



The First Transatlantic Stained Glass Symposium

April 26, 2016 – April 28, 2016

*The Hard Road from Stained Glass to Architecture: Advancing
the Role of Art Glass in Contemporary Architecture & Design*

Hosted by Glashütte Lamberts, GmbH. & S.A. Bendheim Ltd.



The First Transatlantic Stained Glass Symposium Program:



BENDHEIM

DAY 1: Tuesday, April 26, 2016

03:00 pm – 06:00 pm

Check in at hotels in Waldsassen – no later than 6:00 pm!

@ Waldsassen hotels

07:00 pm – 10:00 pm

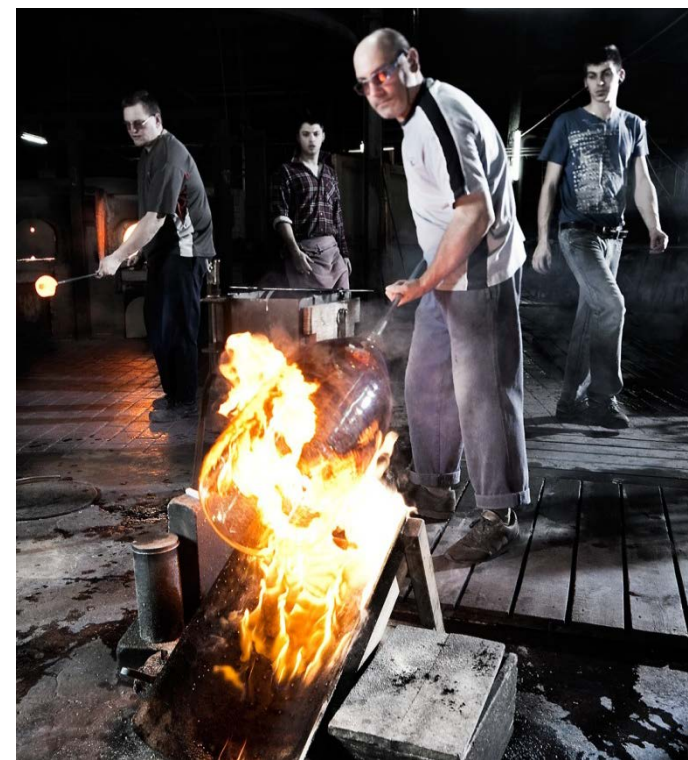
Dinner "Hüttenabend" and color mixing presentation by
Manfred Mislik and Marcel Kempke

@ Glashütte Lamberts

10:00 pm

Beer tasting / presentation at the factory

@ Glashütte Lamberts



The First Transatlantic Stained Glass Symposium Program:



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DAY 2: Wednesday, April 27, 2016

05:00 am – 06:30 am	“Sleepless in Waldsassen” early bird Lamberts factory tour; coffee & rolls	@ Glashütte Lamberts
07:30 am – 08:45 am	Second tour of Lamberts glass factory and Symposium registration	@ Glashütte Lamberts
08:45 am – 09:30 am	Official opening and presentations	@ Jugendhaus Center
09:30 am – 10:00 am	Adrien Lucca	@ Jugendhaus Center
10:00 am – 10:30 am	Peter Brückner	@ Jugendhaus Center
10:30 am – 11:00 am	Coffee break	@ Jugendhaus Center
11:00 am – 11:30 am	Jordi Bonet	@ Jugendhaus Center
11:30 am – 12:00 pm	Jan Tichy	@ Jugendhaus Center
12:30 pm – 01:30 pm	Buffet lunch	@ Jugendhaus Center
01:30 pm – 02:00 pm	Andreas Horlitz	@ Jugendhaus Center
02:00 pm – 02:30 pm	John Reyntiens	@ Jugendhaus Center
02:30 pm – 03:00 pm	Per Odebäck	@ Jugendhaus Center
03:00 pm – 03:30 pm	Coffee break	@ Jugendhaus Center
03:30 pm – 04:00 pm	Dr. Sebastian Strobl	@ Jugendhaus Center
04:00 pm – 04:30 pm	Marta Sienkiewicz	@ Jugendhaus Center
04:30 pm – 05:00 pm	Michal Vlcek	@ Jugendhaus Center
05:00 pm – 05:30 pm	K.H. Traut	@ Jugendhaus Center
05:30 pm – 07:00 pm	Break	
07:00 pm – 09:30 pm	Dinner and keynote speaker, Andrew Moor	@ Jugendhaus Center
09:30 pm	“Zoigl” in the City; guided beer drinking tour	@ Waldsassen pubs

The First Transatlantic Stained Glass Symposium Program:



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DAY 3: Thursday, April 28, 2016

05:00 am – 06:30 am	“Sleepless in Waldsassen” early bird Lamberts factory tour; coffee & rolls	@ Glashütte Lamberts
07:30 am – 09:00 am	Second tour of Lamberts glass factory	@ Glashütte Lamberts
	Presentations:	
09:00 am – 09:30 am	John Kenneth Clark	@ Jugendhaus Center
09:30 am – 10:00 am	Jeremy M. Wintrebert	@ Jugendhaus Center
10:00 am – 10:30 am	Paolo Poli	@ Jugendhaus Center
10:30 am – 11:00 am	Coffee break	@ Jugendhaus Center
11:00 am – 11:30 am	Flavie Vincent-Petit	@ Jugendhaus Center
11:30 am – 12:00 pm	Ingrid Meyvaert	@ Jugendhaus Center
12:30 pm – 01:30 pm	Buffet lunch	@ Jugendhaus Center
01:30 pm – 02:00 pm	Derix Glass Studios	@ Jugendhaus Center
02:00 pm – 02:30 pm	Mayer of Munich Glass Studios	@ Jugendhaus Center
02:30 pm – 03:00 pm	Peters Glass Studios	@ Jugendhaus Center
03:00 pm – 03:30 pm	Coffee break	@ Jugendhaus Center
03:30 pm – 04:00 pm	Hans Reiner Meindl	@ Jugendhaus Center
04:00 pm – 04:30 pm	Achim Storz	@ Jugendhaus Center
04:30 pm – 05:00 pm	Jen Miret	@ Jugendhaus Center
05:00 pm – 05:30 pm	Manfred Mislik	@ Jugendhaus Center
05:30 pm – 09:00 pm	Break and dinner	@ Waldsassen restaurants
09:00 pm	Symposium closing, drinks & dancing	@ Glashütte Lamberts

