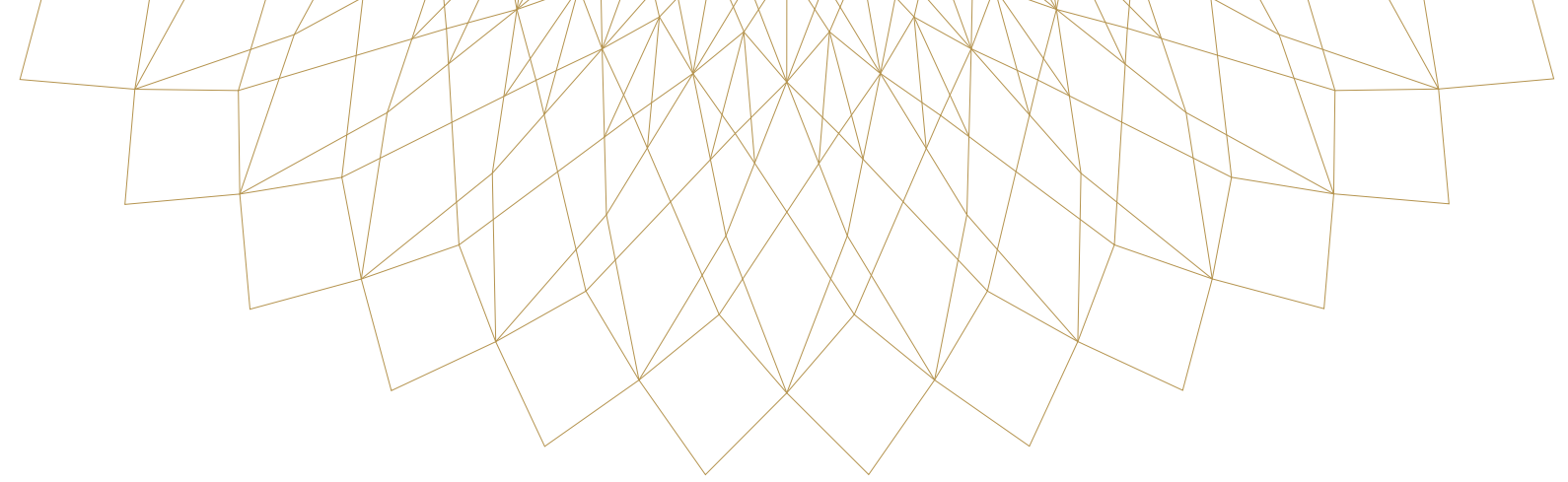


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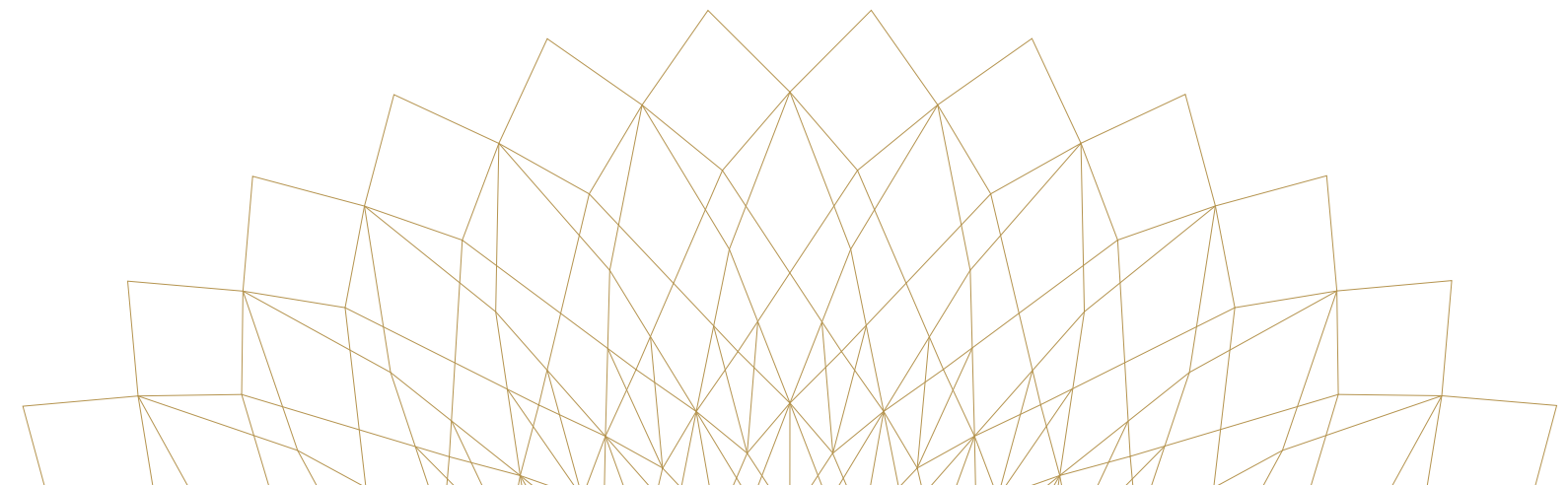
# MOSER

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Photo: Matus Tóth

Dear Ladies, Gentlemen and dear friends,

Welcome to the world of Moser brand, that combines respectable and binding tradition with a dynamic present, and prospective future.

The beginning of this year was marked by a joyous event: our engraver Tomáš Lesser received a French decoration and became a Knight in the Order of the Arts and Letters. Together with him, another nine artists were awarded: François Demachy, perfumer of Christian Dior, Anne-Marie Legrand, costume designer of National Paris Opera, Thi Thu Nguyen, Louis Vuitton leather goods designer and Christine Maquel, designer of leather products for brand Hermès. "It is a great honour, that my work received such recognition" said Tomáš Lesser of the decoration. "This acknowledgement is not just for me, but also for Vladimír Skála, whom I have learnt from my whole life, and for the entire glassworks Moser. Without a background in Karlovy Vary I could never dedicate my whole life to engraving, and have made it here."

Next to Tomáš Lesser, other outstanding artists are working for Moser; from their work we introduce this

year's novelty - glasses from the drinking set Bouquet. Also they do represent what Moser brand continuously aims for: artistic individuality, timelessness and consideration - values that contribute to the space around us.

In this magazine we also speak to Eva Jiříčková, the first lady of glass architecture. Why use glass in her projects? It could not be otherwise probably: "I played with glass since I was a little child" she confesses. "It fascinates me how glass refracts the light. I love the light and its properties. I have always collected glass balls. Not that I wanted to play with them, or exchange them with other kids. I was fascinated by them. A piece of glass, however broken, was always the best present for me" the respected artist says.

Dear friends, we hope that the world of Moser will become your world too and that products of this brand will bring you repeated pleasure from their nobleness and excellence.

Kateřina Zapletalová,  
Co-owner and Member of the Board

*Kateřina Zapletalová*

# RAINBOW ENGRAVED IN GLASS

Moser engraver Tomáš Lesser travelled to Paris in February to accept a Knighthood in the Order of the Arts and Letters awarded by the French state for “Significant contributions to enriching the cultural heritage“. The weapon used to win this Order was the tip of the engraving machine.

A tip which he engraves the glass with in the most stunning shapes. Mythology comes to life in the crystal glass. Animal shapes blend with human ones creating a detailed tapestry of visual enchantment. A few weeks before his departure to Paris I met Tomáš Lesser at his house in Jenišov near Karlovy Vary.

Written by: Jiří Peňás / Photo: Jan Zátorský





Detail of Flaming June by engraver Tomáš Lesser  
Photo: Archiv Moser

I was born and grew up in Ostrov nad Ohří, near to Karlovy Vary. Our family came here relatively recently, although the name Lesser sounds German, it may also be French, who knows. My father came to this area from Prague, but his father was from Russia, which he left after the first world war. It was said by my family that the grandfather was Russian, or perhaps a Ukrainian aristocrat whose ancestors stayed there after the Napoleonic wars.

I have enjoyed drawing since I was a child - more than anything else. There was an Ota Hofman Children's film festival taking place in Ostrov. I entered a drawing contest organised for kindergartens and I won it. Thus, my artistic talent manifested itself and my parents enrolled me in the Art School where for about 5 years my teacher was artist František Tumpach - a renowned painter not only in this region. I owe him a lot. As a matter of fact, he visited me today... we are still friends. He gave me the basics of painting knowledge when I was a child. I learned from him about figure painting, anatomy, shading and perspective. No wonder I wanted to become a painter from my childhood and that I liked the art school better than normal school. I was not a particularly good pupil. Mathematics, Czech language, I did not care, all I wanted was to paint and draw. When the decision was to be made where to continue my studies after grammar school, I wanted to join some sort of art school. And it was František Tumpach who recommended to me the glass technical college in Kamenický Šenov and I liked the idea - that was in 1989. The teacher at my school told me I had no chance with my grades. That the curriculum involved a lot of chemistry and physics and that I would not be able to cope with it. I was not a good student although I never had to retake a school year. Even so I decided to try the North Bohemian Šenov and participated in the talent-based exams. Among the 120 applicants, I came first and so I was admitted.

There were four specialisations in that school: engraving, cutting, painting and chandelier construction. I decided I wanted to do engraving. The decision was easy: cutting was not attractive for me, it felt like rough work. Chandeliers were of no interest to me, painting the glass seemed, to me, a woman's profession. So I chose engraving. Another contributing factor was that another family who also lived in Ostrov, called the Vydras, included a few men who worked at Moser as engravers. They knew me - and when I told them I was attending the glass college in Šenov, they said: You are from Ostrov, just like us, so you be an engraver, like us. They simply announced it to me. So

I became an engraver. And I never regretted it. I graduated from the school in 1993. I did not have to attend the compulsory service in the army - that was almost abolished by then. Instead, I started my job at Moser - and I have stayed here in Karlovy Vary ever since. The beginnings were not easy. It was after the revolution, a lot of interesting things were happening, everybody wanted to be independent and start their own business. And during this, I joined a company, where I had to be at work at 6 in the morning, and do only what I was told, follow the foreman's orders, forget about my own aspirations. I was a bohemian, who had just left school and thought he understood everything - being an artist... And I was supposed to work in a factory, cutting roses in glasses? Well, I had to deal with it - and luckily I did. This period lasted some three or four years and then I slowly climbed higher. Our foreman assigned more and more difficult tasks to me, and I did not fail him. I was lucky to gain my experience side by side with the real Masters, such as Ivan Chaloupka. He was a real classic, he learned from the

Hable brothers who could recall pre-war Leo Moser times. Continuity was always important for Moser, and luckily it has always been maintained, even after 1948, in the fifties, and all the other years. The Company's name was changed to "Czech Glass" but Moser brand never disappeared. Master engravers, such as Vladimír Skála, Mr Holoubek, Vlastík Selinger, who were and still are my colleagues, are its guarantee... So I eventually climbed to where I am today, but without the degrading experience of cutting roses I would definitely not be here. You really have to take it step by step until you make it almost to the top. Almost, because in fact, it never ends... and as I say: You learn the craft your whole life. No master is perfect, though his work has to be. I know I am probably regarded as a top engraver, but I would never say that about myself. I know I can still improve.

