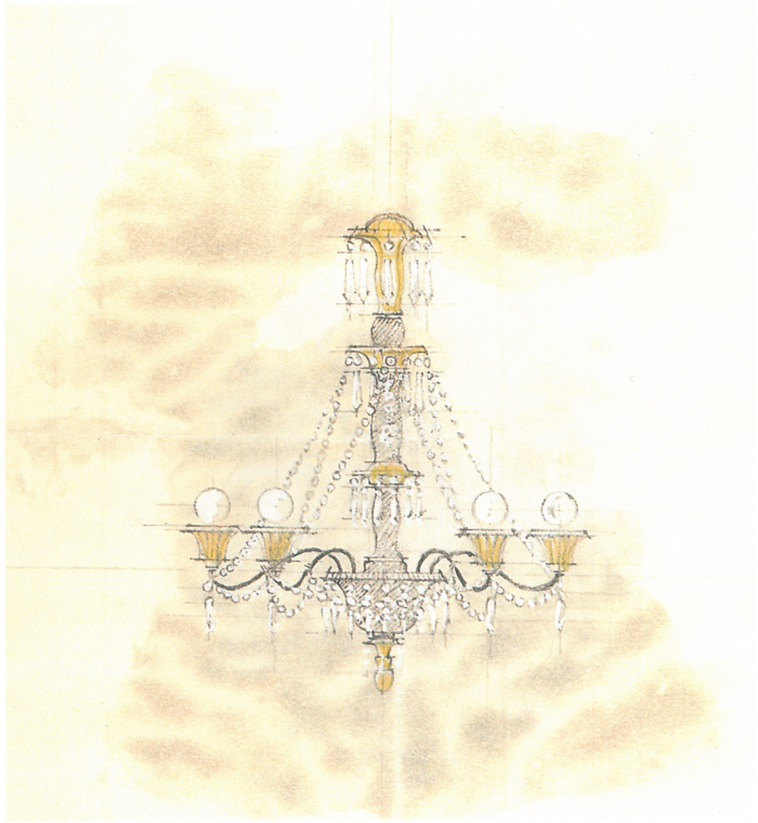
BAKALOWITS





1845–1995

150 YEARS OF THE BAKALOWITS FAMILY



THE FEDERAL PRESIDENT

It is certainly extraordinary that a company is owned by the same family for 150 years and has influenced the cultural taste of a country so much as E. Bakalowits Söhne did in Austria. From the world of "Biedermeier" to the time of the erection of the Ringstraßen-palaces, from the imperial period of historism to the magnificent secession style design, this unique enterprise even supplying to the imperial and royal court had a strong impact on art and festive life style in the whole Central Europe.
Facing all political turmoils of the 20th century E. Bakalowits Söhne could maintain its leadership in the branch of representative lighting up to our days and is regarded one of the most distinguished enterprises in modern Austria.

It is a great pleasure and satisfaction to the Federal President to express the gratitude and congratulations of the whole Austria to the 150-year-anniversary. The company Bakalowits became an institution which our country is proud of and which is an indispensable element of Vienna's worldwide recognition as a center of classic beautiful forms and of extraordinary instinct for style.

With its many projects abroad the house E. Bakalowits Söhne is promoting the good reputation of our country worldwide – as far as the design of lighting, glass, porcelain and other prestigious products are concerned it long became an ambassador of tradition, applied art and modern technology.

I would like to express to the management, the employees and the artists my best wishes for future creativity and the preservation of that sympathetic-discreet Austrian charme which will stay decisive for the success of E. Bakalowits in 150 countries of the world!



Dr. Thomas Klestil

FEDERAL BUREAU FOR CULTURAL HERITAGE

Dear Mr. Professor Bakalowits!

The Federal Bureau for Cultural Heritage congratulates you to the 150-years-anniversary of your company which already in 1845 as a genuine Viennese enterprise could compete with the same artisanal capabilities against the Viennese representations of the other, Bohemian-based, manufacturers of crystal lightings.

Still Vienna-based today your firm is active with traditional success in form, material and artisanal performance. Your company has executed numerous national and international contracts with importance to the protection of cultural heritage. The achievements of your enterprise in repairing and restoring ancient chandeliers as well as their sensible and responsible reproduction according to historic documents have to be especially mentioned.

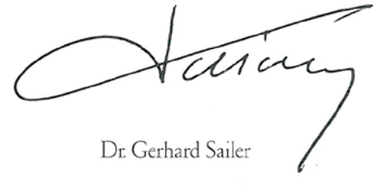
Already in the 19th century during the construction of the Neue Hofburg (New Imperial Palace) all main chambers, as the festival hall, the marble hall and the ceremonial hall, have been equipped by Bakalowits. After World War II these lightings have been accurately restored by your company under the supervision of the Federal Bureau for Cultural Heritage. In particular the general restoration of the Redouten-halls in 1954/55, as such one of the first restorations in the Viennese Hofburg after the war, was a master-piece of your excellent performance. In our days, september 1995, your house again has been commissioned with the restoration and reproduction of the crystal chandeliers of the Redouten-halls heavily damaged by fire.

