

**CONVENTION FOR THE SAFEGUARDING  
OF THE INTANGIBLE CULTURAL HERITAGE**

**INTERGOVERNMENTAL COMMITTEE FOR THE  
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

**Eighteenth session  
2023**

**Nomination file no. 01961  
for inscription in 2023 on the Representative List  
of the Intangible Cultural Heritage of Humanity**

**A. State(s) Party(ies)**

*For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.*

Czechia, Finland, France, Germany, Hungary and Spain

**B. Name of the element**

**B.1. Name of the element in English or French**

*Indicate the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Knowledge, craft techniques and skills of handmade glass production

**B.2. Name of the element in the language and script of the community concerned, if applicable**

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

*Not to exceed 200 characters*

Czech: Ruční výroba skla  
Finnish: Käsin valmistettuun lasiin liittyvä tieto, tekniikat ja taidot  
French: Connaissances, techniques et savoir-faire du verre artisanal  
German: Wissen, Handwerkstechniken und Kenntnisse der manuellen Glasfertigung  
Hungarian: Üvegművesség  
Spanish: Conocimientos, técnicas artesanales y habilidades en la fabricación de vidrio

**B.3. Other name(s) of the element, if any**

*In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.*

There are no other names for the element.

### C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

**Czechia.** More than 5,000 glassmakers (glassblowers, cutters, engravers, painters, glass jewellery makers) work in hundreds of glassworks, family workshops and studios. Around 200 glass and jewellery artists are also part of the glass production community.

**Finland.** 200 people work at the Iittala glassworks, of which 25 percent are glassblowers. Several smaller hot shops making blown glass, either small businesses or cooperatives, have around 200 members.

**France.** 4,000 men and women compose three main categories – glassblowers, framewerkers and decorative glassmakers. Around 2,400 of this number work in small workshops.

**Germany.** The community has about 500 glassmakers. Some work in an estimated number of 10 to 15 glassworks of very different sizes producing mouth-blown pieces. Additionally, 100 to 150 glassmakers work in approximately 30 studios. One glassworks with about 30 specialised glassmakers produces hand-blown flat glass.

**Hungary.** Hundreds of designers and professionals work today either in restoration work or in creation. There are three main groups – glassblowers, glass cutters and stained-glass makers. Five grinding workshops nationwide make lead crystal ornaments and engraved souvenirs. Three temporary glassblowing workshops are located in Hungary. Stained glass windows are made in eight workshops.

**Spain.** The community of glass artisans is represented by two main traditional glassworks – the Fábrica Guardiola and the Fundación Centro Nacional del Vidrio. Approximately 140 glass artisans and artists are located in different workshops: 36 glassblowing artisans, 40 lamp-glass workers, 14 cut-glass artisans, 14 glass artists and 34 stained-glass artisans.

These communities are working together to promote the nomination and are closely linked to each other through constant technical, cultural and aesthetic exchanges. Museums, training venues (schools, workshops), designers, universities, restoration institutes, departments dedicated to preserving manual techniques, retired workers and amateurs are part of the community in all the submitting countries.

### D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

**Czechia.** The element is spread all over the country with the main centres located in the Liberec, Vysočina and Zlín Regions. Glass production has traditionally been concentrated in the Liberec Region in particular. Other significant glass production centres include Karlov, Škrdlovice, Žďár nad Sázavou, Světlá nad Sázavou, Karlovy Vary, Nižbor or Strání-Květná.

**Finland.** There are glass studios all over the country. The centre of glass production is in the southern part of Finland and particularly in the Häme region with the Iittala glassworks and most of the glass studios and hot shops.

**France.** The two main hubs are situated in areas historically linked to glass production – the Grand-Est and Normandy regions. Glass studios are also found across the whole country due to the mobility of practitioners and simplified access to raw materials.

**Germany.** The main centres include the Bavarian Forest, Thuringia, Weserbergland, Lippe, Paderborner Land, Berlin-Brandenburg, Sauerland, Harz, Oberlausitz, Lüneburger Heide and Wendland. Independent studios can be found in decentralised locations all over Germany due to their technical flexibility and smaller technical dimensions.

*Hungary.* Glass production can be found all over Hungary. The members of the Hungarian Glass Art Society work in workshops primarily in Budapest, though also in other cities throughout the country. Small studios operate all over the country (Budapest, Tápiószecső, Révfülöp, Pécs, Balatonfüred...).

*Spain.* The two most important glassworks are Vidrios Gordiola (Palma de Mallorca) and the Real Fábrica de Cristales (Segovia). Small studios are also located throughout the country, in some cases in places with a long tradition of glassworks, and are linked to museums that seek to revitalise production from centres that have become extinct (Vimbodí in Tarragona and Santa Lucía in Cartagena, Murcia).

Handmade glass production is also practised in many other countries throughout the world.

## **E. Contact person for correspondence**

### **E.1. Designated contact person**

*Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.*

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### **E.2. Other contact persons (for multinational files only)**

*Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.*

#### **Czechia**

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<p><b>Spain</b>  Title (Ms/Mr, etc.): Ms  Family name: Cabrera  Given name: Carmen  Institution/position: Ministry of Culture and Sports / Head of the UNESCO Conventions Area  Address: Plaza del Rey 1, 28001, Madrid  Telephone number: 91 701 7000  Email address: carmen.cabrera@cultura.gob.es</p>

## 1. Identification and definition of the element

For **Criterion R.1**, States **shall demonstrate that ‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’**.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s)

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;

- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Traditional handmade glass production consists of shaping and decorating both hot and cold glass. It is used to produce hollow glass objects, flat glass and crown glass.

Glassworks appeared in Spain, France and Germany in around 100 B.C. The production of blown glass moved in the Early Middle Ages to regions where raw materials – sand and wood – were available, such as Czechia and Hungary. The first glassworks in Finland was founded in 1681.

Each country maintains its own practices and traditions, as can be seen in the different national inventories. Nevertheless, even if all the steps described in this section are not practised with equal intensity in all the countries, they are recognised by all the submitting countries as part of the element.

Traditional handmade glass production involves various steps:

- *The creation of a substance* used to produce objects.
- *The shaping of the material* in its viscous state, when hot, using different techniques and various tools. When molten, the glass becomes malleable and liquid for a short interval. Traditional techniques use a blowpipe (hollow and flat glass, glass rods and sticks) or flameworking with a torch in a hot shop.
- *Blowing*. The main technique of forming a glass object is by inflating a gather or gob of molten glass on the end of a blowpipe by blowing or pulling, slightly inflating the glass gob. It is then manipulated into the required form by swinging it, rolling it on a marver or shaping it with tools or in a mould, and inflated to the desired size. The glass piece is finalised using gathering irons, jacks or shears. When finished, it is placed in a lehr to control the cooling process.
- *Flameworking* consists of forming objects from rods and tubes of glass that, when heated in a flame, become soft and can be manipulated into the desired shape.
- *Cold work* takes in many techniques used to alter or decorate glass when it is cooled. Glass can be decorated using a cutting wheel with abrasives or by engraving, usually with a diamond. The glass is then polished and given a brilliant appearance. Another way of decorating glass is to paint it or gild it with gold or silver. Illustrations or decorative patterns can be applied to glass with special paints and then heated in a kiln to a temperature high enough to fuse the pigments permanently to the glass surface.

The high degree of craftsmanship inherent to the work and the necessity of respecting each step performed by another glassmaker has framed a spirit based on team values among the communities. Over time, a glassmaker will amass his or her own mental and sensory archive, adding to it with every new experience, object or challenge. As each glassworks or studio develops techniques unique to its catalogue and its references, each practitioner develops his or her own style, even when creating identical pieces.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

The majority of practitioners work in small or medium-sized glassworks. Individual work is widespread, typically in cold-glass techniques and jewellery creation. These craftspeople mostly work alone in their own studios.

Since the late 1960s, some bearers have established glass studios operated by small teams. Their work is more focused on experimentation and education, as they seek to raise public awareness about glass professions and their history.

Until the 1980s, the role of women in glassworks was limited to handling and packaging the final product or its decoration. Thanks to the contemporary glass movement that has developed over the last 30 years, women have now been incorporated into blowing work and other associated tasks in glassworks and in studios.

In all countries, production in traditional glassworks is based on the division of tasks, with glassmakers traditionally working in teams. These groups are often put together to create certain objects according to their respective specialisation. Workshops are divided into two main categories – ‘hot’ workshops and ‘cold’ workshops. In the hot workshops, a beginner (a ‘junior’ or an ‘apprentice’) takes the first glass batch from the furnace and blows the first bulb. A pre-blower can, in turn, inflate the piece by picking up glass and blowing. Then, depending on the complexity of the object, the finisher – a master craftsperson – finishes the piece alone or with the assistance of other glassmakers. The finished workpiece is taken to the annealer. Once cooled, it then goes to a ‘cold’ workshop and may be engraved and/or gilded by specifically trained craftspeople.

In France, the award system of “Un des meilleurs ouvriers de France” (MOF), granting recognition to individuals with particularly great experience and skills, enables young practitioners to consider the MOFs as role models whom they can ask for advice.

(iii) How are the knowledge and skills related to the element transmitted today?

Not fewer than 150 or more than 250 words

It takes ten years of continuous practical work to attain the expertise of basic craftsmanship, which in turn is the prerequisite for passing on the practical and tacit knowledge acquired over decades. Know-how related to the element and practical experience is transmitted through formal and non-formal education, within families, or by the direct transfer of knowledge and skills at the glassworks.

In the submitting countries, knowledge and skills are transmitted:

*1/ through informal training*

Glassworks devote great attention to letting the workplace be key to avoiding a shortage of skills. Knowledge and skills are passed down directly in glassworks from masters to apprentices and less experienced craftspeople and also within families, since many practitioners belong to glassmaking lineages. An important part is passed down by oral transmission. Knowledge is also gained from retired glassblowers, many of whom visit the small hot shops daily.

*2/ through formal training*

*Czechia.* New generations of glassmakers are trained thanks to a system of ten specialised vocational schools, high schools, colleges and specialised courses offered at five different universities.

*Finland.* Two vocational colleges provide an opportunity for glassblowers to gain extra qualifications. In September 2014, the Finnish National Board of Education created national qualification requirements for further vocational qualification and specialist vocational qualification in glassblowing. Two universities in Finland run programmes in glass design. Häme University of Applied Sciences arranges glassblowing sessions for their design students to promote cooperation with glassblowers. Aalto University in Helsinki maintains its own glass

studio for students.

*France* has training schools for mastering technical procedures and the basics of glass technology. The National School of Glass provides training in the techniques of blowing, cutting, engraving and decorating glass. The Lycée Dominique Labroise (Sarrebouurg) offers accelerated training for a diploma in glass arts and techniques. The Lycée Dorian trains students in glassblowing. The Centre Européen de Recherches et Formation aux Arts Verriers (CERFAV) provides training in all glass techniques.

*Germany* has one technical college for the education of hollow and goblet glassmakers, and other technical colleges are planning to expand their curriculum to include glass production.

*Hungary*. Knowledge transfer takes place mostly at educational institutions at the secondary level (Kovács Margit Vocational Secondary School in Győr, the Vocational Secondary School of Visual Arts in Budapest, Jaschik Álmos Vocational Secondary School). Students at the Moholy Nagy University of Arts receive training at the university level. The Ars Vitrum Glass Workshop at the Szimultán School of Art, founded in 2000, is training a new generation of glassmakers to preserve the traditions for the young. The Fénybánya Huta-Üveg Foundation teaches glassblowing and other traditional techniques at a high level to safeguard and preserve glass trades threatened with extinction.

*Spain*. In 1990, the Fundación Centro Nacional del Vidrio (FCNV) began to offer monographic courses, master classes and programmes tailored to the profile of the students and their available time with the aim of promoting transversal training. The blower trade is also taught through training programmes and workshops in schools, trade schools and professional training courses.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

*Not fewer than 150 or more than 250 words*

The characteristics of handmade glass production give a strong sense of belonging to the members of the community. The work steps in glass production are sequential and require a joint effort – one mistake at the beginning leads to the loss of the object at the end of a complex and laborious work process. While exercising their competence, the glassmakers depend on each other in this process of labour division. Close networking and the culture of creating an object in a team with changing technical duties in the studio forms a characteristic model of respect and solidarity among the bearers. This operating mode inspires a feeling of cohesion among the members of the community to the point that retired workers still come together to produce special pieces and share common memories. It has also shaped special languages, festive cultures and religious functions that still retain major cultural and social meanings.

*Czechia*. Handmade glass production is perceived as one of the symbols of the skilfulness of the Czech people. In their communities, glassmakers are important organisers of cultural life and initiators of interesting projects, such as the Crystal Temple and Glass Garden in Kunratice, Glass Jamming for glassblowing teams in Světlá nad Sázavou, and Glass Days in Harrachov.

*Finland*. The glassmakers' culture still shapes regions today, notably in Iittala and Nuutajärvi where the glassmakers nourish an independent culture with their own celebrations. The Iittala glassworks hold an annual international competition for glassmakers. Hot shops in Nuutajärvi and Riihimäki have practically become leisure centres for retired glassblowers. They have their own organisations for retired glassmakers that are extremely active.

*France*. Glassmakers maintain strong cultural and religious practices. In the year 2000, retired glassworkers restored an altar of repose in the city of Saint-Louis-lès-Bitche (Lorraine) made entirely of 6,000 pieces of crystal that had been built by their predecessors in 1897. Since this time, this altar has been displayed and worshipped every year during a feast a month after Easter, and it still attracts a great number of locals.

*Germany*. The glassmakers nourish an independent festive culture with their own characteristic songs and celebrations. This culture still inherently shapes the regions today, especially in the Bavarian Forest.

*Hungary*. Various groups and organisations have been established to safeguard the tradition. They connect glassworkers with their colleagues, nationally and internationally, and with glassblowers and cutters who formerly worked at glassworks. Glass weekends in the Mecsek

Mountains, dedicated mainly to professionals, are organised by the Neuglashütte Ethnic German Cultural Village Association. This association is an example of how the current population safeguards settlements that were once founded by German glassmakers.

*Spain.* The blown-glass technique in Gordiola and La Granja constitutes a hallmark from a historical and social point of view. The tradition of brotherhoods has been revived by the community. The Technological Museum of Glass, in cooperation with the Board of Brotherhoods of the Real Sitio de San Ildefonso, has revived two brotherhoods and united them into one which now has a social importance, especially at Easter.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

*Not fewer than 150 or more than 250 words*

There is no information suggesting that any aspect of the element would be incompatible with existing international human rights instruments or with the requirements of mutual respect among communities, groups or individuals. On the contrary, the candidacy has promoted mutual understanding by acknowledging the importance of external influences on the community.

All people interested in glass production, cutting and engraving are granted access to this craft. The practice of the craft and the tradition do not merely encourage human creativity, they also convey a respectful awareness of the historicity of the culture of glass production and, therefore, of all cultures.

Handmade glass production provides employment opportunities in often economically weak regions. In France, for example, locals redeveloped manual glass production in Meisenthal (Lorraine region) after the closing of the glassworks. This initiative has helped save the area from unemployment, and has fostered local development as well as a feeling of pride in local communities.

