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# Country Leaflet

## Artistic Crafts in Germany

### Context

The Artistic Crafts Days (*Journées des métiers d'art*) were created in 2002, upon the request of the French government. They became the European Artistic Crafts Days (EACD) in 2012 and have been held in 18 different countries at best. They were launched by the French Savoir-Faire Institute (*Institut National des Métiers d'Art (INMA)*) and have become the first international event dedicated to crafts.

To celebrate this birthday, the INMA has decided to strengthen European work and to adopt a new approach: from now on, a French region will be put forward each year, alongside with a European country. This highlight aims at showing specificities and common traits of artistic crafts throughout Europe. In 2022, the French region Grand Est and Germany will be put forward. These territories have a strong cultural and economic connection and will host many events during the EACD.

### 2022 focus

Germany has been one of the first European countries to join the European Artistic Crafts Days, in 2014. Today, hundreds of events take place in 15 craft chamber regions in 11 federal states. The EACD present an ideal opportunity to find out about craftsmanship linked to territorial traditions such as glassmaking and finishing, ceramic and related crafts, clockmaking, lace making or wood carving. Also, the exciting quality and creativity of craft businesses in design, decoration and fashion can be cherished, not to mention the many highly specialised, innovative enterprises – in craft trades rarely known.

In addition to the local and regional wealth of small and micro cultural and creative craft enterprises that ensure the famous dual vocational training, Germany also has several internationally renowned manufactories that in turn rely on the independent craft enterprises in the region for cooperation. Some federal states are known for their craft clusters, such as Bavaria and its glass itinerary, Pforzheim in Baden-Württemberg for clockmaking and jewellery design, Höhr-Grenzhausen in Rhineland-Palatinate for its ceramicists or the Saxon Vogtland for its musical instrument making.

### Key figures and information on the cultural and creative craft trades in Germany

The crafts sector in Germany today comprises around 1 million companies. More than 5.6 million employed persons, including over 360,000 apprentices in dual vocational education and training, generate an annual turnover of around 650 billion euros. This means that 29 percent of all German companies are craft enterprises, and 13 percent of all gainfully employed persons and 28 percent of all apprentices work in the craft trades, which contribute 8 percent to Germany's gross value added. Central to this is the practical, dual VET in the company and the subsequent higher VET, in particular the master craftsman qualification in the skilled crafts sector. This vocational education and training is the essence of the skilled crafts. It is a pillar for the performance of German small and medium-sized enterprises and the German economy. You can find more information on the German skilled crafts [here](#).

The section of the craft trades known in France as métiers d'art was investigated in Germany in 2011 on behalf of the Federal Ministry of Economics and Technology as part of the empirical study [The Craft and Trade Sector in the Culture and Creative Industries](#). The cultural and creative crafts thus comprise a) 43 craft trades in which all enterprises are counted as part of the cultural and creative industries, b) 31 craft branches in which only some of the enterprises are active in the cultural and creative industries, and c) 42 craft trades in which the proportion of enterprises with a cultural and creative industry focus is too small to be statistically recorded, but in which there are isolated enterprises active in the cultural and creative industries whose activities can be described (e.g. hairdressers, electrical engineers, automotive technicians, etc.). All three groups taken together, this subsector comprises over 100 craft trades or two thirds of all craft trades in Germany. This attribution is understood to be descriptive and changes continuously according to current conditions.

These artisanal cultural and creative actors are primarily active in seven culturally relevant fields:

- Preservation of traditional cultural skills
- Conservation / preservation of cultural heritage
- Built environment
- Design
- Manufacture of musical instruments
- Artistic crafts / applied arts
- Creative services

The cultural and creative crafts account for around 21 % of companies, 16 % of the workforce and 16 % of turnover in the overall craft sector in Germany. Education and training is provided through the craft system of vocational education and training - starting with the practical 3 to 3.5-year apprenticeship in the craft enterprise and culminating in the master craftsman's certificate and entrepreneurial independence. Additional design expertise is imparted by the craft's internal design studies to become a designer in the craft. Higher VET to become a Restorer in the Crafts - Master Professional in Craft Conservation, professionally trained entrepreneurs can specialise in one of 19 cultural and creative craft areas up to Master level today - an attractive alternative to a university degree.

### **Concept of cultural and creative craft promotion in Germany**

Since the founding of the public craft chambers in 1900, artistic and cultural crafts have been promoted in the German craft organisation, primarily through advisory services, gallery exhibitions, participation in trade fairs, professional training and prizes. The main role in this was and still is played by the 71, now 53 German craft chambers as advisory and educational partners and as shop windows for the crafts. Until after the Second World War, the cultural and creative crafts in both German states were classic crafts with a small business character, a local customer base and an order-based way of working. With the academisation of their training from the 1960s onwards, parts of the crafts focused on the labour market of manufactories. However, since the luxury industry plays a much smaller role in Germany compared to France, academic artisans with their artistic, work-related way of working are now mainly active as freelance artists in the art market.

On the other hand, there is the large sum of craft and entrepreneurial actors. With the return to individual, sustainable quality production on site, small-scale "traditional" cultural and creative crafts are once again much more popular, both with practitioners and customers. This is where the European Artistic Crafts Days come in.

As cross-cutting competences, craft design and restoration are relevant in the crafts. By the end of the 1960s, the existing Werkkunstschulen had been transformed into Fachhochschulen and craftspeople had been pushed out of higher design education. To compensate for this, in the 1980s the German crafts organisation established the vocational design curriculum to become a designer in the crafts, which requires completed VET in a craft. With their design expertise, creative and communicative skills, knowledge of materials and practice, and professional experience, designers in the crafts develop the design competence of craft enterprises as managers in craft enterprises and cooperate with architects, designers and other craft enterprises as artisanal planning partners and consultants. The design academies in Germany and Switzerland, as well as the design consultants of the German craft organisations provide information about design in the crafts on their [website](#).

Since 2020, the Higher VET to become a Restorer in the Crafts - Master Professional in Craft Conservation, a nationally standardised, purely professional management qualification for the professional conservation of cultural assets, is in place for 19 of the 86 restoring crafts for the commercial field of activity of monument conservation / object restoration at university Master's level. The prerequisite for this further training is the master craftsman's certificate.

With the [Bundespreis für Handwerk in der Denkmalpflege - Federal Award for Craftsmanship in Monument Conservation](#), organised by the Deutsche Stiftung Denkmalschutz – German National Trust (DSD) and the German Confederation of Skilled Crafts and Small Businesses (ZDH), numerous crafts enterprises are honoured in two federal states each year for their special restoration work on private monuments. The national database [Handwerksbetriebe für Restaurierung und Denkmalpflege – Craft Conservation Enterprises](#) lists craft enterprises that are particularly specialised in this field of activity and their restoration focus.

## Challenges of the present and future

Cultural and creative crafts have a high public profile because they are close to people's everyday lives. Here it becomes obvious how VET with its passing on of traditional and modern cultural techniques leads to qualified employment, how creative and innovative design and conservation processes enable resource-saving and sustainable products and services, how quality and passion fascinate people. The following examples show how companies from the German cultural and creative crafts sector deal with the challenges and issues of our time.

### **Challenges of VET, securing skilled labour, and international marketing**

#### [Milliner Nicki Marquardt, Munich](#)

Nicki Marquardt is at the same time a designer, a progressive milliner, and a passionate preserver of traditional craft techniques. For over 25 years, her name has stood for her label, studio, and shop in Munich's Türkenstraße. Every single one of her internationally sought-after hats and headpieces is created here by hand, in an eclectic mix of innovative ideas and traditional craftsmanship. Every single piece is literally made by master hand and comes exclusively from the Munich studio - to London or New York. To Fashion Week or Vogue, to Ascot or Tokyo.

Nicki Marquardt's journey as a creative milliner began with the opening of her first own studio in 1996 immediately after her VET. With her curiosity about almost forgotten craft techniques and with great creativity, she steadily developed her mastery. She has been honoured for this with numerous awards: for example, she received the Master Craftsman Award in 1999, followed by the Bavarian State Award in 2004 and the Art Promotion Award of the Free State of Bavaria in 2008. Her folding hat collection has received the Red Dot Design Award and has been nominated for the German Design Award. Her

couture hats made of Milan Straw were awarded the Bronze Award and an Honorable Mention at the Cheongju International Craft Biennale 2013.