Before the piece of glass is ready for engraving and reaches my hands, the basic mold needs to be produced and cut. Moser is famous for its blown glass, made

by glassblowers and their furnaces. Cutters follow up their work - they give shape and edges to the piece. Glassworking is an alchemy... So a vase or other piece is blown at the glass melting workshop. The colouring is also done at this stage by adding precious mineral powders and various substances in different combinations. I have no idea about their composition, that's the company's secret and it's no wonder Moser is protecting the individual recipes as a family treasure!

When I design a new vase, I choose its colour or colour combination. For example a blue changing to a purple... or, I chose layered colours which means that one basic colour is coated by a layer of another colour. You can do amazing things with glass, magical things. Then the vase is cut by cutters and the vase reaches me clean, cut and polished.

My work starts by creating a pattern. I first select motifs, I have plenty of them and I create new ones. Each market has its specifics, its assortment that is popular. For

example Asian markets - Japanese, Chinese, Taiwanese prefer figural scenes, mere ornaments would not cut it there. They like European motifs but also Japanese bonsai or a tiger in bamboo, natural motifs and calligraphy. The Arabic market is the opposite and figures are not an option, they love ornaments and abstract art. Russians, no surprise appreciate pieces with rich decorations and some gold that make an impression at first sight. So, I choose the motif, I often use my favourite fine arts. I like French romantic Ingres or English pre-raphaelita Frederic Leighton, I once decorated a vase according to his painting.

After, I prepare the paper stencil, and attach it to the glass where the motif will be engraved. Then I transfer the pattern to a tracing paper and I simply redraw it. Then I sit down and dot by dot, I puncture its contours with a needle. This is now a working stencil. These last for about ten pieces, it depends how big the batch is. But usually no more than ten pieces are produced, so each of them is an original. The customer knows that if he buys the fifth piece out of 10 that this is usually the best one because I already know how to handle it; and I am not bored with it yet, which may happen when making the tenth one - but they all are uncompromised beauty. So, I prepare the paper stencil, and attach it to the glass where the motif will be engraved. Then I touch the motif lightly with a piece of felt, lightly powdered with fine chalk. This creates chalk contours on the glass which I then outline by ink or fine liner. The picture is then on the glass. This is a beginning of the work, some half of 1 percent of it, this can be done by anyone after all. Only now does the creation itself start, which is not that easy. Because in fact, I am not creating a copy of some famous painting, I am not making just a picture - I do sculpting. I change two dimensional scenes into three dimensional scenes and I give them depth and perspective with another dimension. I need to have this in my head and imagination, this cannot be pre-painted.

We engravers, work with two types of machine: the bigger one we call semi-heavy. Carborundum discs are used and the water flows during the engraving so the engraver works in a stream of water. In fact everything that can be done under the water is done under the water: main contours, bodies of figures, shapes - all the basic work is done on this machine. While you are doing it, you need to keep in mind, that everything needs to be inverted. You are creating a sort of a negative. I have this deeply set in my head already, so it causes me no trouble, and I enjoy



Tomáš Lesser during his engraving work on collection Alfons Mucha



Order of Arts and Letters  
Photo: David Švehla



Tomáš Lesser checks the material for engraving "Peacock"




it, that is the main thing. Then the second machine comes into play, it is rather small and uses diamond discs the size of a pin for fine work. Here I finish off the details and perfect each line and fine shape.

Sometimes it is tough physically, the vase can weigh 10 kilos and after a couple of hours you can feel it in your hands and your whole body. We luckily have some tricks how to lay or support it, so I do not feel it as much anymore. But you need to have firm hands indeed. And if you ask if I make mistakes or spoil something from time to time – well, I have done this work for some years and it should not happen to me. But, as my experienced colleague says “The engraver is good, when you cannot see his faults“ and I do not make any major ones anymore.

What has engraving brought to me? This is both an easy and a hard question. Nobly I would say that I am creating beauty in a beautiful material, but above all it is my work and craft; I like it, I enjoy it, and I make a living – isn't that ideal? And I am glad I am working for Moser, and I am not saying it because of some company loyalty, it is simply a fact. Thanks to my job I am permanently in touch with the most beautiful master pieces of art. I engraved motifs of Boticelli, Dürer, August Doré, Alfons Mucha, I have created scenes of apocalypse as well as the great flood, or the Blue Mosque in Istanbul at the bequest of customers. This job has allowed me to see the world. We travel with a few Moser colleagues to various events. I am invited from all corners of the world, it is a kind of a show, I show them how to engrave – but I like it. I was in Japan seventeen times, sometimes I stay there for a few weeks. I have been to Taiwan twice, to Peking, Moscow, and Ekaterinburg. I have travelled through almost the whole world and I still like it.

And maybe there is something else too. There is more and more plastic stuff in our world, there are apps for everything. There are programs in PCs or smartphones and everything seems to be available immediately but without any big effort. This is not the case with glass engraving. The technique has not changed for centuries, the only difference between the machine I use and that which was used when Moser established the company mid 19th century is the use of electricity. But the rest is just the same. A robot or computer can never replace that, it is the work of a hand. You may program it, but it will never be the same. One can see it was created by hand. And also by the brain and by the heart. I always add a piece of both to my work.



# THE MAGIC OF MOSER CRYSTAL

## THE ART OF STIRRING THE SOUL AND UPLIFTING THE MOMENT

From the moment gifted Czech engraver, Ludwig Moser, breathed life into his crystal he enchanted the world. Through his genius and devotion to craft, Moser's art became desirable to those with discernment and refined imaginations, in ways that glass had never achieved. To this day,

we continue to be welcomed into the dining rooms of royalty and statesmen.

All Mosers are beautiful, it is true. But beauty is a fickle mistress.

How has his legacy endured over 160 years of time? For Moser, the beauty of crystal was never skin deep. It was in the light reflecting in ways never achieved by a glassmaker. In the painstaking art of hand-engraving.

In the lifetime perfecting the tiniest, infinite detail. This kind of beauty, the reflection of an artist's devotion is invulnerable to time. It creates a kind of enchantment when touched by the human gaze, stirring the soul and invigorating the energy of a space. In the Moser 2020 collection, this magic is to be found everywhere. Exceptional. Sophisticated.

And above all, timeless. Every piece is imbued with beauty that can change the energy of a room today or a hundred years from now.

Thanks to the passion of its makers.



# STRELITZIA, THE SORCERESS OF THE PORTA TRIPTYCH

At the touch of morning light she blooms, lifting the mood of a room with the vigour of a living Strelitzia.

At nightfall, in the warmth of a home, she refines the space. Refinement, timeless beauty, craftsmanship.

The Strelitzia flows with the lifeblood of Moser's singular art to uplift any given space, at any given moment. Hand cut, a dark blue and honey brown colour combination, engraved with a floral motif and gilded with 24 carat gold, Strelitzia of the Porta triptych is a love letter to the empress of flowers. And a monument to the enduring beauty of crystal.



# THE **B**OUQUET COLLECTION,

**BEWITCHING  
LIFE'S MOST  
PLEASURABLE  
MOMENTS**

The Bouquet Collection is the culmination of 160 years of techniques pioneered and refined by generations of glassmakers. Like age old cognac, its quality is apparent in the heft in one's hand. Its sensuality is expressed

through the curvaceousness of the tulip lip. While its complexity is revealed in the sparkling geometric cut at the base of each chalice, unique as the engraver's fingerprint. This mastery creates an alchemy, bewitching a moment with depth and pleasure when paired with a fine drink.



# AMPHORA,

## THE MAGIC OF A MOSER ICON

Amphora, sorceress of the Cool Velvet Collection was created with a magician's love of deception. The three-dimensional illusion of the glass is a stage curtain, revealing a two dimensional surface on second glance. Kateřina Kateřina Doušová's playful interpretation of this iconic shape is made possible through her mastery of refined techniques. By sculpting away at the edges with the patience of a true artist, she imbues the Amphora with the spirit of a Moser icon. Able to transform a space and moment by enchanting the discerning eye. And delighting the refined imagination.