The practice of the element is compatible with ecology and sustainable development with respect to primary resources and energy. Glass production respects many sustainable development goals:

- Clean water and sanitation. Glass products, especially glass containers, do not release pollutants into the environment or groundwater.
- Decent work and economic growth. Manual glass production is a creative activity that strengthens the self-confidence of those practising it and provides them with job satisfaction.
- Sustainable consumption and production. Manually-produced small series and unique items respond to the demands of close customer contact and avoidance of the overproduction of waste. Glass allows long-term use; the results of manual glass production are destined for preservation and integrity because of their long-life qualities. The furnaces in use actually avoid the loss of energy with special techniques such as recuperators, insulation measures and re-use of the emitted heat. Glass can be remelted to save raw materials (particularly sand, though also other resources such as metal oxides) and energy in the melting process. Natural resources are preserved in this way. For example, Finnish glass producers (both littala and the smaller glass studios) have developed entire production lines and created modern glass designs that only work with recycled glass.

## **2. Contribution to ensuring visibility and awareness and to encouraging dialogue**

*For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.*

(i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*



*(i.a) Please explain how this would be achieved at the local level.*

*Not fewer than 100 or more than 150 words*

Glassmaking strongly influences the lives of communities and the environment that surrounds them. In many regions, reminders of glass production can be found in the landscape and recall people's glassmaking history. The inscription would underline the link between intangible and tangible heritage, raise interest in local memory and uncover other traditions that, like glassmaking, are deeply rooted in local areas.

Through their actions and educational activities at the local level, glassmakers show that no tradition can survive without practitioners who are willing to pass it on to other people around them. The inscription could therefore highlight the fact that intangible cultural heritage is based on collaboration between generations, men and women, thereby providing a sense of sharing a common past and cultural cohesion within local communities.

Glass production is based on locally-available natural resources in the immediate surroundings and therefore creates a strong link between local communities and their direct environment. The inscription would promote this relationship and demonstrate the importance of living heritage in ensuring sustainable development and the potential of intangible cultural heritage in a creative modernisation process.

*(i.b) Please explain how this would be achieved at the national level.*

*Not fewer than 100 or more than 150 words*

Glass objects are part of everyday life in all participating countries as everyone uses them daily. However, since it is a common object, it can easily be identified as part of mass production. Not everyone knows how intricate processes lead to the creation of a piece of manual glasswork or the local communities behind it. Creating a glass object is an unrepeatable experience, depending exclusively on the manual skills of craftspeople. By arousing the interest of people nationwide, the inscription would show that everyday objects can be produced locally and in a sustainable way outside the mass trade. It would highlight the role of traditional knowledge and craftsmanship in contemporary society and human creativity as a resource. It would also make people more sensitive to the cultural and social values of intangible cultural heritage.

An inscription would also enhance the relationship between glassmaking and other crafts and artistic expressions at the national level. Manual glassmaking as intangible cultural heritage is closely related to other intangible heritage elements in the submitting countries. For example, in recent years, some glassmakers have been taking to the road as journeymen and, by exchanging with other practitioners, create synergies among various crafts by building workshops or participating in the maintenance of historical monuments.

Inscription would also increase the visibility of crafts at the national level thanks to the involvement of national institutions. This inscription may lead to increased documentation, teaching, practice and safeguarding activities concerning both glassmaking and other manifestations of the intangible cultural heritage. The inscription would encourage the development of craft collections and the establishment of new projects concerning handmade glassmaking in the nominating countries.

*(i.c) Please explain how this would be achieved at the international level.*

*Not fewer than 100 or more than 150 words*

Inscription would underline how a multinational application can increase the international exchange of cultural elements, strengthen knowledge transfer among different communities that share a common intangible heritage, and show the importance of cooperation. It would promote respect for traditional knowledge systems and their relevance to contemporary society and encourage transnational cooperation resulting in a better appreciation of intangible cultural heritage in general.

Handmade glass production is supported by an international network of specialised museums, educational institutions, collectors and experts that create an international forum for all kinds of glassmaking professions. International organisations such as the ICOM support the nomination, inform their members about the possible inscription and thereby contribute to the visibility of the Convention and intangible cultural heritage in general.

Inscription will help raise public awareness at the international level about the irreplaceability of manual craft techniques and become an important motivational factor for the safeguarding and development of various crafts. It will show an example of a craft that is a functional and viable source of sustenance for its practitioners, and for which traditional production techniques are a prerequisite, not an obstacle, to their economic success.

(ii) *How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

Due to traditional migrations, glassmakers are closely connected at local, national and international levels. The multinational nomination process has reinforced these connections and has helped raise awareness of the importance of cultural exchanges at all levels. In the course of the nomination process, symposia and workshops have been held to promote exchange among glassmakers and engravers. International forums will continue to provide contacts and the transfer of knowledge related to other intangible cultural elements. The acknowledgement of handmade glass production would strengthen these practices of exchange and the systematic handover of know-how. It would allow common reflections on the safeguarding, preservation and transmission of manual glassmaking.

The element is strongly interconnected with other professions and fields such as art, design and architecture. An inscription would therefore inspire the creation of new partnerships both within and among the submitting countries and also worldwide because handmade glass is produced in all parts of the world. It would promote the creation of a large number of new artefacts and the establishment of new multi-craft projects.

Inscription would help spread awareness of diverse glassmaking techniques and encourage mutual respect for the knowledge and skills of other craftspeople. It would inspire glassworks and studios to provide supportive activities such as public workshops, presentation of collaborations between craft and design, and publicly acknowledged scientific symposia. It would also stimulate dialogue between various glassmaking professions, educational institutions, museums and art collectors, who are also part of the community.

(iii) *How would human creativity and respect for cultural diversity be promoted by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

Handmade glass production remains a craft in which automation can never replace human creativity, individuality and dexterity. Glass can be shaped, coloured and used in an infinite number of ways. A piece of handmade glass is always an unrepeatable original, even when made serially. Its principles, basic product shapes and decoration techniques have remained the same for thousands of years and still allow constant re-creation and innovation. Every glassworks or family workshop all over the world has its own specific techniques and designs. The inscription would therefore highlight the originality and unrepeatability of handmade products and thereby promote respect for human creativity.

Handmade glassmaking is both an individual activity and the result of combined team efforts. A slight mistake made at any step can result in the destruction of the entire piece of work. The element may serve as an example showing that a handmade artefact is not just an object, but is also an expression of mutual understanding and collaboration that can act as a driving force for human creativity.

The techniques of handmade glass production reflect the diversity of communities and transcend borders. They have a common foundation, though there are also numerous variations within the submitting countries. The inscription process has helped the communities become more aware of this combination of common heritage and diversity, and this may help reinforce the principles of mutual respect and serve as a model for other international communities sharing common intangible heritage.

### **3. Safeguarding measures**

*For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.*

### 3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

The communities ensure the viability of the element through closely-knit practice-oriented national and international networks, people-to-people exchanges, practice in each other's workshops, professional meetings, courses for technical research and practical training for students and apprentices.

- *Czechia*. The NGO Glassways runs a Centre for Glass Art with training sessions and exhibitions. The communities organise international symposia and contests and publish the journal Glassmaker and Ceramicist.

- *Finland*. Workshops on special techniques given by Finnish and foreign glassblowers are held in Nuutajärvi and Riihimäki. Knowledge is also gained from retired glassblowers. Glassmakers organise demonstrations in their studios for the general public and/or other professionals.

- *Germany*. Associations (e.g. Glashütte Gernheim, Gerhard Bürger Foundation...) organise symposia and offer working space for glassmakers and engravers.

- *France*. The CERFAV ensures the viability of the element by training adults and by using digitised initiatives (see the craft techniques of stained glass at <https://www.pnv-cerfav.fr/>).

- *Hungary*. Workshops host school and preschool groups. They help students blow their own glass along with vocational secondary schools and universities. Associations (e.g. "Gosztony Mária", Fénybánya, Neuglashütte) organise symposia promoting education and training, capacity building and the dissemination of knowledge.

- *Spain*. The Fundación Centro Nacional del Vidrio has organised formal and non-formal educational programmes for all ages (children and adults) since 1990.

Communities have also created community museums and galleries that have been systematically collecting and promoting glass as a result of their constant exchanges. They house research centres and offer training, exhibitions, gatherings, conferences and experience in the glass furnace.

- *Czechia*. Communities established and run, for example, the Museum of Glass in Harrachov, Novotný Glass Museum in Nový Bor, the DETESK museum and gallery in Železný Brod, Kuzebauch Gallery in Prague or the Crystal Valley project: <https://crystalvalley.cz/en>.

- *France*. The glassworks of Saint Louis, Lalique and Meisenthal have established museums linked to their historical and contemporary production.

- *Hungary*. The "Glass Weekend in the Eastern Mecsek" programmes are held every year with the participation of the Nemes János Cultural Centre and Glass Museum in Hosszúhetény. It aims to revive the traditions of forest glasswork in the Eastern Mecsek and to acquaint the public with the art of glassblowing.

- *Spain*. The Glass Museum in La Granja aims to prevent the glass tradition from being lost and to enhance the role of the centre as a place for research and for training professionals.

Internet networks have been created, in Germany for example, with self-organised homepages. The Finnish Glass Museum organises a network in Finland. ICOM Glass organises an international forum meeting in order to exchange information, experience and expertise in all aspects of heritage preservation in this field.

Since 2019, communities have been devoting their efforts to supporting the United Nations in order to declare 2022 the International Year of Glass. The declaration, proclaimed in May 2021, highlights the technological, scientific and economic roles of glass and its importance in developing technologies that meet the challenges of a sustainable society.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:

transmission, particularly through formal and non-formal education

- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 250 words

Safeguarding the practice of handmade glass production requires that it should be an economically viable activity. For this reason, it is essential that the administrations involved, each within the scope of its powers, though in necessary collaboration, continue to implement measures aimed at valuing and highlighting the historical and cultural importance of this activity and its products, as well as promoting and fostering the current demand for glass production and supporting transmission strategies.

States Parties have therefore focused their efforts on two aspects in particular: educational efforts and preservation and transmission through state museums. The names of all the institutions are given in section 4.d.

### Education

- *Czechia*. The state runs a network of four vocational schools, six high schools and five universities with specialised BA, MA and Ph.D. study programmes.
- *France*. The qualification 'Meilleur Ouvrier de France', which plays an important role in the transmission of glassmaking skills, is organised by the French Ministry of Education.
- *Finland*. Two vocational colleges provide the possibility for glassmakers to gain extra qualifications. In September 2014 the Finnish National Board of Education created national qualification requirements for further vocational qualification and specialist vocational qualification in glassblowing. Two Universities in Finland run programs in glass design. Häme University of Applied Sciences arranges glassblowing sessions for their design students to promote cooperation with the glassmakers. Aalto University in Helsinki maintains its own glass studio for students.
- *Germany*. Education and professional training at one specialised school, one school offering projects and four universities with departments of glass art and design are financed by the state. Many glassworks educate their own glassmaking staff.
- *Hungary*. Three state secondary schools specialise in glassmaking. One university of the arts provides advanced glasswork training at the higher education level.
- *Spain*. The Educational Department in La Granja is working for the declaration of this institution as the National Reference Centre of Glass.

### Museums

- *Czechia*. Several museums are run by the state (in Jablonec nad Nisou, for example) and local municipalities run specialised glass museums. Around 100 other state or regional museums also contain and present important glass collections.
- *France*. Two museums have been created by local authorities.
- *Finland*. The Finnish Glass Museum is a museum with national responsibility and advises the work of the entire museum sector in the field of glass nationwide. Around 100 other state or regional museums also contain and present important glass collections.
- *Germany*. State, regional and communal museums, as well as private collections, focus on glass knowledge and science. Two specialised museums with hot shops are dedicated to glass.
- *Hungary*. Five museums dedicate entire sections to glassmaking.
- *Spain*. Museums such as the Museo Tecnológico del Vidrio in Segovia (state museum) are dedicated to glassmaking with hot and cold workshops. The Algaida Glass Museum in Mallorca presents hot-work demonstrations. Other state and private museums have important glass sections (Barcelona, Madrid, Málaga, Alcorcón...).

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### 3.b. Safeguarding measures proposed

*This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.*

(i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not fewer than 500 or more than 750 words*

The safeguarding measures are based on joint discussions among the representatives of the submitting states and discussions within the glassmaking communities in each country as described in sections 3 and 4. Most activities are shared and will be implemented in all submitting countries, many of them in close cooperation between the states. Some national initiatives are also presented below.

The public sometimes lacks the means to distinguish between handmade and machine-made glass products and lacks an understanding of the value of handwork. The safeguarding measures proposed aim to balance awareness-raising and the risks it may carry, such as a decline in quality, a tendency to see glassmakers and workshops as attractions, and a loss of community values. Five main objectives are identified:

#### **1) Encouraging transmission by supporting a broad spectrum of glassmaking crafts**

Although vocational training in various manual glassmaking techniques, including finishing processes and design, is available in all countries, the general decline of interest in handmade products and competition with machine-made glass may jeopardise the diversity of study courses and subsequently the current diverse variety of glassmaking techniques.

All countries will focus on sustaining the spectrum of glassmaking courses at vocational schools, colleges and universities (see the list in section 4.d).

Other formal and informal training institutions, including glassworks, family workshops and museums, will organise specialised courses in glassmaking crafts for professionals. As they are primarily experts in the craft itself, glassmakers often lack such competencies that would secure the full sustainability of their production. Lifelong education for craftspeople in the fields of business and marketing competencies will be established in Czechia by the Association of the Glass and Ceramic Industry from 2023 onwards. In Germany, some training will focus specifically on female glassmakers who are currently underrepresented in the community.

Glassmakers will share experience and creative know-how between generations in their workshops. In Germany, for example, they will intensify their cooperation with studios and experimental archaeologists for education and training programmes for glassmakers (e.g. Glasfachschule Zwiesel, Glasfachschule Rheinbach) and organise holiday camps open to the public.

#### **2) Collecting, documenting, conserving, sharing in order to make knowledge related to the craft accessible**

All participating institutions will continue documenting the craft technology mainly within specialised state museums through research, publications, databases, thesauri, films, etc. with a special emphasis on the significance of glass in art, design and technical applications.

Conferences will be organised and their outcomes published. For example, the international conference The History of Glassmaking will be held by the Czech Glass Society. In France, a whole cycle of web conferences dedicated to glassmaking issues such as sustainable development will be published online. In Germany, a series of conferences will be organised on,

for example, current research on flat-glass techniques for the conservation of monuments, stained glass and window glass, and the papers presented will subsequently be published.

Analytical and synthetic thematic exhibitions based on the institutional research activities of museums will be held.

Publicly accessible media banks will be established, in Spain and Czechia for example, featuring interviews with museum curators and glassware craftspeople recording their memories and individual techniques in the form of short videos.

In Hungary, it is important to document the knowledge of craftspeople from glass factories that have been closed, for which reason glass artists will give interviews which will become widely available with the support of the Hungarian Academy of Arts.

