architect at the Dutch Government Real Estate department, section Cultural Heritage and Art, Soest, NL: *"The Difference between Candle- and Artificial Light"*

As an architect, Mr. van Beek is always being confronted with the question of how to light a particular space and in historical buildings the additional question arises of *if this was built today, how would it be lit?* As Schloss Eggenberg was constructed, candles were the only choice, today we have many more options. This leads to many questions as to which possibility is the most suitable. To this end, he continues to search for an acceptable form of LED lighting for historical interiors and will share his findings to date with us. In addition, a look at the treasure trove of chandeliers brought to Huis Doorn by Wilhelm II when he moved there in exile from Germany in 1914.



Angela Gräfin von Wallwitz, Fine Arts Dealer, Advisor / Appraiser Industrie- und Handelskammer, (Industry & Trade) Munich, Germany: *"An Outstanding and Important Pair of Large Ormolu Wall Lights"*

In describing the discovery and history of this pair of wall lights, Mrs. Gräfin von Wallwitz will describe the details of the various techniques used for dating the bronze casting and how the question of the date, condition and restoration of the gilding should be evaluated. In addition she will discuss the role of the architect and designer and how they interact with the craftsmen that create the pieces. The most important patrons will be mentioned as well as building projects including "bronzes d'ameublement" at the Munich Court 1716 – 1750 on which she wrote her MA dissertation.