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Andrew Moor – Keynote Speaker

Glass Art Consultant, Partner at Andrew Moor Associates

Presentation: Architectural Glass Art

I have spent thirty years evangelizing about the beauty of glass art. With three books and nearly a thousand projects of one sort or another behind me, this medium remains to me the most exiting way of creating aesthetic statements that transform environments.

“The Supreme Art” - Is the book I have always wanted to write. Chagall said he only lived to be ninety because he only discovered glass when he was already in his seventies! When painters experience colour and light combined it is what they have sought all their lives.

Why is glass art barely regarded as Art by the artworld. Why, inevitably, is the artworld so wrong!

This talk is a brief review of my thirty years in this business and how I hope the next thirty years will go. When I started, people were really proud that ours was business whose technology had not changed for more than a thousand years. Now it has been transformed.

This talk explains why the era ahead of us is so crucial for our industry. We need artists of real vision to awaken the art world to the potential of this medium. But more importantly we need to shift the perception of the design, property and construction industry. We have moved from remaining unchanged for more than a thousand years to transformed in thirty years. And the next thirty years will be more so, but only if we, the practitioners of this medium, grasp the vision of what can be achieved with glass, and embed this vision in the minds of the construction industry.

1. Contemporary Stained Glass – over 30,000 copies in English. 1989.
2. Why did the technology start to change? Why did it have to change?
3. My next book ‘Architectural Glass Art’
4. Laminating Antique Glass
5. Enamels and slumping.
6. My last book – ‘Colours of Architecture’
7. The growth of the entrepreneurial artist – Jeff Koons, Damien Hurst, and in glass Ray King, Ed Carpenter and now Gordon Huther... maestro’s thinking large. Salesmen who are genuinely creative and inspirational.
8. What we can do with the new technology.
9. How we can also invade the gallery art world – because of technology - in ways we could not 20 years ago.
10. The word ‘decorative’ has been a pejorative term for ‘art’. We need an adjustment in our thinking on quite a profound level, so that we comprehend the difference between the small work mounted on a white wall in a gallery to the large work that transforms a work of architecture by not challenging its essential aesthetic. It is this grasp of the language of architecture, the nature of the aesthetics of architecture, that is so crucial to enabling us to become part of this space-creating discipline.

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Jordi Bonet

Owner of studio Vitalls Bonet

Presentation: Gaudí's Glass Art: Notable Works & Collaborations in Barcelona

Despite the importance of his work, some of the aspects of Antonio Gaudí's (1852 – 1926) heritage still remain a mystery. Among one of the most important things yet to discover is to what degree his employees and partners were responsible for the final outcome of the building. The architect himself has left very few notes on the subject and what is known today is rather due to the memory of his colleagues.

Stained glass windows have been historically considered a minor art form alongside the rest of the decorative arts. This makes it even more difficult to study the stained glass windows that might have been designed by Gaudí. Often such important details as to who was the author of the cartoon design or which workshop had built the windows are still unknown and need to be investigated. However in case of few stained glass windows there are some very clear and concise indications that they might have been designed by Gaudí. They are complex and fascinating as everything he did and are full of unique and remarkable features.

The document covers all Gaudí's most notable works, it also explores the creative relationship with his collaborators and tries to describe some unique peculiarities of his stained glass windows.

After Gaudí's death, the master's collaborators continued his work in the architecture and the decorative arts. This presentation review briefly the stained glass by authors as important as the architect Josep Maria Jujol (1879-1949), Isidre Puig Boada (1891-1987) and among others the artist Darius Vilas (1880-1950).

Most of these architects and artists have worked with the stained glass studio Vitalls Bonet founded by the glassmaker J. M. Bonet (1903-1988). The study has some anecdotes, cartoons and projects of some of the works that have been executed in collaboration with these artists.

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Peter Brückner

Architect

Presentation: Living Spaces: Transparency & Translucency in the Architecture of Brückner & Brückner

"We create space to live. We respect people and places. We build memories." These are the guiding principles of Brückner & Brückner Architects. Materiality and light have an important role in our architecture. They are essential for living spaces, that make people feel comfortable. Glass – transparency and translucency –, this material accompanies us and our projects from the beginning on.



The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

John Kenneth Clark

Stained Glass Artist

Presentation: What I Have Made with Lamberts Glass

I have been using Lamberts Glass for a long time. As a student in Scotland and when I first established my studio there, I had been using glass from a manufacturer in North England, Hartley Wood. That was where we bought glass, I wasn't really aware of an alternative.

At some point, a supplier in the UK became active and reached out to artists and they had supplies of glass from all over. There, I came in contact with Lamberts Glass for the first time. The first delight was the size of the sheets. The Hartley wood glass was about half the size. Secondly, there was a purity and brilliance in colour. The third, and most important part for me was the range of flashed glasses.