In addition to your practical work, your designs, prototypes and glass archives of 150 years as well have been of valuable assistance to the preservation and scientific coaching of our Austrian and European cultural heritage.

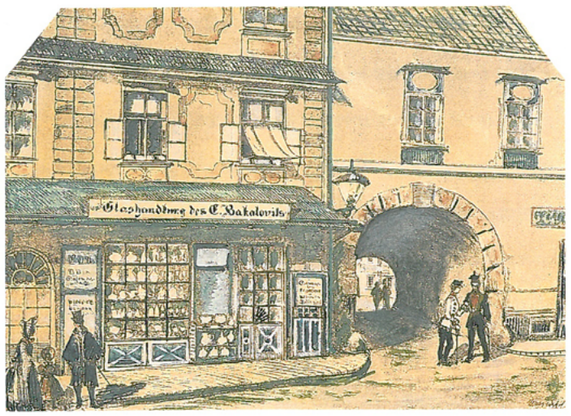
We express our cordial congratulations for one and a half century of active entrepreneurial spirit and creative work to the proprietors, the management and last but not least to all those who artistically and artisanally contribute to the success of the company.

For the future we wish a prosperous performance and cooperation in the cultural domain.

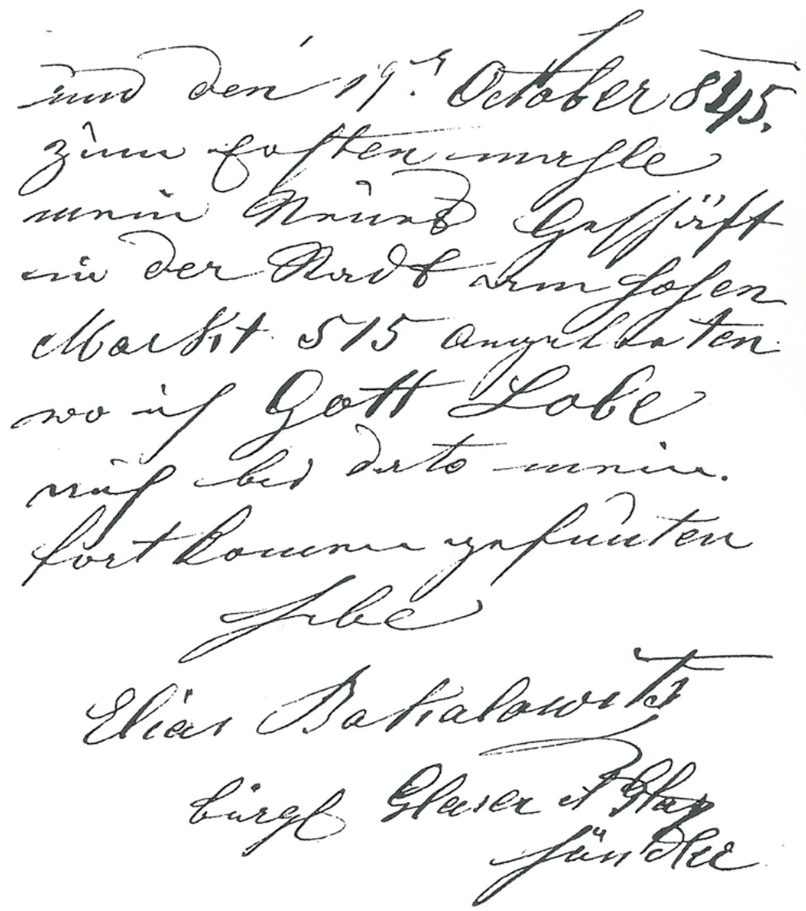
With best compliments



Dr. Gerhard Sailer



HOHER MARKT 515



"... and on 19 October 1845 I entered, for the first time, my shop in the city, on the Hoher Markt 515, where, praise God, I have prospered to this day..."

Elias Bakalowits

glassmaker and glass merchand

These words were written by Elias Bakalowits, glassmaker and glass merchant to the gentry and member of the braziers' guild, in the little diary in which he was to record all the important events of his life. They mark the beginning of a brilliant company history, which has been marked by all the vicissitudes of the past 150 years in the annals of our country.

At that time, in 1845, Elias Bakalowits had already been living for more than 10 years in the imperial city, where he had arrived on 13 February 1835 from Vukovar in Slavonia. It was there that he had been born on 2 May 1810 as the son of a master furrier.

Bakalowits was a familiar name, well known as far away as the southern reaches of the Banat. The family was well off, but only a year after Elias' birth his parents lost a substantial fortune and all their possessions as a result of the banknote collapse of the year 1811.

At the end of the 1820s the young Elias Bakalowits finally set out to make a place for himself in the world. He travelled by foot to Vienna, where he became an apprentice to the master glazier Damian, with whose son he was soon to develop a close friendship.

The Vienna in which the young man had arrived was going through difficult times. The economy had not yet recovered from the Napoleonic wars, the political situation was troubled, and the first foreshadowings of the stormy events of the coming years were already discernible.

The climate for applied art was anything but propitious. Fifty years later the magazine "Alt-Wien" was to write that this was a time "when inserting garish blue, red and yellow bits of glass into the rosette of an overhead light at the entrance to a new house was regarded as a supreme work of art."