### **3) Raising awareness and popularising handmade glass production amongst the public**

One of the main issues potentially jeopardising the sustainability of handmade glass production is the lack of public knowledge of and respect for the work of human hands and the creativity of craftspeople. The following measures aim to provide a better understanding and facilitate public access to information and contact with glassmakers, which will lead to a greater appreciation of handmade glass production and associated values. The year 2022 has been declared the UN International Year of Glass. All countries will use this opportunity to set up initiatives enhancing the value of handmade glass production, particularly in relation to sustainable development.

Glassworks, workshops and schools will organise tours for visitors, special presentations, glassmaking courses, seminars and workshops for children, adults and families with special reference to glass techniques as part of the intangible cultural heritage of humanity and sustainable development.

Exhibitions, fairs and conferences will be organised by public institutions, professional associations and museums. The Hosszúhetény Local Government and the Nemes János Cultural Centre (Nemes János Művelődési Központ – ÁMK) are planning to create an exhibition on the glass legacy of the Eastern Mecsek furnaces in order to maintain the viability of glass art in Hungary.

The content on dedicated websites such as the Czech website [www.czechglasscompetence.cz](http://www.czechglasscompetence.cz) will be expanded and new online platforms for information sharing will be set up. The website [www.finnishglass.fi](http://www.finnishglass.fi) has been created in Finland for this purpose. A French website called “The Glass Roads” will enable the public to learn about glassworks throughout the country.

The Hungarian Glass Art Society (Magyar Üvegművészek Társasága Egyesület MŰT) organises professional meetings and exhibitions and (in cooperation with art historians) produces publications on Hungarian glass art. The content of all this is planned to be published in digital form on the Internet, thereby facilitating the promotion and safeguarding of Hungarian glass art for a wider audience both nationally and internationally.

Books, articles and various types of printed materials will be published and distributed. Leaflets and presentations will be created on the occasion of the inscription and distributed to glassworks, hot shops and museums for the attention of visitors. Their main aim will be to transmit the core values of glassmaking craft together with a concern for sustainable development.

Coordinated visits and special events will be organised in cooperation with national and regional tourist offices and specialised organisations such as CzechTourism and the Regional Development Agency (Czechia), Fédération du Cristal et du Verre (France) and Visit Häme (Finland) in order to promote exchanges between glassmakers, local populations and tourists in a sustainable way. Special printed or online guides and glassmaking routes and trips will be designed to link various places, craft techniques and historical sites related to glass production.

In France, publications and games designed for young people will aim to link glassmaking with environmental issues.

### **4) Strengthening community spirit and cohesion**

The communities will continue to organise cultural events and meetings, exchange ideas and lead dialogue with dedicated museums and other research institutions.

The publication of trade journals will be supported (Glassmaker and Ceramicist in Czechia).

Contests, championships and shows in hot and cold techniques, such as the Glass Cutting World Cup, Art of Know-how (Czechia) and the World Cup in Glass Blowing (Iittala, Finland), will be organised by communities, museums, professional associations and NGOs at the national and international level. These events will allow practitioners to meet and strengthen their ties and enhance their sense of belonging to and cohesion within the glassmaking community.

An exchange internship programme for glass curators with an emphasis on handmade glass craft techniques and practices in particular localities will be established in Czechia.

### **5) Developing international cooperation and joint projects**

The glassmaking communities in the submitting countries are linked to one another in many different ways. The inscription will strengthen these linkages and bolster networking, exchanges and joint projects, including workshops, exhibitions and the creation of public databases and other information resources.

Submitting countries will host meetings of the International Committee of Museums and Glass Collections (ICOM Glass). They will bring together museum directors and curators from around the world, experts and connoisseurs of different production techniques. They will work towards ensuring that the viability of the element and crafts in general are considered part of the ICOM Code of Ethics.

National databases and international websites will be interlinked with the aim of global information sharing about the element and the inscription.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

*Not fewer than 150 or more than 250 words*

Based on the proposed safeguarding measures, the submitting states will facilitate contacts among glassmaking communities and stakeholders responsible for their implementation at the international level.

*Czechia.* Public authorities will continue to run and support a network of vocational and specialised secondary schools, colleges and university departments (Ministry of Education, Youth and Sports, regional authorities). Public museums in partnership with glassmakers will organise conferences, contests, awareness-raising campaigns, public workshops, exhibitions, publishing of books, promotional and educational materials, and exchanges for museum staff. The state will support the presentation of Czech glassmakers at home and abroad by means of relevant programmes of the Ministry of Regional Development and the Ministry of Foreign Affairs.

*Finland.* Public authorities will continue to support and fund educational institutions, universities and museums to ensure the transmission of glassmaking techniques. Communities will receive further support to safeguard the element and ensure its transmission, to identify and archive audio-visual materials related to the element. The state will also support the Finnish Glass Academy through the Finnish Glass Museum, where the skills involved in various glassmaking processes will be displayed.

*France.* The Ministry of Education will expand the part of the glassmaking curricula devoted to the cultural aspects of handmade glass production. The Ministry of the Economy will strengthen its support for glassmakers through its Institut National des Métiers d'Art, dedicated to traditional skills, by maintaining fiscal measures to lighten the financial burden on the owners of small glassworks.

*Germany.* Public authorities will continue to support and fund schools, universities and museums to ensure the transmission of glassmaking techniques. Some universities and science schools will strengthen their programmes to establish small studios for training. Universities will cooperate with glassworks and organise educational exchanges and coworking for students in theory and practice. Communities will receive further support through, for example, strategic agreements such as the museum development plan of the LWL Industrial Museum which expects the expansion of its glass studio and the transmission of techniques in the next 10 years.

*Hungary.* The Secondary School of Visual Arts, the Kovács Margit Vocational Secondary School of Applied Arts in Győr and the Szimultán School of Art will continue their professional

programmes through which they transmit knowledge and build bridges between different communities. Schools and galleries will continue to be linked to nationwide state programmes such as Museum Night. The Secondary School of Visual Arts will welcome those interested with a demonstration in glassblowing, while the Kiskép Gallery will exhibit glass material for this occasion and offer a guided tour of the exhibition for those interested.

*Spain.* The state will take measures through organisations such as the National Glass Centre Foundation, the Ministries of Culture and Education and research institutions (CSIC or the Institute of Ceramics and Glass). They will support transmission, identification and the creation of a thesaurus on handmade glass production, the compilation of oral and visual testimonies and the archiving of audio-visual materials related to the element in the library of the Technological Museum of Glass.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

*Not fewer than 150 or more than 250 words*

The proposed safeguarding measures are the result of a long process of international meetings of members of the community, bearers, directors and owners of glassworks and hot shops, designers, men and women, and museums.

The first reflections began in December 2018 at a meeting in Waldsassen (Germany) with the participation of male and female glassmakers, directors of glassworks and experts from Czechia, Finland, Germany and Spain. Planning strategies for safeguarding measures were specified.

As decided at the end of 2018, this workshop pursued the goal of establishing strategies and measures for the safeguarding of handmade glass production. Three working groups – glassmakers and designers, glass factory owners, and museums – discussed the present situation of the craft and corresponding safeguarding measures were proposed. In May 2019, a meeting in Zwiesel (Germany) featuring the participation of bearers, directors of glassworks and experts from Czechia, Finland, France, Germany and Spain defined concrete measures relating to education and professional training. In 2021, a series of regular online meetings of representatives of the glassmaking communities from all countries took place at which the safeguarding measures were updated in reaction to progress in the drafting of the nomination file.

In addition to this joint work, each country also held its own participatory process with its communities of glassmakers, during which they transformed the general goals into concrete safeguarding measures appropriate to their national situation. These meetings were held either in person or online. The stakeholders identified and divided their roles in the safeguarding process with the glassmaking community playing a central role. In Czechia, for example, due to the Covid-19 restrictions, an online survey was conducted among glassworks, family workshops, glass jewellery makers, designers, etc. in which more than thirty different entities represented by both men and women took part. They identified needs and issues related to preserving the craft and proposed safeguarding measures. These suggestions were summarised by the Museum of Glass and Jewellery and further consulted in the form of e-mails, phone calls and personal meetings. A meeting with glassmakers and their associations, at which safeguarding measures were discussed and finalised, was held on 21 November 2021. The whole process was presented on the museum's website and on social media.

The communities and their associations will primarily implement the set of measures focusing on transmission of the element; they will provide their know-how for documentation purposes and actively join projects for sustainable tourist routes and awareness-raising campaigns, and community and international projects as described in section 3.b.

Common web platforms and mailing lists dedicated to glassmakers have been established. These help the glassmaking communities to network, organise international meetings and projects, exchange knowledge and strengthen professional educational activities.

### **3.c. Competent body(ies) involved in safeguarding**

*Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.*

**Czechia**



Name of the body: **Museum of Glass and Jewellery Jablonec nad Nisou**

Name and title of the contact person: Milada Valečková, director

Address: U Muzea 398/4, 466 01 Jablonec nad Nisou

Telephone number: +420 483 369 010

Email address: info@msb-jablonec.cz

#### **Finland**

Name of the body: **The Finnish Glass Museum**

Name and title of the contact person: Uta Laurén

Address: Tehtaankatu 23

Telephone number: +358 40 1313054

Email address: uta.lauren@gmail.com

#### **France**

Name of the body: **Centre Européen de Recherches et Formation aux Arts Verriers (CERFAV)**

Name and title of the contact person: Marie-Alice Skaper, Managing Director

Address: Cerfav, Rue de la Liberté 54112 Vannes-le-Châtel

Telephone number: +33 (0)3 83 25 49 90

Email address: marie-alice.skaper@cerfav.fr

Name of the body: **Centre international de recherche sur le verre et les arts plastiques (CIRVA)**

Name and title of the contact person: Stanislas Colodiet

Address: 62 rue de la Joliette, 13002 Marseille

Telephone number: +33 (0)4 91 56 11 50

Email address: stanislas.colodiet@cirva.fr

Name of the body: **Fédération du Cristal et du Verre**

Name and title of the contact person: Jérôme de Lavergnolle, President

Address: 114, rue La Boétie, 75008 PARIS

Telephone number: +33 (0)1 42 68 81 81

Email address: contact@fedecristal.fr

Name of the body: **Centre international d'art verrier (Meisenthal)**

Name and title of the contact person: Yann Grienenberger

Address: 1, Place Robert Schuman, 57960 Meisenthal

Telephone number: +33 (0)3 87 96 87 16

Email address: ciav@wanadoo.fr

Name of the body: **Institut du Verre**

Name and title of the contact person: Françoise Gandon

Address: 114 rue la Boétie, 75008 Paris

Telephone number: +33 (0)1 42 65 60 02

Email address: francoise.gandon@institutduverre.fr

#### **Germany**

Name of the body: **LWL – Industriemuseum Glashütte Gernheim**

Name and title of the contact person: Dr. Katrin Holthaus

Address: Gernheim 12, 32469 Petershagen

Telephone number: +49 (0) 5707 9311-0

Email address: Katrin.Holthaus@lwl.org

#### **Hungary**

Name of the body: **Hungarian Glass Art Society**

Name and title of the contact person: Anita Darabos, Dr.

Email address: info.uvegmuveszet@gmail.com

Other relevant information: <https://hungarianglass.com/hu/>

Name of the body: **Fénybánya Huta-üveg Alapítvány / Light Mine Huta-Glass Foundation**

Name and title of the contact person: Sára Török chairman

Address: Kossuth str. 24, 9548 Nemeskeresztúr

Telephone number: +36 30 921 5379

Email address: [huta@fenybanya.hu](mailto:huta@fenybanya.hu)

Other relevant information: [www.fenybanya.hu](http://www.fenybanya.hu)

Name of the body: **Neuglashütte Német Nemzetiségi Kultúrfalu Egyesület / Neuglashütte German National Cultural Village Association**

Name and title of the contact person: Gyöngyi Derksen, chairman

Address: Kisújbánya 51, 7694 Hosszúhetény

Telephone number: +36 30 639 0922

Email address: [gyongyiderksen@icloud.com](mailto:gyongyiderksen@icloud.com)

### **Spain**

Name of the body: **Fundación Centro Nacional del Vidrio**

Name and title of the contact person: Paloma Pastor

Address: Paseo del Pocillo 1, La Granja de San Ildefonso

Telephone number: +34 655915805

Email address: [paloma.pastor@realfabricadecristales.es](mailto:paloma.pastor@realfabricadecristales.es)

## **4. Community participation and consent in the nomination process**

*For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.*

### **4.a. Participation of communities, groups and individuals concerned in the nomination process**

*Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

As with the safeguarding measures (see 3.b.iii), the nomination process was conducted by the community. The two meetings of December 2018 in Waldsassen and May 2019 in Zwiesel were held at glassworks (Glashütte Lamberts and Glasfachschule Zwiesel, Glasmanufaktur Freiherr von Poschinger) with the participation of male and female glassmakers, designers, representatives of glassworks and museum experts from Czechia, Finland, Germany and Spain. The participating countries agreed to prepare a joint nomination file to the Representative List.

The preparation of the nomination was delayed due to the Covid-19 pandemic. From December 2020 onwards, a series of six online meetings took place between representatives of the glassmaking communities from all the participating countries, including France and Hungary, at which the draft text was discussed and safeguarding measures were identified and updated. Each country also led its own participatory process with their communities of glassmakers as described below.

**Czechia.** The work was coordinated by the Museum of Glass and Jewellery in Jablonec nad Nisou based on consensus among the practitioners. Glassmakers were contacted via an online form and asked to provide information about social and cultural functions and transmission of the element, to identify needs and problems related to it and to propose corresponding safeguarding measures. Based on this survey, two online meetings open to all individual glassmakers,

representatives of larger glassworks, specialised schools, glassmakers' associations and museums were organised on 28 April and 10 June 2021. Information concerning the file was published and regularly updated on the website of the museum and an informational campaign was launched. The museum accepted comments and proposals from practitioners all year round. The final personal meeting with glassmakers was held at the Museum on 21 October 2021.

*France.* All members of the community have been involved in the nomination process for at least four years. A large consultation with the community took place in 2017 on the occasion of the inscription of the practice in the national ICH inventory at the initiative of the Fédération du Cristal et du Verre. From then on, members of the community have been involved in the nomination process and have been kept informed of all the candidacy steps.

*Finland.* The Discussion Forum for Glass was established in 2019 as part of the nomination process as a network to bring community members and organisations together. Finnish bearers of the element were asked for input and comments, wishes and suggestions for the preparation of this application. Several online meetings were organised in 2020 and 2021. The Finnish Glass Museum has coordinated the process among practitioners and organisations.

*Germany.* The country hosted and was an active player in the two international meetings, bringing together many members of the community who helped establish the contours of the candidacy for all countries, which led to the framing of community strategies. Subsequently, the community members participated through mailing lists, a video conference and personal discussions. They received regular updates, provided feedback on wording and safeguarding measures in the nomination form, drafted declarations of consent and gave further input in general.