Since my time in the Glasgow School of Art, acid etching became the fascination for me, with all the dangers and difficulties. Lamberts flashed glass and I were made for each other.

There was a period between 1987 and 1990 where I made one project in Derix Glasstudio and then a few years of working again in my own studio. I was working on the Queen's Park Synagogue project and was by this time using mainly Lamberts Glass. In 1990, I made one of the large windows for the synagogue, and then decided to make all my work there. Amongst all the other benefits, they had a large stock of Lamberts glass and a proper facility for glass etching.

In my working philosophy it is crucial that an artist understands the material that they are using.

Understanding the possibilities of the material allows a freedom of expression within that material.

With glass, I like to understand how it is made, how to cut, etch, paint, fire and so on, knowing these things gives a greater depth of understanding during the design process. I have come to know Lamberts Glass very well.

Although through the years I have cut little glass, I generally etch every project. Each glass that I have is tested in the acid allowing me to build a technical knowledge of the sheets of glass I am working with on a specific project. I normally come to Waldsassen to select the individual sheets that I will use.

Over the years, I have gone to Lamberts and asked for specific glasses to be made. Red on Turquoise and Violet on Turquoise being my favourites. I also like to browse the samples there and even look through there racks for anything interesting that I can incorporate into my design or during the progress of a project. Over recent years, I have taken a great delight in the red crossover blue on white flashed glass. It gives such a range of possibilities. I have used Lamberts glass in many different ways in many projects and these will be illustrated in this talk, figurative, symbolic, textual and abstract. With and without leading. Personally, if it hadn't been for Lamberts Glass, if it hadn't existed, my work would have had to have taken a different and less interesting and intriguing route.

The talk that I will give will illustrate the projects I have made using Lamberts Glass.

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Speakers:



BENDHEIM

Andreas Horlitz

Artist

Presentation: *Modern Glass in Architecture. My Works.*

"This presentation covers Andreas Horlitz's entire oeuvre created in the course of the past 25 years. It ranges from his subjectively tinged straight photography and the interweaving of words and images to composite prints, phototechnical collages and the use of light boxes. This consideration of the scope of Horlitz's creative strategies is rounded off by his current works, which include the use of mirrors and illumination and the creation of architecturally related in-situ projects for specific locations.

Horlitz uses the camera and explores the potential of reprographics and the sculptural character of light boxes. Thematically, his work spans an arc from personal documentation and citations from art history to interior views of the world of machines and medical equipment. He is especially interested in written text and language in all their many forms, whether of his own invention or borrowed from existing sources. He employs pictograph-like signs and symbols, photographic prototypes, written documents from the cultural history of man and the libraries of the world, as well as codes and notational systems used in modern science."

"Andreas Horlitz's oeuvre alternates between photographic ilfochromes up to platinum prints on glass and mirrors. In terms of motifs, his work also shifts to and fro between various modes of expression. Pictorial quotations from the fields of art, science, religion and nature offer a rich assortment of shapes that are not only isolated by Andreas Horlitz from their respective contexts, but also transferred into a new state of being. The main power, which creates interrelations and potency, the EQUILIBRIUM, is light – whose physical phenomena and qualities of perception have been exerting influence on the artist's works right from the start."



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Speakers:



BENDHEIM

Ingrid Meyvaert

Architectural Stained Glass Artist

Presentation: Designing Traditional Stained Glass

Today: A Challenging Search for New Styles, Fashions & Markets

Ingrid Meyvaert is a glass artist who works within the stained glass studio, Mestdagh. She married Luc Mestdagh, a glass painter and the second generation of the family business. Developing her career as a stained-glass artist within this traditional workshop helped her to understand and fully appreciate the stained-glass craft. Her fascination for this medieval profession and a strong belief in the visual power of mouth-blown glass ensured her faithfulness to traditional stained-glass techniques and materials.

During the twentieth century, glass artists strived to be innovative creating 'modern', abstract and minimalist designs. This resulted in a wide range of new techniques which extended the limits of traditional stained glass, leading towards a situation where this new media almost suppressed the traditional craft. Ingrid Meyvaert never considered traditional stained glass to be technically insufficient to meet modern day taste. She creates modern designs adapted to either contemporary or historic architecture. Her oeuvre demonstrates a wide range of styles, from decorative to more artistic work, figurative to abstract art, designs based on historic patterns or entirely new works, panels incorporating painted or non-painted glass, and much more. Reflecting on her past, present and future career some of the challenges related to the creation of new traditional stained glass are for discussion.

Due to rapidly declining church attendance, in the last decades a lot of churches, chapels and monasteries have closed, been reused or demolished. It is no surprise that demand for religious stained-glass art is fading. There are of course beautiful examples of spectacular stained glass in profane contexts but they are rather the exception, and such windows are no longer produced on a large-scale. Stained glass has never achieved equal status in with other art forms in prestigious buildings. In religious buildings it has been considered an architectural element rather than art. Modern-day architects often don't think about stained glass or consider it stylistically inappropriate. It is all too easy to call stained glass 'old fashioned', unnecessary or too expensive. Can this image be changed? Can sufficient new opportunities and markets be created? How and what partners do glass artists need to succeed?

Is it feasible to make stained glass fashionable again? Stained glass may not be as familiar to people as it was in the past. However, its charm is timeless and universal. A stained glass window, created using a myriad of colours in mouth-blown glass, is like a prism that produces an infinite variation of coloured light as the daylight continually changes. It is this ever-changing effect that transfixes the viewer and enables them to appreciate the overwhelming natural beauty of glass. How can we bring this holistic experience to those people that will never enter the magnificent Gothic Cathedrals? How can a large audience be convinced that stained glass is an investment in happiness?