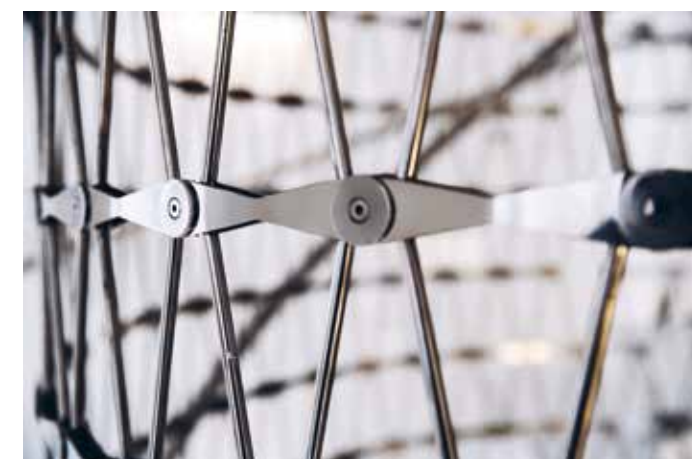


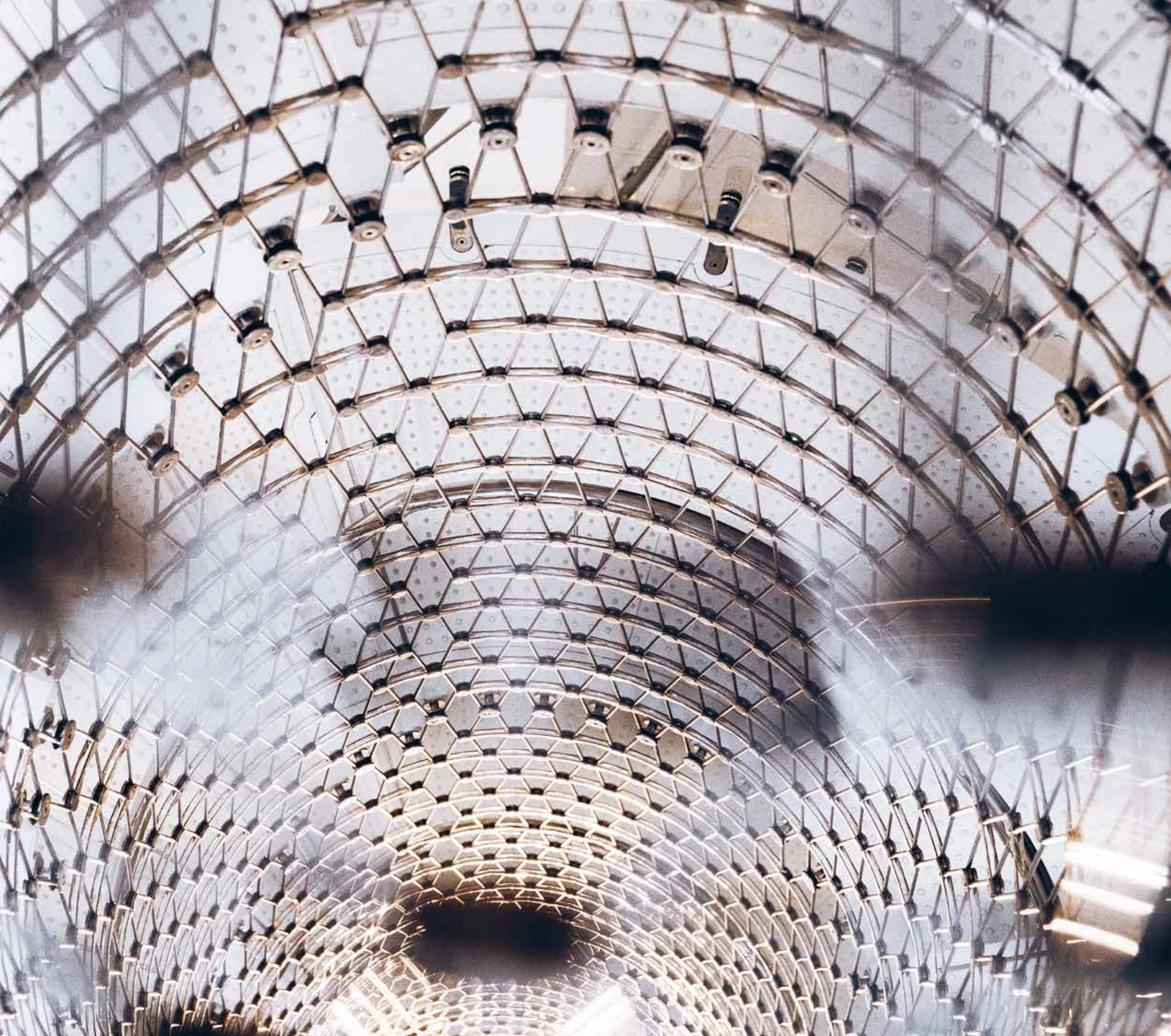


# FIRST LADY OF GLASS ARCHITECTURE

Written by: Lenka Zlámalová  
Photo: Jan Zátorský

**Her glass stairs combine technological perfection and interior esthetics and have lifted her to the top of world architecture. She's worked for Václav Havel, Albert - Prince of Monaco and many companies and influential people. She rejected Steve Jobs, who asked her to design the worldwide chain of Apple stores. We met with Eva Jiřičná in Somerset House in London, a classicism building from the 18th century that is decorated by her glass Miles Staircases.**





**You are famous for glass architecture. Did you lean towards glass from the beginning of your career?**

I played with the glass since I was a little child. It fascinates me and I love the light and its properties. I have always collected glass pieces. A piece of glass, however broken, was always the best present for me. My grandmother comes from Nová Paka, we used to visit her in the North and I was always impressed by all the glassworks there. All those wasted glass beads and pieces of glass jewelry they disposed of! I stacked them, laid them on the window and watched the light reflections. When I was in my third year of architecture studies, I got a great opportunity. I'd attended a Russian college and so spoke fairly good Russian.

**What made you to attend the Russian College?**

My parents concluded it is a good quality school. In 1959 a large glass exhibition took place and they needed hostesses. All significant glassmakers exhibited there, like Libenský, Hlava, or Roubíček. They sent us for a four week course on glass making, we visited all glassworks. I was nineteen I could see all the glass production! Technical glass, art glass, everything. Then I worked in the Institute of Habitation and Clothing Culture with all these glassmakers again. They were my friends, I grew up with them. When I had an opportunity to touch glass as an architect, I of course took it. Glass is the most creative material in architecture. It bounces, lets out, diverts, colours... It creates so much of an ambience. Later I have met a structural engineer, who is the best in glass calculations. He knows how to use glass as a building material. The staircases we make are precisely calculated. Glass thickness, how many layers are needed. These are very complicated calculations. And very demanding on the craft quality.

**Is it the case in some countries the quality of craft is a limiting factor in building?**

A number of world architects had withdrawn from ambitious buildings in China, where are practically no building regulations. But, there used to be a problem with the quality of work. Chinese are immensely capable. Their regime allows certain things that are complicated to accomplish in a democracy. If they decide to build a dam, or a railway, they do it. The government gives an order and the work is done. In democratic countries discussions start, land needs to be purchased. Twenty years later they find out there is not enough money and the project is cancelled. In China everything is much easier. If they decide to have speedtrains, they copy Japanese ones and in a few months they are in operation. Here there are discussions about

the new railway station London – North. The purchase of land is still in question. The government decided to complete this project but when it is finished in 10 years the technologies will already be outdated.

#### **How do they maintain quality in such a quickly built building?**

In the design and architecture they still mainly copy a lot. No chance to redeem the author's rights. If Ron Arad creates a beautiful chair, they simply copy it. They buy one and produce two million pieces. Americans are building in Shanghai on a large scale and the Chinese are learning quality from them. But they learned since then. Similarly, when I arrived to Prague in 1990, there was no single company, that would be able to build from the glass on the high level. The Orangery in the Prague Castle had to be constructed by Germans. No-one in the Czech Republic was able to do that.

#### **Did it improve after 30 years of freedom?**

Today I export Czech glass building companies to the whole world. Mr. Růžička built many staircases here in England, as well as in France. People have learned. I take credit for improving the Czech craft quality by constant nagging. Usually I requested what I wanted - and always heard: this is not possible. Absolutely nothing was possible. Straight partition? No way Madam. And suddenly, it works. Perhaps I have contributed that the Czech hands of gold are able to do beautiful things again. There are numerous people in Prague now that are capable of building something of quality. There are also plenty of Czech developers in London.

#### **How is the construction business in the Czech Republic compared to the world?**

If I start talking, I will not get any more Czech Commissions (laughing). At the moment I do not even have a Czech passport. I lost it and they do not want to give me a new one. In 1968 when I emigrated, I was sentenced in my absence and my passport was revoked. I was told that first I have to ask for a pardon for that communist condemnation, and only then I can receive a new passport. I am not going to ask for a pardon, I have not done anything. My lawyer is dealing with it.

#### **How would you describe current architecture?**

Architects have great possibilities thanks to the technology available. On one hand you see all those iconic buildings that revel with shapes and colours, new materials are tried. At the same time architects are focusing

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#### **Eva Jiříčková (1939)**

The famous Czech architect was born into an architectural family in Zlín, graduated in architecture at Prague Czech Technical University and Academy of Fine Arts. In 1968 she travelled to London to intern, communist authorities prevented her return until 1990 and a career with architect Richard Rogers. Famous for designing glass interiors of London and New York fashion stores. She taught architecture in Prague and in London and is a member of London Royal Academy of Arts.

on creating a maximum number of flats, there is a lack of apartments in the developed world. After WWII all countries were building state flats for those who could not afford to buy their own. Now states do not build anymore, an enormous amount of private flats are built which, in attractive cities, are horribly expensive. Their architecture is not a very high level though.

#### **Why are so few quality architectural flats built?**

There is a nice Moravian proverb: Not wanting to is worse than being unable to. If countries decided quality housing is a priority things would look different. Each young architect, leaving school, thinks that (s)he will tear down the world and create something unforgettable. There is a large group of responsible architects that try to solve the problem with housing. Also governments and cities are trying. They propose for example, that developers must provide a certain number of "affordable" flats in each new development. This is useless.

#### **Why?**

In each residential development there is about ten per cent of flats that are hard to sell. They have a lack of light. The ground floor flats. These are then offered to the municipality for a so-called decreased price, that is still too high for many people needing a place to live. There is great public pressure in Britain now to sort the





Vase Bariel, design: Jiří Šuháček,  
Hand blown from lead-free crystal, hand cut  
and hand polished to a high gloss

**The housing construction is in the Czech Republic slowed by enormous bureaucracy and excuses. Everybody passes things to others and nobody wants to be accountable.**

housing problem. The situation is even worse in the Czech Republic and I expect the pressure to grow. The housing construction there is prevented by enormous bureaucracy and excuses. Everybody is passing things to others and nobody wants to be accountable. Now I am working on a flats project in Brno, Veveří street. It is a beautiful location in the city centre. Made by reputable developer. The city would benefit very much if plenty of new flats were built in the centre. This is a so-called densification, which is by urbanists regarded and preferred as the healthiest trend for cities.

**On a scale from 1 - 10, how complicated is it to build in London and in Prague? 1 is the easiest.**

Here in London it is between two and three. In Prague it is nine.

