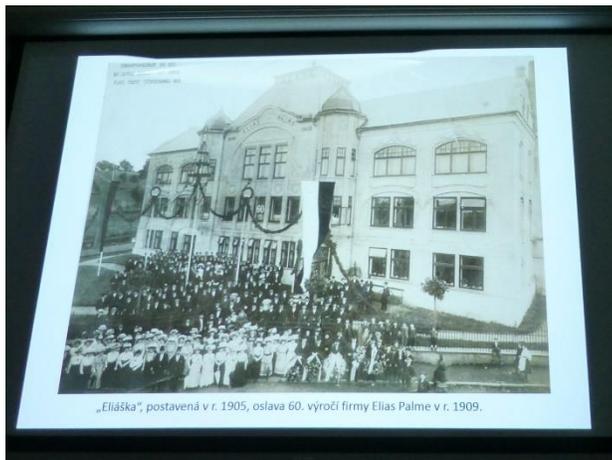


Lecture Series Prague/ Pilsen 2018

Report from the desk of Peter Rath

Lecture 1: Helena Braunova, director of the Kamenicky Senov Glass Museum's first text version of the report "**The Chandeliers of the Palme Family in Kamenicky Senov**" is read aloud by Dr. Koenigsmarkova.

Braunova describes the life of Elias Palme, a trained chandelier maker who founded his own workshop in Steinschönau (Kamenicky Senov) as early as 1849. Five daughters and three sons resulted from his marriage, the sons joined the father's company. Elias bought the house No. 168 and set up his workshops there. In the great fire of 1868 he lost his house and warehouses, but with a clever purchase of all the bricks available at the time, he was soon able to re-commence work in the newly re-built building. His gilded bronze crystal chandeliers were presented as early as 1873 at the World Fair in Vienna, then in Leipzig, Barcelona and finally again in Vienna for the "International Electrical Exhibition" including well-designed electrical chandeliers that he had developed in collaboration with the engineer Frantisek Krizik from Prague. After the death of his father in 1893, an order for glass furniture, fountains and glass staircases for the Maharaja of Hyderabad provided work for an entire year. The company specializes in original copies of French baroque chandeliers and Empire lamps. In 1905 they opened the newly built factory building "Eliaska", expand with a glass cutting business in Morchenstern (Smrzovka) and already employ over 500 people.



Starting in 1928 the company supplies chandeliers for the opera houses in Rome, Sydney and Milan, in addition to projects in Bohemia, for palaces and buildings in Paris, Moscow, Berlin, Bombay(Mumbai) and Madrid. Franz Friedrich Palme, contributed much to the museum, and his successor and nephew Harry continues this work and researches and writes about the history of the city and its people. Two works "The Old Cemetery of Steinschönau" and "The High Song of the Bohemian Glass" will be translated into Czech and will be published as a DVD on the initiative of Radim Vacha. In 1946, like other companies, they came under government control, in 1948 the company was renamed as part of the nationalized

cluster of chandelier makers. From 1952 to 1972, the now-called company "Lustry" remained in the old premises of the Palme factory, but was then relocated to the huge facility in Niedersteinschönau (Lower Kamenicky Senov). The company still uses today the designs from the old sketch books of 1910 and is of utmost importance to the city.

(To this text, the board has requested Helena Braunova to be so kind as to supplement the periods in the family history of the Palmes that have not been covered completely in order to be able to publish this history which is so very important to the lighting industry.)

Lecture 2: Maria João Burnay spoke on "**Early Electrification in the Ajuda Palace in the 19th and 20th Century**"

Burnay shows opulent interiors with early lighting experiments. As early as October 1878, King Luis I presented the city with six Jablochhoff arc lamps, which had already been demonstrated at the Palacio Cidadela in Cascais in September. His wife, Queen Maria Pia of Savoy acquired in the years 1862-1910 many objects from the field of the applied arts. This collection also included lamps and chandeliers with electric lighting beginning in 1884-88. Here, for example, chandeliers in the ballroom from 1881 with oil, then gas, and finally with electrical wiring. She mentions the Parisian companies Gagneau, producer Henry Beau, Motheau, the company Lötz and the little-known company Testolini from Venice. An exciting talk on early development in a rich palace atmosphere, with background provided by catalogues, bills of sale and

photographs documenting the evolution of the interior decoration.