*Hungary.* The members of the community were actively involved in the submission to the national list and voluntarily contributed to the compilation of the international documentation for the nomination. The members of the community discussed the process of submission at workshops (18 June 2021) and glass weekends (October 2021) and arranged the course of the nomination, the acquisition of pictures and film excerpts. Proper consultation preceded the further course of the work. These meetings were open to all, men and women alike. The members of the community were able to express their suggestions and remarks regarding the submission during these meetings. The experts were able to make amendments to each part according to the best of their knowledge.

*Spain.* From the early stages in 2018, when the Ministry of Culture was informed of the possibility of working on an international nomination related to glass, the Real Fábrica de la Granja and the Gordiola glassworks coordinated the participation of the community.

#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

*Czechia.* The community of male and female glassmakers – craftspeople, artists, representatives of both large glassworks and small family workshops, glass painters, engravers, makers of jewellery, glass Christmas decorations and glass figures, professional associations, institutions and regional governments – have given their consent, written in Czech and translated into English, which was collected on the basis of an extensive informational and participatory campaign.

*France.* The consents are in written form or filmed. Letters were written by various members of the community, men and women, craftspeople, designers, representatives of professional organisations, and local authorities involved in glassmaking at the territorial level. Some

consents are filmed and the members of the communities express themselves either in French or in regional languages. These have been collected on a voluntary basis following a participatory campaign.

*Finland.* The consents are in written form. The letters were written by various groups of bearers of the element, female and male craftspeople, who work mostly in studios, designers, representatives of professional organisations, foundations established to safeguard the element, and associations of retired glassmakers. The members of the communities expressed themselves in Finnish and their letters were translated into English.

*Germany.* The letters provided are signed by various groups of bearers of the element, male and female glassmakers, who work mostly in studios, and owners/directors of glassworks and hot shops who represent a community of traditional glassmakers. One filmed consent was taken at the Lamberts Glassworks, Waldsassen, the only factory producing hand-blown flat glass in Germany and preserving extremely rare knowledge of arts and crafts techniques. The glassmakers form a typical community called “Hütterer” with their own vocabulary which is used in the film sequence.

*Hungary.* The consulted institutions, NGOs and associations, as well as other communities, groups and individuals, gave their consent to the nomination after receiving detailed prior information about the nomination process and planned safeguarding of the element. They voluntarily provided documentary materials for the purpose of nominating handmade glass production for the Representative List of the Intangible Cultural Heritage. Following the detailed information, representatives of the above-mentioned groups and members of the associations wrote and signed their declarations of consent which were attached to the documentation in both Hungarian and English. They described their individual and community plans and measures for glassmaking in these documents. Statements of consent written by glassmakers reflect the representation of genders and the presence of the heritage element among members of different generations.

*Spain.* The two main glassworks that preserve the traditional working methods related to glass techniques, La Granja and Gordiola, have, from the first moment, given their free, prior and informed consent to the international nomination and also acted as mediators and facilitators in relation to all other glass artists, workshops, technicians, museums, research centres, etc. Their consents are written in Spanish and translated into English.

#### **4.c. Respect for customary practices governing access to the element**

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

*If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.*

*Not fewer than 50 or more than 250 words*

The global techniques of glassmaking are well known and shared by all. They help to build a strong community spirit. From this point of view, there is no secret to preserve. On the other hand, each glassmaker and each workshop has its own particular formulas for making and producing the substance or specific objects. These formulas and “tricks of the trade” will be respected and will not be divulged, since they contribute to the diversity of practices and members of the community. In the same way, certain specific techniques, certain manufacturing processes that make up the identity of production, will be kept secret.

#### **4.d. Community organization(s) or representative(s) concerned**

*Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*

- a. *Name of the entity;*
- b. *Name and title of the contact person;*
- c. *Address;*
- d. *Telephone number;*

- e. *Email address;*  
f. *Other relevant information.*

## CZECHIA

A more comprehensive list with contact details of different workshops and community institutions is available at <https://www.czechglasscompetence.cz>.

### 1. Individual glassmakers, studios

#### AG PLUS

Ing. Jiří Odvárka, managing director  
Podhorská 132, 466 01 Jablonec nad Nisou  
T: +420 483 368 775  
E: k.brezovska@agplus.cz, j.odvarka@agplus.cz  
handmade, jewellery, glass jewellery

#### ALDIT

Ing. David Heřman, managing director  
Lučany nad Nisou 133, 468 71 Lučany nad Nisou  
T: +420 483 302 386, +420 725 500 355  
E: info@aldit.cz  
handmade, lights fittings

#### ARTGLASS

Petr Kyselý, managing director  
Smetanova 1659/42, 466 01 Jablonec nad Nisou  
T: +420 483 302 167  
E: info@artglass.cz  
handmade, lights fittings

#### ARTIA BIJOUX

Jiří Hlaváč, managing director  
Podhorská 63, 466 01 Jablonec nad Nisou  
T: +420 483 311 865  
E: hlavac.jbc@volny.cz  
handmade, jewellery, glass figurines, glass flowers

#### ATLAS BIJOUX – KVĚTOSLAVA KONOPKOVÁ

Květoslava Konopková, managing director  
Zásada 305, 468 25 Zásada  
T: +420 483 385 402, +420 603 874 093  
E: kristina.chmelova@seznam.cz  
handmade, jewellery, glass christmas ornaments

#### AZ DESIGN

Aleš Zvěřina, managing director  
Bedřicha Egermanna 322, 473 01 Nový Bor  
T: +420 777 039 869  
E: ales@az-design.cz  
handmade, art glass, glassware

#### BDK-GLASS

Ing. Radko Baborák, managing director  
Ed. Karla 72, 503 03 Smiřice  
T: +420 604 298 617  
E: baborak@bdk.cz  
handmade, glassware

#### BEADGAME

Jaromír Rubák, member of the board of directors  
Alšovice 156, 468 21 Pěnčín  
T: +420 483 360 236, +420 601 129 664  
E: jaromir.rubak@beadgame.cz  
handmade, jewellery, glass jewellery

#### BEJVL Design Studio

Jaroslav Bejvl, managing director  
Skalice 230, 471 17 Skalice u České Lípy

T: +420 732 928 737

E: design@bejvl.com

handmade, art glass, glassware

#### BIŽU-NOVA

Luboš Tassler, managing director

Náměstí T. G. Masaryka 584, 468 41 Smržovka

T: +420 483 382 153

E: peroutkova@bizu-nova.cz

handmade, jewellery

#### BYSTRO DESIGN STUDIO

Leoš Smejkal, managing director

Prácheň 234, 471 14 Kamenický Šenov

T: +420 603 544 680

E: bystro.design@seznam.cz

handmade, art glass, glassware

#### CRYSTALEX CZ

Tomáš Januš, director

B. Egermanna 634, 473 01 Nový Bor

T: +420 487 741 111

E: info@crystalex.cz

handmade, glassware

#### DETESK

Ivan Kalousek, managing director

Příkrá 401, 468 22 Železný Brod

T: +420 483 390 530

E: ivan.kalousek@detesk.cz

handmade, glassware, lights fittings, other glass

#### DRAHOMÍRA KRUPKOVÁ – YANI

Drahomíra Krupková, managing director

Zásada 162, 468 25 Zásada

T: +420 483 385 170

E: yani@yani.cz

handmade, jewellery

#### DT GLASS

Daniel Dlab, managing director

Masarykova 4, 468 22 Železný Brod

T: +420 483 389 819

E: info@dtglass.cz

handmade, glassware, lights fittings, other glass

#### ELEGANT CZ

Marcela Salvová, managing director

Podzimní 25/1308, 466 01 Jablonec nad Nisou

T: +420 483 306 752

E: elegantcz@seznam.cz

handmade, jewellery, glass buttons

#### EVANS ATELIER

Mgr. A. Jolana Čtvrtečková, managing director

Dlouhomostecká 684, 463 11 Liberec

T: +420 482 736 406

E: sales@evansatelier.cz

handmade, glassware

#### FRANTIŠEK HALAMA

Robert Halama, managing director

Jirchářská 55, 468 22 Železný Brod

T: +420 483 389 767

E: halama@halama-glass.cz

handmade, glassware

#### G&B BIJOUX

Zuzana Slámová, managing director

Janovská 132/39, 466 04 Jablonec nad Nisou

T: +420 483 317 929, +420 483 317 930

E: sales@gbbijoux.cz

handmade, jewellery, glass jewellery

#### GLASS BEADS

Bc. Aleš Drmla, DiS., managing director

Pelechov 59, 468 22 Železný Brod

T: +420 483 390 228

E: info@glass-beads.cz

handmade, jewellery, glass jewellery

#### GLASSOR

Tomáš Kavan, managing director

Palackého 239, 460 07 Liberec

T: +420 602 379 244, +420 602 337 577

E: info@glassor.cz

handmade, jewellery, glass christmas ornaments, lights fittings, glassware

#### GLYPTIC LUCIE PEJCHOVÁ

Lucie Pejchová, managing director

Na Vápence 755, 468 22 Železný Brod

T: +420 604 853 184

E: glyptic@email.cz

handmade, art glass, stained glass

#### GOJA – JAROSLAV HRABÁK

Jaroslav Hrabák, managing director

5. května 1139/74b, 466 01 Jablonec nad Nisou

T: +420 602 433 452

E: j.hrabak@go-ja.eu

handmade, glass christmas ornaments

#### HAN

Martina Němcová, managing director

Markova 119, 506 01 Jičín

T: +420 493 522 373, +420 724 750 900

E: info@han-cz.com, info@handesign.cz

handmade, glass christmas ornaments

#### H GLASS

Ing. Tomáš Novotný, managing director

Hraničná 203, 468 11 Janov nad Nisou

T: +420 428 380 141, +420 723 123 664

E: sales@hglass.cz

handmade, jewellery, buttons

#### HG ATELIER DESIGN

Filip Houdek, managing director

B. Egermanna 11, 473 01 Nový Bor

T: +420 774 730 563

E: info@hगतelier.com

handmade, lights fittings

#### IRDS (INGRID RAČKOVÁ – DAVID SUCHOPÁREK)

Ingrid Račková, David Suchopárek, managing directors

Třtice 63, 271 01 Nové Strašecí

T: +420 604 751 925

E: studio@irds.cz

handmade, art glass, glassware

#### IRISA

Ing. Jaroslav Sehnálek, managing director

Jasenická 697, 755 01 Vsetín

T: +420 737 206 653

E: zavod1@irisa.cz, info@irisa.cz

handmade, glass christmas ornaments

#### IVANA LEJSKOVÁ

Ivana Lejsková, managing director

Haratice 150, 468 46 Plavý

T: +420 774 644 444

E: ivana.korale@seznam.cz

handmade, glass jewellery

#### JANA STRAKOVÁ

Jana Straková, managing director

Jedlová 209/3, 466 06 Jablonec nad Nisou, Vrkoslavice

T: +420 604 608 305

E: janinastrakova@centrum.cz

handmade, glass christmas ornaments

#### JIŘÍ TESAŘ

Jiří Tesař, managing director

Cvikovská 28, 471 52 Sloup v Čechách

T: +420 731 767 675

E: atjtesarjiri@seznam.cz

handmade, art glass

#### KAREL SOBOTKA

Karel Sobotka, managing director

Těpeře 64, 468 22 Železný Brod

T: +420 606 127 236

E: sobotka.figurky@seznam.cz

handmade, glass figurines

#### KOLEKTIV ATELIERS

Ing. Michal Vlček, board of directors

Sklářská 705, 473 01 Nový Bor

T: +420 724 007 845

E: info@kolektiv.cz

handmade, art glass, glassware, lights fittings

#### LADISLAV ŠEVČÍK BOHEMIA CRYSTAL

Ladislav Ševčík, managing director

Železný Brod 579, 468 22 Železný Brod

T: +420 602 101 581

E: sevcik.jun@sevcikcrystal.cz

handmade, glassware

#### LAMPGLAS

Vlastimila Havrdová, managing director

Alšovice 200, 468 21 Bratříkov

T: +420 777 987 070

E: info@lampglas.cz

handmade, jewellery, glass jewellery

#### LHOTSKÝ

akad. mal. Zdeněk Lhotský, managing director

Pelechov 56, 468 22 Železný Brod

T: +420 483 389 334

E: lhotsky@lhotsky.cz, kulhava@lhotsky.cz

handmade, art glass, glassware

#### LUKÁŠ JABŮREK STUDIO

Lukáš Jabůrek, managing director

Pražská 106, 431 51 Klášterec nad Ohří

T: +420 730 550 521

E: lukasjaburek@gmail.com

handmade, art glass, glassware

#### MIKA GLASS

Václav Mika, managing director

U Remízu 139, 285 06 Sázava

T: +420 327 321 680

E: pavla.mikova@mikaglass.cz

handmade, art glass, glassware

#### OLIVA GLASS

Ladislav Oliva, managing director

Hrubá Horka 90, 468 22 Železný Brod



T: +420 604 441 960

E: olival@volny.cz

handmade, art glass, glassware

#### ORNEX

Ing. Petr Šourek, managing director

Údolní 760, 468 02 Rychnov u Jablonce nad Nisou

T: +420 483 448 200

E: info@ornex.cz

handmade, glass christmas ornaments

#### OZDOBA CZ

Martin Jukl, managing director

Slovany 3136, 544 01 Dvůr Králové nad Labem

T: +420 720 970 297

E: romana@ozdoba.cz

handmade, glass christmas ornaments

#### PARSI GLASS

Kamila Parsi Žďárská, managing director

Rohliny 39, 511 01 Mírová pod Kozákovem

T: +420 777 937 484

E: kamilaparsi@gmail.com

handmade, jewellery, glass decorations

#### PAS JABLONEC

Ing. Jiří Procházka, board of directors

Vzdušná 25, 466 01 Jablonec nad Nisou

T: +420 483 423 111

E: jiri.prochazka@pas-jablonec.cz

handmade, jewellery

#### PETR KLAMT

Petr Klamt, managing director

Zásada 213, 468 25 Zásada

T: +420 608 925 632

E: petr.klamt@seznam.cz

handmade, jewellery, glass jewellery

#### PRECIOSA BEAUTY

Ing. Jan Kocour, managing director

Průmyslová 1872/18, 466 01 Jablonec nad Nisou

T: +420 488 115 440

E: jewellery-decorations@preciosa.com

handmade, machinemade, jewellery

#### RALTON

Filip Svoboda, managing director

Vedlejší 4706/21, 466 04 Jablonec nad Nisou

T: +420 483 317 911

E: info@ralton.cz

handmade, jewellery, glass jewellery

#### REXPO

Jan Ryšánek, managing director

Podhorská 4454/66a, 466 01 Jablonec nad Nisou

T: +420 777 333 481

E: reypo@email.cz

handmade, jewellery, glass jewellery

#### RUDOLF JACIK-CZECH CHRISTMASORNAMENTS

Rudolf Jacik, managing director

Nerudova 3070/17a, 466 01 Jablonec nad Nisou

T: +420 483 313 346, +420 602 276 917

E: info@czech-christmasornaments.cz

handmade, glass christmas ornaments

#### SKLÁŘSKÁ DÍLNA

Pavel Hartl, managing director

V Záhoří 14, 468 51 Smržovka

T: +420 724 121 937  
E: sklarskadihna@vzahori.cz  
handmade, glass jewellery, glass figurines