**We are sitting in the café at Somerset House. One of London's examples - how to combine old and modern architecture tastefully. Why does this not really work in Prague?**

To build and to reconstruct in London in protected buildings is not straightforward and easy. But, there is a consensus in society that if old buildings do not get a new life and cannot be used commercially, they will be dead and regardless of possible maintenance they will decay, nobody will use it. It will just become a redundant decoration. In Prague they still fight with it and many people are hesitant to admit it. Those old and protected buildings

need to make their living, nobody will support them per se. Nobody will spend money to preserve an old building, just because it is old. People owning those old protected houses must be capable enough to come up with some commercial idea and create something just like this café we are sitting in now. Look, here is an original Georgian fireplace and an original preserved window with all details. A ledge, with all original holes and decorations. Everything is preserved just as it was built and that includes the floor. In this space, a café is created that is viable and full of contemporary details and materials. Modern ventilation and airconditioning. But all this had to be inserted into the old building. There would be a great fuss in Prague: you cannot tear down a part of this wall! There is a gothic detail on it! Etc... But we cannot prevent progress or these buildings will fall apart. Many of buildings in Prague have already, because they did not receive building permission for reconstruction.

**That does not happen in London?**

There was also a certain period like that here. I remember, we worked on one church, built in 1720 - similar period to Somerset House. When we got there, its roof had already fallen down. A group of developers wanted to turn it into modern offices. They wanted to invest in that. The authorities could not decide whether to give them permission to rearrange the roof. Until the frontage fell down as well - only then did they wake up. The offices are there now and in a high demand but it took ten years. And in the course of that time, the damage to the valuable monument building would not need to happen if they were able to make timely decisions. This was a period around the 80's and 90's. Then cityhall suddenly woke up.

**What was the impulse?**

Suddenly, there was an understanding between the majority of London cultural, bureaucratic and commercial elite and conservationists and architects that the situation must change. The whole of City of London decided: if London wants to be the financial centre of the world, something needs to happen. Conservationists and the main London urbanist, Peter Rais who held a lecture in Prague a few years ago reconsidered all the laws limiting the construction around the Thames. This is how London became the world's most important financial centre. If you walk there these days, you can see one new building after another. They speak a lot about England going through a economic depression now, but look, there is construction everywhere. If I look out of the window of my flat in Marble Arch, I can see red crane lights in the dark.

I was lucky I had an opportunity to work on large and interesting projects as soon as I got to London. Czech architects, staying at home where construction business is limited have few chances.

Right next to the Somerset House a brand new block of flats is under construction. There is a strict classification on what is a monument and the level of its protection. Similar to Prague, but here you deal with people who understand the present - a small moment between the future and the past. We keep on talking about the present but we build for the future. The time it takes in Prague to make a plan for city development! It is outdated before it goes for approval.

**Why was there no similar epiphany in Prague?**

Prague, unfortunately, was under the influence of communism for too long. Great architects made horrifying buildings. Such as Transgas, and others.

**Are you glad it was torn down? Many architects were against it.**

It's great it's gone. What's remarkable, it was young architecture students that wanted to save it, it was called brutalism. The name speaks for itself! Why protect brutalism? It's like protecting violence.

**A typical example of brutalism is the Czech Embassy here in London. Would you demolish that?**

I would. It was designed by outstanding architects, but concrete supporting walls do not allow flexibility. You can't reconstruct the building into something that works nowadays, when the Embassy has a completely different

function. Today's constructions are done differently. I would not tear it down for its ugliness, but because of disfunction. But after 1989, a lot was demolished in Prague. That was another extreme, that twisted into the current extreme, when you are practically unable to reconstruct anything due to the monumental protection.

**What valuables were destroyed?**

In 1990 I arrived in Prague with the BBC that was making a documentary about Czechoslovak architecture. We visited Václavské náměstí and all the functional houses in the city. They were in a bad state, but not damaged. Then "investors" arrived from former Yugoslavia and so much was damaged that the Monument protection authority suddenly said it was not possible to continue like that. East Germans arrived with West German marks and bought and destroyed. Look at hotel Juliš at Václavské náměstí for example, which survived communism. And this flipped into the other extreme when today hardly anything is built.

**Did new generation of interesting architects grow up in the Czech Republic?**

Certainly many graduates are successful in London. When I arranged internships for them, studios were excited at their skills. I had an opportunity to work on large and interesting projects as soon as I got to London. Czech architects, staying at home where building business is limited have few chances. And that is a real pity, talent is wasted.







# GLASS SUITS HOUSES

Photo: Jan Zátorský  
Styling: Klára Tománková

**Top brands get along well together.**

**Just as Moser represents the top quality in hand-made glass production, the studio A69 - architekti s.r.o. is a respected studio with numerous realisations (one of them, a villa in Karlovy Vary, in the pictures) and hundreds of projects of various scopes, sizes and types. Obviously, Moser and architecture are a good match.**



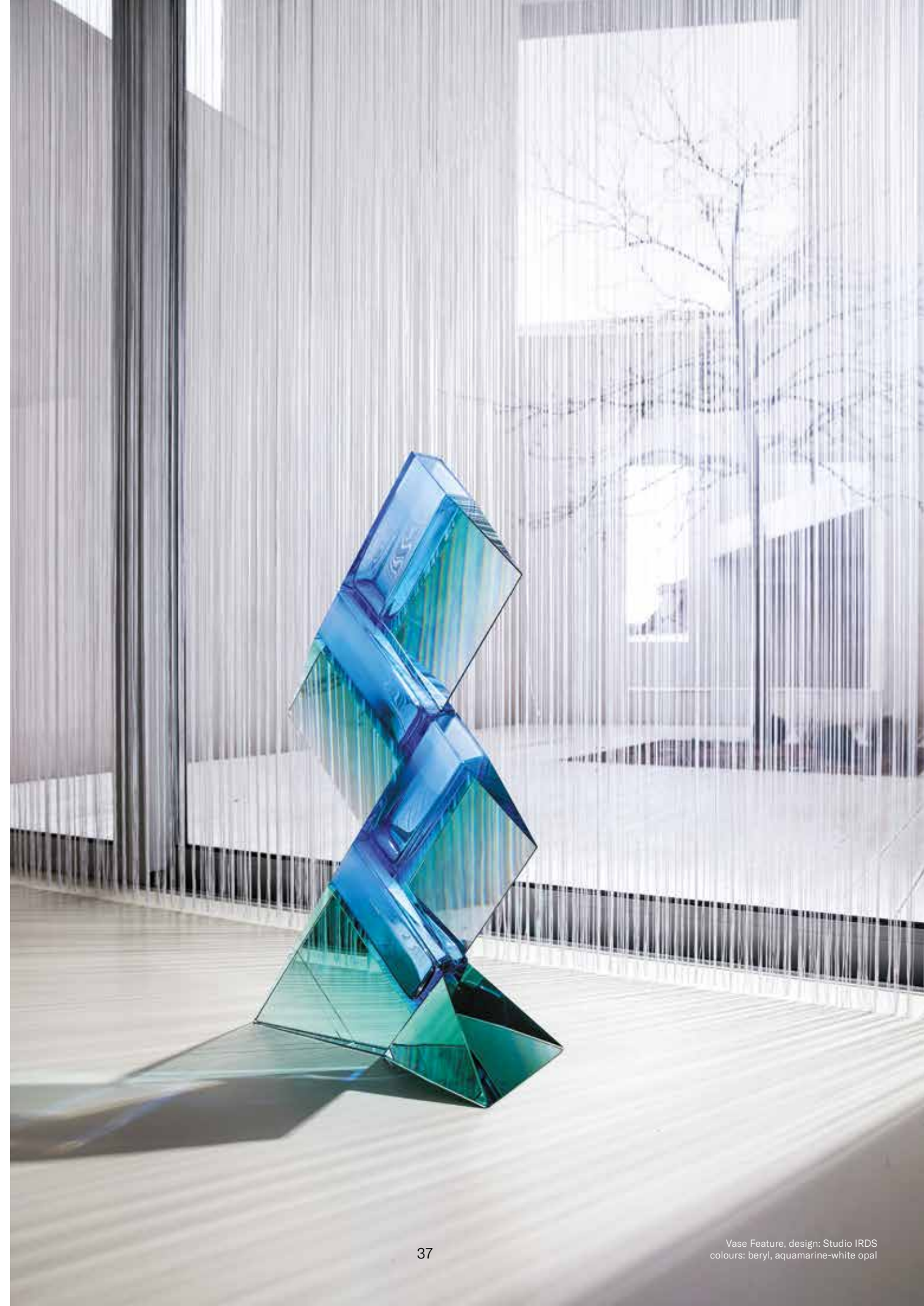
Vase Cone, design: Lukáš Jabůrek,  
Hand blown and hand cut vase, colour: alexandrite-rose



Collection Cubism, design: Rony Plesl,  
colour: beryl



Collection Four Seasons, design: Jiří Suhájek  
colours: crystal-white opal, eldor-jadegreen and beryl-yellow opal



Vase Feature, design: Studio IRDS  
colours: beryl, aquamarine-white opal



Vases Cool Velvet  
design: Kateřina Doušová,  
hand blown and cut vases,  
colour: beryl- amethyst



Collection Stones, design: Lukáš Jabůrek  
(vase, colour: alexandrite-green)  
(bowl, colour: alexandrite-green)  
hand blown and hand cut set



# PERFECT EXPERIENCE

Moser glasses are renowned for esthetic qualities – and these can be reinforced by taste sensations. That happens for example, if they are filled with amazing cocktails from the Moon Club in the centre of Prague. This bar, with glass roof, offers another unexpected bonus: a view of the night sky.

Photo: Jan Zátorský

## Sea Breeze

4 cl vodka  
1 cl lime syrup  
15 cl grapefruit juice  
15 cl cranberry juice



Whisky set, design: Oldřich Lipa,  
colour: rosaline, hand blown from the lead-free crystal,  
hand cut and hand polished to a high gloss, crushed ice cut.

## Mango spiced Margarita

4 cl tequila  
2 cl orange liqueur Cointreau  
2 cl fresh lime juice  
1/4 Bird's eye chilli pepper  
5 cl mango puree



Fluent, design: Lukáš Jabůrek,  
hand blown from the lead-free crystal, hand cut and hand polished  
to a high gloss, stones cut.