Numerous awards for Nicki Marquardt's apprentices also testify to the exceptional support for young craftspeople in her studio. Thus, Nicki Marquardt not only cultivates special manufacturing techniques herself, but also passes them on. Her studio is at the same time a design studio, innovation space and hat manufactory. From researching new materials, colours, and silhouettes to prototypes and the finished model, nothing is left out of her hands. Nicki Marquardt and her team carry out every step of the work themselves, pursuing the highest standards of design, craftsmanship and fashion. With a variety of design facets, Nicki Marquardt creates unseen hat creations: matter-of-fact and imaginative, perfectionist and free, classic and modern.



Nicki Marquardt in her studio in Munich. © Stephan Rumpf

### The challenge of passing on knowledge and skills

#### [Glashütte Lamberts, Waldsassen](#)

The manual production of hand-blown hollow and flat glass has been a [registered intangible cultural heritage in Germany](#) since 2015. The production of mouth-blown flat glass is rare, it is required by art glaziers in art projects, in contemporary architecture and in the preservation of historical monuments as historic window glass. The traditional Lamberts glassworks, a family business with 70 employees, produces mouth-blown and handmade glass in over 5,000 different colours and structures for the international market. As one of only a few companies of its kind in the world, Glashütte Lamberts is not only able to preserve the techniques of hand-blown flat glass by providing highly qualified jobs, it also gives decisive impetus to vocational education and training in the glass industry.



The listed kiln hall in Waldsassen from 1906. © Glashütte Lamberts



Mouth-blown flat glass "mixed glass".  
© Lamberts Glassworks

"Mouth-blown flat glass has a special flair, its own brilliance and physicality, a special structure and transparency, a glow of colour, its own individuality. It can only be produced using the traditional method of cylinder glassmaking. We hold on to this grown, proven tradition. The capital of a glassworks is the knowledge and skill of its glassmakers and employees.



Making a glass cylinder with the glassmaker's pipe. The master glassmaker inflates the beginner's glass balloon to its final size. In the process, he turns the balloon in the plane and gives it the exact shape and structure. This requires special mastery. For the whole process click to [see the video here](#). © Lamberts Glassworks.

In addition to the consistent further training of our own employees by colleagues with decades of experience, we also offer training courses (Bavarian Glaziers' Guild, Federal Association of Glaziers' Guilds, Heritage and Monument Preservation, etc.) and further training for specialist glass schools. All German technical schools (Zwiesel, Vilshofen, Rheinbach, Hadamar, etc.) visit us with every training year. We are on the Bavarian State List and the Federal List of Intangible Cultural Heritage. The intangible cultural heritage of "mouth-blown flat glass in the traditional cylinder glass technique" must be preserved. We are committed to this!" (Robert Christ, General Manager of Glashütte Lamberts)

## The challenge of innovations

### Schempp Bestandserhaltung GmbH, Kornwestheim (Bookbinder and paper restorer)

Schempp Bestandserhaltung GmbH specialises in services for the preservation of archival and library goods and heritage. Founded in 1989 from his father's bookbinding workshop Eugen Schempp, the company has been developed by master bookbinder and restorer in the [bookbinding craft](#) Norbert Schempp into one of the most important artisanal restoration companies in the field of paper conservation in Germany.



Restoration of a Bach manuscript. © Schempp Bestandserhaltung GmbH

Schempp has been at the forefront of many innovations: in the introduction of filming and later also digitisation of written materials, the customised production of ageing-resistant cardboard boxes for archival and library materials and the development of new materials for storing cultural assets such as corrugated cardboard or the development of ageing-resistant storage media for photographic materials. Schempp Bestandserhaltung GmbH also plays in the

premier league when it comes to equipment: it has large capacities for freeze-drying systems, vacuum heat drying, clean air workbenches, book cleaning machines, as well as powerful book scanners up to DIN A0 size. The craft enterprise integrates the areas of conservation and damage restoration, book and graphic restoration, filming and digitisation, as well as protective packaging for cultural property, employs 20 highly qualified staff and operates nationwide.

Deep-freeze storage, vacuum drying and freeze-drying plant. © Schempp Bestandserhaltung GmbH



The company is a leading provider of flood damage restoration services. During the flood disaster in the Ahr valley in Rhineland-Palatinate in the summer of 2021, files and land registers with irreplaceable information on property ownership and property boundaries from various centuries were damaged, in some cases severely, by the mud floods in the Bad Neuenahr / Ahrweiler district court.



Flood damage in the district court in Ahrweiler. © Schempp Bestandserhaltung GmbH

With the almost 5,000 kg of silted archive material, particularly tough mud deposits had to be removed.

The foul-smelling sludge was cleaned by the boss himself with a garden hose and partly with a brush.

Afterwards, the cultural property was deep-frozen to prevent further mould growth and then freeze-dried. After freeze-drying, the book pages are free of damage except for mud deposits on the outermost edges. This process offers the possibility of rational and economical damage restoration. Schempp Bestandserhaltung GmbH offers the entire restoration process from salvage to reinstatement in the archive. The company is a listed specialist for craft conservation in the national database [Handwerksbetriebe für Restaurierung und Denkmalpflege – Craft Conservation Enterprises](#).



Left: Cleaning the silted archive material. © Schempp Bestandserhaltung GmbH

Right: Muddy soul book from 1794 before freeze-drying. © Schempp Bestandserhaltung GmbH

## **The challenge of sustainability**

### [Hans Kuretzky Keramikerbetrieb, Borstorf \(Ceramics restorer\)](#)

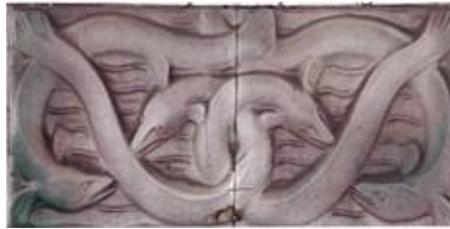
As [Deutsche Stiftung Denkmalschutz \(German National Trust, DSD\)](#) points out, monument preservation is “synonymous with sustainability” because the preservation of monuments prevents soil-sealing new construction; drinking water is saved; construction waste from demolition is avoided, around two-thirds of materials are saved; the traditional, ecologically compatible materials must be used, which often come from the region and avoid unnecessary transport; thanks to continuous repair, adaptation and maintenance, the ecological footprint of monuments is significantly lower than that of new buildings. An essential point of “intellectual sustainability” is the identity-forming effect of monuments - and this concerns their aesthetics. Successful conservation of monuments requires that there are enough specialised craft enterprises that not only master traditional procedures, but also have the aesthetic experience to apply them successfully in the conservation of monuments.

One such specialised craft enterprise is the Kuretzky ceramics company, which offers building ceramics and stove ceramics that are balanced in terms of craftsmanship and design. One of the company's specialisations is the renovation and restoration of exterior ceramics for the preservation of historical buildings. In 2008, the company was awarded the [Bundespreis für Handwerk in der Denkmalpflege - Federal Award for Craftsmanship in Monument Conservation](#), which is awarded by the German National Trust (DSD) and the German Confederation of Skilled Crafts and Small Businesses (ZDH). The company is a listed specialist for craft conservation in the national database [Handwerksbetriebe für Restaurierung und Denkmalpflege – Craft Conservation Enterprises](#).

When the St. Pauli-Elbtunnel was opened in 1911 with its square domed structure at the St. Pauli Landing Bridges housing 4 lift cars leading to the two over 420 m long, tiled tunnel tubes with a diameter of 6 m at a depth of 24 m to the south bank of the Elbe to Steinwerder, it was a technical sensation. After the construction of the new motorway tunnel in 1975, it became a nostalgic piece of Hamburg history; closed to motor traffic, it is now only used by cyclists and pedestrians. The special atmosphere is enhanced by ceramic reliefs designed by the sculptor Otto Gottlieb Hermann Perl,

which depict Hamburg's aquatic fauna of the late Imperial period, such as eels, porpoises, lobsters, snails, crabs, sturgeons and seals.