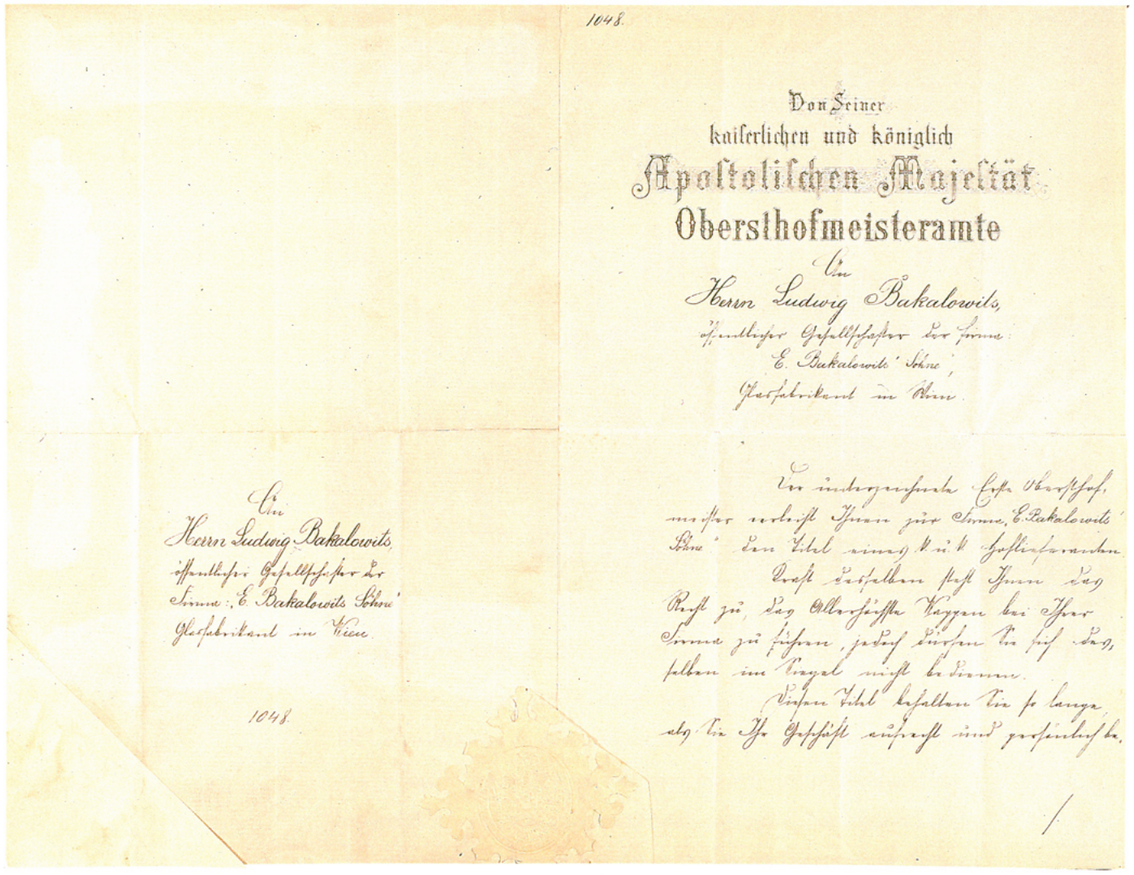

Herr Elias Bakalovits
Glaser
hat das Bürgerrecht der kais. kön. Haupt und Residenzstadt Wien erlangt,
und den
BÜRGEREID
am
15. Juni Eintausend achthundert vierzig und
vor dem versammelten Rathe abgelegt.
Zur Bekräftigung dessen ist Herr Elias Bakalovits dem Stadt Wiener-Bürger-Kataster
einverleibt und hierüber diese Urkunde ausgefertigt worden.

Elias Bakalowits joined one of Vienna's oldest glassware businesses, that of Ignaz Mayer on the Tuchlauben. He also worked for his friend and colleague, the journeyman Ludwig Lobmeyr, until finally, on 19 October 1845, he was able to open a shop of his own. Backed by operating capital amounting to only 200 paper gulden, he installed his sign "Elias Bakalowits, Glassmaker and Glass Merchant to the Gentry" at the house numbered 515 on the Hoher Markt, where today the Anchor Clock ("Ankeruhr") is located.

Working with indefatigable commitment, diligence and business acumen, Elias soon built up his enterprise. When in 1854 the house was torn down and he had to move to other premises in the Rothgasse, his business had already grown considerably in size.

That success would have been unthinkable without the support of his wife, Therese Wieninger, the daughter of a well-known middleclass family from Hundsthurm and the sister-in-law of Franz Sacher, the founder of the Sacher dynasty (who greatly admired Therese for her skill at baking the typical Austrian Lenten buns called "Faschingskrapfen"). Elias Bakalowits married Therese on 31 August 1849. The marriage lasted 12 years. She bore him three sons — Ludwig, Gustav and Rudolf — and an equal number of daughters. That the oldest son was baptized Ludwig was no accident: the close friendship between the Bakalowits and Lobmeyr families gave rise to the tradition of baptizing their first-born sons with the name Ludwig. Every year both families celebrated the New Year's holidays together, with the elder head of the family visited by the younger for the exchange of the season's greetings.