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Speakers:



BENDHEIM

Jen Miret

Director of Marketing at Bendheim

Presentation: Expanding Your Horizons: How to Approach the Commercial Architecture & Design Market

Jen Miret is the Director of Marketing for Bendheim, heading the company's branding and promotional activities for a broad range of commercial and residential specialty glass products. Jen has over 8 years of experience marketing architectural glass to building & design communities, including high-impact strategies for advertising, public relations, e-mail marketing, social media marketing, web development and optimization that yield measurable business results. She holds degrees in International Business – Marketing and Contemporary Arts – Advertising Design, and has over 12 years of experience in marketing leadership roles in a variety of business-to-business organizations.

This presentation will discuss proven communication strategies and techniques used in the approach to architectural and design professionals specifying products for the vibrant commercial building market. We will look at the unique challenges these professionals face when evaluating and selecting products for building applications, and learn how to speak directly to their needs and requirements. Real-life examples of promotional marketing materials, press releases, web pages, e-mail blast, and other marketing communication tools, specifically designed for the architectural specifier, will be examined. After the talk, participants will be able to evaluate their current communication tools and strategies in order to optimize them for greater success in the architecture and design market.



The First Transatlantic Stained Glass Symposium

Speakers:

Manfred Mislik

Production Manager at Glashütte Lamberts

Presentation: Lamination: Art Glass for the New Aesthetic of Modern-Day Architecture

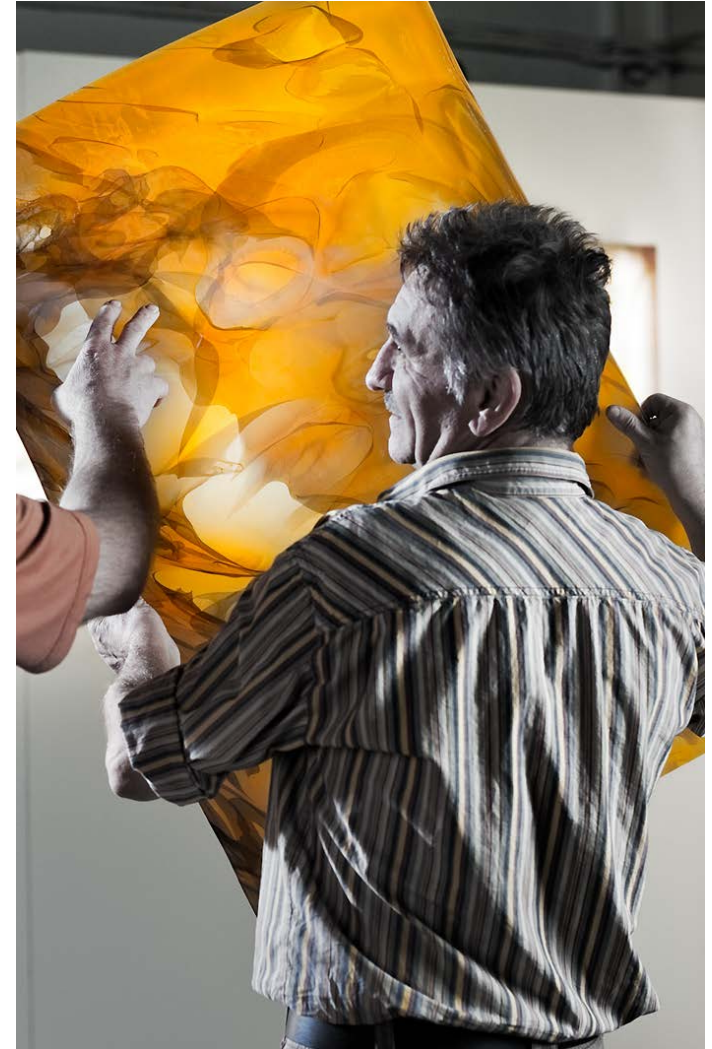
When people think of GLASS AND ART, they often think in terms of Tiffany or Lead Light. When people think of GLASS AND ARCHITECTURE, they often think in terms of Glass-Facade or Structural-Glazing. The first has color, the latter not so much.

Recent developments and technical accomplishments made it possible to bring color back into modern architecture. Though maybe not always with the best results, printing solutions have an intriguing appeal as they promise easy realization at relatively low additional cost with impressive results.

Recent developments and experiential accomplishments made it possible to bring colored glass back into modern architecture. Though maybe not always for the lowest budget, lamination of mouth blown glass provides the architect, the artist with the means to create installations that truly express individual quality and functional longevity.

In this talk we will investigate how artistic expression, architectural inspiration, skillful craftsmanship and the heritage of a centuries old manufacturing method can find their realization with the help of laminating the design, the art-work onto float-glass panes.

We will explore what materials (films, silicones, resins) are available to laminate glass of different kinds together and discuss its uses and possibilities in various situations to hopefully provide you with the necessary inspiration to think outside the box and create avant-garde installations of the next generation.



The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Per Odebäck

Architect

Presentation: What's the matter? Stained Glass and Materiality in Contemporary Architecture

The modernist view of glass as a predominantly transparent material, or rather, not as matter at all, still lingers in contemporary architectural theory and practice.

However, the built reality and today's requirements on coated, high performing float glass in building envelopes strongly contradicts this vision.

Glass facades can be horribly boring. Closed and repellent. Unfortunately, there are many such buildings in our cities and sometimes the misconception that glass is a transparent material is a major reason for this.