Since 1995, the entire facility has been undergoing comprehensive renovation, and since 2003 it has been listed as a technical monument in operation. The east tube was renovated from 2009-2019. To build up the tunnel tubes tightly, the tube surface including all the ceramics - 400,000 tiles per tube, plus decorative architectural ceramics and reliefs - had to be removed down to the steel structure. The ceramic restoration, from the salvage of the originals to the reconstruction of destroyed objects to the re-setting, was managed by Ceramic Company Hans Kuretzky.



Top middle: Eel relief, original.  
Top right: Reconstruction in the workshop.  
Left and bottom: Reconstruction in the restored tunnel tube.

© Keramikbetrieb Hans Kuretzky

“Of 92 animal reliefs, about half had significant flaws and signs of use when we started restoring the east tube of the St. Pauli Elbtunnel in 2010. We dismantled the old ceramics, and after an investigation it was decided, together with the monument protection authorities, to reproduce some pieces. We decided to produce them in fine stoneware with a shrinkage of up to 12%. For this reason, the ceramics could not simply be produced anew through a casting process.”  
(Hans Kuretzky)

Hans Kuretzky at work on a reconstruction of a sturgeon relief after the original. © Keramikbetrieb Hans Kuretzky



“We had to enlarge everything to get from the freely modelled pieces back to the original size. In addition, we studied the work of the sculptor HOG Perl thoroughly with the help of old photos, other works in Hamburg, in order to understand his way of working, his handwriting.” (Hans Kuretzky)

On the occasion of the tunnel restoration, Hans Kuretzky Keramikbetrieb is offering a special edition of the animal relief as reduced replicas (30 x 15 cm and 15 x 15 cm) in frost-resistant high-fired ceramic for private purchase. © Keramikbetrieb Hans Kuretzky



### Textilgestalterin Michelle Mohr, Waddeweitz

“In my workshop in the Wendland region of Lower Saxony, I create carpets, blankets and cushions. I combine natural-coloured sheep's wool with dyed wool. I also use plant-dyed wool.

My rugs are knotted, not woven. They look similar to knitted, but are much firmer, less flexible and therefore very stable in shape. The handcrafted reinterpretation of the macramé technique is unique. It also has nothing in common with the knotted carpets associated with the Orient. Not only the technique, but also the material is exclusive. The wool strands I knot are made of 100% sheep's wool, are produced by me and are essential for the design.

In my work I combine the positive material properties of sheep's wool with high-quality design.”

Michelle Mohr in her studio. © Marc Dietenmeier



### Inland Saddlery, Leipzig

Equestrian saddlery with a focus on trail riding, sustainability, handwork and processing of vegetable-tanned leather. Products, natural, made to last.

“Out of conviction, I make products that do not contain a single piece of plastic. Instead, I only use vegetable-tanned leather, linen saddler's yarn and natural raw materials. This is particularly important to me. I want my products not to be a burden on the environment after their lifetime. I don't want my products to contribute to plastic waste. I also don't want my products to end up in the rubbish in the first place, but to be used for a very long time and always be repairable. Quality in processing plays a big role. Quality instead of quantity. I equip adventurers who have to rely on their material.”

In my workshop I only work with my hands. All seams are done by hand in saddler's stitch. I have no machines. I get my leather from a traditional tannery in northern Germany. The cattle whose hides are processed come from Europe and do not live in stables. Otherwise, scars and manure burns would be immediately visible on the skin. No other natural product currently has such a long life span as leather. It can also be excellently repaired. The hide is a waste product from meat production. The raw materials for tanning are also waste products, e.g. from wood or fish processing. Alternatives to leather always have to be specially produced first and always have a worse bottom line. Although vegan leather may sound great. It ends up harming the environment more. For now. Maybe that will change in the future.



Saddlery is a rare profession. I get many requests for internships or VET. It was a conscious decision for me to go back to the craft. Previously, I worked as a development engineer in the field of medical technology. However, the craft makes me incredibly happy and I see added value in my work. That's what matters.” (Daniel Suchefort, Inland Saddlery)

© Inland Saddlery

## The challenge of upgrading traditional know-how

### [Flechtwerkstatt Geflecht und Raum – Emmanuel Heringer, Schechen](#) (Wickerwork designer)

Since 2016, [wickerwork](#) has been a registered intangible cultural heritage in Germany. Coming from traditional basketry, the wickerwork workshop Geflecht und Raum has specialised in a new, contemporary design and implementation of wickerwork in objects, interior and exterior building elements and entire buildings. In this way, it is leading the intangible cultural heritage of wickerwork into the future of "Baukultur". Renewable raw materials and traditional techniques of one of the oldest crafts in the world find new, sustainable applications around the globe through the approach of craft design.

Emmanuel Heringer, born in 1977, is a trained master wickerwork designer, carpenter and award-winning designer in the crafts. He has worked as a designer, craftsman and consultant on award-winning international architectural projects such as Meti School Handmade in Bangladesh and RoSana in Rosenheim.



RoSana guest house in Rosenheim, designed and developed by architect Anna Heringer and Martin Rauch, 2021. The woven façade made of perennial willow sticks and the woven structure allow the building to blend naturally into the surrounding floodplain forest. Execution of the woven façade in 2021. New European Bauhaus Prize 2022. © Gabrical.

Emmanuel Heringer. © Andreas Jackob



View from the workshop window. Sample cherry bark and hand tools. © Andreas Jackob



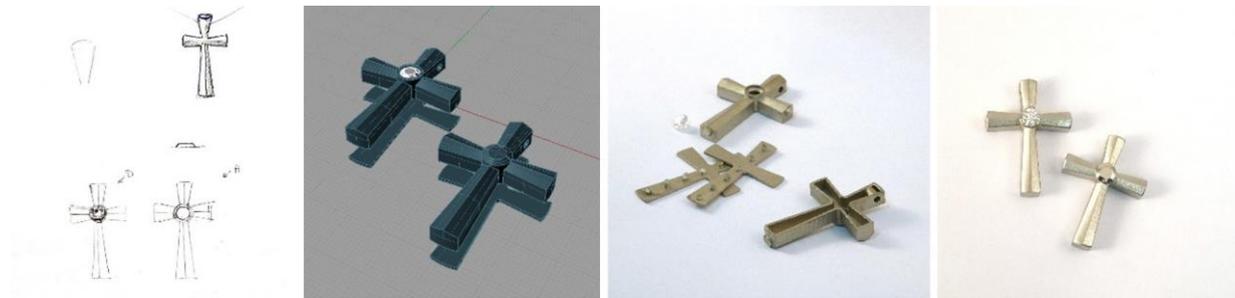
The combined workshop and home in Schechen, Upper Bavaria, a former peat barn, was saved from destruction in 2016 by Emmanuel and Stefanie Heringer through translocation and redesign. © Andreas Jackob

## The challenge of digitalisation

### [NF, Gold- & Silberschmiede, Leipzig](#) (Gold- and silversmith)

Commissioned work is the core business of the cultural and creative crafts, and it is in high-quality

individual customisation in personal exchange with the customer that the craft shows what it has over mass production. This is also true for the handcrafted customisation of jewellery in the goldsmith's and silversmith's trade, where, in addition to the individual measurement of size, the sketching of designs and the viewing of material samples in personal conversation with the customer form an essential part. Due to the difficulty of finding suitable appointments for her customers from out of town, Nadine Felgentreff, a master goldsmith and silversmith from Leipzig, has long had the idea of developing a digital supplement to the on-site customer meeting.



When it comes to wedding jewellery, two similar but not identical pieces have to be made. Digital processes help here: From the sketch to CAD and blanks to the finished pieces. Idea, execution and photos NF, Gold- & Silberschmiede

The lockdown measures from 2020 acted as a catalyst: in order to find alternatives with artisan friends who were all affected by exhibition cancellations, the master craftswoman delved into the possibilities of digital forms of exchange and finally also realised her idea of a virtual customer meeting.