Therese Bakalowits supported her husband in his work with such devotion that as early as 1855 he was able to relocate to the prestigious address at Hoher Markt No. 5 (at the corner of Tuchlauben). The workshops were situated in the courtyard of today's Old Town Hall ("Altes Rathaus").

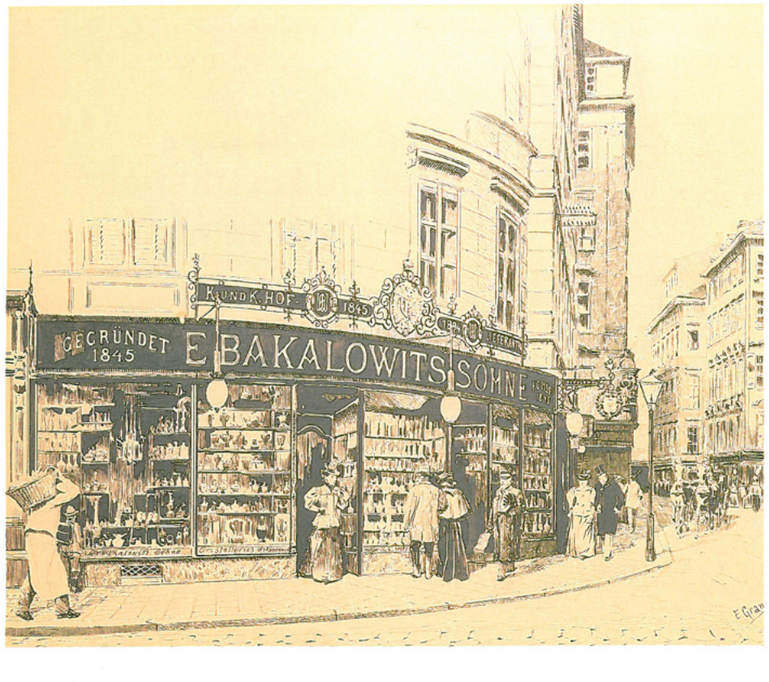

1048.

Von Seiner
kaiserlichen und königlich
Apostolischen Majestät
Obersthofmeisteramte

An
Herrn Ludwig Bakalowits,
öffentlicher Gesellschafter der Firma
E. Bakalowits' Söhne,
Glasfabrikant in Wien.

An
Herrn Ludwig Bakalowits
öffentlicher Gesellschafter der
Firma E. Bakalowits Söhne
Glasfabrikant in Wien

1048

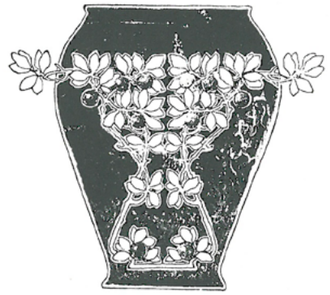


HOHER MARKT 5



E. BAKALOWITS SÖHNE

K. UND K. HOFLIEFERANTEN
WIEN, I. KÄRNTNERSTRASSE 16
EISERNES HAUS
KRYSTALL-LUSTER, TRINK-
SERVICES, SPIEGEL, PHAN-
TASIE-OBJECTE ETC.



But dark clouds were soon to reappear on the family horizon. On 9 April 1861 Elias Bakalowits died unexpectedly of blood poisoning.

It now fell to his widow to take over the reins of the business. As it happened, Therese was confronted with the loss of her husband at the very point in time that was to prove decisive for the future of the firm: through the possibility of collaboration with great architects, such as Theophil Hansen, the building of the "Ringstrasse" opened up new opportunities for the applied art. That challenge was successfully taken up, and it was the Bakalowits company that was to provide the lighting for the townhouses of the families of the Viennese bourgeosie.

During the 13 years that Therese Bakalowits guided the firm with an inflexible will and discipline, she often had difficulty in keeping the children and apprentices in check. Still, she was to achieve a rise to prominence that, if only at the purely external level, could best be gauged by the relocation of the business to Vienna's most important shopping street—in 1872 the firm took up occupancy at Kärntnerstrasse No 16, in the Thonet House. By that time, "E. Bakalowits and Sons" was regarded as the finest glass and chandelier shop of the monarchy.

THE IMPRESSIVE CREATIVE PERIOD OF LUDWIG BAKALOWITS 1874-1934



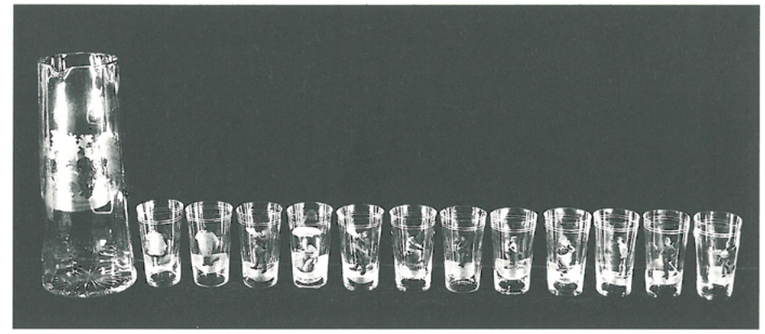
In 1874 Therese Bakalowits took her oldest son, Ludwig, then only 18 years of age, into the business, although she herself did not retire from the firm until 1882. Even then, she continued to make an appearance at the store every day until her death, at 97, in 1916.