**SLEZSKÁ TVORBA OPAVA**  
Hana Rybková, board of directors  
Sadová 121/4, 746 01 Opava  
T: +420 777 799 925

E: vanocniozdoby@slezska-tvorba.cz  
handmade, glass christmas ornaments

**SPIDERGLASS**  
Josef Novotný, managing director  
Heřmanice 7, 464 01 Frýdlant v Čechách  
T: +420 482 317 122, +420 603 145 927  
E: spiderglass@atlas.cz  
handmade, glassware

**ŠENÝR Bijoux**  
Olga Kopalová, managing director  
Pasiřská 40, 460 01 Jablonec nad Nisou  
T: +420 483 711 158, +420 774 166 906  
E: info@senyr.eu  
handmade, jewellery

**ŠTRYNCOVÁ JIŘINA**  
Jiřina Štrynclová, managing director  
Alšovice 53, 468 21 Pěnčín  
T: +420 778 716 401  
E: strynclovajirina@gmail.com  
handmade, glass figurines

**TGK**  
Ing. Jaroslav Švácha, managing director  
Skalice 230, 471 17 Skalice u České Lípy  
T: +420 487 721 168  
E: tgg@iol.cz  
handmade, glassware

**VÁNOČNÍ OZDOBY, DUV-DRUŽSTVO**  
Petra Tauchmannová, board of directors  
nábřeží Benešovo 2286, 544 01 Dvůr Králové nad Labem  
T: +420 499 320 133  
E: info@vanocniozdoby.cz  
handmade, glass christmas ornaments

**VLADIMÍR SVATOŇ**  
Vladimír Svatoň, managing director  
Zahradní 554, 463 34 Hrádek nad Nisou  
T: +420 482 369 020  
E: v.svaton@centrum.cz  
handmade, glass jewellery

**WAGA**  
Robert Kaufman, managing director  
Málkov 10, 267 01 Králův Dvůr  
T: +420 311 440 060, +420 603 251 650  
E: info@waga.cz, robert.kaufman@waga.cz  
handmade, glassware, glass jewellery, christmas decorations

**ZDENĚK SOCHOR**  
Zdeněk Sochor, managing director  
Hrubá Horka 76, 468 22 Železný Brod  
T: +420 603 370 232  
E: sochorousek@seznam.cz  
handmade, glass figurines

2. Glassworks and hot shops  
**AVE CLARA**  
Adéla Šifová, managing director

Polevsko 175, 471 16 Polevsko  
T: +420 722 944 487  
E: info@ave-clara.com  
glassworks, handmade, glassware

**BANAS GLASS**  
Rudolf Bañas, managing director  
Rádlo 256, 468 03 Rádlo  
T: +420 731 118 759  
E: ruda.banas@tiscali.cz  
glassworks, handmade, art glass, other glass

**BOMMA**  
Ing. Jiří Trtík, Ing. Martin Wichterle, managing directors  
Zámecká 1177, 582 91 Světlá nad Sázavou  
T: +420 569 453 149  
E: j.trtik@bohemia-machine.cz  
glassworks, handmade, machinemade, glassware, art glass, lights fittings

**BROKIS**  
Ing. Petra Rabellová, managing director  
Španielova 1315/25, 163 00 Praha 6  
T: +420 567 211 517  
E: info@brokis.cz  
glassworks, handmade, lights fittings

**CAESAR CRYSTAL BOHEMIAE**  
Ing. Bc. Dušan Chatrný, board of directors  
Josefodol 2, 582 91 Světlá nad Sázavou  
T: +420 569 469 315, +420 569 469 320  
E: caesar@caesar-crystal.cz  
glassworks, handmade, glassware

**CENTRUM SKLÁŘSKÉHO UMĚNÍ SÁZAVA – HUŤ FRANTIŠEK V SÁZAVĚ**  
Josef Viewegh, director  
Na Kácku 218, 285 06 Sázava  
T: +420 327 321 809, +420 727 963 696  
E: info@cestyskla.cz, reditel@cestyskla.cz  
glassworks, handmade, glassware

**EGERMANN**  
Robert Uksa, managing director  
Dvořákova 306, 473 01 Nový Bor  
T: +420 487 722 472  
E: office@egermann.cz  
glassworks, handmade, glassware

**GLASS ATELIER BERÁNEK**  
Jiří Beránek, managing director  
Veselská 36/52, 591 01 Žďár nad Sázavou  
T: +420 566 626 750  
E: glass.beranek@email.cz  
glassworks, handmade, glassware

**GLASS ATELIER MORAVA**  
Ing. Bohuslav Krasňan, managing director  
Nádražní 1133, 763 12 Vizovice  
T: +420 577 452 484  
E: glass-czech@glass-czech.cz, bohuslav.krasnan71@gmail.com  
handmade, art glass, glassware

**GLASS STUDIO ŠTĚPÁNEK**  
Daniel Štěpánek, managing director  
Ke Koupališti 1315, 473 01 Nový Bor  
T: +420 602 174 863  
E: danielstepanek@email.cz  
glassworks, handmade, glassware

**JAROSLAV SVOBODA AGS**  
Jaroslav Svoboda, managing director

Karlov 31, 591 01 Žďár nad Sázavou  
T: +420 566 659 152  
E: agsvoboda@iol.cz, agsvoboda@email.cz  
glassworks, handmade, art glass, glassware

#### JIŘÍ HAIDL

Jiří Haidl, managing director  
Svojkov 47, 471 53 Svojkov  
T: +420 603 188 232  
E: sklarjirka@gmail.com  
glassworks, handmade, glassware

#### JIŘÍ PAČINEK STUDIO

Jiří Pačinek, managing director  
Lindava 82, 471 58 Cvikov  
T: +420 608 404 986  
E: david@pacinekglass.com  
glassworks, handmade, art glass, glassware

#### KUNC GLASS

Zdeněk Kunc, managing director  
Radvanec 56, 473 01 Nový Bor  
T: +420 724 134 316  
E: zkunc@seznam.cz  
glassworks, handmade, art glass, glassware

#### KVĚTNÁ 1794

Lubor Cerva, managing director  
Nám. E. Zahna 329, 687 66 Strání – Květná  
T: +420 572 619 111  
E: miklas@cervabohemia.com  
glassworks, handmade, machinemade, glassware

#### LASVIT

Ing. Aleš Stýblo, managing director  
Palackého náměstí 170, 473 01 Nový Bor  
T: +420 481 120 810  
E: lasvit@lasvit.com  
glassworks, handmade, lights fittings

#### NOVOTNÝ GLASS

Petr Novotný, managing director  
T. G. Masaryka 805, 473 01 Nový Bor  
T: +420 775 020 569  
E: info@novotnyglass.cz, studio@novotnyglass.cz  
glassworks, handmade, art glass, glassware

#### MARTIN ŠTEFÁNEK STUDIO

Martin Štefánek, managing director  
Hutní 519, 468 61 Desná  
T: +420 773 250 901  
E: stefiglass@gmail.com  
glassworks, handmade, art glass, glassware

#### MOSER

Ing. Jiří Zapletal, board of directors  
Kpt. Jaroše 46/19, 360 06 Karlovy Vary  
T: +420 730 550 520  
E: michal.toufar@moser.com, moser@moser.cz  
glassworks, handmade, art glass, glassware

#### PRECIOSA LIGHTING

Ing. Lucie Karlová, board of directors  
Nový Svět 915, 471 14 Kamenický Šenov  
T: +420 488 113 111  
E: lucie.karlova@preciosa.com  
glassworks, handmade, lights fittings

#### PRECIOSA ORNELA

Ing. Miroslav Šebesta, board of directors

Zásada 317, 468 25 Zásada

T: +420 488 117 711

E: miroslav.sebesta@preciosa.com

glassworks, handmade, machinemade, glassware, jewellery, glass jewellery, other glass

RÜCKL CRYSTAL

Mgr. Martin Wichterle, board of directors

Lánská 141, 267 05 Nižbor

T: +420 702 225 675

E: shop@ruckl.com

glassworks, handmade, machinemade, glassware

SKLÁRNA A MINIPIVOVAR NOVOSAD A SYN HARRACHOV

JUDr. František Novosad, managing director

Harrachov 95, 512 46 Harrachov

T: +420 481 528 141

E: obchod@sklarnaharrachov.cz, person@sklarnaharrachov.cz

glassworks, handmade, glassware

SKLÁRNA FLORIÁNOVA HUŤ

Petr Červený, managing director

Častolovice 16, 470 01 Česká Lípa

T: +420 603 894 297

E: info@florianovahut.com

glassworks, handmade, art glass, glassware

SKLÁRNA JANŠTEJN

Ing. Jan Rabell, managing director

sídl. Janštejn 39, 588 52 Horní Dubenky

T: +420 567 374 175

E: info@janstejn.cz

glassworks, handmade, glassware

SKLÁRNA JÍLEK

Lukáš Polák, managing director

Nová Huť 687, 471 14 Kamenický Šenov

T: +420 602 243 481

E: tomashavlina@sklarnajilek.cz

glassworks, handmade, glassware

SKLÁRNA KNYTL

Libor Knytl, managing director

Polevsko 188, 471 16 Polevsko

T: +420 602 468 267

E: knytl.hut@centrum.cz

glassworks, handmade, glassware

SKLÁŘSKÁ HUŤ J & P

Jiří Kozel, managing director

Stachy 122, 384 73 Stachy

T: +420 737 775 628

E: jiri.kozel@seznam.cz

glassworks, handmade, glassware

SKLO ŠULC

Lukáš Šulc, managing director

Vaněčkova 431, 468 22 Železný Brod

T: +420 605 174 781

E: lukas.sulc@seznam.cz

handmade, glassware

TOM BOHEMIA CRYSTAL

Peter Krizsán, managing director

Kuřivodská 505, 294 21 Bělá pod Bezdězem

T: +420 326 701 721

E: bohemia@tom-crystal.cz

glassworks, handmade, glassware, pressed glass, lights fittings

VALNER GLASS

Aleš Valner, managing director

Generála Luži 728, 582 22 Příbyslav

T: +420 603 443 822

E: info@valnerglass.com

glassworks, handmade, glassware

#### VITRUM

Ing. Petr Krátký, managing director

Janov nad Nisou 49, 505, 468 11 Janov nad Nisou

T: +420 483 369 999

E: sklarna@vitrum-sj.cz

glassworks, handmade, glassware, machinemade, other glass

#### 3. Museums

MĚSTSKÉ MUZEUM V ŽELEZNÉM BRODĚ / MUSEUM OF ŽELEZNÝ BROD

Mgr. Petra Hejralová, director

náměstí 3. května 37, 468 22 Železný Brod

T: +420 483 389 081

E: hejralova@zelbrod.cz, muzeum@zelbrod.cz

MUZEUM ČESKÉHO RÁJE V TURNOVĚ / MUSEUM OF THE BOHEMIAN PARADISE

PhDr. Jan Prostředník, Ph.D., director

Skálova 71, 511 01 Turnov

T: +420 481 322 106

E: jakoubeova@muzeum-turnov.cz

MUZEUM SKLA A BIŽUTERIE V JABLONCI NAD NISOU / MUSEUM OF GLASS AND JEWELLERY IN JABLONEC NAD NISOU

Ing. Milada Valečková, director

U Muzea 398/4, 466 01 Jablonec nad Nisou

T: +420 483 369 011

E: info@msb-jablonec.cz

SKLÁŘSKÉ MUZEUM KAMENICKÝ ŠENOV / GLASS MUSEUM KAMENICKÝ ŠENOV

Helena Braunová, director

Osvobození 69, 471 14 Kamenický Šenov

T: +420 487 712 040

E: muzeumskla@kamenicky-senov.cz

SKLÁŘSKÉ MUZEUM NOVÝ BOR / GLASS MUSEUM NOVÝ BOR

Mgr. Petra Ajšmanová, director

nám. Míru 105, 473 01 Nový Bor

T: +420 487 726 196

E: muzeum@novy-bor.cz

ZÁPADOČESKÉ MUZEUM V PLZNI / MUSEUM OF WEST BOHEMIA

Mgr. Jiří Orna, director

Kopeckého sady 2, 301 00 Plzeň

T: +420 378 370 111

E: lmerglova@zcm.cz

UMĚLECKOPRŮMYSLOVÉ MUZEUM V PRAZE / THE MUSEUM OF DECORATIVE ARTS IN PRAGUE

PhDr. Helena Koenigsmarková, director

ulice 17. listopadu 2, 110 00 Praha 1

T: +420 778 543 900

E: director@upm.cz

#### 4. Schools

AKADEMIE – VYŠŠÍ ODBORNÁ ŠKOLA, GYMNÁZIUM A STŘEDNÍ ODBORNÁ ŠKOLA  
UMĚLECKOPRŮMYSLOVÁ SVĚTLÁ NAD SÁZAVOU / VOCATIONAL COLLEGE, HIGH SCHOOL AND  
SECONDARY VOCATIONAL SCHOOL FOR APPLIED ARTS SVĚTLÁ NAD SÁZAVOU

Ing. Martin Kubín, director

Sázavská 547, 582 91 Světlá nad Sázavou

T: +420 569 729 251

E: skola@akademie-svetla.cz

STŘEDNÍ ŠKOLA ŘEMESEL A SLUŽEB / SECONDARY SCHOOL OF CRAFTS AND SERVICES

Mgr. Martin Kubáč, director

Smetanova 66, 466 01 Jablonec nad Nisou

T: +420 483 443 248

E: skola@sosjbc.cz

STŘEDNÍ UMĚLECKOPRŮMYSLOVÁ ŠKOLA A VYŠŠÍ ODBORNÁ ŠKOLA / HIGH SCHOOL OF APPLIED ARTS AND VOCATIONAL COLLEGE JABLONEC NAD NISOU