"I don't know if my marketing can be described as innovative. I am still learning on many points. A real speciality is my "virtual" counselling interview. But before I explain that in detail, I recommend you watch the [YouTube video that goes with it](#). It summarises the differences and similarities between analogue and digital jewellery design talk." (Nadine Felgentreff)



Virtual customer meeting "[analogue vs. digital](#)". Idea, film and photo NF, Gold- & Silberschmiede

After the complete breakdown of the European Artistic Crafts Days (EACD, in Germany ETAK) in the pandemic year 2020, the ETAK 2021 were until the last second under the sword of Damocles of another lockdown. In fact, in many parts of Germany they only took place digitally. A stroke of luck that the virtual customer meeting was ready just in time.

Master goldsmith Nadine Felgentreff is one of those in the cultural and creative crafts who make use of the multitude of digital advertising and communication channels. She strives to network via social media, regularly draws attention to her location via markets, workshops and press releases, and is currently setting up a web shop.

Digital tools have also long since found their way into their workshop when it comes to jewellery design and production. This not only makes some processes such as the engraving of anniversary pins or the production of wedding jewellery more economical or even applicable in the first place - the creative range is also increasing.

"In the area of digital tools, I use a CAD programme to prepare laser and CNC engravings, for wax printing processes and for laser cutting, I also use the computer in "quick sketches" to calculate weights. In the workshop, the PUK (a spot welder) is used for fixing, among other things. - I think the problem with the integration of the digital is that "traditionalists" feel threatened by the "technification"

in the craft and can no longer see or do not want to see possible advantages. It may be because of my profession, but I am a fan of the “golden mean” and feel that digital tools and the possibilities they offer are a complement and not a substitute for existing processes in goldsmithing or in arts and crafts in general. It is my personal style to use the best of both worlds. In the end, it is the result that counts.”  
(Nadine Felgentreff)

## Interview “Craft never stands still”

[Meisterwerkstatt PreußGuitars, Markneukirchen \(Plucked-instrument maker\)](#)

**Torsten Preuß is a musical instrument maker by passion. In an interview with ZDH-News he explains why craft is a dream job for him and how important the European Artistic Crafts Days (EACD, in Germany ETAK) are for him as a musical instrument maker.**

*The interview was conducted by Michaela Steinhauser, ZDH.*

PreußGuitars master workshop is located in the centre of the music town of Markneukirchen. Torsten and Friederike Preuß lovingly handcraft guitars of timeless elegance and excellent playability. Each instrument is a unique piece and is individually adapted to the musician's needs, both visually and in terms of sound. Both acoustic and electric guitars and basses in flat and archtop construction are produced. On request, these instruments can be provided with artistic mother-of-pearl inlays. Through countless restorations and repairs, PreußGuitars is also a competent partner in this area.



Friederike and Torsten Preuß. © Meisterwerkstatt PreußGuitars

### **Mr Preuß, what is it that makes craftsmanship special for you personally?**

“That you create something with your hands. In concrete terms: I build musical instruments with relatively simple means - carver, chisel, file, rasp. These are then made to sound by people. Craft never stands still. It is consistently always in motion. For me, there is nothing more beautiful.”

### **How important are the European Artistic Crafts Days (ETAK) for your business and musical instrument making as a whole?**

Very important. The European Artistic Crafts Days are a wonderful opportunity to attract people to the workshop. This is especially important at this time, because in the last two years hardly anyone was there because of the coronavirus pandemic. We really missed this personal contact. At the ETAK we can show crafts and present crafts. And that simply works best in the workshop. At events or fairs, you only ever show the finished end product. At the European Artistic Crafts Days, on the other hand, it's all about the process of creation - and that's what makes craftsmanship, after all.



Developmental stages of Preuß guitars. © Meisterwerkstatt PreußGuitars

### From Markneukirchen to the world: How important is the issue of internationalisation for musical instrument making?

"Internationalisation is important for us in many ways. We regularly receive enquiries and orders from abroad - the furthest enquiry we have ever received was from Brazil. Here, of course, the internet offers completely new opportunities. Equally important for us is the worldwide exchange with colleagues - also via ETAK. Here in Markneukirchen, we constantly receive new and important impulses to develop our craft further. In the past, it was difficult to get hold of a good reference book on musical instrument making. Today I can exchange ideas with colleagues without limits. That is really great! – One aspect of internationalisation that is not so pleasant, however, are the bottlenecks in materials and supplies. Since the pandemic, these have also become increasingly noticeable in musical instrument making. We have reacted to this situation in the meantime and are now ordering more material from stock again. We must pass on the enormous price increases of up to 20 per cent to the customers, at least proportionally. Unfortunately, there is no other way."

### What do you love most about your job?

"I would definitely not want to do anything else. Self-employment is an essential aspect of it all. I used to work in a salaried job for a few years. Despite the turmoil and confusion of our times, that is no longer an option for me."



The ornate inlays are made from mother-of-pearl and/or various metals by Friderike Preuß according to the customer's wishes.  
© Meisterwerkstatt PreußGuitars

### Why?

"Because my job is so varied. Of course, I am busy every day with my own commissions in the workshop. At the same time, I am responsible for my company. So I decide for myself when I do the office work and when I'm at the workbench. VET is also very important to me. I have already successfully trained people in my company and I am a regular lecturer at the University of Applied Sciences for Musical Instrument Making in Markneukirchen. As a branch of the West Saxon University of Applied Sciences in Zwickau, the courses of study Musical Instrument Making - in the Bachelor's degree - and Acoustics and Technology of Musical Instrument Making - in the Master's degree - are offered here. It's also a real advantage to be self-employed when it comes to balancing work and family. My wife has been working in the company for several years and my three children come and go in the workshop. Except for the bureaucracy, there is absolutely nothing I would miss about my job."

Acoustic Preuß guitar "Karolina" with closable side sound hole and bevelled fingerboard edge. A new instrument is created exclusively on request and in cooperation with the musician. Instruments can be selected from the wide range of models and their details combined. © Frank Fickelscherer-Faßl



### Is bureaucracy in Germany a hurdle for start-ups in the skilled crafts sector?

“Yes, definitely. That's a lot, especially at the beginning. Not everything went smoothly for me either. The business management issues are one thing, but who has ever dealt with health insurance settlements or employers' liability insurance associations before? I certainly experienced one or two crash landings there. In addition, there are unfortunately more and more dubious profiteers out there who try to pull money out of your pocket in such a situation. Especially at the beginning, you are thrown in at the deep end.”

### Were you supported here by the craft organisation?

“I have always found open ears at my local craft chamber. Which is important, because there are quite some things you do not learn during VET. You have to gain experience yourself, and then it's good not to be alone with your many questions. When I wanted to protect the name of my company 'PreußGuitars', the craft chamber helped me a lot. Because even after studying and becoming a master craftsman, you are usually not familiar with such legal issues.”

### What was your path to self-employment like?

I first did an apprenticeship and my journeyman's certificate. Then I studied for four years at the University of Applied Sciences for Musical Instrument Making in Markneukirchen and did my master craftsman degree on the side. In July 2012, I finished my studies and, just a few months later, I opened my own workshop in October. It all happened very quickly. I rented two rooms, put in a workbench and a cupboard and just got started. Totally pragmatic and without much start-up capital.

### Is this educational path chosen by many young people in your craft?

“Yes, the combination of vocational training and studies at the university of applied sciences is a real success story. We are seeing more and more young people coming to Markneukirchen from further afield specifically to train in musical instrument making here. Many of them - like me - have already completed VET as violin or plucked instrument makers and then saddle up to it. The motivation is: To invest another four years and learn in depth everything you need to be able to start a career afterwards. Let me put it this way: as a journeyman, you can crawl. With studies and an accompanying master craftsman, you learn to walk independently as a musical instrument maker. And what's particularly remarkable is that girls and women are absolutely on the rise here. While in my graduation year there was only one woman among ten graduates, there has been a strong increase in recent years. We also notice that in our company. The ratio of applications for internships and VET is now 70 to 30 - for women, mind you, the ratio has almost reversed in the last three years.”

### In a nutshell: Why should you become a musical instrument maker as a young person?

“Because it never gets boring. Every day something new happens. Every day you are faced with new challenges. Our craft never stands still and you have a lot of fun on the job - musical instrument maker is simply a great profession!”