Ludwig Bakalowits had laid the foundations for his education as a merchant at the St. Anna Commercial School. Subsequently, his father's early death forced him to enter the business at a tender age and to begin an apprenticeship as a glassmaker. Thanks, however, to his ties of kinship with the Sacher family, he soon gained entrée to the salons frequented by all the prominent personalities of the age in the arts, culture and politics.

Ludwig became acquainted with the world of music through Sophie Leitner, whom he married in September 1882. Only at the turn of the century her family had moved from western Germany to Warasdin, where they kept an open house renowned for its evenings of chamber music, performed by, among others, amateurs in the family circle. The young couple was soon blessed with two children Adrienne (born on 16 July 1883) and Ludwig (born on 18 December 1895).

As early as 1870 a close collaborative relationship began between the Bakalowits firm and the world-famous glassworks at Winterberg, Eleonorenhain and Marschendorf in Bohemia, which were engaged to manufacture the products "published" by Bakalowits. Painters, polishers and engravers, working in the firm's own small workshops in Vienna, were hired to produce special designs. It was also at this time that the services of outstanding architects of the Royal and Imperial (K&K) Trade Museum (today's Museum of Applied Arts) were enlisted, whose designs were destined to set entirely new accents in the art of glass.

Ludwig himself became a member of a number of artistic circles, including that of the painter Hans Canon, his artistic mentor, and also



GLASSES WITH GENUINE VIENNESE CHARACTERS OF THE PAINTER SCHLIESSMANN





of the Schliessmann Society. Bakalowits's famous Schliessmann glasses were the fruit of this collaboration with Schliessmann. Those years also witnessed the conferring of the first major distinctions and honours: the Silver Medal for Decorated Glass and the State Prize of the K&K Ministry of Trade. In December 1880 Archduke Rainer granted the Bakalowits firm the Diploma of the Austrian Museum, and one year later it was awarded the Gold Medal of the Austrian Industrial Arts Museum.

Ludwig Bakalowits, who managed the business with his brother Gustav until the latter's death in 1891, imparted to the enterprise a new direction. It was he who transformed the business into the leading firm for glass in the applied art sector. He was able to achieve this success, on the one hand, through his close collaboration with the glassworks of Winterberg, Eleonorenhain, Marschendorf, Mariannenhütte, Klostermühle and Loetz, and, on the other hand, due to his own artistic talents. His commitment, moreover, promoted the entire artistic life of the metropolis on the Danube; in 1883 Ludwig Bakalowits became one of the founding members of the Vienna Applied Arts Association ("Kunstgewerbeverein"), whose chairmanship he took over in 1894, and of the Secession.