The perfect, smooth surface of float glass in combination with mirroring, brown-green energy coatings contribute to the stiff impression.

Leaving the one dimensional view of glass as a transparent material, and embracing the physical properties of glass as an ambiguous material, points to interesting and exciting possibilities. Stained glass offers unique possibilities in this context.

But many challenges have to be met when using stained glass in large scale architectural applications, especially in building envelopes. In manufacturing, in fulfilling technical requirements and guarantees, the possibilities to quickly have replacement glass etc.

But I hope and believe that the use of stained glass in architectural installations will increase and be more common, not merely as art in buildings - nothing wrong with art, but as an architect I do architecture - but as part of the building itself.

Still, there is perhaps development needed, and systems to be developed in order for stained glass installations to become more common in facades and other places in buildings, but I believe that it's only when confronted with the reality of projects that this development of stained glass installations can take place.

With a few projects I have done in Sweden with float glass, and stained glass, I would like to show how I try to work with glass as matter in architecture, and talk about the advantages of stained glass.

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Speakers:

Paolo Poli

Stained Glass Artist

Presentation: Interpretation of Light - Developing New Markets Beyond the Church

Progetto Arte Poli is a unique Italian workshop with decades of experience in the making of artistic windows in religious spaces. In the latest years, after the changes in the economic situation, Arte Poli has been able to “export the language” of contemporary stained glass into the residential and commercial sectors, innovating the field of interior design both in Italy and abroad, in public and private sectors.

The realization of an artistic work is based on the request of the customer. It is not a mere transformation of blow glass but an artistic interpretation of light that becomes a “raw material” in the hands of the artist. The blown glass is the tool, the brush and chisel that allows the artist to make the light colorful and vibrant and to make shimmering artworks. The blown glass can be considered as the filter of continuous communication between external and internal environment, between nature and man, between Created and Faithful.



The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

John Reyntiens

Stained Glass Artist

Presentation: Finding My Way

Being a second generational glass art is tough enough but when that artist turns out to be Patrick Reyntiens it becomes quite a challenge. He is well known for his work with Piper but is also a considerable artist in his own right. Therefore it's always going to be a problem following in the footsteps of such a star in the field.

I started working in stained glass from the age of nine. My parents had an art school called Burleighfield House, open to students to study pottery, painting, print making and of course stained glass. It was an institution that drew many of the today's leading stained glass artists to study stained glass: Stuart Reid, Doreen Balabanoff, Danny Lane, Ray King, Leifur Breidfjord, and at the same time Christiane Kubrick would do painting there. Stanley would occasionally drop by to see what was going on in the studio. Then there were other artists, Barry Flanagan, the Irish sculptor, spent two summers doing print making and also Ludwig Schaffrath came for a 6 week teaching stint and much to my parents' horror at breakfast on his first day, I as a ten year old asked my father how many Germans he killed during the war? Though Schaffrath's English was not great, he understood, and he was very amused and laughed; my parents were horrified and didn't know what to do with themselves (my father got to Europe late, guarded Churchill at the Potsdam Conference, and didn't kill any Germans). I retired from stained glass at the age of 12. My parents' art centre was gone and my father's studio was no longer next to the house, and I concentrated on being a stropgy teenager.

I briefly came out of retirement at 19 to do a stained glass window of Madonna and an American car. My father though the Madonna window was a pretty silly idea, but six months later Patrick did the Australian drag queen comic Dame Edna in glass. I said 'you've copied me' and he insisted he hadn't and said it was coincidental.

After many years of ballet school, art school, restaurant work, travelling (finding myself) and not having a clue how to turn the art bit into money at 29 I happily resigned myself to accepting my first job as a restaurant manager. I rang my new boss to talk about cutlery and he said "sorry John the lease has been pulled and we no longer have a premises I will call when I find somewhere new". I put the phone down, smiled, and immediately called Graham Jones who I had met. I knew he was about to start a new set of Windows for Westminster Abbey so I asked him for a job. I enjoyed working for Jones: he made me realize that one has to actively go out and get work and the days of waiting by the phone were gone. During this period I continually worked part time in a Mexican restaurant and it wasn't until I got my first commission to re-do all the stained glass apart from the Chapel in Windsor Castle after the great fire in 1992 that I gave up the restaurant work. I have spent the last 20 years making stained glass and I'm still finding my way.

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Marta Sienkiewicz

Stained Glass Artist / Conservator

Presentation: Reproducing the Work of the Old Stained Glass Masters through Today's Art Glass & Techniques

Silesia is the geographical region shared in-between Poland, Czech Republic and Germany. Historically it has developed as a glass production area in middle ages and kept the glass industry running for hundreds of years through the easily accessible proper natural energy and material sources.

After numerous wars and the territorial affiliation changes and divisions, Silesia still exists in the social consciousness of its inhabitants as a region even if the industry for ages connected to it developed differently in each of listed countries.

XIX century has brought glass vessel industry high-level progress on the Czech part of Silesia, and an extraordinary growth of stained glass production in all Germany, Silesian land included.

The significant part of Silesia has been incarnated to the territory of Poland after 2WW, and unfortunately irreversible damages reached glass industry and stained glass craftsmanship under early Polish regime. There are only few places producing glass, which survived nationalization of industry, and even less then few places training glass artists, craftsmen and designers.

The Eugeniusz Geppert Academy of Fine Arts in Wrocław is the only one of nine Polish Fine Arts Academies running Faculty of Ceramics and Glass since 1946.