### Chelsea rose

4 cl gin  
1 cl elderberry syrup  
2 cl apple juice  
4 cl raspberry puree

Thomas, design: Leo Moser,  
colour: eldor, hand blown from  
lead-free crystal, hand cut  
and hand polished  
to a high gloss Chelsea rose



### Old fashioned

6 cl bourbon  
1 tspn brown cane sugar  
3 dashes Angostura bitter

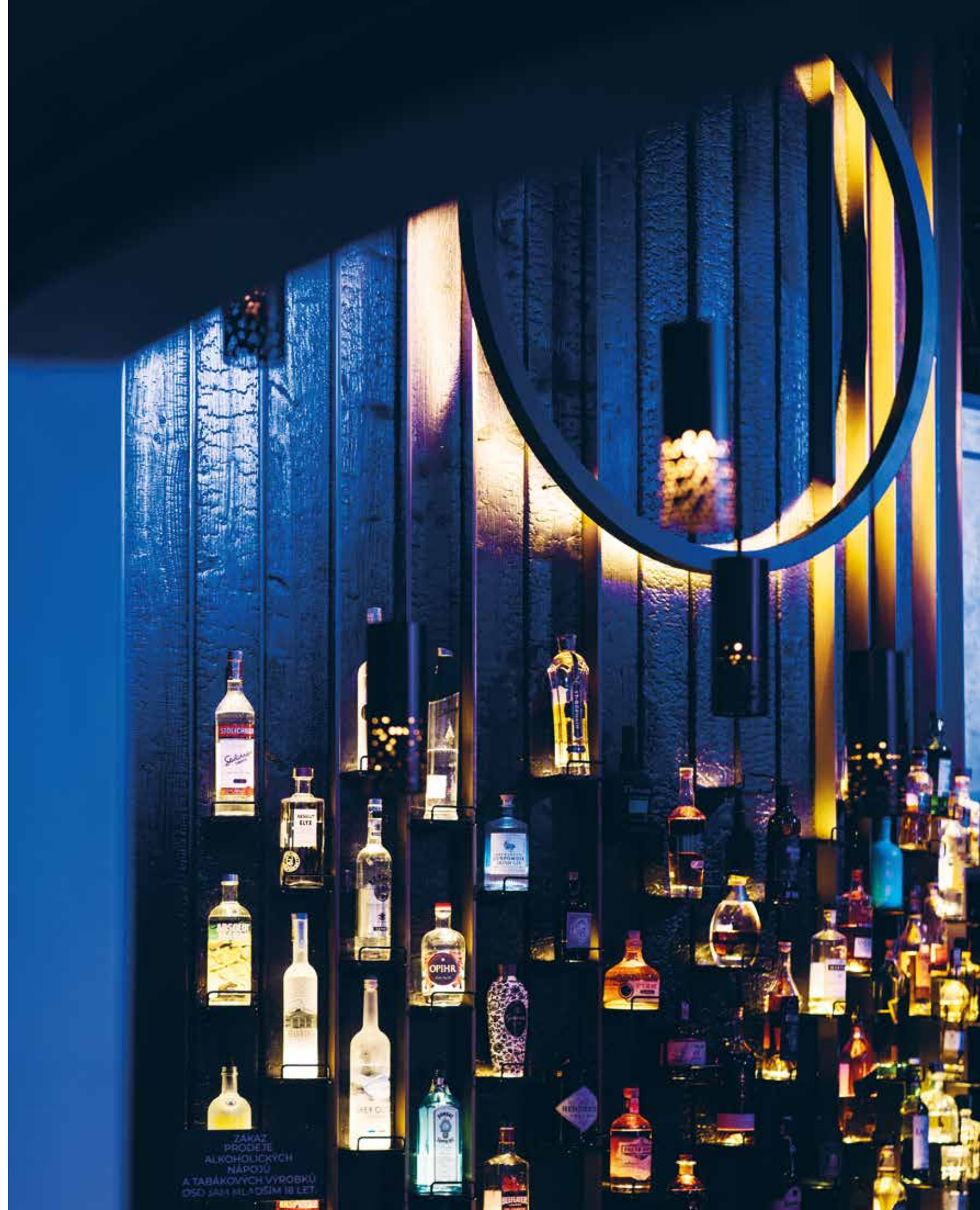
Cubism, design: Rony Plesl,  
colour: rosaline, hand blown from lead-free crystal,  
hand cut and hand polished to a high gloss



### Lychee champagne cocktail

- 1 cl vodka
- 1 cl lychees liqueur
- 1 cl lime syrup
- 1 tinned lychee
- topped up with champagne or prosecco

Mozart, design: Otto Tauschek,  
hand blown from the lead-free crystal, hand cut  
and hand polished to a high gloss







# SPARKLING WORLD OF EDGES AND CUTS

Written by: Tomáš Čechtický  
Photo: Michal Adamovský

**The flagship work of Moser Glassworks is the drinking set Splendid.  
One recipient was a certain Princess Elizabeth (AKA Queen Elizabeth II).  
Czechoslovak President Beneš presented it to her as a wedding gift in 1947.  
A timeless gift from Czech glassmakers for a timeless ruler.**



Representative drinking set Splendid was designed by Leo Moser with his glassmakers in 1911. It decorates royal and presidential residence and is favoured by Pope Benedict XVI. One of the most luxurious in the Moser collection, perfectly balanced shapes of the bowl are complemented by a filigree cross cut interlaced by olive-shaped engravings. The base is decorated by vertical wedge cuts flowing into a six edged stem.

The Moser workshop was established by Leo's father Ludwig in 1857. Difficulties occurred in 1893 when planning to add his own glass melting furnace. Moser had to opt for lead-free crystal since the city council would not allow work involving lead in the Karlovy Vary area. Forced to cut this ecologically sound but hard glass, he succeeded in turning it into an advantage.

Hand cut edges are a typical Moser feature. "In some of the other glass works a chemical polishing method is used. Their products are polished in acid which also curves the edges" explains Martin Prokeš, the company's technologist. In Moser they polished by hand and that leaves them sharp. This is a typical and recognisable feature.

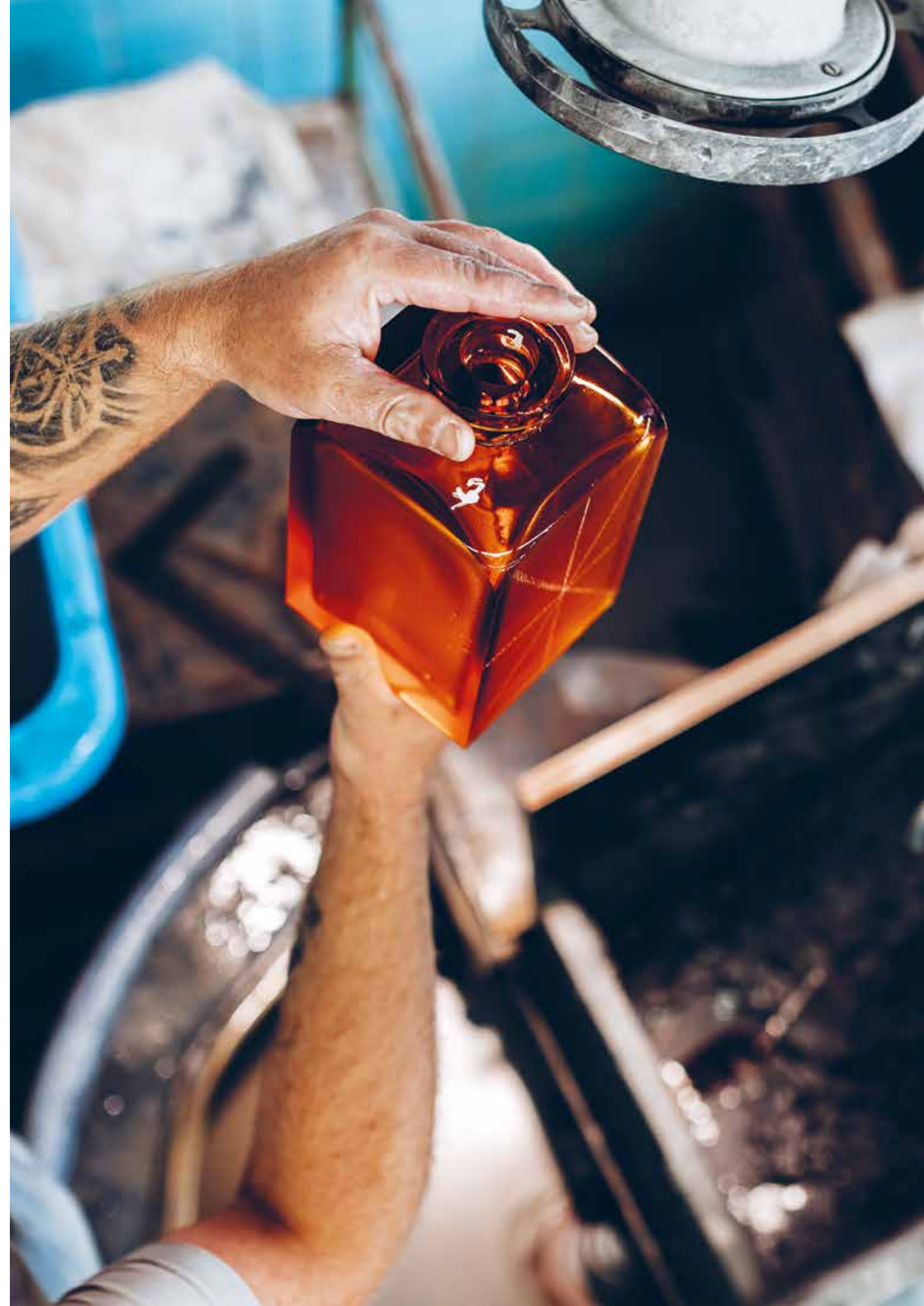
Cutting and polishing is done in several Moser workshops. The workshop located in the development studio is small and independent in its production. Here, the glass cutters fine-tune the shapes and designs of the first prototypes developed from discussions between the glassworkers and the designer. Other glass cutting workshops are integral to the production, from which final products leave for further treatment such as engraving, sanding, painting or gilding. The machinery as well as the work methods are identical in the studio and the two production workshops.