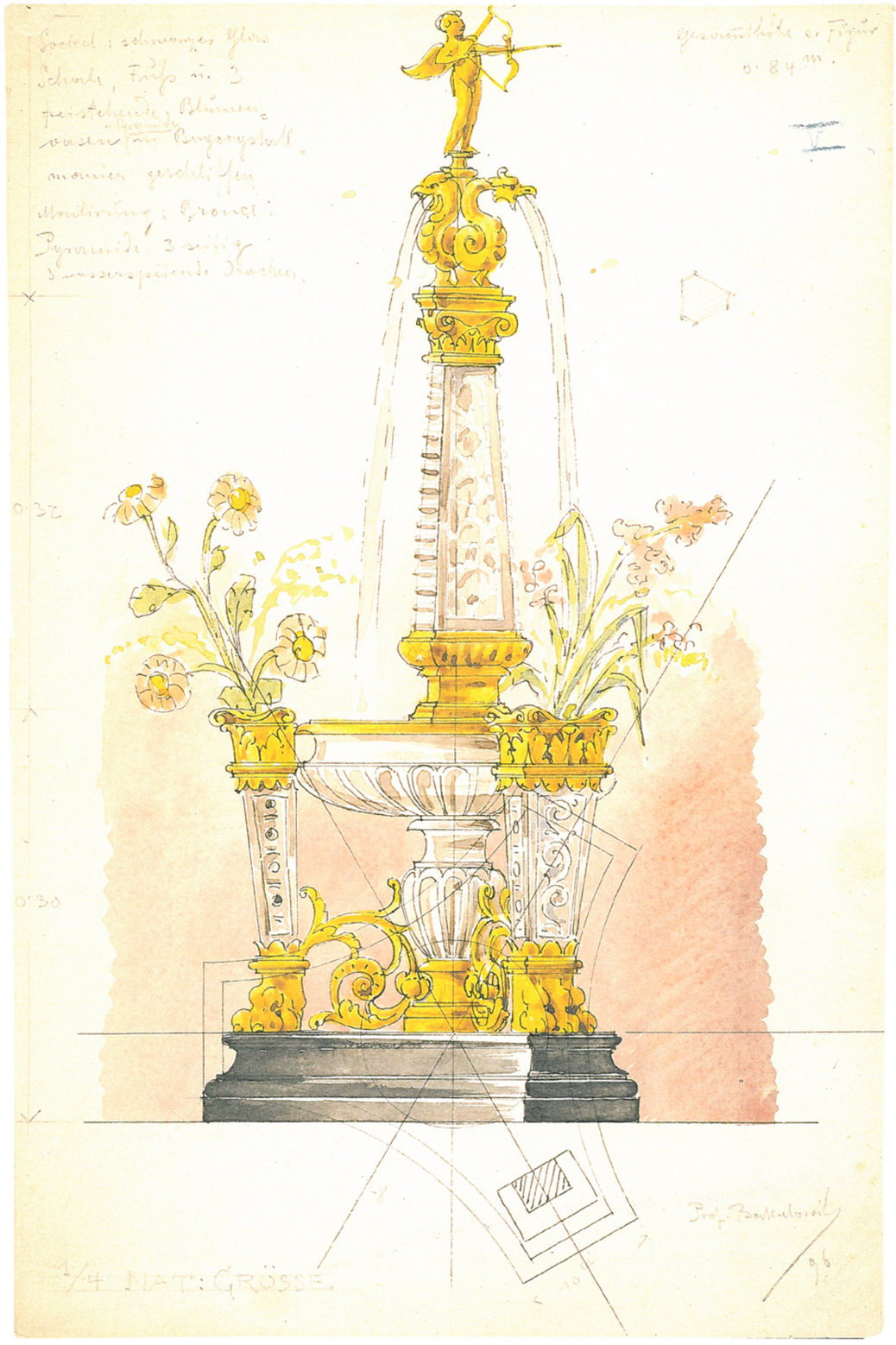
In his commercial ventures also, Ludwig Bakalowits was keen to blaze new trails. He increasingly turned his attention to the world beyond the borders of the monarchy, for the purpose both of studying the trends in other major cities and of presenting his own products to an international clientele. In 1884 and 1885 he participated for the first time in international exhibitions in Nice and Antwerp, which not only brought awards but also orders from the royal houses of Saxony and Sweden. And even at the very early date of 1885 Bakalowits was shipping its first exports to America.

Concomitantly with his development of new glass forms and glass techniques, Ludwig Bakalowits had been interested, since about 1880, in the design of new lighting fixtures. While in the glass sector his intimate friend and brother-in-law, Max Ritter von Spaun, associated himself with Bakalowits's modern notions of form, and together with him gained world recognition, in the development of lighting fixtures Franz Friedrich Palme, the owner of the Elias Palme firm in Steinschönau, was his like-minded partner.

A milestone in the history of Bakalowits was 1890, when the title "K&K Court Supplier" was conferred on the company "E. Bakalowits and Sons". It was, as well, the year of an unprecedented top order: Bakalowits was commissioned to supply the entire lighting for the Neue Hofburg. This was not only the largest order ever placed under the monarchy but, what was more, a technical sensation – the magnificent chandeliers were among the first of the Habsburg Empire to be lit by electricity.

Another family member who greatly influenced the artistic quality of the firm's products was the third brother, Rudolf, who decided to devote himself completely to the artistic life and was a student of Professor Haerdtl, the architect. As "decoration architect", Rudolf was invited to the State Trade School in Graz on 1 March 1885 to assume the position of "acting instructor for commercial art in the areas of form theory, freehand drawing and draughtsmanship". In 1902 he was appointed professor for architecture and modelling at the University of Graz. Rudolf Bakalowits provided the family business with numerous designs.

The world fairs held in Chicago (1893) and Paris (1900), along with art exhibitions in St. Petersburg, London, Turin and Geneva, elevated the Bakalowits firm, which missed hardly a single one of the more important of these events, to international fame.