Jazz guitar “Manfred”, 5-string electric bass “Big Ben”, electric guitar “Henry”.  
Preuß instruments can be recognised by the company logo made of solid mother-of-pearl.  
© Frank Fickelscherer-Faßl

## Examples of cooperation

### Structural cooperation

Cooperation between French and German craft chambers (HWK in German, CMA in French) comes from a long tradition. Based on the experiences of the Second World War, the first craft chambers established partnerships as early as the 1950s with the aim of contributing through cooperation to ensure that hostilities between the two countries would never occur again. With the signing of the Élysée Treaty in 1963 by Konrad Adenauer and Charles de Gaulle, the institutional basis for broad cooperation was laid. Since the mid-1960s, craft chambers on both sides of the Rhine increasingly entered into partnerships.

Since then, the Franco-German Chamber of Skilled Crafts Conference has usually taken place every three years at top level, where presidents and heads of chambers exchange views on current



developments and prospects for the skilled crafts sector in the two countries and in Europe. The most important activity within the partnerships to date are the apprentice exchange trips, which are organised by almost all craft chambers.

1980, Presidents Frankel, HWK Lüneburg-Stade and Della, CMA Épinal, sign the partnership agreement in Rodez. © HWK Braunschweig-Lüneburg-Stade

Beyond that, however, numerous other cooperation projects have come into being - not least the European Artistic Crafts Days are regularly advertised and promoted at these meetings. For they have become an essential building block of Franco-German exchange.



Left: Saxon apprentices on an apprentice exchange in France 2016. © HWK Dresden

Top right: Saxon confectionery apprentices in Meaux 2017. © HWK Dresden



Bottom right: Breton apprentices on exchange in Upper Bavaria. © HWK for Munich and Upper Bavaria

### **ETAK - A French inspiration**

For the European Artistic Crafts Days (EACD, in France JEMA, in Germany ETAK), the most important example of cooperation between French and German craft chambers are the ETAK themselves.

In 2012, in the course of Europeanisation, the Chambre des métiers et de l'artisanat (CMA) Paris approached its partner chamber, the Berlin Craft Chamber, about the European Artistic Crafts Days and their positive effects in France, Spain, Italy and other European countries. It offered to exhibit the winners of the Berlin National Award for Designing Crafts in Paris.

In 2013, under the title “De Berlin à Paris – Les métiers d'art berlinois s'exposent”, twelve prize winners of the Berlin State Prize for Designing Crafts, organised by the Berlin Craft Chamber, presented selected pieces at the Viaduc des Arts in Paris. This officially marked the first German participation in the European Artistic Crafts Days. With widespread media publicity and celebrities at the opening, over 1,000 visitors arrived within two and a half days. The exhibitors who had travelled to the fair could successfully network, exchange technical information and sell their wares. They were supported and supervised by the Berlin Craft Chamber.

As of 2013, every odd-numbered year, Berlin award winners will be exhibited in Paris, followed in the even-numbered years by the return visit of the award winners from Paris to Berlin.



Berlin winners of the State Prize for Designing Crafts in Paris 2015.  
© HWK Berlin

At the end of 2013, and at the suggestion of its partner chambers Île de

France and Val de Marne, Dresden Craft Chamber also decided to hold the European Days in the Dresden Chamber District in 2014.

In 2014, the EACD were first organised in Berlin and Dresden: they were a media and public success in both chamber districts. Both the cultural crafts and the cultural and creative actors similar to crafts, who were also invited to present their studios, benefitted. The companies were looked after by the craft chambers in the run-up to the event and received uniform advertising material free of charge. In Berlin 90, in Dresden 32 participants opened their workshops. In Berlin, more than 2,500 visitors came to the German-French exhibition of the design prize winners in the art forum of the Berliner Volksbank.

Despite limited budgets, both chambers can put together amazing activities. The contacts to France prove to be helpful, especially the possibility of being able to implement the organisational experience and ideas that the French chambers have gathered in the past years from the very beginning.

EACD in Dresden 2014: Antoine Cadot furniture workshop. ©HWK Dresden



A report was done by the Berlin and Dresden craft chambers in April of 2014 on the European Artistic Crafts Days at the meeting of the Culture Planning Group of the German Confederation of Skilled Crafts and Small Businesses (ZDH), the cultural body of the craft chambers and associations in

Germany. The planning group suggested an extension of the days to the whole of Germany and a fluent exchange of experience via the ZDH.

Thanks to the successful cooperation during the European Days, contacts between partner chambers in Saxony and Île de France have become even closer since 2014. Saxon craftspeople regularly exhibit at trade fairs in France with joint stands organised by the chambers, and vice versa, French craftspeople present themselves at joint stands organised by their chambers in Saxony.



Left: Saxon joint stand at the Carrousel du Louvre in Paris 2014. © HWK Dresden  
Right: French joint stand at room+style in Dresden 2018. © HWK Dresden

In 2015, for the second edition, the two German chambers tried out new advertising media for the participating companies. For the first time, the European Artistic Crafts Days presented themselves in the colours of the image campaign of the German craft sector.

Berlin Craft Chamber commissioned an organisational tool making the organisation easier for the craft chambers and at the same time offered participating companies the opportunity to present themselves in a uniform framework and to be easily found. With the launch of the website <https://kunsthandwerkstage.de/>, to which the German craft chambers can successively connect, an important step was taken towards the nationwide implementation of the European Artistic Crafts Days.

The French approach of concentrating the forces of cultural and creative crafts at one point in time and making the fascination of the sector visible through an inclusive mass event on site has found favour in the German cultural and creative crafts sector - as it has with the craft chambers - within a few years. Some federal states have moved the dates of their arts and crafts awards to the ETAK weekend. Thanks to their open and inclusive approach, the ETAK have developed a stimulating dynamic for the sector.



Window flags in Dresden 2015. ©HWK Dresden



- 1: Violin making workshop Atelier du Quatuor, Nantes 2016. © Fanny Reyre Ménard, Atelier du Quatuor
- 2: Implementation in Berlin 2017: gold and silversmith Joachim Dombrowski, Marion Heilig and Friederike Maltz. © HWK Berlin.
- 3: Implementation in Berlin 2017: master basket maker Fred Jacob. © HWK Berlin.
- 4: Implementation in Dresden 2017: master piano maker Trobisch, Meißen 2017. ©HWK Dresden
- 5: Implementation in Dresden 2017: blacksmith Holger Schlegel. ©HWK Dresden
- 6: Implementation in Berlin 2017: Ceramics workshop Ulrike Bauer. ©HWK Berlin
- 7: In 2018, French and German players in the cultural and creative crafts presented their products in a joint special show at the International Craft Fair Munich. © ZDH.
- 8: Implementation in Paris 2017: Workshop of the Jeremy Maxwell Wintrebert glassblowing workshop. © Sandrine Roudeix./ INMA.
- 9: In 2018, French and German players in the cultural and creative crafts presented their products in a joint special show at the International Craft Fair Munich. © ZDH.
- 10: Franco-German cooperation with CMA France, German craft chambers and ZDH in the ETAK working group, 2019. © HWK Berlin.

### **Companies with international activities**

For decades, the foreign trade advisors in the craft chambers have been supporting craft enterprises in opening foreign markets. In the future, the European Artistic Crafts Days can also be further developed in a targeted way to promote cross-border activities of companies through the cooperation of the Chamber of Crafts organisations in the various European countries. Today, many enterprises in the cultural and creative crafts sector already serve an international market and offer a good approach for future promotional activities.

#### **[Fraton Accordeons – Andreas Sommer Handzuginstrumentenmacher, Brandenburg an der Havel](#)**

Like most crafts, musical instrument makers are strongly linked to a regional clientele. But some are also distinguished by a particular international activity. Before his vocation as a craftsman, Andreas Sommer, a reed and organ musical instrument maker from Brandenburg, studied history and religious studies. At the vocational school in Klingenthal in the Vogtland region, he learned the rare craft of reed and organ musical instrument making. During his VET he did internships in Norway and Finland. After graduating in 2012, he set up his own business in his hometown. Today, he is the only reed and organ musical instrument maker in the state of Brandenburg and looks after musicians far beyond the state's borders.