Lecture 3: Dr. Jan Mergl speaks on the topic: "European Art Nouveau Lamps with Czech Glass Shades"

Mergl points out that the advent of electricity provided the possibility of placing a textile or glass shade directly above a light source for the first time. Allegories are made concerning the new electricity, - with light, with the dynamo and with telegraphy. Table lamps are already appearing in Frankfurt in 1891, with the development of the lamps, follow cables, plugs and electrical installations. Companies such as Osler from Birmingham, companies in Halle, R. Ditmar from Vienna use coloured glass to produce lamp shades that conform to the tastes of the new Art Nouveau style. Artists introduce often experimental forms. Companies such as Neumann & Co. and Argentero Metal Works from Vienna employed well-known designers, and increasingly these are architects. At this time, the well-established Bohemian glassworks, such as Lötz in Klostermühle, offer a wide range of glass shades and lamp parts via their catalogues. This new direction using new technology is spreading rapidly across Europe.



Lecture 4: Peter Rath on the subject: "Lights from Vienna 1918 before and after"

Rath describes how about how the fears of the Emperor Franz Josef regarding gas-lighting, lead to a meeting in Vienna as early as 1881, at which Charles Bachelor, Nikola Tesla, representatives from Lobmeyr, Gans & Co from Budapest, Egger and Kremenecky lamp manufacturers from Vienna participated. The theater in Brno, for example, was the first theater to be electrically lit, followed by the Vienna Hofburg in 1882. Lobmeyr, Palme and Hollenbach are already well represented in 1883 at the International Electrical Exhibition. Chandeliers with candles are supplemented with Edison lamps, the tubes of gas lamps are adapted to accept cables and allow the conversion to electricity. Important is the development of the lamp socket, the cables and switches. Chandeliers in the Vienna Town Hall from 1887 are already equipped with the E-27 screw socket. The architects are key in incorporating the new lamps in to their designs with the founding of the Wiener Secession movement, the urban planner Otto Wagner, and the Wiener Werkstätten under architect Josef Hoffmann. After the collapse of the monarchy in 1918 following World War I, architects such as C. Witzmann, O. Prutscher, Wimmer, O. Haerdtl and Jaray chose the Viennese coffee-house as an experimental field for a new design.



Functionalism breaks through with the art-deco exhibition of 1925 in Paris. Lamp companies like Osram, Tungsram and Philips are looking for important chandelier manufacturers to test their latest inventions. Soffitten- Linestra tubes were still being made with filaments in 1934. These lead to the development of the fluorescent tube lamps which Philips Eindhoven were delivering to Lobmeyr, with dimmers, as early as 1949. With chandeliers at the last world exhibition before the Second World War in 1937 in Paris, the first pioneer phase of electrical lighting comes to an end.

Demonstration 5: Karel Kanak presents: "A collection of historical electric materials to touch"

An extraordinary assortment of examples of early lamps, sockets, plugs, cables and switches, some of these parts have not yet been standardized throughout Europe. Kanak explains the typical Swedish double plug-in elements. To each piece of material, there are stories - histories. Peter Rath has also brought electrical material from Vienna, including very early candle holders with pin, screw and bayonet fittings, as well as the corresponding early bulbs.

In addition, original workshop drawings of gas and early electrical chandeliers, as well as a photo album from 1895 with the first chandeliers from 1882.



Lecture 6: Ingrid Stricker from Nymphenburg starts off Friday morning with the theme: "Light and chandeliers in Bavarian castles 1818 to 1918"

Stricker, who has long experience in restoring the vast collection of crystal chandeliers at the Foundation for Bavarian Schlösser, Gardens and Lakes, uses the example of the castles that were created under Ludwig II and are still today not completely electrified.