With better or worse results makes efforts of sustaining the tradition of City Craftsmanship and Art Industry School in Breslau, in the building of which the Faculty was settled and still works. No wonder that Ceramics & Glass Conservation and Restoration Department aroused 10 years ago in this environment, not for example at any of three existing Polish Conservation and Restoration Faculties /ASP Warszawa, ASP Kraków, UMK Toruń/ Glass art, design and conservations requires deep technical and technological material knowledge, as well as expensive technical equipment.

Stained Glass Studio running regular conservation courses for students as well as MFA diplomas operates according general programs of Conservation and Restoration of Glass and Ceramics Studies. Students have a chance to graduate 6-year studies preparing diploma consisted of thesis on conservation field issue, conservation and restoration of an object and the copy of the same object or its fragment.

After a decent training in stained glass craft and procedures and methodology of glass conservation, chosen students are able to work on stained glass objects.

There are numerous damaged stained glass windows without a perspective for a financial support needed for a proper...

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Marta Sienkiewicz Continued...

... conservation upheld. There is also still too low awareness of a regular maintenance and correct restoration procedures in the Polish society as well as amongst the catholic clergy. Therefore the appropriate education of young conservators specializing in glass and ceramics objects is so important.

Copying objects being under their conservation is for our students the highest test of skills and knowledge acquired at the Academy. Lot of objects under our supervision come from museums' collections, some of them from functioning churches and chapels. Most of the heritage we have to do with in our region is rooted on so-called 'Reclaimed Lands' and is German in origin.

Without getting deeper into the heritage without the homeland issue, we must admit that there is a strong needs of retrieve the objects neglected and not rarely partly demolished through last 70 years. And there is coexisting call for professionally prepared, acknowledged and capable stained glass conservators.

As the Polish glass industry hits continuity of problems of existence, the only stained glass plant producing antique sheet glass in Poland covers about 5% of the glass colours range offered by Glashütte Lamberts. The German tradition in the antique glass production can be easily seen with the process of choosing glass from the sample box for reconstructions and copies purposes. There are marvelous examples of MFA works completed by students in past three years as well as ones still being processed now.

There are early works of Adolf Seiler from 1856, owned by Museum of Porcelain in Wałbrzych, restored and copied. There are two panels closing larger windows of the origin unknown and two other window finials from Jagielno Palace owned by Museum of Architecture in Wrocław- three of them already restored and copied. There is a complex of two windows- four panels just being under maintenance- from the Holy Cross Raise parish church in Przełazy, about 200km north from Wrocław. One figurative scene is going to be finished by July this year, three others a year later.

There is a series of small cabinet stained glass panels waiting for conservation in National Museum in Poznań. They will also require use of Lamberts glass for reconstructions and copies, as only Lamberts glass meets the requirements of correct material choice.

The niche profession I represent and show may seem to be tiny compared to the new architectural projects and civilization development of glazing buildings. But I dare to conclude my presentation saying that civilization progress is the more brave and intensive as the tradition is deeper rooted and respected.

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Achim Storz

Designer; Owner of Design Storz

Presentation: Interior Design with Glass

A creative success story.

At a very tender age, company founder Achim Storz discovered his passion for the automobile and his fascination with aesthetics and functionality. After his vocational training in Stuttgart as a mechanical engineer, the young talent made the leap that rapidly established him as a Formula One racing-car designer with Lotus and McLaren. His gift for attaining a perfect blend of technical requirements and convincing aesthetic implementation opened the door to Porsche Design for him; after this, he studied at the Royal College of Art in London. Later on, Porsche Design fetched Achim Storz back to Zell-am-See. Aside from the countless opportunities to enjoy winter and summer sports, it is here that Achim Storz also found the inspiration that fueled his clearly-evident creative powers. Against this setting of perfect natural surroundings, he decided to take the step that launched him into his own enterprise.

On 1 October 1982 the ambitious designer founded his own company. His first assignment - the further development of the Audi Quattro - helped him to make his formidable entry into the international design business. The number of employees increased as the order book got fuller and fuller. It all began with three people based in a small studio, just 40 sq. m. Today, apart from 26 colleagues in full-time employment, students on placement from design schools all over the world find inspiration in the creative workshop, which by now has grown to an impressive 2,400 sq. m.

Inspiration: the locus of strength and vision.

"We never stand still and are always on the lookout for new ideas. Drawing on our emotions and on innovative thinking and taking a conceptual approach, we develop "advanced" design – that is to say future-oriented design", Achim Storz observes, giving a little glimpse of the secret of success.

Siemens AG | Stuttgart, Germany

- 1963 – 1966 apprenticeship as mechanic
- Max-Euth School | Stuttgart, Germany
- 1968 – 1970 education as nationally examined technician and welding technician at the welding-technical academy

Royal College of Art | London, England

- 1979 – 1980 College of Industrial Design
- Department Transportation Design
- Automotive Design Unit, Special project - ORA-automobile-study; Design exhibition at the RCA

Siemens AG | Stuttgart, Germany

- 1966 – 1968 Employee at Siemens AG and at Heinz Fuchs racing car builder

Dornier AG | Neuaubing, Munich, Germany

- 1970 – 1971 Construction and development

University Stuttgart | Stuttgart, Germany

- 1971 – 1973 Scientific assistant at Institute of Aerodynamics

McLaren Cars Ltd. | Germany and UK

- 1973 – 1974 Racing car constructor
- Lotus Engineering

Porsche Design | Zell am See, Austria

- 1974 – 1979 Development and studio technology

Royal College of Art | London, England

- 1980 Assistant professor after his degree

Porsche Design | Zell am See, Austria

- 1980 – 1982 Designer

Design Storz | Zell am See, Austria

- Since 1982

Official Positions

- Jury IF Design Award
- Jury Best designs Car Award
- Visiting Professor at Johanneum Graz
- Visiting Professor at Royal College of Art