Mgr. Bc. Martina Picko Baumannová, director

Horní náměstí 1, 466 80 Jablonec nad Nisou

T: +420 488 588 920, +420 778 540 704

E: sekretariat@supsavos.cz

STŘEDNÍ UMĚLECKOPRŮMYSLOVÁ ŠKOLA SKLÁŘSKÁ / HIGH SCHOOL OF APPLIED ARTS FOR GLASSMAKING

doc. MgA. Pavel Kopřiva, PhD., director

Havlíčkova 57, 471 14 Kamenický Šenov

T: +420 487 764 965

E: supss@supss-ks.cz

STŘEDNÍ UMĚLECKOPRŮMYSLOVÁ ŠKOLA SKLÁŘSKÁ / HIGH SCHOOL OF APPLIED ARTS FOR GLASSMAKING

Mgr. Jiří Pivovarčík, director

Sklářská 603/8 – Krásno nad Bečvou, 757 01 Valašské Meziříčí

T: +420 571 621 466, +420 605 111 573

E: kancelar@sklarskaskola.cz

STŘEDNÍ UMĚLECKOPRŮMYSLOVÁ ŠKOLA SKLÁŘSKÁ / HIGH SCHOOL OF APPLIED ARTS FOR GLASSMAKING

Mgr. A. Jan Hásek, director

Smetanovo zátíší 470, 468 22 Železný Brod

T: +420 483 346 162

E: sekretariat@supss.cz

VYŠŠÍ ODBORNÁ ŠKOLA SKLÁŘSKÁ A STŘEDNÍ ŠKOLA NOVÝ BOR / HIGH SCHOOL AND COLLEGE OF APPLIED ARTS

Mgr. Jiří Janás, director

Wolkerova 316, 473 01 Nový Bor

T: +420 487 712 211, +420 724 389 104

E: info@glassschool.cz

TECHNICKÁ UNIVERZITA LIBEREC / TECHNICAL UNIVERSITY LIBEREC

doc. RNDr. Miroslav Brzezina, CSc., rector

Studentská 1402/2, 461 17 Liberec

T: +420 485 351 111

E: info@tul.cz

UNIVERZITA JANA EVANGELISTY PURKYNĚ V ÚSTÍ NAD LABEM,  
FAKULTA UMĚNÍ A DESIGNU / JAN EVANGELISTA PURKYNĚ UNIVERSITY IN ÚSTÍ NAD LABEM,  
FACULTY OF ART AND DESIGN

doc. Mgr. A. Pavel Mrkus, dean

Pasteurova 9, 400 96 Ústí nad Labem

T: +420 475 285 111

E: zita.sauerova@ujep.cz

UNIVERZITA TOMÁŠE BATI ZLÍN, FAKULTA MULTIMEDIÁLNÍCH KOMUNIKACÍ / TOMAS BATA UNIVERSITY ZLÍN, FACULTY OF MULTIMEDIA COMMUNICATIONS

Mgr. Josef Kocourek, Ph.D., dean

Univerzitní 2431, 760 01 Zlín

T: +420 576 034 205

E: dekanat@fmk.utb.cz

VYSOKÁ ŠKOLA UMĚLECKOPRŮMYSLOVÁ V PRAZE / ACADEMY OF ARTS, ARCHITECTURE AND DESIGN IN PRAGUE

prof. PhDr. et PaedDr. Jindřich Vybíral, DSc., rector

náměstí Jana Palacha 80, 116 93 Praha 1

T: +420 251 098 111

E: podatelna@umprum.cz

5. Professional organisations and networks

ASOCIACE SKLÁŘSKÉHO A KERAMICKÉHO PRŮMYSLU ČR / ASSOCIATION OF THE GLASS AND CERAMIC INDUSTRY OF THE CZECH REPUBLIC

Ing. Petr Mazzolini, president

Dělnická 213/12, 170 00 Praha 7

T: +420 271 745 888

E: info@askpcr.cz

ČESKÁ SKLÁŘSKÁ SPOLEČNOST, z. s. / CZECH GLASS SOCIETY

Ing. Petr Beránek, chairman

Arbesova 66a, 466 04 Jablonec nad Nisou

E: secretary@czech-glass-society.cz

SVAZ VÝROBCŮ SKLA A BIŽUTERIE / UNION OF GLASS AND FASHION JEWELLERY PRODUCERS

JUDr. Pavel Kopáček, chairman

Palackého 41, 466 01 Jablonec nad Nisou

T: +420 732 174 395

E: info@svsb.cz

FINLAND

1. Individual glassmakers /STUDIOS:

Bianco Blu Oy

Tarmo Maaronen, glass blower

Kuparivasarantie 7 A, 10470 Fiskars

+ 358 (0)45 139 0020

info@biancoblu.fi

handmade, art glass, glassware

Glass Studio Hytti

Anna Schroderus, glass artist

Esko Kurvinen, glass artist

Sini Majuri, glass artist

Saara Korppi designer and, glass blower

Suomenlinna B 48 00190 Helsinki

+358 (0)50 5354 733

anna.schroderus@gmail.com

handmade, art glass

Glass Studio Jan Torstensson

Jan Torstensson, glass blower

Antti Torstensson, glass blower

Kiikostentie 8, 8360 Sastamala

+ 358 (0)400 479 096

konttori@lasistudio.fi

handmade, art glass, glassware, recycling glass upgrading

1.1.individual glassmakers who work in different studios in the same place:

Nuutajärven Galleria cooperative NuGO

Marika Kinnunen, glass blower

Nuutajärven Lasikylä

Pruukinraitti 15, 31160 Nuutajärvi

+358 (0)44 039 6511

lasigalleria@gmail.com

handmade, art glass, glassware

Nuutajärven Lasitaitajat ry

Alma Jantunen, glass artist

Nuutajärven Lasikylä

Pruukinraitti 15, 31160 Nuutajärvi

+358 (0)40 8332 446

lasikomppania@gmail.com

handmade, art glass, glassware,

2. Glassworks and hot shops

Iittala glass works/ Fiskars Group

Heikki Väänänen, Managing Director (Iittala glass works)

Hämeentie 135 A, P.O. Box 130, 00561 Helsinki

+358 (0)50 4804871

heikki.vaananen@fiskarsgroup.com

handmade, art glass, glassware, machinemade



Lasismi  
Kaappo Lähdesmäki, glass blower  
Kimmo Reinikka, glass blower  
Lasitehtaankaukio 2, 11910 Riihimäki  
+358 (0)443 493 400  
info@lasismi.fi  
handmade, art glass

### 3. Museums

Alvar Aalto Museum  
Mari Murtoniemi, Chief Curator  
Alvar Aallon katu 7, Jyväskylä  
+358(0)40 355 9162  
mari.murtoniemi@alvaraalto.fi

Designmuseum  
Susanna Thiel, Chief Curator  
Korkeavuorenkatu 23, 00130 Helsinki  
tel. +358 50 400 59 57  
susanna.thiel@designmuseum.fi

The Finnish Glass Museum  
Hanna Mamia-Walther, Museum Director  
Tehtaankatu 23, 11910 Riihimäki  
+358 (0)40 330 4100  
glass.museum@riihimaki.fi

### 4. Schools

Aalto University, School of Arts, Design and Architecture, Department of Design  
Maarit Mäkelä, Director of the Contemporary Master's Program  
Pirjo Kääriäinen, Head of the Department of Design  
Kirsti Taiviola, Glass Teacher  
PL 11000 (Otakaari 1B), 00076 AALTO  
maarit.makela@aalto.fi  
+358 (0)50 3722168

Häme University of Applied Sciences (HAMK)  
Auli Rautiainen, Design Lecturer  
PO Box 230, 13101 Hämeenlinna  
+358 (0)50 5747583  
auli.rautiainen@hamk.fi

SASKY Ikaalinen College of Crafts and Design  
Antti Lahti, Director of the Municipal  
Joni Liukkonen, Principal  
Eino Salmelaisen katu 20, 39500 Ikaalinen  
+358 (0)44 755 4532  
antti.lahti@sasky.fi

Tavastia Vocational College  
Sara Hulkkonen, Teacher  
Marika Kinnunen, Teacher  
Minna Leminen, Training Manager  
Hattelmalantie 8 PL 30, 13101 Hämeenlinna  
+358 (0)50 550 4075  
info@kktavastia.fi

University of Lapland  
Satu Miettinen, Dean  
Yliopistonkatu 8, 96101 Rovaniemi  
+358 16 341 341  
satu.miettinen@ulapland.fi

### 5. Professional organisations and networks/ support organizations:

Friends of the Finnish Glass Museum ry  
Jyrki Winter, Chairman of the Board  
c/o Suomen lasimuseo Tehtaankatu 23, 11910 Riihimäki  
+358 (0)44 3630 959

info@slmy.fi

Lasita Finnish Glass Artists ry  
Hanna Virtomaa, Chairman and glass artist  
Merja Virta, Secretary and glass artist  
Anjalankatu 7 A 8, 24100 Salo  
+358 (0)40 5212324  
lasinlumo@gmail.com

Nuutajärvi Glass Village Cultural Foundation sr  
Göran Andersson, Chairman  
Pruukinraitti 15, 31160 Nuutajärvi  
+358 (0)400 627692  
info@nuutajarvensaatio.fi

Ornamo  
Salla Heinänen, Executive Director  
Annankatu 16 B 35-36, 00120 Helsinki  
+358 (0)46 878 2569  
office@ornamo.fi

(Ornamo is the voice, community and support network for design professionals in Finland.)

## FRANCE

### 1. Glassmakers

Madame Eve GEORGE  
Atelier George  
La Comme - 21320 Mont Saint Jean  
contact@atelier-george.fr

Monsieur Frédéric ALARY  
Verrerie de Soisy  
12 rue du moulin des Noues - 91840 Soisy sur Ecole  
+33 (0)1 64 98 00 03

Monsieur Jean-Michel WIERNIEZKY  
Atelier soufflage de verre  
École Polytechnique  
jean-michel.wierniezky@polytechnique.edu  
+33 (0)1 69 33 40 06

### 2. Glassworks and hot shops

La verrerie de Biot  
5 Chemin des Combes - 06410 Biot  
+33 (0)4 93 65 03 00

La verrerie de Soisy-sur-École  
12 rue du moulin des Noues  
91840 Soisy sur Ecole  
+33 (0)1 64 98 00 03

Les verreries de Bréhat  
Carl JAPHET, President  
La citadelle, 22870 Île-de-Bréhat  
+33 (0)2 96 20 09 09

### 3. Museums

La Grande Place  
Rue Coëtlosquet - 57620 Saint-Louis-lès-Bitche  
+33 (0)3 87 06 64 70

Musée Lalique  
40 Rue du Hochberg - 67290 Wingen-sur-Moder  
+33 (0)3 88 89 08 14

Musée du verre à Sars-Poteries  
76 Rue du Général de Gaulle, 59216 Sars-Poteries  
+33 (0)3 59 73 16 16

Musée du verre à Aumale

76340 Blangy-sur-Bresle  
+33 (0)2 35 93 50 05

#### 4. Schools

Lycée Jean MONNET  
Ecole nationale du verre  
39, place Jules Ferry - 03400 Yzeure  
monnet-yzeure@ac-clermont.fr  
+33 (0)4 70 4 93 01

Centre Européen de Recherches et Formation aux Arts Verriers (CERFAV)  
Rue de la Liberté 54112 Vannes-le-Châtel  
+33 (0)3 83 25 49 90  
contact@cerfav.fr

Lycée Dorian  
Ecole de Soufflage de Verre Scientifique  
74, Avenue Philippe Auguste - 75011 Paris  
verre.dorian@gmail.com  
+33(0)1 44 93 82 70

Lycée Lucas de Nehou  
Site Feuillantines  
4, rue des Feuillantines - 75005 Paris  
ce.0750463w@ac-paris.fr  
+33(0)1 56 81 25 90

Lycée Professionnel Régional Dominique Labroise  
22, rue de la Mésange - 57400 Sarrebourg  
+33(0)3 87 03 24 28

#### 5. Professional organisations and networks

Fédération du Cristal et du Verre  
114, rue La Boétie - 75008 PARIS  
+33 (0)1 42 68 81 81  
contact@fedecristal.fr

Centre international d'art verrier (Meisenthal)  
1, Place Robert Schuman, 57960 Meisenthal  
+33 (0)3 87 96 87 16  
ciav@wanadoo.fr

## GERMANY

### 1. Glassmakers

Barbara Ebner von Eschenbach  
Pohlestraße 15, 12557 Berlin  
b.e.v.eschenbach@gmx.de

Cornelius Réer  
Glasmacher  
Deutschherrnstraße 43-45, 90429 Nürnberg  
Tel.: +49 (0)911 774180  
Cornelius-reer@gmx.de

Korbinian Stöckle  
Birkenweg 1, 32427 Minden  
Tel.: +49 (0) 1704469480  
mail@korbinian-stoeckle.de

Glassmaker, glassartist, head of Glasturm GbR (Petershagen)

### 2. Glassworks and hot shops

Glasmanufaktur Freiherr von Poschinger  
Benedikt Freiherr von Poschinger  
Moosauhütte 14, 94258 Frauenau  
Tel.: +49 (0) 9926 94010  
info@poschinger.de

Glasmanufaktur Harzkristall GmbH  
Otto Sievers

Im Freien Felde 5, 38895 Derenburg  
Tel.: +49 (0) 39453 6800  
info@harzkristall.de

Glashütte Lamberts  
Reiner Schmitt  
Schützenstr. 1, 95652 Waldsassen  
Tel.: +49 (0) 9632 – 92510  
info@lamberts.de

Glas Schmidsfelden  
Stefan Michaelis,  
Schmidsfelden 9, 88299 Leutkirch im Allgäu  
Tel.: +49 (0) 7567-182042  
info@glas-schmidsfelden.de

Glashütte Valentin Eisch GmbH  
Eberhard Eisch  
Am Steg 7, 94258 Frauenau  
Tel.: +49 (0) 9926 189-200  
Ebehard.eisch@eisch.de

Zwiesel Kristallglas AG  
Michael Eichinger, Irmgard Braun-Ditzen  
Dr.-Schott-Str. 3, 94227 Zwiesel  
3. Museums with hot shops

Museumsdorf Baruther Glashütte  
Dr. Georg Goes  
Hüttenweg 20, 15837 Baruth/Mark  
Tel.: +49 (0) 33704-9809-14  
info@museumsdorf-glashuette.de

LWL-Industriemuseum Glashütte Gernheim  
Dr. Katrin Holthaus  
Gernheim 12, 32469 Petershagen  
Tel.: +49 (0) 5707 9311-0

#### 4. Schools

Glasfachschule Zwiesel  
Günter Fruth (Schulleiter) und Iris Haschek (stell. Schulleiterin)  
Fachschulstr. 15-19, 94227 Zwiesel  
Tel.: +49 (0) 9922 84440  
info@glasfachschule-zwiesel.de

The only institution in Germany that offers vocational training of glassmakers, with permanent hot shop

Staatliche Glasfachschule Rheinbach

Jochen Roebers (director)  
Zu den Fichten 19, 53359 Rheinbach  
Tel.: +49 (0) 22 26 92 20 0  
Mail: info@glasfachschule.de

School that recently built a new educational department für glassblowing

#### 5. Professional organisations and networks

Glasspool e.V. (network of glassmakers, artist, designers, owners)  
Anneli Kraft M.A., Dr. Xenia Riemann-Tyroller, Dr. Verena Wasmuth (representatives)  
Heroldsberger Weg 83, 90411 Nürnberg  
Telefo  
Mail: info@glasspool.de

Deutsche glastechnische Gesellschaft e.V. (dgg)  
Dipl.-Ing. Annette Doms  
Siemensstraße 45, 63071 Offenbach  
Tel.: +49 69/97 58 61-28  
doms@hvg-dgg.de

Association of glass industry, glassworks, glass chemistry and glass history

#### 6. Support

Prof. Jakob Gebert  
Kunsthochschule Kassel

Lehrstuhl für Produktdesign  
Menzelstr. 13-15, 34121 Kassel  
Professor for product design focussed on glass