Schloss Herr Chiemsee is a first example, from 1881 to 1918 equipped with countless chandeliers, sconces, candelabras and lamps, even today mostly equipped with wax candles (for display purposes, they have painted wood candles). This was the biggest chandelier commission for the Viennese company Lobmeyr in the 19th century. Ingrid Stricker describes the necessary cleaning and care. Beautiful are the historical photographs from 1889 by photographer Hanfstengel. Other castles such as Neuschwanstein with electrified neo-Gothic lamps, the Munich Residence designed by Cuvillier, the green gallery of Klenze. The theater was planned to be demolished in 1945, the interior was then transferred to new premises. Further examples of electrified historical chandeliers in the Residenz Würzburg, Aschaffenburg, Schloss Johannisburg. A broad field of research and the associated conscientious restoration work.

Lecture 7: Tereza Svachova, full of new energy, brought: "An Update on the Eliaska Project"

With the regular attendance and support of Dr. Helena Koenigsmarkova some exciting meetings were held in Prague, Kamenicky Senov and in Liberec with the district captain Puta, and the participation of Mayor Kucera. Again in Prague in the museum with the landowner Prochazka. In October at a construction meeting organized by Tereza at the construction site, then in February in Liberec with the articulation of the project objective of not only a glass center and chandelier museum but expanded as a tourist destination "Crystal Valley", for the precious North Bohemian glass region from Kamenicky Senov to Harrachov. With the coverage of the theme by newspaper and television and the personal visit of the new Prime Minister Babis, a decision was reached in May, in which Mr. Prochazka agreed to sell the property to a public society and the way for international funding was freed up.

With this rather optimistic outlook, Light & Glass is asked to present concrete planning concepts for the project.

Tereza has already written nearly 400 e-mails in this matter, and used many of her days off for meetings and preparation in this matter. Tereza and her father, who has financed a great deal of the proceedings, received the highest praise at the meeting.

Lecture 8: Rob van Beek spoke on the subject: "Revolutions in lighting"

The reconstruction and refurbishment increasingly involves the architects who brought about these revolutions. Van Beek reminds us that just as in 1879 the electric lamp, after the onset of darkness, brought completely new light experiences to society. Today with the digitalized light and its switching possibilities, we are again faced with such a similar revolution.

When in 1888 the lamps in the Herrengracht were first installed, the lamp designs were precisely tailored to the technology of the times. With the electric bulb, the lamp "flame" can be directed upwards or downwards and can be turned on and off easily. Following the EU ban on the traditional Edison lamps in 2009, it is more and more important to have technical knowledge of lamp quality and their potential applications. Factors such as light levels, colours, cost per hour, lifetime, as well as about perceived light with shadow zones and movement come in to play. Architects often forget about the transforming effect light has on the experience of their artwork "Room". The planner must do more than just follow the industry and what it offers, one cannot buy light in the "Lamp Shop", van Beek and his colleagues create an individual lighting mood for the rooms that they plan.

Lecture 9: Bettina Levin spoke on the topic: "**Beaded fringes from the Erzgebirge**"

Herself a collector, actually a dentist, she has now established herself as an expert in this special field. The fringes were used from 1903 in lighting on lampshades and otherwise as trimmings, handbags and jewellery. After 1918, the fringe also featured typical wartime motives in fashion, such as clothing for dancers of the "wild 20s". Levin describes the tools and the technique with an example brought for demonstration purposes: ribbon + fringe poles + loop + bead needle. Home workers needed approximately 20 hours of work to produce 42 cm of fringe. Re-sellers of the fringes were organized among the homeworkers who sourced their beads mainly from Albrechtsdorf in the Jizera Mountains near Gablonz, such as the company Alfred Siegel, which sold their wares via the Leipzig Trade Fair. The beaded chandelier became a standard Christmas decoration. With the advent of the 1st World War, the fringe production fell sharply, today only a few still understand the techniques used in the production.