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Dr. Sebastian Strobl

Professor for Restoration, University of Applied Sciences Erfurt

Presentation: Stained Glass Conservation: Then & Now

Born in Cologne, West Germany. Apprenticeship as Glass Painter, graduating as Master Glazier in 1987. Studying Art History and Archaeology at the University of Cologne, graduating as Magister in 1986; PhD in 1989 with a thesis on medieval glass making and stained glass techniques. Head of Stained Glass Conservation at Canterbury Cathedral from 1990 through 2005, since then Head of the Stained Glass Conservation Section at the Conservation Department of the UAS Erfurt.

For a multitude of reasons, stained glass had until recently been the poor cousin of conservation. While other disciplines enjoyed already for decades the attention of art historians and specially trained restorers alike, stained glass evidently escaped the tender care it deserved – at least from our present point of view. Why was it so?

For one thing, it was the craft itself, which is to blame. When the Civil War in England and the Thirty Years' War in mainland Europe provided in the 17th century an easy playground for iconoclasts, it was not only innumerable stained glass windows that were destroyed. It was also the church and the aristocracy who were not able to act as patrons and clients any longer, effecting a steep drop in the number of artists still working in this profession.

Changes in the general taste during the Baroque period, necessitating more light inside buildings, contributed to the decline as well. As a result, windows were in the following centuries repaired, if at all, by the local plumber instead of a trained artisan.

This malaise gradually changed only in the second half of the 19th century when in most places the glazier stepped in, who alas is after all not a trained stained glass painter nor an artist but is still claiming to this day that he or she can restore a window. It was ignorance on both sides, the client in most cases not accepting that stained glass is after all an art in its own right and thus deserves treatment by a specialist, and the glazier who would not heed the axiom "Cobbler stick to your last". Truly bad examples of "conservation" are thus galore, and it is thus worth the while to analyze some of the applications of the 19th and 20th century.

Harold Plenderleith, the founding Director of ICCROM said already in 1956 that "... broken glass is one of the most difficult materials to repair. It nevertheless took a further four decades before stained glass conservation joined its fellow artistic crafts to be trained at university level in several countries in Europe. Today, a growing number of trained stained glass conservators thus can make sure that stained glass both mediaeval and modern is not only accepted as a versatile art which can be expressed both in architectural context or as solitary panel but is also adequately preserved for many years to come.

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Jan Tichy

Artist

Presentation: From Painting to Modern Glass Art

The transfer of my paintings, drawings and their composition to the original "LambertsGlas®"

My paintings focus on a landscape. The latest theme of my work is a horizon - in the simple composition of two painted planes that together form the whole picture. I also sometimes use a natural detail such as a stone, a shell, a nut, a bean etc.

The other important theme is an architecture transformed into two or three simple verticals or geometric shapes, which are set into a seamless plot of the picture. For a series of drawings called "Architecture", I was also awarded the prize of The International Association of Art-Europe in 2014.

When I use glass, I remain consistent to the vision of my painting. The selection of glass is important because of its colours - whether it is monochromatic, or a combination of various tones of one colour, or a contrasting alternation of warm and cool tones. As an artist you have to decide how to use the transparency of glass. When you work with glass, it is important to make use the light - artificial or natural.

The basis of my work is to remain consistent to the composition of my drawing or painting. However, the actual work with glass itself results in new inspiration and ideas. I use progressive sandblasting techniques to etch on the glass. Step by step, I etch away adjacent layers of the glass that together form the whole glass picture.

I use a foil both spontaneously and according to my pre-set scenario. The procedure depends on the colours of the particular glass.

When I work with stained-glass windows, I use a prepared coloured composition. Just before the installation, I make the composition into black and white drawing and transfer it in a ratio of 1:1.

In conclusion, I would like to say that Lamberts mouth blown coloured glasses inspires me very much. Thanks to its unique character, it has a vital influence on my work.

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

K.H. Traut

Artist; Project Manager

Presentation: High-End Projects of Art Glass in Architecture Stunning Results and Breathtaking Colors Achieved by Masterly Use of Flashed Glass

In 2014 sixteen extraordinary windows were installed in a church in Foxfield, Colorado. They were fabricated according to the remarkable design by Scott Parsons, an American artist - spectacular designs showing intense illustrations and expressive figurations. Seeing these designs, at first it seemed impossible to execute them in glass by just using hand blown glass and the traditional techniques. But this is exactly what happened: hand-blown LambertsGlas® had been used, single flashed, double flashed with opal and multicolored flashed glass to fabricate them.

This, the hand-blown flashed glass is the main subject of my lecture at the Transatlantic Stained Glass Symposium. I will introduce a variation of recent architectural art glass projects, showing how each artwork is creating different effects and can be used to fulfill particular functions. Also, I will present the various applications of flashed glass depending on the objective target.

The antithesis to the Foxfield Project especially regarding the requirement and use of flashed glass was Jun Kaneko's glass tower. He designed a public city plaza including a glass tower made of colored glass panels. 63' high with a diameter of 6.5' consisting of 80 panels of tempered laminated safety glass with a final layer of hand-blown glass. The inner metal construction of the tower is invisible from outside due to the opaque PVB-foil of the laminated carrier glass.

The color of the outer shell was meant to appear bright and brilliant in open daylight, even without lighting from the back. For this intended purpose special flashed glass was applied creating a strong specular reflection.