## HUNGARY

### 1. Glassmakers

Gergely Pattantyús  
Révfülöp  
T: +36 30 938 1761  
E: gpattantyus@gmail.com  
glassblowing, glassworks

James Carcass, Bernadett Hegyvári  
Tápiószecső  
T: +36 20 565 8900  
E: carcassjames2@gmail.com  
glassblowing, glassworks

Károly Solymár  
Budapest  
T: +36 20 991 7704  
E: uvegcsiszolo@gmail.com  
cutting, glassware

Vilmos Stadler  
Budapest  
T: + 36 1 316 52 57  
cutting, engraving, glassware

Pál Mata  
Parádsasvár  
T: +36 36 544 034  
E: mail@matakristaly.hu  
cutting, glassware

Levente Kőszegi  
Budapest  
T: +36 30 313 8376  
acid works, leaded glass, glassware

István Kovács  
Halimba  
T: +36 88 237 198  
E: pulir@citromail.hu  
acid works, leaded glass, glassware

Eleonóra Balogh  
Budapest  
T: +36 20 942 1995  
E: balogh.nora@quartzdesign.hu  
leaded glass, artglass

János Polyák  
Budapest  
T: +36 1 375 6321  
E: janos.polyak@skk.nyme.hu  
leaded glass, ar glass

László Czifrák  
Budapest  
T: +36 1 323 1416 /172  
E: czifrakl@hnm.hu  
leaded glass, restauration

László Hefter  
9090 Pannonhalma Tóthhegy u. 11/A.  
T: +36 30 2862876  
E: laszlo@heftergallery.com  
glass designer, leaded glass, art glass

Erzsébet Tóth

Budapest  
T: +360 20438 5993  
E: toth.erzsebet54@gmail.com  
leaded glass, restauration

Ágnes Kertészfi  
Pécs Kassa u. 10.  
T: +36 30 623 9100  
E: kerteszfia@gmail.com  
glass designer

Kristóf Bihari  
Érd  
T: +36 30 320 6142  
E: biharikristof@hotmail.com  
glass designer

## 2. Glassworks and hot shops

Parádsasvári Üvegmanufaktúra (Glass Manufactory in Parádsasvár)  
3242 Parádsasvár Petőfi S. u. 21.  
T: +36 70 6320 555  
E: uvegmanufaktura@gmail.com  
<https://uvegmanufaktura.hu>

Gergely Pattantyús  
Révfülöp  
T: +36 30 938 1761  
E: gpattantyus@gmail.com  
glassblowing, glassworks  
James Carcass, Bernadett Hegyvári  
Tápiószecső  
T: +36 20 565 8900  
E: carcassjames2@gmail.com  
glassblowing, glassworks

## 3. Museums

Hefter Glass Gallery  
Hefter Bruno  
9090 Pannonhalma Tóthhegy u. 11/A.  
T: +36 30 2862876  
E: laszlo@heftergallery.com

Glass Museum of János Nemes Cultural Center  
Papp János, director  
Kertészfi Ágnes, art consultant  
7694 Hosszúhetény Fő u. 154.  
T: +36 72 490 827

E: muvhaz@hosszuheteny.hu  
Kiskép Gallery  
Koós Ágnes, director  
1016 Budapest Krisztina krt. 75/A.  
E: kiskepgaleria@gmail.com  
<https://www.facebook.com/kiskepgaleria/>

Bárdibükk Glass Museum  
7478 Bárdudvarnok Bárdibükk u. 12.  
E: bardibukkglass@glassart.hu  
[www.glassart.hu](http://www.glassart.hu)

Ajka Crystal Glass Museum  
Ajka Alkotmány u.1.  
T: +36 88 510 520  
Tarján Glass Glassmuseum and Visitor Centre  
3104 Zagypálfalva Budapesti út 31.  
T: +36 32 511 515

Laczkó Dezső Museum  
8200 Veszprém Török Ignác u. 7.  
T: +36 88 789 791

E: titkar@ldm.hu

#### 4. Schools

High School of Fine and Applied Arts

Glass department

Kristóf Bihari, Krisztina Kecskés

1093 Budapest Török Pál u. 1.

T: +36 1 217 6833

<http://www.kiskepzo.hu>

Kovács Margit High School of Applied Arts

Glass department

Éva Andrea Horváth, Farkas Vajk

9024 Győr, Répce u. 2.

T: +36 96 428 033

E: [iparmuveszeti@mfgyor.hu](mailto:iparmuveszeti@mfgyor.hu)

[www.kmamk.mfgyor.hu](http://www.kmamk.mfgyor.hu)

Szimultán School of Art

ARS VITRUM KFT.

Glass courses

Sára Török director

1023 Budapest, Repkény utca 15.

T: +36 30 9215379

[info@szimultan.hu](mailto:info@szimultan.hu)

[www.szimultan.hu](http://www.szimultan.hu)

Jaschik Álmos Vocational High School of Art

Glass department

Barbara Szőke

1097 Budapest Illatos út 2-4.

T: +36 1 282 6645

E: [info.jaschikmuveszeti@gmail.com](mailto:info.jaschikmuveszeti@gmail.com)

[www.facebook.com/jaschikmuveszeti](http://www.facebook.com/jaschikmuveszeti)

Moholy-Nagy University of Art and Design

Design Institute, Glass and design department

Renáta Dezső

1121 Budapest Zugligeti út 9-25.

T: +36 1 392 1100

E: [info@mome.hu](mailto:info@mome.hu)

<https://mome.hu/>

#### 5. Professional organisations and networks

Hungarian Glass Art Society

Anita Darabos Dr.

E: [info.uegmuveszet@gmail.com](mailto:info.uegmuveszet@gmail.com)

<https://hungarianglass.com/en>

Fénybánya Huta-üveg Alapítvány / Light Mine Huta-Glass Foundation

Sára Török chairman

9548 Nemeskeresztúr Kossuth utca 24.

T: +36 30 921 5379

[huta@fenybanya.hu](mailto:huta@fenybanya.hu)

[www.fenybanya.hu](http://www.fenybanya.hu)

Neuglashütte Német Nemzetiségi Kultúrfalu Egyesület / Neuglashütte German National Cultural Village Association

Gyöngyi Derksen chairman

7694 Hosszúhetény Kisújbánya 51.

T: +36 30 639 0922

E: [gyongyiderksen@icloud.com](mailto:gyongyiderksen@icloud.com)

„Goszthonyi Mária” Nemzetközi Üveg Alkotótelep és Szimpozion Alapítvány/ International Glass Studio

István Andor chairman

GlassArt.Hu – Bárdibükk Glass

7478 Bárdudvarnok Bárdibükk u. 12.

E: [bardibukkglass@glassart.hu](mailto:bardibukkglass@glassart.hu)

www.glassart.hu

SPAIN

1. Glassmakers

Diego Rodriguez Blanco  
Real Fábrica de Cristales  
40100 San Ildefonso  
Diego.rodriguez@realfabricadecristales.es  
Glassmaker. Represents 7 glassmakers

Vidrieras Gordiola S.L.  
Carretera Palma-Manacor, Km. 19,6  
07210 Algaida, Palma de Mallorca  
<https://www.gordiola.com/>  
Represents circa 6 glassmakers

Emilio Elvira. Chairman. Asociación Española de Sopladores de Vidrio  
Real Fábrica de Cristales  
Paseo del Pocillo Nº 1  
40100 San Ildefonso (Segovia)  
Lampworking. Represents circa 40 lampworking and circa 16 glassmakers

Joaquin Santiago Abad  
Real Fábrica de Cristales, 40100 San Ildefonso  
Paseo del Pocillo, Nº1, 40100 San Ildefonso (Segovia)  
joaquin.santiago@realfabricadecristales.es  
Cutter glass. Represents 3 glass cutters

2. Glassworks and hot shops

Fundación Centro Nacional del Vidrio. Real Fábrica de Cristales  
Paseo el Pocillo, Nº 1, La Granja de San Ildefonso (Segovia)  
Vidrieras Gordiola  
La Algaida. Palma de Mallorca

1.a. Hot glassmakers

REAL FÁBRICA DE CRISTALES  
Diego Rodriguez Blanco  
40100 San Ildefonso  
Diego.rodriguez@realfabricadecristales.es  
Represents 7 glassmakers

VIDRIOS GORDIOLA S.L  
Carretera Palma-Manacor, Km. 19,6  
07210 Algaida, Palma de Mallorca  
<https://www.gordiola.com/>  
Represents circa 6 glassmakers

Abdón Glass Studio S.L  
Rafa Abdon Martí  
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## 2. Glass Engravers

### REAL FÁBRICA DE CRISTALES

Joaquin Santiago Abad  
Represents 3 glass engravers  
Real Fábrica de Cristales, 40100 San Ildefonso, Paseo del Pocillo, Nº1, 40100 San Ildefonso (Segovia)  
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<https://cristaltalladozaragoza.com/>

Oscar Santiago Abad  
La Iglesia, s/n, Pinillos de Polendos, Segovia  
Tel. 921 49 63 49

info@pironypolendos.com

Cristalerías Moya

Toni Moya

Passatge Font, 8, 08013, Barcelona,

Tel.934398513

<https://www.cristaleriasmoya.com/>

### 3. Museums with hot shops

Museo Tecnológico del Vidrio. Fundación Centro Nacional del Vidrio

Dtor. Paloma Pastor

Real Fábrica de Cristales. Paseo del Pocillo, Nº , 40100 San Ildefonso

<http://www.realfabricadecristales.es/es/informacion/el-museo>

Tel. +34 921010700

Museo del Vidrio Gordiola.Vidrieras Gordiola

Carretera Palma-Manacor, Km. 19,6, 07210 Algaida, Palma de Mallorca

Tel. +34 971665046

[comercial@gordiola.com](mailto:comercial@gordiola.com)

### 4. Museums

Museo de Arte Contemporáneo en Vidrio de Alcorcón

Dtor.María Luisa Martínez

Avda. de los Castillos s/n, 28925 Alcorcón, Madrid

Tel. +34 91 1127630

<https://www.mava.es/>

Museo de Cristal y Vidrio de Málaga

Plazuela Santísimo Cristo de la Sangre, 2, 29012 Málaga

+34 95 220271

<https://www.museovidrioycristalmalaga.com/>

Museo Nacional de Artes Decorativas de Madrid

C. de Montalbán, 12, 28014 Madrid

915 32 64 99

<https://www.culturaydeporte.gob.es/mnartesdecorativas/portada.html>

Museo del Vidrio Santa Lucía. Cartagena

C) Monroy, sn, 30202 Cartagena

Murcia

640220155

<https://www.museodelvidriosantalucia.com/>

Museo Arqueológico de Madrid

Calle de Serrano, 13, 28001 Madrid

915 77 79 12

<http://www.man.es/man/home.html>

Museo de Artes Decorativas de Barcelona

Edificio Disseny Hub Barcelona

Pl. de les Glòries Catalanes, 37-38, 08018 Barcelona

Tel. +34 932 566 800

[museudeldisseny@bcn.cat](mailto:museudeldisseny@bcn.cat)

[www.museudeldisseny.cat](http://www.museudeldisseny.cat)

Museo de Peralada

Plaça del Carme Sant Joan, 7, 17491 Peralada, Girona

Teléfono: 972 53 89 34

<http://www.museucastellperalada.com/es/>

### 5. Schools

Glass School. Fundación Centro Nacional del Vidrio

Real Fábrica de Cristales

Paseo del Pocillo, 1, 40100 San Ildefonso, Segovia

+34 921 01 07 00

[www.realfabricadecristales.es](http://www.realfabricadecristales.es)

### 6. Professional organisations and networks

Asociación Española de Vidrio Soplado

Association of glasmakers and lampworking makers

Emilio Elvira. Chairman  
Diego Rodriguez. Vice-chairman  
Fundación Centro Nacional del Vidrio.Real Fábrica de Cristales  
Paseo del Pocillo, , 40100 San Ildefonso  
7. Support4  
Instituto de Cerámica y Vidrio. CSIC.  
Institute for glass and ceramics research  
Dtor. Fausto Rubio Alonso  
srubio@icv.csic.es  
Campus de la UAM, Cantoblanco. Madrid  
+34 917355840  
<https://www.icv.csic.es/>

## 5. Inclusion of the element in an inventory

*For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.*

*The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.*

*Provide the following information:*

(i) *Name of the inventory(ies) in which the element is included:*

*Czechia.* Seznam nemateriálních statků tradiční lidové kultury České republiky / The List of Intangible Elements of Traditional Folk Culture of the Czech Republic

*France.* Inventaire national du patrimoine culturel immatériel / National Inventory of Intangible Cultural Heritage

*Finland.* Elävän perinnön kansallinen luettelo / National Inventory of Living Heritage

*Germany.* Bundesweites Verzeichnis des Immateriellen Kulturerbes / Nationwide Inventory of Intangible Cultural Heritage

*Hungary.* Szellemi Kulturális Örökség Nemzeti Jegyzéke / National Inventory of Intangible Cultural Heritage

*Spain.* Registro de Bienes de Interés Cultural / Register of Assets of Cultural Interest

(ii) *Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:*

*Czechia.* The inventory is administered by Národní ústav lidové kultury / National Institute of Folk Culture together with Ministerstvo kultury České republiky / Ministry of Culture of the Czech Republic. The National Institute of Folk Culture is also responsible for updating the inventory and monitoring the inscribed elements.

*France.* Ministère de la Culture, Direction générale des patrimoines / Ministry of Culture, Directorate General for Heritage

*Finland.* Museovirasto / Finnish Heritage Agency

*Germany.* Deutsche UNESCO-Kommission / German Commission for UNESCO

Expertenkomitee Immaterielles Kulturerbe / Expert Committee on Intangible Cultural Heritage  
Länder (Federal States)

Kulturministerkonferenz der Länder / Standing Conference of the Ministers of Cultural Affairs of the Federal States

Beauftragte der Bundesregierung für Kultur und Medien / Federal Government Commissioner for Culture and the Media

*Hungary.* Emberi Erőforrások Minisztériuma / Ministry of Human Resources

Szellemi Kulturális Örökség Magyar Nemzeti Bizottság / Hungarian National Committee of Intangible Cultural Heritage  
Szabadtéri Néprajzi Múzeum Szellemi Kulturális Örökség Igazgatósága / Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum  
*Spain.* Ministerio de cultura y deporte, Dirección General de Bellas Artes / Ministry of Culture and Sports, General Directorate of Fine Arts

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

*Czechia.* Reference number: 29/2021; Ruční výroba českého skla (Handmade Production of Czech Glass)  
*France.* Reference number: 2019\_67717\_INV\_PCI\_FRANCE\_00428; Les gestes des métiers d'art verriers (Artistic Craft Techniques in Glassmaking)  
*Finland.* No reference number assigned; Lasin puhaltaminen (Glassmaking Tradition)  
*Germany.* No reference number assigned; Manuelle Fertigung von mundgeblasenem Hohl- und Flachglas (Manual Production of Mouth-blown Hollow and Flat Glass)  
*Hungary.* Reference number: SZKÖ/51-2021; Magyarországi üvegművesség (Glassmaking Tradition in Hungary)  
*Spain.* Reference number: Royal Decree 506/2021 of 6 July to declare the Blown Glass Technique in Spain a Representative Manifestation of Intangible Cultural Heritage. (Declaración de las técnicas del vidrio soplado como Manifestación Representativa del Patrimonio Cultural Inmaterial)

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

*Czechia.* 9 December 2021  
*France.* 14 February 2019  
*Finland.* 23 November 2017  
*Germany.* 4 December 2015  
*Hungary.* 17 September 2021  
*Spain.* 6 July 2021

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

While the communities recognise that there is a whole set of skills that define the element, they are also keen to show that each state has its own specificities. This is why, as mentioned in R1, the titles of the element differ from state to state, because they reflect national practices and characteristics.