The repair orders for harmonicas, bandoneons and concertinas come from the United Kingdom, Ireland, Canada and Norway, the USA and Brazil and read like a sound map of world music. But Andreas Sommer also makes new instruments for his domestic and foreign clientele. Under the name "Fraton" he builds handy button-fingered harmonicas which, in contrast to the "Schifferklavieren", have no keys. A new instrument costs at least 3,000 € and takes 5-6 weeks to make.

The materials used in the Brandenburg-based maker's workshop are international too. The body of the instrument is made of Mexican rosewood and African bubinga, the bellows cardboard comes from Italy, and Sommer makes the cover from French marble paper. The reedplates that produce the sound in the accordion are sourced from Czech or Italian manufacturers.



Left: Andreas Sommer at work. © Fraton Accordeons - Andreas Sommer  
Right: Andreas Sommer. © HWK Potsdam

### **An example of collaboration between German and French: the 24th meeting of German and French Chambers of Craft and Trades**

Such an event is put together every 3 years and the next session will be hosted in Nantes from the 16th to the 18th of May 2022 in Nantes (Pays de la Loire - France). It fosters bilateral partnerships between the German and French local chambers and helps sharing good practices and reflection about the craft sector's issues and perspectives. It also aims at contributing to acknowledge the major economic and social role that the craft sector already plays and will obviously play at the heart of the European future.

## EACD: highlights of cooperation

The European Artistic Crafts Days (EACD), *Europäische Tage des Kunsthandwerks (ETAK)* in German, are a key moment of bilateral cooperation regarding artistic crafts. Beyond shared actions, strategic communication and the separate national programmes, several events on each side of the border show the porous nature of territories. Whether they be bilingual, binational, mirroring, with different voices and many hands, these events are the reflection of a franco-german strong hand-crafted dynamic.

### Franco-german events

#### Frank Workshop

The two master goldsmiths Barbara and Stephan Frank produce their own unique jewellery designs from high-carat gold, silver and platinum combined with precious stones, pearls or woods. Situated on the Rhine, not far from Baden-Baden and Strasbourg and within sight of the Hornisgrinde, the highest elevation in the central Black Forest, the studio is an international focal point for artisans.



Pendant made in the ancient Japanese mokume gane technique from layered metal, combined with natural-coloured diamonds, gold and pearls. Here, the mastery of a traditional forging technique meets perfect jewellery work and contemporary design. Everything from a single source. Idea and realisation Barbara Frank, photo Stephan Frank.



Beginning of March 2022 in Atelier Frank: Sitting together at the goldsmith's board a) a goldsmith who has been travelling as a journeywoman for 2 years. She has already gained experience in Germany, Denmark, and Austria. After her time at the Atelier Frank, she will travel on to France, b) an applicant for an apprenticeship as a goldsmith and c) a French trainee who is currently doing her VET at the Goldsmiths' School in Pforzheim. Photo Stephan Frank



For the European Artistic Crafts Days, Barbara and Stephan Frank have the French textile designer and lecturer at the Université de Strasbourg, Françoise Wintz, as their guest. She designs unusual fabrics and textiles, dyes and creates patterned surfaces. More recently, she has discovered the lacquer technique for herself and creates sculptures and objects.

Sculpture by guest exhibitor Françoise Wintz from Huttenheim/France. Partially transparent layers of lacquer create a vividly luminous depth of colour. Idea, realisation and photo Françoise Wintz.

[More information in French](#) / [More information in German](#)

### Ceramic workshop “Modelling life”



Petra Marianne Meier is a German ceramicist living in Gueberschwihir, France. Modelling the living, she invites the public to come and discover her work and her know-how during the EACD, and to participate in a collective work. She will also welcome classes on Thursday and Friday. Living close to the border, she wishes to welcome a German professional to share these convivial moments in unison. [More information in French](#)

© Rainer Spaniel

### Exceptional Rendez-vous

#### Organ craftsmanship at Muhleisen in France

The Muhleisen factory is composed of sixteen people, all professionals in organ making. Their expertise leads them to work on the conservation and restoration of monumental organs, but also on the creation, design, and construction of new organs, both in French and German churches. They oversee the restoration of the organ of the Amiens cathedral, and a protestant church in Cologne has ordered a new organ from them. Discover the workshops of the factory located in Eschau during exceptional visits, conducted in French or German. [More information](#) and [watch here a report by Arte \(in French\)](#).



© Muhleisen

#### The restoration of Berlin's Cathedral in Germany

For the first time this year, “Exceptional Rendez-vous” will be organised during the EACD in Germany. Berlin's Cathedral is one of the symbols of Berlin with its imposing architecture: four towers, a dome almost 100 metres high and a golden cross visible from afar. It is the largest Protestant church in Germany in terms of area. During three special visits, visitors will be able to see the extensive renovation work being carried out on the cathedral's facades and the floor of the crypt. A guided tour through the scaffolding of this heritage monument in the heart of Berlin will provide a new perspective on this impressive building – provided you have a head for heights and are sure-footed. [More information](#)



© Berliner Dom

### Mirroring embassies

As part of the focus on Germany during the 2022 EACD, the French Embassy in Berlin will open its doors to the public for a moment of exchange around the links that unite the two countries. An exhibition of rare pieces will be presented, including a carpet by the artist Paola Yacoub, who will be present for the occasion. This exclusive visit will take place on the morning of Friday 1st April.

[More information \(in German\)](#)

Carpet by Paola Yacoub, Wool carpet, 53 colours, 4,82 x 3,54m, 2019,  
© Mobilier national, Emilie Servant



This “Exceptional Rendezvous” will echo the exceptional participation of the German Embassy in Paris. Built in 1713 and decorated by first-class craftsmen, the Beauharnais Hotel became the official residence of the German Ambassador in 1968. Classified as a historical monument, a witness to Franco-German artistic relations, it will open during the EACD for a private visit. Ambassador Hans-Dieter Lucas and Anne-Sophie Duroyon-Chavanne, Director of the French Savoir-Faire Institute (*Institut National des Métiers d'Art*), will be present to speak about this celebration of crafts on both sides of the Rhine.

[More information \(in French\)](#)

German Embassy façade © German Embassy, F. Brunet

### Portrait of a craftswoman representing the Europeanity of the EACD

[Laurence Leleux](#) learned the art of hat making in Brussels, where she is from. She has been living in Düsseldorf, Germany, for more than 20 years and is constantly reinventing her eclectic style to create unique hats. For the EACD, she will open the doors of her workshop to the public.

[Discover here the video portrait of this milliner \(in French with English subtitles\).](#)

[More information in German](#)

© Laurence Leleux



## How are the European Artistic Crafts Days organised?

### The French Savoir-Faire Institute (L'Institut National des Métiers d'Art (INMA)), CMA France and the Regional Craft Chambers

The French Savoir-Faire Institute is a public-interest association under the umbrella of the Ministry of the Economy, Finance and Economic Recovery, the Ministry of Culture and the Ministry of Education, Youth and Sport. It provides support to businesses in the artistic crafts sector as well as those certified as Living Heritage Companies. It helps promote French savoir-faire throughout France and worldwide. With actions that include the coordination of European Artistic Crafts Days in France (6.000 events) and Europe, efforts to promote joint undertakings by professionals, professions, institutions, businesses, decision-makers and influencers, the production of sector-related data and reference documents, running of the Maîtres d'art-Élèves scheme, awareness-raising among young people and support for training initiatives and management of the French government's

“Entreprise du Patrimoine Vivant” (EPV) - Living Heritage Company label, INMA conceives and champions actions geared to promoting an artistic crafts sector that is accessible and inspiring – an ambassador of world-class French excellence. Created in 2005, the Entreprise du Patrimoine Vivant (EPV) – Living Heritage Company label is a powerful mark of recognition by the government, set up to promote those French businesses which can rightfully lay claim to exceptional industrial and artisanal know-how, among other qualities.

CMA France represents the interests of 69,000 craft businesses. This sector employs nearly 95,000 people and generates a turnover of 8 billion euros, of which 730 million euros are generated by exports.