A very special effect is achieved also by the windows for the Jeanne d'Arc Chapel in the Reims Cathedral, France, designed by Imi Knoebel. A spectrum of 29 strictly determined shades of colors unfolds a very special mood of light in this chapel. It seems as if the windows would glow by themselves even without any incidence of light outside. At my lecture I will explain what we have done to obtain this stunning result.

Similar results can be achieved by use of opal glass. A couple of other unusual projects will be introduced and explained. Subject-matter is what kind of treatment will produce the desired result.

Currently 3 windows are being made for the Chateau Fargues located near Bordeaux, France. The artist created the figurative designs by free hand painting in a full size scale on canvas. In order to translate the painting appropriately into glass it appeared reasonable to use something similar to the old technique Luce Floreo. Instead of 4 layers of color, 2 layers of flashed glass are put together superimposed, silver stain on white and blue on white that will be etched, painted and laminated onto carrier glass. That way the unique effect of the intense colors of LambertsGlas® can be unified with the mode of expression as the free floating painting shows.

My lecture is dedicated to the glass blowers and especially to the artisans, who handle the flashed glass in such an outstanding skillful manner.

The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Flavie Vincent-Petit

Graduate Glass Design Master, Stained Glass Conservator / Restorer, Chairwoman of Manufacture Vincent-Petit (SAS)

Presentation: Stained Glass Today – A New Approach

Flavie Vincent-Petit, graduate Glass Design Master is also stained glass conservator-restorer and chairwoman of Manufacture Vincent-Petit (SAS). Its dual activity led her to work on French historic monuments under the context of restauration and integration of contemporary works. Its atypical curriculum allows her to mix design, science, art, history and to combine technical innovation and creativity (triple stained glass panel with 3D effect in Church of Serqueux (52), stained glass curved panels in Church of Saint-Vit (25) or door of Honor, multipurpose hall facade and large glass curtain in Cafeteria of Department Council of Aube.



The First Transatlantic Stained Glass Symposium

Speakers:

Michal Vlcek

Founder and CEO of Kolektiv Ateliers

Presentation: Traditional & Contemporary Attitudes towards Architectural Glass

KOLEKTIV has been set up by emerging young generation of glass artists based in Nový Bor town area, the real heart of Czech glassmaking tradition. Located in newly reconstructed premises, KOLEKTIV houses a complete range of art glass manufacturing techniques, bringing astonishing benefits and opportunities to their clientele as well as to artists themselves. Under one roof, you can find a fused and slumped glass studio, stained glass studio, engraved and cut glass studio, glass painting studio, as well as metalworking studio.

Stained glass studio that was incorporated into Kolektiv exists for more than 15 years. Since the time it realized dozens of projects from church-window renovations to modern installations into contemporary Architectural projects. Using classical tiffany and glass-into-led technologies Kolektiv tries to bring new attitude into the approach to stained glass projects and also incorporate high-end technologies into its projects all over European Union and the whole globe.

Being in close contact with local national heritage offices it also follow new form of cooperation with governmental supervisory. In last 20 years Czech society went through turbulent changes as well as did the approach to art and craftsmanship. Follow this exciting story in lecture of Kolektiv Ateliers.



The First Transatlantic Stained Glass Symposium

Speakers:



BENDHEIM

Jeremy M. Wintrebert

Artist

Presentation: New Perspectives: Glass Art Objects in the Context of Contemporary Interior Design

After discovering the hot molten glass at the end of a blow pipe at the age of nineteen, I knew this would be how I wanted to express myself. Today, as an artist, I have made this craft my subject matter. The story unfolds as I express myself emotionally or by exploring all the places where it exists. Sometimes even pushing it into places it doesn't. Through the work I discover and express my interests from the cosmos to philosophy to religion to people and even history. While working, I find myself asking a lot of questions and looking for the answers through the dialogue I have with the material. This abstract language is thousands of years of skills passed on from generation to generation. When looking into the furnace at the hot glass I see something extremely pure which holds the answers. These answers are so important that they are protected by an extremely high, unforgiving temperature and a forever complex code which can be broken with the technique of movement. It only obeys to the highest order of the cosmic laws like energy, motion, centrifugal force and gravity. Glass comes alive at temperatures only very few things can withstand. I like to think my work is diverse but linear. Slowly unraveling what it means. A life long project which satisfies me in the deepest of ways.

In order to express myself with such a majestic, aggressive but delicate and beautiful material, I had to submerge myself in a world where one learns such ways. The world of craft.

With time I myself have had to become a craftsman in order to exist. Through this experience I have found a life I respect and admire very much. As a subject, craft, has become something I like to talk about and defend in my work.

Before industrialization the perfection of the "hand made" was revered. The greats we're know by everyone in their communities. Craft used to transcend a way of life and being that was respected. The craftsman had an important role in his or her community. Very early on they were community leaders and sometimes founders. It was accepted that the intelligence of ones hands reflected a much bigger societal sense of purpose and was often used as such by different cultures and religions to materialize their own needs of power and influence. With globalization, industrialization, television and the Internet the world has changed and so has the place of craft in it. Today it is a much more image driven society where the virtual seems to have taken over the real. The challenge as a craftsman today is to be able to re-connect us with our surroundings, leaving traces of our hands on the objects we create to enable a bridge for others to come back to the powerful simple things. It seems to be our duty and an amazing opportunity. But first we need to embrace that today we have these amazing connection tools that permit us to use 'image' in that which has now become our greatest battle.

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April 26, 2016 – April 28, 2016

The Hard Road from Stained Glass to Architecture



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