There are two rows of rumbling machinery which are operated by the cutters. The first is filled with glass grinding machines upon which surfaces and edges are cut on horizontally clamped, cast-iron discs. The material is removed with the help of water-carried abrasives differing in granularity. The first of the edging machines uses hard carborundum (mixture of silicon carbide), the second a finer carborund mixture and the third machine uses microgranules.

The second row contains cutting machines with vertically laid discs composed, unlike the grinding machines, of abrasive materials. The discs bite into the hard crystal, cutting convex or concave shapes. It is also worked with



**Every glassmaker cuts the glass by hand, but they don't all hand polish. Moser does - and that is why its products' edges are so sharp.**





An example of a cutting job (top and right)  
Jaromír Maděra, Master Cutter (bottom)

Meticulous cleanliness and order is kept in the workshops. Each product proceeds from the roughest cutting to the finest polishing.

#### Cutting

Cutting glass is totally exhausting. When the cutter Michal Kožený cuts beveled aquamarine blocks the size of bricks and holds them in his out-stretched hands, there are beads of perspiration on his forehead. They will travel to China to become lit tiling of the main sales desk in the Moser gallery. The blocks were supplied by the foundry and varied in quality. One was perfect, the second one was far from ideal and its grinding will take longer. There were bubbles in the third one so it could not be used. Aquamarine (described as the colour of the sea in a rising sun) must be spotless. Moser glass cutters are real craftsmen, and it is befitting to name them: Jan Adam, Richard Brančík, Pavel Čermák, Jaroslav Drahokoupil, Josef Hofmann, Jiří Hřebík, Jan Odlevák, Jargalsaikhan Tsogtoo, Tomáš Varadínek, Michal Kožený, Milan Jelemenský, Miroslav Liška, Miroslav Bašus, Jaroslav Greguš, Aneta Hřívová, Libor Chaloupka, Jaromír Maděra, Vítězslav Mahovský, Matty Marton, Irena Pyszková, Petr Sirotek, Jaromír Smutný, Zdeněk Veselý, Josef Dvořák, František Moudrý, Milan Tůma. What Moser's Master cutters can create is a subject to strict rules, adapting the design to available technologies and limited possibilities of glass shaping. This is exactly what is so typical for glass, and why this profession is so demanding.



progressively finer carborundum; but here the micrograins are replaced by electrite (melted aluminium oxide). All cutters wear aprons, ear plugs or headphones. "Some protect their hands with fingerless gloves, as the roughest cutting can injure them" explains Moser's technologist Prokeš.

After three stages of cutting on both types of machines, two more polishing stages follow. The first uses the pumice-stone (a volcanic foam commonly known from ceramic nail files). A finer abrasive (cerium oxide) is then used and this gives flash and sparkle to the glass and its valued sharp edges, it is also used for polishing the silver chrome.

The shape of the glass cut is determined by the diameter of the disc used and the shape of its edge. Two shelves in the studio are filled with diverse discs, just like books in the library. The disc smaller in diameter creates a deep cut, the larger diameter, a shallow one. "The cutter also has round, wedged or slanted discs available. Convex-edged discs are used in order to cut e.g. marbles, wedged discs with a "V" shaped edge with sharp or obtuse angles are used for wedge cuts and grinds. Another disc has a slanted profile, the left diameter being larger than the right, and is used primarily for hard-to-reach spots in cups" Martin Prokeš explains.

Meticulous cleanliness and order is kept in the workshops. Each product proceeds from the roughest cutting to the finest polishing. Every piece, after cutting is



carefully washed and only then passed on to the colleague at the next machine. It's not recommended that cutter passes the worked on piece himself, and if that happens, cutter shall wash his apron. The tiniest grain, on his hair, hands or the product itself may fall on the disc or abrasive and end up scratching the product. The cutter would then need to return back to phase one of the work, or toil on more cutting and polishing.

The famous type of cut called "Check" is described by technologist Prokeš: "Using the wedge disc, the cutter makes fine cuts close to one other. Crossing them creates a net of mini rhombus pyramids - checks". This subtle cross cut, complementing a motif of olives is a typical decor of the Splendid collection. A collection today which is represented by more than 100 pieces, including gilded lamps, jewel boxes or ikebanas for flower arranging.

Leo Moser also designed the Schönbrunn set in 1916. It was 7 years later when the set gained its current name of Pope, and with it, worldwide fame. The owner of the family company was honoured with the opportunity to present it personally to Pope Pius XI. The 24 person set contains some 200 cups and carafs boasting bell-shaped bowls and arched cut surfaces that flow into faceted stems and hexagonal feet. This cut, known as the papal cut has influenced many Moser designs. Its variations inspired collections such as Cromwell, Lady Hamilton, Adele Melikoff and Thomas.

Another sophisticated cut uses hexagons, with honeycombed edges. This distinctive decor ordains the collection of fifteen crystal vases that were handed by Moser to Prague Castle as a contribution to the Republic's anniversary in 2018. Its stateliness and grandeur underlined by the oroplectics, a golden strip with lime leaves referring to Czech state symbols. The set tells another great Moser story.



Collection Pope, cut edges (Moser also uses the term 'papal cut'), photo top and bottom



Collection Splendid with the 'check' cut



A drinking set for sommeliers  
and wine lovers - glasses not just for red or white wines,  
but for different wine varieties.

# BOUQUET: DRINKING SET FOR SOMMELIERS AND WINE LOVERS

Written by: Tomáš Čechtický / Photo: Jan Zátorský



The drinking set Bouquet is Moser's revolutionary creation for 2020. It reflects the modern wine drinker's needs, which no longer distinguish glasses for red, white or sparkling wines, but go much deeper. They strive to match each glass to individual wine varieties. The Bouquet collection was born of a close co-operation between the glassworks and the sommelier. It involves eleven specifically shaped glasses, suited to the perfect savouring of Chardonnay, Pinot Noir and Riesling; Cabernet Sauvignon, Champagne as well as other sparkling wines. Also liqueurs, spirits and beer or water. Sommelier David Kuchař participated in the designing of the collection. The pictures were taken in Ambassador Wine Club in the bio farm of Jiří Šimek in Rašovice.

According to David Kuchař, the models and shapes of wine glasses were not always ideal for different varieties of wine. "Some glass shapes suppressed their potential, consumers could not enjoy the wine to the fullest. During my discussion with the general manager of Moser, František Shneider, the idea was presented for the first time; that he would like to produce a professional Moser collection for both sommeliers and wine lovers. Such, that professionals would welcome it for its practicality and usefulness".

For a sommelier, it is important that the glass sits well in the hand, so it can be manipulated within it. This is affected by the proportion between the length and thickness of the stem and the bowl as well as the glass thickness on the bowl's upper edge and the transition to the stem. In the case of Bouquet drinking set, this transition is decorated by tiny symmetrical cuts that, when looked at from above, create an optically intensified flower effect. "The bowls of the Bouquet glasses have, thanks to these cuts, thicker glass on the bottom, but thinner on top - this is important for wine tasting. The thinner the glass, the better the sense of the wine. Certainly the nose and, in my opinion the taste too" Kuchař explains.

During the glass design, one job of the sommelier is the testing of the prototypes and assessing the glass proportions. Moser's production is 100% handmade and is by design adaptable. When a new prototype is created, the glass is reshaped again and again until everybody is satisfied. "Each of the glasses is designed specifically for a particular wine variety" David Kuchař says. He was literally blown away by Chardonnay glass. "It is neither big nor small, neither light nor heavy - you can savour the wine smoothly"





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#### David Kuchař

His interest in wine dates from 1998 when his parents opened a restaurant near Mariánské Lázně and had 250 wines on their wine list. They were gastronomes and wine lovers and collectors. By the age of 17 David was seen as the successor of the family business. Their assignment to him was "You have to taste everything, so you know all that we have here" and that's how he began. Three week long wine tasting trips to Burgundy and Provence followed. He began his wine journey where sommeliers usually finish it. The local, Moravian wines would be learned later. In 2005 he went to California, where he took part in wine production. He learned the whole process from selection and grape pressing to fermentation and ripening in the barrels and the final blending and bottling. It was a fantastic experience. After his return, he started to run a small e-shop that eventually grew into a company, importing wines from across the world. His knowledge of French and Californian wines was complemented by South African, Australian, New Zealand and others. Today, as a sommelier, he is connected with the companies iDeal Wines, 1er Wines and Ambassador Wine Club.

He admits that the varieties Chardonnay and Pinot Noir are the most appealing to him - he also likes Champagne. Discussions with the general director Schneider are leading to the creation of glass suited for young Champagne wines and another one for older, ripe ones. Everything is in process and development. The set Bouquet focuses on the the most famous and most consumed varieties. "It's Chardonnay and Riesling for white wines, Cabernet Sauvignon and Pinot Noir for red wine and perhaps Merlot and Italian Nebbiollo from the Barolo region."

The special cut and Moser's typical colours impart nobility to the Bouquet set. The collection's advantage, as well as being the current trend in drinking glasses is a clear bowl on a coloured stem and base. The drink should retain its colour but the stem can be coloured - which further emphasises the 'flower look effect' when viewed from above. However, if the client fancies a more minimalistic design, the glasswork can produce a clear crystal version. The glass colour does not disturb a sommelier's job, it's a purely aesthetical thing. So what about choosing a glass colour for specific varieties aside from the original shape? "We would complicate the wine tasting too much" he says with a smile.

Two water glasses are also a part of the drinking set, a larger one (570 ml) and a smaller one (300 ml). According to David Kuchař, drinking water during wine tasting is very important - if for the hydration only. "I spoke about this with several winemakers across the world. It is not desirable to drink highly mineralized water. Some even do not recommend sparkling water. I am of a different opinion. Everybody should drink the water that he likes. Only the heavier soda waters are unsuitable."

Sommelier confessed, that lately he had tested the Bouquet collection every day and he really enjoyed it. "Just recently I had a glass of wine with a known lawyer and big patriot. We started to talk about Moser and we agreed, that every Czech household should have something from Moser. Anything, an ashtray, a small vase... And if they enjoy wine then a glass. A few glasses from the Bouquet set - not necessarily a full range - could be a nice start."