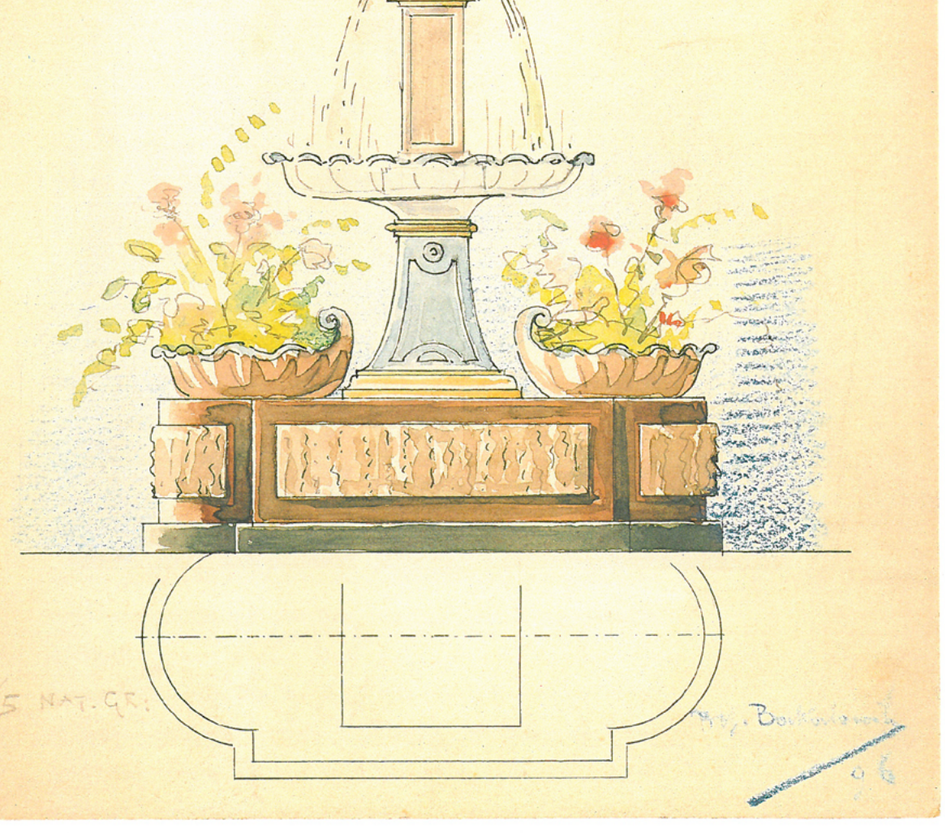


III

Untersatz aus Tümelbronnen
Vase mit sechten Aufsatzen
Blumentöpfe aus demselben
Ofen mit vertieftem Boden
und Untersatz.
Schale rund Fuss davon
quadratisch, lichtblau
die weiteren dreifachen quadr.
in Bergcrystallmontirung,
vergold. Silbermontirung
Grösster Durchmesser 0·47 × 0·23
Gesammthöhe sFigur 0·97 m



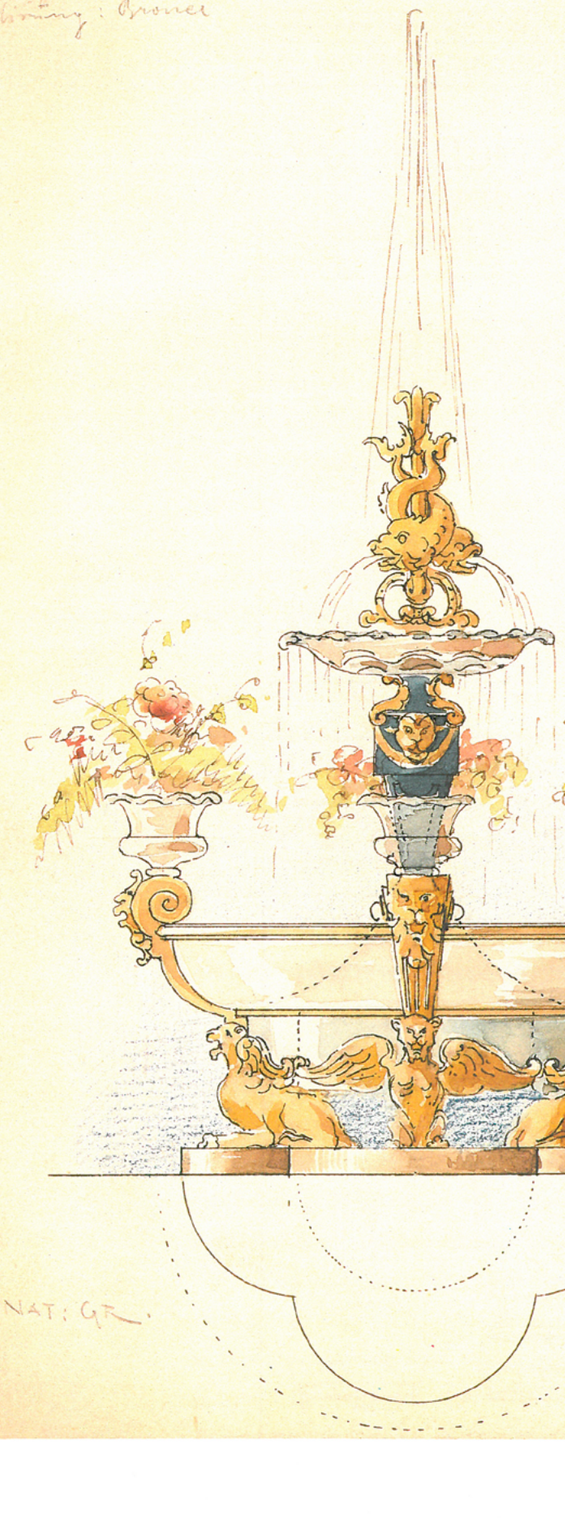
1/5 NAT. GR.



IV

4
Schale m. Blumenvase
Crystallglas
Montirung: Bronce

Durchmesser 0·43 m
Gesammthöhe 0·65 m



1/5 NAT: GR.