In all communities, even though there are still more male than female workers, men and women participated in the inventorying process without any distinction.

*Czechia.* The focal point for all glassmakers and related professions in Czechia is the Museum of Glass and Jewellery in Jablonec nad Nisou. The glassmakers entrusted the museum with preparation of the national file, discussed the element and proposed safeguarding measures included in the inventory documentation during several meetings with the museum staff. These meetings were open to everyone, regardless of gender.

*France.* Members of the community were informed, both orally and in writing, of the inventory process, the methodology of the enquiry and the public nature of the inventory file. Face-to-face interviews were then conducted in workshops. These interviews welcomed all practitioners whether they belonged to trade unions or not and regardless of gender. Members of the community were given the opportunity to make any corrections and clarifications that they deemed necessary.

*Finland.* Glassblowing was included in 2016 as one of the first elements in the Finnish Wiki-inventory for Living Heritage. It was inscribed in the National Inventory for Living Heritage in 2017, when the first call took place. The Finnish Glass Museum coordinated the process and gathered information and insights from glassmakers, studios, designers and artists, all educational institutions in the field, and several local and nationwide organisations and associations. These groups also had the opportunity of commenting on the proposal. Men and women participated equally in these processes. The submission was processed by the Finnish Heritage Agency and the Advisory Group on ICH. The final decision about inclusion was made by the Ministry of Education and Culture.

*Germany.* Communities, groups and individuals were invited to submit proposals for the nationwide inventory including 1) a nomination form completed and signed by the bearers themselves, with information about the current practice and transmission of the element, its viability and safeguarding measures, 2) documentary material, and 3) two letters of recommendation. The national inventory process is coordinated by the German Commission for UNESCO which, together with the relevant bodies in the German states (Länder), advises interested communities on how to apply. The application for manual production of mouth-blown hollow and flat glass was submitted in 2013 and resubmitted in 2014 after combining several initiatives of community members working in or with studios or glass factories as glassmakers. It was subsequently reviewed by a committee of experts on intangible cultural heritage and approved for inscription in 2015.

*Hungary.* Members of the community, glassmakers, educators and leaders of organisations voluntarily and enthusiastically participated in the compilation of the documentation for the nomination. The Directorate of Intangible Cultural Heritage of the Hungarian Open Museum informed the stakeholders and organised a discussion and consultation with the members of the community. The nomination is the result of ongoing collaboration between associations, schools, artists and galleries. During the meetings (e.g. the general meeting of the Hungarian Glass Art Society on 18 June 2021), the members of the community discussed the process of the nomination, obtaining pictures and statements, and consulted on the concept of the submission. These meetings were open to everyone, men and women alike, and could be joined online during the pandemic.

*Spain.* The Declaration of Blown Glass in Spain as a Representative Manifestation of Intangible Cultural Heritage was proposed as a preliminary and essential step with the aim of re-evaluating, promoting and safeguarding this intangible heritage. The communities took an active part in it through meetings and consultations. The proposed enrolment in the register of assets of cultural interest represents the initiative of various actors involved in this practice. In Spain, the country's unique governance structure involving autonomous regions and local government systems facilitates greater proximity between cultural services and the actors involved in intangible cultural heritage. The nature of this practice enables significant participation by the bearer communities.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

*Czechia.* The inventory is updated every year with the inclusion of new elements. Each element is monitored and each entry is updated once every seven years.

*France.* The inventory is updated at least twice a year with the inclusion of new elements, and the elements are constantly updated according to the wishes of the communities.

*Finland.* The National Inventory for Living Heritage is updated every three years by the communities. It has 64 elements inscribed to date. New elements can be proposed biannually. Updating is coordinated and supervised by the Finnish Heritage Agency.

*Germany.* The inventory is updated every year.

*Hungary.* The inventory is regularly updated, usually once a year, with help from all the participants involved in the process (specialists, NGOs, communities) by the Hungarian National Committee of Intangible Cultural Heritage in collaboration with the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum.

*Spain.* Inventories of Intangible Cultural Heritage are structured in such a way that they may be used as a register and/or as a set of components and as dynamic instruments to document any change to already existing elements. As a result, they undergo continual updating. This



involves not only the inclusion of new elements but also the amendment of those that have already been recorded as the result of research, fieldwork and the constant provision of documentation.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

*Czechia.* The community of practitioners is contacted through the entity that submitted the nomination file every seven years after the inclusion. Information on the current status of the element and progress with implementation of the proposed safeguarding measures is collected and reported to the National Institute of Folk Culture by the community and a relevant expert organisation.

*France.* The inventory is supplemented by approximately 40 files every year, prepared mainly by community representatives, assisted by the heritage services of the Ministry of Culture, specialised centres and academic researchers. The files can be revised and republished at any time by the Ministry of Culture upon community request. They are put back on the collaborative ICH Lab platform, and can be supplemented by everyone thanks to Wikipedia technologies.

*Finland.* The *National Inventory* is based on the *Wiki-inventory for Living Heritage*. New elements can be added to the Wiki at any time, and to the National Inventory every other year. The Ministry of Education and Culture makes a decision on the elements to be inscribed to the National Inventory based on the applications by communities and reviewed by the Advisory Board of ICH and the Finnish Heritage Agency. Both inventories can be accessed and updated by the communities at any time, but must be updated at least every three years. The Finnish Heritage Agency oversees the process and keeps track of updates.

*Germany.* An expert committee including, among others, universities, museums, research institutions and NGOs meets twice a year to discuss and update the inventory with new elements on the basis of the files proposed by the bearers, initially evaluated at the state level. Furthermore, the German Commission for UNESCO regularly checks the nature of the elements inscribed in the inventory in a participatory process through the revision of existing information provided by the bearers.

*Hungary.* There are two ways to update the elements of the national inventory established in 2008. First, by request from the practitioners, in close cooperation with the community. Second, on the basis of the new approval system: starting in 2020, the communities prepare reports every 5 years about changes within the heritage element, the implementation of planned safeguarding measures, and any possible changes in administrative data. An update form must be completed with proof of community involvement and submitted to the Directorate of Intangible Cultural Heritage at the Hungarian Open Air Museum. The submitted documents are then reviewed at the subsequent meeting of the Hungarian National Committee for ICH, and the modified and approved documentation is published on the website of the Directorate among the other elements of the national inventory.

*Spain.* The continual updating of the inventory involves the collaboration of local and community professionals, institutions and associations as well as the technical services of each responsible institution. The community that keeps the tradition alive thanks to the transmission of the craft and the enhancement of it holds regular meetings with the Ministry of Culture informing about the different forms and safeguarding measures that it is implementing and, if necessary, requests help and participation of the administration.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element. Attach to the nomination print-outs of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.**

b. If the inventory is not available online, attach exact copies of texts concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.**

Indicate the materials provided and – if applicable – the relevant hyperlinks:

### *Czechia*

Basic information on the inventory can be found on the website of the Ministry of Culture:  
<https://www.mkcr.cz/the-list-of-intangible-elements-of-traditional-folk-culture-of-the-czech-republic-1468.html?lang=en>

The full version of the national file in Czech can be accessed on the website of the National Institute of Folk Culture:

<https://www.nulk.cz/en/2022/01/18/rucni-vyroba-ceskeho-skla/>

The full text of the entry in the List of Intangible Elements of Traditional Folk Culture of the Czech Republic in Czech and in English is attached.

### *France*

The inventory file can be found at

<https://www.culture.gouv.fr/Thematiques/Patrimoine-culturel-immateriel/La-politique-du-Patrimoine-culturel-immateriel/L-inventaire-national-du-Patrimoine-culturel-immateriel>

### *Finland*

The National Inventory is available at

[https://wiki.aineetonkulttuuriperinto.fi/wiki/Elävän\\_perinnön\\_kansallinen\\_luettelo/valitut/en](https://wiki.aineetonkulttuuriperinto.fi/wiki/Elävän_perinnön_kansallinen_luettelo/valitut/en)

The file is available at

[https://wiki.aineetonkulttuuriperinto.fi/wiki/Glassmaking\\_Tradition](https://wiki.aineetonkulttuuriperinto.fi/wiki/Glassmaking_Tradition)

[https://wiki.aineetonkulttuuriperinto.fi/wiki/Lasin\\_puhaltaminen](https://wiki.aineetonkulttuuriperinto.fi/wiki/Lasin_puhaltaminen)

### *Germany*

The inventory is freely accessible in German and English on the website of the German Commission for UNESCO.

The nominated element is available in German: <https://www.unesco.de/kultur-und-natur/immaterielles-kulturerbe/immaterielles-kulturerbe-deutschland/hohl-und-flachglas>

and in English: <https://www.unesco.de/en/culture-and-nature/manual-production-mouth-blown-hollow-and-flat-glass>

Furthermore, the inventory is published every two years as a hard copy which can be downloaded: [https://www.unesco.de/sites/default/files/2021-07/Bundesweites-Verzeichnis\\_IKE\\_4AufL\\_2021\\_0.pdf](https://www.unesco.de/sites/default/files/2021-07/Bundesweites-Verzeichnis_IKE_4AufL_2021_0.pdf)

### *Hungary*

The full nomination material (text, photos, film) of each element can be viewed on the website in Hungarian, with short English summaries.

In Hungarian:

[http://szellemikulturalisorokseg.hu/index0.php?name=0\\_uvegmuvesseg](http://szellemikulturalisorokseg.hu/index0.php?name=0_uvegmuvesseg)

In English:

[http://szellemikulturalisorokseg.hu/index0\\_en.php?name=en\\_0\\_uvegmuvesseg](http://szellemikulturalisorokseg.hu/index0_en.php?name=en_0_uvegmuvesseg)

### *Spain*

The inventory file can be found at:

<https://www.culturaydeporte.gob.es/cultura/patrimonio/bienes-culturales-protegidos/niveles-de-proteccion/regimen-general/inventario-manifestaciones-pci/08-vidrio-soplado.html>

Excerpts of the entry in English are attached.

## **6. Documentation**

### **6.a. Appended documentation (mandatory)**

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.*

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

### 6.b. Principal published references (optional)

*Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.*

*Not to exceed one standard page.*

- Balogh, Eleonóra and Losos, Ludvík. *Glass Art in Architecture*. Budapest: Cser Publishing House, 2010.
- Barovier, Rosa et al. *Les gens du verre – Histoire et techniques du verre de l'Antiquité à nos jours*. Milan/Paris: Skira/Seuil, 2003.
- Coll. *Les hommes du verre – Verriers et maîtres verriers d'hier et d'aujourd'hui, catalogue*. Troyes: Maison de l'outil et de la pensée ouvrière, 1994.
- Coll. *Flachglas AG: 500 Jahre Flachglas 1487-1987. Von der Waldhütte zum Konzern*. Gelsenkirchen 1987.
- Coll. *Glashüttenlandschaft Europa. Beiträge zum 3. Intern. Glassymposium in Heigenbrücken/Spessart*. Regensburg, 2008.
- Coll. *Nuutajärvi, 200 vuotta suomalaista lasia – 200 Years of Finnish Glass*. Tampere: Hackman, 1993.
- Coll. *Sciences et technologie du verre*. Paris: Techniques de l'ingénieur, coll. Matériaux, 2020.
- Eisch-Angus, Katharina. *Die Reise mit dem Glas. Eine Handreichung zum Glasmuseum Frauenau*. Frauenau, 2009.
- Keserű, Katalin (2008): *The Age of Arts and Crafts. Handicrafts – Applied Art in Hungary*. Budapest: Association of Hungarian Fine and Applied Artists, 2008.
- Koivisto, Kaisa (ed.). *Riihimäen Lasia, Glass from Riihimäki, Riihimäen Lasi Oy 1910-1990*. Riihimäki: Suomen lasimuseo (The Finnish Glass Museum), 2010.
- Langhamer, Antonín. *The Legend of Bohemian Glass: A Thousand Years of Glassmaking in the Heart of Europe*. Zlín: Tigris. 2003.
- Laurén, Uta. *Moderne Zeiten, Finnisches Glas 1929-1999*. Riihimäki: Finnisches Glasmuseum, 1999.
- Navarro, José M<sup>a</sup> Fernández. *El Vidrio. Consejo Superior de Investigaciones Científicas*. Madrid: Fundación Centro Nacional del Vidrio, 1991.
- Pena, M<sup>a</sup> Luisa González. *Vidrios españoles*. Editora Nacional, Artes del tiempo y del espacio, 1984.
- Petrová, Sylva. *Czech Glass*. Praha: VŠUP, 2018.
- Ricke, Helmut (ed.). *Czech Glass 1945–1989. Design in an Age of Adversity*. Düsseldorf: Museum Kunstpalast, 2005.
- Ricke, Helmut: *Glaskunst. Reflex der Jahrhunderte*. München, New York, 1995.
- Schack, Clementine: *Die Glaskunst. Ein Handbuch über Herstellung, Sammeln und Gebrauch des Hohlglases*. München 1976.
- VVAA. *Real Fábrica de Cristales, Tecnología y Arte del vidrio en el siglo XVIII*. Fundación Centro Nacional del Vidrio, 1991.

Wehner, Tibor. *Hungarian Glass Art*. Budapest: Fine and Applied Arts Department, 2006.

## 7. Signature(s) on behalf of the State(s) Party(ies)

*The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name: SEMA Véronique Roger-Lacan

Title: Permanent Delegate of the French Republic to UNESCO

Date: 23 March 2022

Signature: <signed>

*Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)*

### **CZECHIA**

Name: H. E. Mr. Michal FLEISCHMANN

Title: Ambassador, Permanent Delegate of Czechia to UNESCO

Date: 23 March 2022

Signature: <signed>

### **FINLAND**

Name: H. E. Mr. Tuomas Tapio

Title: Ambassador, Permanent Delegate of Finland to UNESCO

Date: 23 March 2022

Signature: <signed>

### **GERMANY**

Name: H. E. Mr. Peter Reuss

Title: Ambassador, Permanent Delegate of Germany to UNESCO

Date: 23 March 2022

Signature: <signed>

**HUNGARY**

Name: H. E. Mr. László Turóczy

Title: Ambassador, Permanent Delegate of Hungary to UNESCO

Date: 23 March 2022

Signature: <signed>

**SPAIN**

Name: H. E. Mr. Rodríguez Uribes

Title: Ambassador, Permanent Delegate of the Kingdom of Spain to UNESCO

Date: 23 March 2022

Signature: <signed>