The artistic crafts sector has great potential and is a significant part of the French economy, but it has been particularly weakened by the health crisis and the cancellation or postponement of events and trade fairs. The impact of the cancellations was particularly strong for professionals who do not have a sales outlet. Distance selling and digital meetings have not been able to compensate for the loss of earnings for these professionals, whose physical meetings with buyers remain essential. It is essential to protect our heritage, to promote these many trades with often centuries-old know-how and to support these businesses in their development.

In this context, CMA France supports the organisation of the 16th edition of the EACD from the 28th of March to the 3rd of April 2022 and is pleased with the involvement of the regional chambers as coordinators. As a leading partner in the implementation of the European Artistic Crafts Days in the territories, the network of chambers is very much looking forward to putting the spotlight back on physical encounters, exchanges and demonstrations of know-how with crafts professionals.

### The German Confederation of Skilled Crafts and Small Businesses (ZDH) and the Craft Chambers

The European Artistic Crafts Days in Germany (ETAK) are a “grassroots movement”. The initiative came from the Berlin and Dresden craft chambers, which had been motivated and intensively advised by their French partner chambers CMA Paris and Val de Marne from 2013 onwards to take over the French event and advocated for a national expansion in the German craft sector. The [nationwide website](#), which facilitates the organisation and presentation, was initiated by Berlin Craft Chamber; with flanking support from German Confederation of Skilled Crafts and Small Businesses (ZDH), other comrades-in-arms were found peu à peu among the regional craft organisations, and funding was mobilised at state level, for example in Berlin and Saxony. Since participation is to remain free of charge for the artisans and creative actors, the main burden for personnel and communication costs is borne by the craft chambers from their membership fees. Since 2021, Berlin Craft Chamber, as the lead chamber of the ETAK in Germany, has organised the exchange between the craft chambers participating in the website. The organisers of the ETAK in the craft chambers clarify all relevant organisational questions and support each other with ideas, texts and advertising materials. The staff of new craft chambers are quickly trained by their colleagues in the other chambers in tried and tested support procedures and new possibilities. This non-hierarchical peer learning has proven to be particularly efficient.

German Confederation of Skilled Crafts and Small Businesses (ZDH) supports the political communication of the European Artistic Crafts Days at federal level, the coordination with INMA in Paris as well as national and international networking. Since 2017, it has been organising a nationwide ETAK exchange of experience in the ZDH Culture Planning Group, in which the French Chamber of Crafts organisation is involved via CMA France.

### **Europäische Tage des Kunsthandwerks: Can there be a top ten?**

The European Artistic Crafts Days live from their regional authenticity and professional diversity. Whether it's musical instrument makers, saddlers, fine artisans, ceramicists, watchmakers, textile printers, goldsmiths, silversmiths or restorers, whether it's in the countryside or in a metropolis, cultural and creative crafts are everywhere. Even in the next street there may be a jewel of craftsmanship that was previously hidden from you or whose field of activity you have never heard of. Visitors compile their own top ten list [on the website](#) and organise their routes for the long weekend from 1 to 3 April. Craft demonstrations, workshops or craft clusters with joint exhibitions are welcome highlights because activities are concentrated there. And the companies have certainly already started beating their advertising drums in advance. Any overview can therefore only be a subjective one. However, from their advisory practice, German craft chambers have made recommendations on companies and institutions that are definitely worth visiting over the long weekend.

#### Anja Isensee, master gilder, HWK Berlin

Since 2016, painting, polychroming and gilding techniques of church painting have been registered as [intangible cultural heritage in Germany](#). The master gilding and barrel painting Anja Isensee's workshop is Berlin's specialist for oil gilding and poliment gilding and preserves this cultural heritage in the Berlin region.

"As a master gilder, I work on valuable historical pieces and at the same time apply old traditional techniques such as oil gilding and poliment gilding to modern materials and modern art. The gilding and polychroming trade is an independent painting trade and is trained in Germany in the dual system. A master gilder works daily with historical binders such as gelatine (hide glue), linseed oil, egg yolk, egg white and modern dispersion binders. Almost all the polychrome techniques I perform are historical methods that have not changed over the centuries. Since I know how metal settings or colour settings on historical pieces were created and since my training focused on the restoration of metal decorations or polychromes, I carry out many restorations on frames and pieces of furniture or even icons and sculptures with great sensitivity. The exciting thing about my varied profession, however, is the combination of using restoration methods and applying historical oil gilding and traditional poliment gilding to modern materials and modern art." (Anja Isensee)



1: Restoration of a sculpture of St. Urban: Sanding a crack that was filled with chalk ground. © gilding workshop Anja Isensee

2: Restoration of a frame in partial poliment gilding: Application of the poliment, the final undercoat before gold plating. © Gilding workshop Anja Isensee

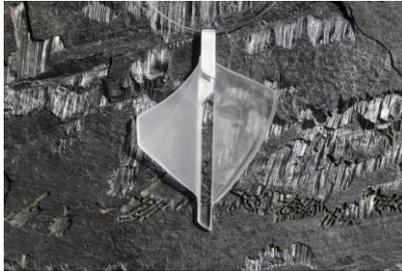
3 - 4: The gilder's workshop in the Domäne Dahlem. © Gilding workshop Anja Isensee

Master gilder Anja Isensee works almost exclusively on customer orders. For special occasions, she also offers prefabricated objects to walk-in customers. In keeping with the upcoming Easter festival, she has covered eggs with various leaf metals. She offers these for sale in the workshop during the ETAK.

The grounds of the Domäne Dahlem, a centre of attraction for families, are home to other cultural and creative craft enterprises that have participated in the ETAK for years. On 1 April 2022, the state-wide opening event of the Berlin craft chamber will also take place there. [More information](#)

[Michaela Swade](#), master glass finisher, HWK Wiesbaden, Hessen

As a master glass finisher and state-certified glass designer, Michaela Swade has been working with glass for almost 30 years. In addition to unique pieces and jewellery made of glass, which can be seen in national and international exhibitions, galleries and museums, she makes interior objects and calligraphically designed cards in her workshop with gallery character in Kassel. Individual wishes on (utility) glass are also fulfilled. Calligraphy workshops are held in a pleasant atmosphere. Dates by arrangement. [More information](#)



© Michaela Swade



[14 stations / workshops, studios, galleries and shops in Frankfurt, Hanau and Offenbach](#)

The Kunst Handwerk Design Route in Hanau-Offenbach-Frankfurt is the common thread to creative artists, museums, changing landscapes and restaurateurs. Walking or cycling along the banks of the Main, through castle parks, local recreation areas, river, industrial and city landscapes is also on its programme. The project could be realised through a bridge grant from the Hessian Cultural Foundation.

Actors of the cultural and creative crafts from all ETAK areas are represented: Lighting/installations, printing, paper, wood design, ceramics/porcelain, furniture/room design, museum/gallery, objects/sculptures, restorations, jewellery/appliances, shoes/leather goods, bags and textile design. [More information](#)

[Stephanie Kirchof Vergoldungen](#), HWK Dresden

Since 2016, the painting, polychrome and gilding techniques of church painting have been registered as [intangible cultural heritage in Germany](#). Stephanie Kirchof trained in the Bavarian Gilding Cluster at the Munich Master School for Church Painters/Gilders and is a Saxon member of the



“Fachgruppe Kirchenmaler, Restauratoren und Vergolder in Bayern – Specialist group of church painters, restorers and gilders in Bavaria”, which represents the intangible cultural heritage in the painter and laquerer trade.

The gold leaf is applied with a broad flat brush made of fine hair, the gilder.  
© Stephanie Kirchof Gildings

“The gilding craft involves a working technique that has remained unchanged for almost 4,000 years - poliment gilding.

With the help of animal glue and naturally occurring coloured earths, wafer-thin gold leaf is applied to the surface with a high gloss, today as then for high-quality interior decoration. The craft has by no means come to a standstill; on the contrary, the techniques and areas of application for gold leaf and other leaf metals have expanded - there are numerous craft solutions for outdoor areas, for large surfaces, for vehicles or in construction.