The set Bouquet is suitable for people who support Czech craftwork and are appreciative of quality Czech products with a history - products which tell stories. These unique Moser glasses are exceptional because they address many people across society, including young people. It is a collection that belongs to both minimalistic and modern households.





# THE WORLD OF GLASS AND FASHION

Hana Soukupova, one of the most famous Czech top models has for a few years, been the face of Moser. Their co-operation shows that the worlds of traditional handicraft and haute couture are closer than we would think.

Written by: Eva Hlinovská / Photo: Hana Knížová / Thanks: Lenka Jočová / MY Agency



On International Women's Day (8 March) Hana Soukupová, currently living on the Spanish island of Mallorca, published a photo on her Instagram. The black and white reflection shows her with a pregnant belly and the two cute heads of her small children – son Finn and daughter Ella. The title reads: "Very excited for number 3."

In this post Hana Soukupova announced what only her closest friends knew – she would become a mother for the third time. The Czech star of international catwalks and the beautiful face of Moser glassworks confessed during her phone interview with Moser magazine: "I know it is going to be a girl. Both my children are looking forward to the baby. Though Finn asks me to be pregnant again for the fourth time, so he has a brother. We shall see about that."

Hana Soukupová and her husband, businessman and gallery owner Drew Aaron, have planned for a third child. "We just did not expect it to happen so quickly! I thought it may take a year, but we got lucky" Hana says and laughs. She rests a lot now and doesn't travel, not only due to the global spread of Covid-19. "Unfortunately I got flu, and I really did not feel well and I wanted to enjoy my pregnancy. You know how time flies, especially when taking care of two small kids." The top model adds. According to her, everybody, including the Moser team, were overjoyed with this news. "Moser congratulated me, they were pleased and of course, so am I" she adds.

#### **Moser - an unbelievable brand**

The cooperation with Moser glassworks - for which Hana Soukupova has already photoshot several campaigns and will again when her health allows – has a deeper meaning. She was a part of fashion-brand campaigns before, such as Italian MaxMara and the fashion house Gucci when Tom Ford, American fashion designer was its creative director. But working for Moser is something special for her.

I think our cooperation makes a lot of sense. We show that the world of fashion and the world of glass and traditional crafts are close to each other. These are not two different worlds but rather two sides of the same coin" reflects Hana Soukupová who uses the glass of the legendary brand at home too. She has a drinking set that is currently for display only, since she cannot drink alcohol. She has a vase as well which she uses quite often as she loves flowers.

There is also another connection between Hana Soukupova and the famous glassworks established

160 years ago by Ludwig Moser. Hana comes from Karlovy Vary where the renowned glass is still produced. "I was attending school in Vary and we lived right next to Moser glassworks. We used to play on the adjacent parking area and as a little girl, I would visit its gallery. Our mother always watched us, told us not to touch anything and not to break the glass" the model laughs. At that time Moser was out of reach for us. I had a modest upbringing, we went to the forest and had a lot of animals around us" she says of her past.

The last time she visited the glassworks and production was last year and she took her two kids, son Finn and daughter Ella. "It is unbelievable, that all the Moser glass is handmade. My kids were especially excited" she says. Of course, not only children are fascinated by the production of Karlovy Vary glass. Each piece, be it a drinking glass, vase, bowl or sculpture is hand made - from a to z. Each piece is an original. Its glorious light refraction, known to anyone who has had an opportunity to take Moser branded products in their hands, is thanks to lead-free crystal. Its sole use in production since 1893 is friendly to the environment as well as to health of glassmakers and customers. Beautiful pieces would of course, never be created without the handicraft of local glassmakers, cutters, painters and engravers.

#### **Love for art and craft**

When Hana Soukupova admires the traditional handiwork so typical for Moser, she is not speaking in vain. Herself and her husband Drew Aaron are passionate art collectors and they both appreciate quality and original design. Hana Soukupova met her future husband fifteen years ago at the exhibition of Surface Magazine in New York, where she then lived. Drew Aaron runs his business in the paper industry and distribution and also owns the gallery Red, in Palma de Mallorca, where he presents mainly contemporary Spanish artists. "We are together for a really long time" Hana Soukupova laughs "I was not even legally allowed to drink at our wedding. I got married when I was twenty."

It was the love for art that connected them and still does. Hana's sister is a painter and Hana herself started to study at the Art School in Karlovy Vary before the modelling career opened up her world at the age of fifteen. "It was great in New York, I used to visit galleries a lot and my husband loved art too" Hana recalls. At that time they were surrounded by significant American collectors of modern art and, thanks to them they fell



**"I think our cooperation makes a lot of sense. We show that the world of fashion and the world of glass and traditional crafts are close to each other. These are not two different worlds but rather two sides of the same coin."**



in love with Andy Warhol and Jeana-Michel Basquiat. It was the stories of American collectors and their personal memories of the aforementioned artists that captured Hana and the art became a permanent part of her life. "I love Basquiat and I would certainly love to have one of his large format paintings on the wall. But it is no longer a cheap thing" she states. "I've told myself many times that I should have invested in one of his paintings during my early days in New York. The prices then were not that high." Apart from Basquiat, Hana would like to have at home a painting from the series Nurse Paintings from American artist and photographer Richard Prince; which is one of his best works.

After their son Finn was born they moved from an apartment in New York to a Tudor style house in Connecticut - furnished by design furniture from Le Corbusier or Charlotte Perriand. "But it was impossible to live there with a small child", remembers Hana, "For example, we had to put a blanket on the sofa to keep it clean. So I said - enough." The couple sold the house and their art collection because many of modern American artist's paintings were not suitable for the new house in the mountain village of Alaro in Mallorca. They decided to focus on the contemporary Spanish artists. "We have one rule. We both must like the paintings that hang in our house. No exceptions" confesses the top model.

#### Golden era of modelling

Hana Soukupova was discovered by the agent Lenka Jochova and MY Agency still represent her today. When Hana was sixteen years old she moved to New York where she succeeded in carving out one of the best careers the volatile modelling profession can offer. At the age of seventeen, Hana was chosen for the Gucci campaign by Tom Ford.

Her beautifully shaped face with gorgeous blue eyes can be found in the campaigns of Italian jeweler Bvlgari. She was the face of fashion brand Dior and Versace. She posed for American Vogue, she presented underwear at the prestige show of American company Victoria's Secret. She was a part of fashion stories in international magazines and fashion shows in New York, London, Milan and Paris. When did she realise that she was a top model? "Everything happened very quickly, but that moment was not the biggest nor the best paid campaign. I was 17 and did a fashion show for Azzedine Alaïa brand, right next to Naomi Campbell. It was then when I thought that if I walk

the stage with Naomi, then it is really good." says Hana Soukupova who regards this moment as her breakthrough. She is well aware that in her teenage and later years she lived in an exceptionally different world that practically does not exist anymore. Times have changed and models - with exceptions - have much shorter and harder career paths. "By then, I belonged to a rather closed group of models that did everything together. We were moving from one fashion show to another and we always met there, the same known faces. You could make it to one big show or get a contract with Gucci and you knew your career would start picking up" Hana remembers. "Nowadays one year a model can be all over the place and the next year she will have no job at all. It's a bit sad for them because they can't grow as before, and they don't know when, how or if they have a career at all. I worked during times when girls were truly on a pedestal."

#### Time for family

Hana Soukupova always had a realistic approach to work and life. Even during times of her biggest fame, when models were "on a pedestal" as she says, she never belonged to any spoiled and cocky model groups. She was a professional in every sense. She would also have not made it to the top without her famous well balanced temperament. Although she says "When I was younger, I was often wondering why I didn't get this or that job? But often it is not about you at all, they simply just needed a blond". It happened that I was booked for a fashion show and on my way to the airport and suddenly the job was cancelled. So I went back home, and they called me again, no no, go go! People in the fashion industry can change their opinions quickly, and often at the last minute. You really cannot break down easily."

Today, she appreciates the time she spends with her family. Modelling gave her freedom. She also values her quiet life in Mallorca with animals (dogs, sheep and two donkeys), fruit trees and herbs. The life on the Spanish island is much more relaxed. "My children are connected to nature here, just as I was as a child, they do not mature so quickly - they can be kids for a long time and run outside. It is kind of unspoiled here" she says describing the surroundings she loves.

Now Hana can enjoy the calm ambience of Mallorca. She has her doctor and her obstetrician here. "I hope that we meet next year. Perhaps at some Moser party" smiles the woman who is having the most beautiful time of her life.





