

No. 1	Atelje Stanišić	Serbia	Vojvodina	Sombor
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Categories of cultural heritage

Professional craftspeople	Knowledge transfer	Presentation of crafts	Network for preservation of crafts	Local community building	Crafts within tourism
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Description

Atelje Stanišić is a distinguished family-run studio with roots tracing back to 1898, when Milan Stanišić established a glass workshop and store in Sombor, Serbia and by 1908, he expanded the business into the first Yugoslav photo ceramics and artistic studio for glass painting, specializing in stained glass and photoceramics. The atelier played a pioneering role in developing stained glass artistry in the region. Over the decades other family members carried on the tradition, dividing their focus between photo ceramics and stained glass, with today's owner, Aleksandra Stanišić, being the 5th generation of glass artists. The main purpose of Atelje Stanišić is to preserve and advance the art of stained glass, combining traditional craftsmanship with innovation to create and restore unique works for churches, public spaces, and private clients. Today, the atelier is recognized as a cultural institution that bridges historical artistry with modern creativity, contributing significantly to the preservation of artistic heritage in Serbia and beyond.

Types of handicrafts

Pottery Knitting Weaving Woodworking	Embroidery Leatherworking Herbalism Culinary craft	Candle making Stain glass Copper engraving Quilting Jewellery making	Basket weaving Stonemasonry Blacksmithing Traditional agriculture practice
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Craft touchpoints - where to find?

Workshop of an artisan (directly from the craftsman)

Handicraft Centre of more than one local artisan
Regular local market
Local festival

Shop selling local artisans' products
Local tourism agency / souvenir shop
Web-shops
Social media accounts

What can we learn?

<p>Heritage preservation / valorisation practice</p>	<p>What do they expose with their practice?</p>	<ul style="list-style-type: none"> • Atelje Stanišić exemplifies heritage preservation and valorization through its dedication to the art of stained glass, which has been a family tradition for over a century. • The studio's work exposes the cultural and historical significance of stained glass as both an artistic and architectural medium. By restoring historic stained glass windows in churches, public buildings, and heritage sites, the atelier safeguards intricate works of art with great cultural value (see for example Museum of Contemporary Art of Vojvodina (Novi Sad), or the windows on St. Michael's Cathedral (Belgrade). • The atelier also creates contemporary stained glass installations that fuse traditional techniques with modern designs. • This dual focus on restoration and innovation demonstrates how heritage can be both preserved and reimaged.
<p>Success factors</p>	<p>Achievements and strengths that make this case inspiring for other attempts in the DR</p>	<ul style="list-style-type: none"> • The atelier's strength is their more than a century old legacy. Their appreciation for heritage that stems from this makes them put a lot of importance on authenticity, tradition and specific artistry. However, they successfully combine these traditional stained glass techniques with modern design to create bespoke works for contemporary spaces. This adaptability has allowed Atelje Stanišić to remain relevant across generations, catering to diverse clients from religious institutions to private and public spaces. • Another successful point of their work is combining over a century of artistic excellence with sustainable innovations; so the ability to preserve cultural heritage by restoring historic stained glass works while incorporating sustainable new practices (for example, see project From Heritage to Circular Economy. This dual focus on preservation and sustainability makes their practice a model for heritage-based industries.
<p>Local community involvement</p>	<p>Fundamental values that help to connect the target groups for the social prosperity of the area</p>	<ul style="list-style-type: none"> • Atelje Stanišić is connected with the local community mainly through its commitment to preserving cultural heritage and promoting the

		<p>stained glass tradition, by restoring historic works in churches and public spaces.</p> <ul style="list-style-type: none"> • This way, their work not only conserves art but also revitalizes spaces that serve as community hubs, thus enhancing social prosperity, but also building on locals' sense of identity and connection to local places and spaces. • The atelier's training and mentoring younger generations (mostly family members), creating workshops and sharing knowledge on different platforms (for example Radio and Television of Vojvodina's video on making vitrages, accessible on YouTube) ensures that skills and knowledge are transferred to future local artisans and collaborators.
<p>Link to professional network</p>	<p>Reflecting on its strategic position in the region; making the most of networks</p>	<ul style="list-style-type: none"> • The atelier's long history and craftsmanship have established it as a trusted partner for heritage restoration projects across the region, working with religious institutions, cultural organizations, and private clients. For example, Museum of Contemporary Art of Vojvodina (Novi Sad), Museum of Yugoslavia, St. Michael's Cathedral (Belgrade), Gallery of Matica Srpska (Novi Sad). They are supported by the Serbian Ministry of Culture, as well as some local museums and entrepreneurs. • By engaging with initiatives and collaborations like From Heritage to Circular Economy, Atelje Stanišić aligns itself with global discussions on sustainability and heritage preservation.
<p>Communication</p>	<p>The use of social networks to disseminate and promote their mission</p>	<ul style="list-style-type: none"> • Through social media, mainly Instagram and Facebook, the atelier showcases its restoration projects and other glass works. This way they show some processes of making their products, some behind-the-scenes, some before and afters of restoration, and educate audiences about stained glass. They mostly post about the above mentioned content, but also share news, upcoming events like workshops etc. • Their online presence supports networking with clients, collaborators, and heritage organizations.
<p>Sustainability factor</p>	<p>Operations and maintenance that drive the practice forward; opportunities for financial sustainability</p>	<ul style="list-style-type: none"> • Atelje Stanišić's operations and maintenance are centered around a commitment to quality craftsmanship, sustainable practices, and continuous innovation and this way, the atelier maintains a steady workflow by combining restoration projects with the creation of contemporary stained glass works. This helps them stay relevant in both the heritage preservation and contemporary art markets. • The atelier generates income through a combination of heritage restoration projects, commissions for custom-designed stained glass, and ongoing collaborations with churches, cultural institutions, and private clients.

What makes it a best practice?

Atelje Stanišić stands out as an effective example of active craftspeople, largely due to its deep commitment to preserving traditional craftsmanship while actively engaging in apprenticeship models. Over the years, the atelier has passed down its knowledge and skills through generations, ensuring that younger artisans are trained in the techniques of stained glass making, restoration, and design. This apprenticeship model is central to their success, as it allows them to maintain high standards of craftsmanship while adapting to the evolving demands of modern design and heritage conservation.

Their route to their success has been shaped by a combination of historical and contemporary factors. Legislation and cultural policies related to heritage preservation have created an environment where cultural heritage is recognized as a valuable asset and have supported funding opportunities for restoration and conservation projects. In addition, the atelier's decision to diversify its practice by combining historical restoration with modern stained glass design proved to be a crucial strategy. This approach allowed them to stay relevant in a rapidly changing market while maintaining their core expertise. Collaborations with churches, museums, and public institutions, alongside a strong presence in the local community, further facilitated their success, allowing them to grow their reputation and secure a steady flow of projects. Through these combined efforts—adherence to cultural preservation laws, a focus on craftsmanship, apprenticeship models, and strategic partnerships—Atelje Stanišić has established itself as a leading force in the stained glass industry.

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