Lecture 10: Allard de Graaf spoke on the topic: "**LED-technology candles**"

De Graaf explains very understandably the development of the different LED candle lamps, their lighting effect through the positioning of the electronics, the form and the special thread structure of the phosphor coating. He shows us comparisons with the "traditional light bulb" to the LED lamps that he developed which correspond both in shape and in the light effect to that of the natural light perception of humans. A chandelier with electric candles is also perceived as a luminous chandelier by day. Allard de Graaf does not seek the "perceived light" - the technically calculated light, he compares his light with the "Evening Song", soft, never dazzling, the right light temperature, of 2500K and with a nice spectrum. His individually built bulbs have been used very successfully in numerous historic buildings.

Lecture 11: Jaroslav Svacha spoke on the topic: "**Glass production in Central Europe - technical possibilities until 1918 and afterwards**"

Svacha points out beautifully that the old window glass techniques such as the crown glass can still be produced today (Petr Novotny).

History shows the development of the flat glass production from the blown cylinder, with 3mm wall thickness and up to 75cm width. Industrial techniques were then developed by Saint Gobain, in Walsassen by Prof. J. Streiter. Finally, using the Foucault drawing-glass technology, float glass from the Englishman Pilkington. This patented technique is now being used since 1975 in Teplitz. The glass thicknesses from 3mm to 19mm over a distance of 500m in facilities with only 6 workers. Again, there are quality differences in the colour: Opti-white is now produced with catalysts in 6mm thickness almost colourlessly. Also special patterns, such as rolled glass with pressed designs, hand-rolled glass, where the expansion co-efficient has to be taken in to account. Mexican factories offer up to 240 different colours for precious stained glass and

fusing. The company TGK in Skalice is known for bending and forming large formats.

Lecture 12: Greta Hübner spoke on the topic: **“Two Electrified Venetian Glass Arm Chandeliers ”**

A lamp manufactured by Testolini-Salviati between 1877 and 1906, which had been electrified after 1929. The candlesticks were found in 2006 in a wooden box in the Prussian Palaces and Gardens Foundation in Potsdam, possibly from Cecilienhof?

As the photographs show, they are very badly damaged, much of the glass is broken. They were returned to the foundation after they presumably went to Russia in 1945. The glass is a potash glass with gold leaf decoration, a wooden 'cake', 4-ply cabling with two-pole plugs. Greta Hübner re-assembled one of the candlesticks using glass glues and epoxy additions, so that its original appearance is restored, and wisely decided after cleaning and examination, to leave the second candlestick in its original condition. This provides then an excellent illustration of the research and work done by the restorer.



Lecture 13: Dr. Jan Mergl leads us through the museum and gives us an introduction to the theme: **“The Southern Bohemian Museum Pilsen”**

Already in 1900, electricity was widely spread in Pilsen. The streets of Pilsen were lit with torches in 1790, for the Emperor’s visit in 1915, the City Hall was electrified. The engineer Frantisek Krizik installed the first arc-lamps in the paper factory in 1880, in 1887 he received a gold medal for his demonstration using lightbulbs at the Paris exhibition. Street lighting using gas arrived in 1860, in 1899 the street cars. The Museum was built in 1878 by the

architect Skorpil and the stairwell was lit with gas until 1901, the exhibition rooms only with natural light. In 1905 the museum was wired for electricity. The Town Hall with a café featuring gas-lighting and a Festival Hall already wired with electrical lighting was erected in 1888. The new City Theatre was built in 1896 by Hoffmann and Krassny.

The museum had to close after major water damage and since the re-opening in 1998, has been restored to its original condition anno 1912. The original old showcases display the items without the disturbance of many labels etc. (descriptions are to be found on info pages). The exhibitions are displayed according to the material of which they are made, with several rooms featuring works from Asian countries such as China and Japan. Notable is a display showing the production stages of a cloisonné technique plate.

Translation from German: C.Perrin