# FAIRY-TALE IN THE CHATEAU

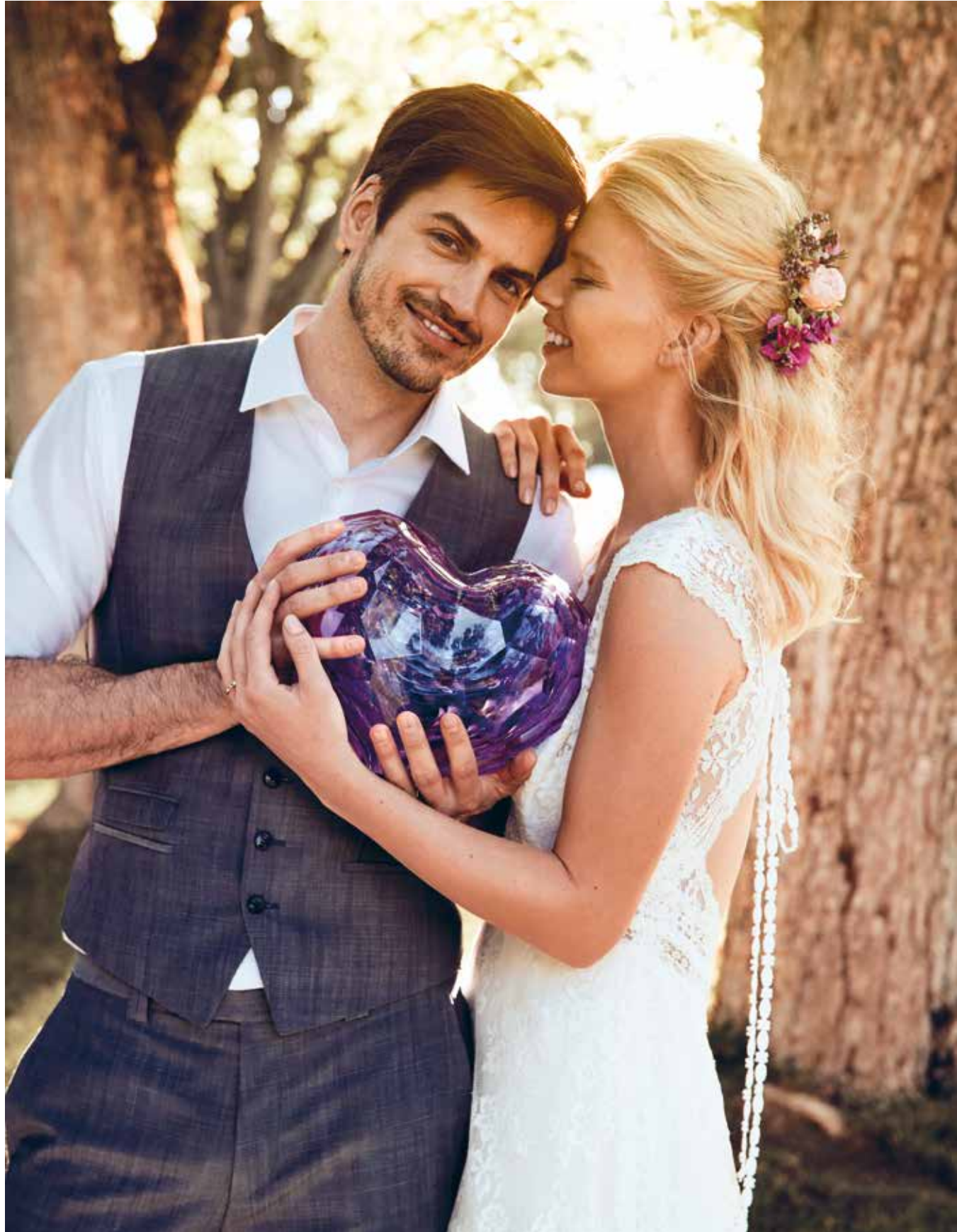
Photo: Matúš Tóth

Life is made of ordinary days, festive days, and exceptional moments, that are unrepeatable and unforgettable. Glass from Moser adds the highest quality hallmark to important celebrations and ceremonies such as weddings, graduations or anniversaries; in this case the drinking set Splendid, which is a mixture of elegant shape, precise cuts and wide decorative bands (24 ct gold or platinum), a rosaline heart given with love, or a hand engraved glass from Maharani collection.



Hand blown, hand polished Heart to a high gloss, from rosaline.

Drinking set Splendid, hand blown, hand cut, hand gilded with 24 ct gold and hand polished to a high gloss.



Hand blown, hand cut and high gloss hand polished Heart, from alexandrite.  
Hand blown, hand cut, hand gilded with 24 ct gold glass Maharani, (right)

# MOSER EQUIPPED ME WITH PRACTICALLY EVERYTHING!

Jiří Šuhájek is one of the most original glass artists in the world and one of a few who is also an excellent glass craftsman.

The 3 individuals responsible are the director of the glass producing technical college in Kamenický Šenov, the head of the locksmith workshop in Moser glassworks, and a professor at the Royal College of Art in London.

Photo: Jan Zátorský  
Written by: Tomáš Čechtický





“Moser had equipped me with practically everything. This glasswork is one of the few that allows the combination of molten glass with cutting, engraving, etching, gilding and painting...”

Šuhájek graduated at the aforementioned college in 1961 and was stationed at Moser in Karlovy Vary. He protested as it was so far from his home. But the director insisted and Šuhájek began his career in the drawing department. Here, he attracted the attention of the manager of the locksmith's workshop who forced him to apply to UMPRUM (Academy of Arts, Architecture & Design in Prague). “I was not particularly interested, but I went there. When he asked how it went, I said that I hadn't been accepted. Nevermind you will try again next year! Eventually thanks to him, I made it to UMPRUM” the artist recalls. He doesn't know why he intrigued his boss. He was nineteen, almost 2 metres tall and admits that “Large blown glass objects are made by people who are able to hold a glass-blowing pipe as well as the molten glass. It is not for everyone.” (Šuhájek played in the basketball league for the Prague Slavia, and his jump of 196 cm was the 2nd highest in the country).

During his draftsman career he was already blowing glass but was mainly making himself familiar with the work of renowned designers, such as Pavel Hlava, Adolf Matura, Vratislav Šotola and Vladimír Jelínek. The experience gained from working at Moser was crucial for his admission to the UMPRUM Academy. At that time, the glass atelier had just been taken over by Stanislav Libenský, a living legend of cast glass sculptures. He educated hundreds of students nationally as well as internationally - and Jiří Šuhájek was one of them.

Fortuitously before the August 1968 occupation by the Soviet Union he had travelled to London. “I had a feeling that I should return back home, but I was offered a year's internship and scholarship at the Royal College of Art”. One of the teachers, Mr Moon, was an influential man and a friend of the Queen and he came to like the tall student. “The year passed, and I went to say good-bye to him. Where are you going? I told him, I have no scholarship anymore! Come tomorrow, he said. Thanks to him, I stayed in London until 1971 and obtained the diploma, handed to me by Prince Philip”.

At the Royal College he embraced an art that he could not learn at the Prague Academy - glass blowing. The Royal College operates 3 furnaces so he was able to totally dedicate himself to it. Prague Academy did not and still does not have any furnaces - Professor Libenský's methods never required a classic glass furnace. The world famous cast glass was baked in typical ovens, just like cakes. “We are the only glass superpower in the world that does not have a glass furnace in the Art Academy. Our graduates do not know how to handle the glass properly” Šuhájek reflects regretfully.

After returning from London he studied at the glassworks of Venini on the island of Murano, close to Venice. After a year of compulsory service in the army, he returned to Moser in 1972 as an Art and Sculpture Designer (a designer of applied glass arts and sculptures); a position which had no predecessor in Czechoslovakia. He stayed for 7 years and developed his unique “Blowscript”. His own and very apt new word reflects the fact that Šuhájek was writing his own professional biography with a glass-blowing pipe. “Moser had equipped me with practically everything. This glasswork is one of the few that allows the combination of molten glass with cutting, engraving, etching, gilding and painting. But above all, it enthralled me with its unique colour culture”.

Fine colour hues belong to Moser's know how: Aquamarine (light blue), rosaline (pink), alexandrite (light purple), beryl (light green), eldor (light yellow), topaz (honey brown) and crystal. Šuhájek has always found pleasure in combining and alchemically composing colours. Among the hundreds of his creations at Moser is a set of four vases, blown, cut and polished, called Four Seasons. The bluish spring violet vases colours are professionally described as Alexandrite underlaid with jade-green. They are blown from the glass coloured by alexandrite and lined with jadegreen - its romantic description reads “A hue of dark tropical water or peacock feathers”. Summer is represented by alexandrite underlaid with orange opal, Autumn is golden yellow eldor underlaid with

jadegreen, and white winter is made of crystal underlaid with white opal. The resulting noble and colourful "U" shaped vases are simply waiting to be crowned by dew covered flower bouquets....

Another area of Šuhájek's creation are large sculptures. At nearly 4 metres tall, Burning Bush decorates the foyer of The Westin hotel in Shanghai. At 2 metres tall, Flower is proudly exhibited in the hotel Kempinski in the Chinese city of Shenzhen (population 12m). At 4 metres tall, Coral Tree resides in Dubai, and so on. This type of production is done in co-operation with various glassworks and with the support of dedicated teams. The system is always the same: "We blow the glass and insert glass segments into welded metal netting. The Burning Bush, for example, is composed from 800 pieces". Šuhájek's statue named Ferdolay welcomes guests to Moser visitors' centre. He describes it lovingly: "It is a figure made up of 43 topaz

balls, hand blown, silvered and fastened to a steel construction. This father figure has acquired 2 children standing at almost 3 metres tall, one is made of aquamarine and the other of rosaline. It is our Moser family."

He co-operates with Moser in an ongoing fashion. Recently he designed a new collection of cut glass vases which bear two opposing vertical lines of glass balls on the outside. Here the traditional colour interaction is emphasised through the differing colour of vases and balls. Moser offers many different variations: "Eldor with alexandrite, for example, is an amazing combination. The glass optics of the balls are also fantastic, they reflect the entire interior." explains the artist eagerly. He will introduce the final version of the collection, together with other artefacts, in the Moser Art Sales Studio located in Prague's Old Town Square. The opening of the exhibition took place on 5 March 2020.



#### Jiří Šuhájek (1943)

Graduated from the Glass Technical College in Kamenický Šenov, Academy of Arts, Architecture & Design in Prague (glass atelier led by Stanislav Libenský) and the Royal College of Art in London. Internships in the glassworks of Venini in Murano near Venice, in the Rietveld Academy in Amsterdam and the College of Art in Edinburgh. Designer of Moser glassworks and the Prague Institute of Habitation and Clothing Culture (UBOK). Art Director of B.A.G. Vsetín glassworks, Pedagogue at the Glass Technical College in Valašské Meziříčí and Tomas Bata University in Zlín. Guest lecturer at symposiums around the world from Japan to Europe and in the USA. He has also exhibited on every continent and his work is represented in a number of world museums, galleries and private collections. The recipient of 13 eminent awards (in Munich, Coburg, Frankfurt, Madrid, Jablonec nad Nisou, Brno and seven in Prague, including The Czech National Award for Design). He is an Honorary member of the Academy of Arts in Moscow as well as holding an Honorary Doctorate Degree with the National Academy of Arts in the Ukrainian city of Lvov.







## EXCLUSIVE TO THE PHILIP CHEVAL BRAND

Traditionally, gentlemen are complemented by a glass of whisky, a quality cigar and of course a special ashtray for the cigar. Its shapes are inspired by the shapes of J-class yachts, famous from the America's Cup, the oldest yachting regatta in the world (since 1851). The honey-brown colour of this jewel resembles topaz, a semi-precious stone found also in the Czech Republic. This bespoke exclusive project was accomplished with co-operation of our glassworks and German brand Philip Cheval.

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