I started my VET as a gilder in 2004 and have been working in this profession ever since, and in my own workshop since 2011. Besides picture frames and all kinds of small objects, my work is oriented towards the projects that are brought to me: New gilding of old objects in the traditional way, repair and restoration of antique gildings and settings or experimental new gildings in consultation with the customer. For me, this automatically leads to a constant confrontation with the themes of preservation on the one hand and innovation on the other. I am pleased that the interest in the gilding trade remains unchanged, because that alone ensures the preservation of the intangible cultural heritage of craftsmanship". (Stephanie Kirchhof)



Oval picture frame in poliment technique with decoration. © Stephanie Kirchhof Vergoldungen

The gilding workshop is located in the heart of Dresden, near the Goldener Reiter. All classic gilding techniques, high-quality picture frames and unusual accessories are offered here. [More information](#)

#### Wood n Rustic Furniture, Bahretal (Master joiner), HWK Dresden

Steven Kraftschenko's Wood n Rustic Furniture joinery specialises in the production of furniture and interior fittings from reclaimed wood. From the salvage of scrap wood during the demolition of old barns or farmhouses to its use in cabinet making, each piece carries an individual story. By up-cycling these spolia, important raw materials are saved and history is passed on. The old wood is usually a mix of pine, spruce and fir.



#### More information

Left: Sloping roof shelf in the master bedroom (whiskey shelf) made of reclaimed wood. © Wood n Rustic Furniture

Right: Old wood kitchen/ this wood found its origin as ceiling beams in the same house and became the kitchen. © Wood n Rustic Furniture



#### Second Life Rugs – Ute Ketelhake, Springe (Textile designer), HWK Hannover

The multi-award-winning textile designer Ute Ketelhake counters the mass production of the textile industry with a high-quality, individual product that captivates through its feel. The design, the fair production process and the special use of materials distinguish her carpets. She produces the hand-knotted unique carpets and home accessories from organic wool in a closed cycle.

The high pile is obtained in a resource-saving way from GOTS-certified 100% virgin wool fabrics cut from the garment industry (pre-consumer waste). Condensed into lana cotta by washing, they are given a "second life" as opulent, robust carpet fringes that form harmonious structures. Ute Ketelhake also manufactures according to customer wishes.

Left: Ute Ketelhake at the high loom. © Karoline Ketelhake



Right: Carpet Lana Cotta 2, hand-knotted on a high loom, detail. Width: 150 cm Length: 200 cm, Height: 5 cm. Material: Pile: felted virgin wool (Global Organic Textile Standard), warp: linen, weft: virgin wool. © Karoline Ketelhake



“Coral formations were my first inspiration for the pile material, which I weave by hand on high looms into floor and wall carpets, poufs, cushions and seats. My yarns, made from processed virgin wool fabrics that are cut in the garment industry, are given a “second life” as opulent, robust carpet fringes that form harmonious structures when knotted on the high loom. Their cross-sections form structures in the surface and thus, through “planned coincidence”, landscapes emerge that encourage one to look again and again and let one's gaze wander.” [More information](#)

#### Muldenhauer Olaf Schubert, Kriebstein-Grünlichtenberg (Trough maker), HWM Chemnitz

Trough maker Olaf Schubert makes wooden objects for everyday use by hand: stools, bakeware, decorative bowls. Everything is made from local solid wood. The target groups are all those who like everyday objects made of solid wood and all those who bake, butcher or use the pieces as decoration in the traditional way. With his work, the Saxon trough maker keeps an extremely rare traditional craft alive. At the ETAK, Olaf Schubert demonstrates his craft.



On the left, Olaf Schubert carving three pieces out of a trunk. On the right, the assortment. The light wood is poplar, the stools are ergonomically made so you don't need a backrest. © Olaf Schubert.

[More information](#)

#### Villa Brocante, Frohburg, HWK Leipzig

Individual tables are the passion of the fully qualified solicitor Ricky Radünz. That's why he quit his job as a lawyer in 2013, founded the label “villa-brocante” and, as Ricky Radünz – furniture designer and registered joiner, manufactures extravagant and unique solid wood tables. Ricky Radünz carries out the design, wood sourcing and handcrafting himself in his workshop near Leipzig.

The tables are unique pieces, each with a special history. The wood comes from trees that have to be felled or cleared for traffic safety or as a result of storms. In the project pictured, Ricky Radünz picked out the pieces in question from three large 250-year-old oaks in the UNESCO World Heritage Garden Kingdom of Dessau-Wörlitz. After being transported to the sawmill, the logs were cut and then technically dried. After that, the wood is air-conditioned in the warehouse for another few months, then

cut according to the table dimensions and the customer's wishes, and finished with epoxy resin. The journey from the meadow to the wood in the workshop takes two years. The resin is either dyed or slightly tinted with black ink, as shown here, to create the grey transparent look. All rustic areas and the edges of the tree can remain on the wood. After the blank has cured for 2 weeks, overmoulding and table top are milled flat, followed by a very elaborate and long procedure of sanding, touching up imperfections and watering and sanding again until the finished top is achieved, as shown here with slightly rounded corners and a Swiss edge for more elegance.

The finished tables are exhibited at the local Prießnitz Castle. Photos and videos are taken of them there, and from there they are shipped all over Europe, mostly to the big European cities like London, Paris, Berlin or Barcelona. [More information](#)



### ETAK Gemeinschaftsfläche im Schärdscher, Leipzig (Various crafts)

The Schärdscher (Saxon for “come in please”) is a barrier-free and multifunctional event space.

As part of the European Artistic Crafts Days, exhibitors whose own workplaces are not suitable for an open day can join forces here. Creative people can therefore find a place here to show their creative work to visitors. For this purpose, the Schärdscherher opens its doors on Saturday and Sunday indoors or outdoors.

Represented are actors of the cultural and creative crafts from these ETAK areas: Lighting/installations, floor, surface and wall design, print, paper, photography, glass, wood design, ceramics/porcelain, metal design, furniture/room design, museum/gallery, musical instruments, objects/sculptures, products for children, restorations, shoes/leather goods, bags, textile design and others.



[More information](#)

### Glaspunkt, Burghausen (Master glass blower and glass apparatus maker), HWK München, Bayerisches Handwerk

Sigi Franz was trained as a glass apparatus blower at Hoechst AG in Gendorf. After his master craftsman's examination in 1990, he taught as a specialist teacher for glassblowing, design and apparatus engineering at Zwiesel Glass College.

Glass apparatus makers produce glass apparatus and glass equipment for laboratory use. As a rule, these apparatuses are developed in close cooperation with the scientists who commission them for their specific applications.

In 2001, Sigi Franz founded the “Glaspunkt” workshop studio for glass art and glass apparatus construction in the old town of Burghausen. Since then, he has been making glass apparatus for industry in the Bavarian Chemical Triangle, but also free objects. Since 2019, the business has been continued by his son Christopher Franz and Andreas Staudinger, both trained glassblowers. However, Sigi Franz is still active with workshops to communicate his craft, one of the main focuses of the studio.



© Glaspunkt

### **Other examples**

Blaudruckerei Folprecht, textile hand printer in Coswig, Saxony [More information](#)

Katja Sauerbier, bookbinder in Hamburg [More information](#)

Bronzen Gunkel GmbH, metal and bell founder in Berlin [More information](#)

Uranusschmiede - Ulrich Habermann, metal worker and art blacksmith in Annaberg Ortst. Kleinrückerswalde, Saxony [More information](#)

Discover art and wood, wood turner (ivory carver) and wooden toy maker in Schneeberg, Saxony [More information](#)

Kaas + Heger, ceramicist in Höhr-Grenzhausen, Rhineland-Palatinate [More information](#)

The printing museum in Leipzig, Saxony, will welcome the public to present the different printing techniques (letterpress, flatbed, or gravure). [More information](#)

Palmendieb, an artistic crafts shop with a goldsmith's and ceramics workshop in Leipzig, Saxony. [More information](#)

Mr Keilbar's ceramicist workshop in Leipzig, Saxony. [More information](#)

Mrs Howe, fringe and tassel maker in Taucha, Saxony. [More information](#)

Mrs Chamberlain, goldsmith and hand weaver in Leipzig, Saxony. [More information](#)

### **To go further, you will find more events on the websites below**

[Complete German programme here](#)

[Complete French programme here](#)

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