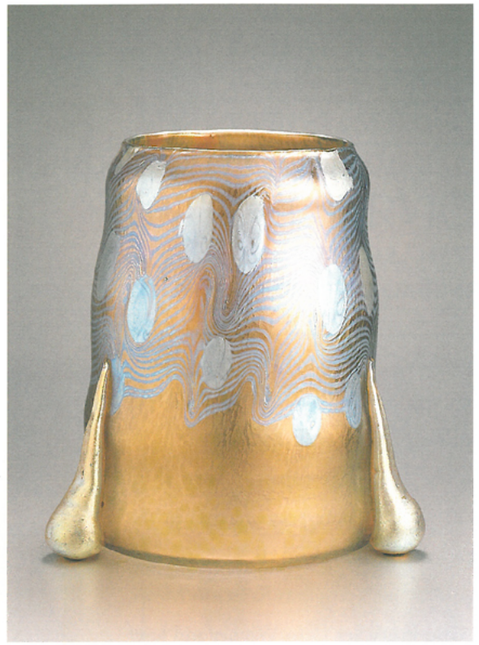


BAKALOWITS AS GLASS "PUBLISHER"

We usually associate the term "publisher" with films, books or musical compositions. In connection with applied art, on the other hand, the concept seems strange to us. But this is exactly what Bakalowits was — a glass publisher. Primarily, however, Bakalowits remained what it by that time had already been for 50 years: an enterprise engaged in the manufacture of its own lighting fixtures and in their sale at home and abroad. Its chandeliers were designed by such people as Koloman Moser, Josef Hoffmann, Leopold Bauer, Otto Prutscher, Otto Wagner and Josef Olbrich.

But, in addition to everything else, Bakalowits took the designs of glass vases, consumer items and sculpted objects produced by these young and gifted artists (whom the firm supported even while they were still studying), as well as those of a number of students of the School of Applied Arts, and marketed them as a publisher. After acquiring the rights to the designs, Bakalowits then proceeded to have them executed at various glassworks in Bohemia, advertised them in art magazines and at exhibitions, and sold them through its commercial partners nearly everywhere in Europe.

The turn of the century ushered in the triumph of "Jugendstil" in the entire applied art sector. "Ver sacrum" became the term on everyone's lips as well as the vehicle for artists who began, in their works, to speak out against stereotyped forms that had become spiritually barren and devoid of freshness. Bakalowits was particularly associated with this movement. Since no written records on the subject have been handed down, it is not known what kind of arrangements Bakalowits concluded, as part of the firm's publishing activity, with those artists whose designs it used. It is likely that for the designs they relinquished to Bakalowits the artists received only a one-time payment, did not share in the later sales successes and for that reason no longer had any interest in the matter. In the actual execution of these people's work Bakalowits enjoyed a very



KOLOMAN MOSER, 1902
MADE BY LOETZ



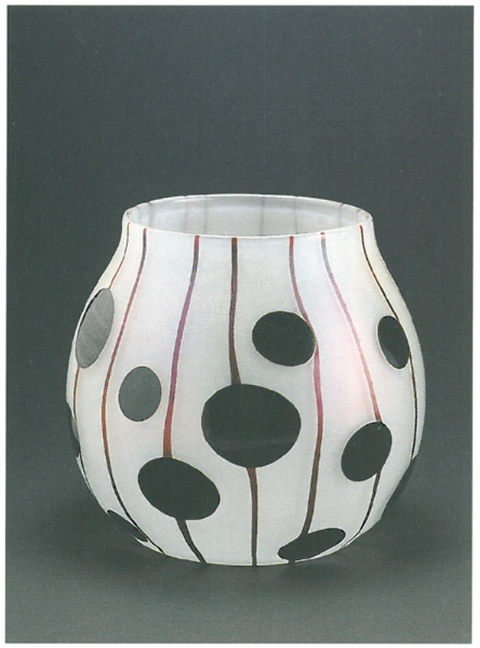
THE SAME DESIGN BY KOLOMAN MOSER,
MADE IN COLOURED CRYSTAL GLASS BY

considerable degree of freedom. As a result, the firm was able to modify the designs according to technical glassworking requirements and to alter them in terms of their decor almost at will. That Bakalowits paid no particular attention to such things as the artists' copyrights is evidenced by the fact that a number of factories adopted these designs for their own production lines without taking the trouble to acquire the permission either of the artists or of Bakalowits, and without even referring to their origin.

It is not reliably known when Bakalowits published the first designs. In any case, among the first were the "Glasses in Wooden Racks" ("Gläser in Holzgestellen"), which were produced in 1899 according to designs by Josef Hoffmann and Koloman Moser and were shown at the Eighth Sezession Exhibition. These vases, two of which can also be seen in the firm's own museum, were presented as the designs of Hoffmann and Moser, with the comment that they were "produced by the firm E. Bakalowits and Sons". (Actually, the glass vases came from the Bohemian glassworks of Johann Loetz Witwe, the wooden structure from a Viennese carpenter, and the metal fittings from the Lux enterprise in Vienna.)



VASE DESIGNED BY KOLOMAN MOSER, 1902



VASE DESIGNED BY KOLOMAN MOSER, 1903
WITH DECORATION "STRIPES AND SPOTS"

In addition, Oswald Haerdtl and Koloman Moser designed table glass, including Moser's famous Service No. 100 "Meteor", produced in 1903. But the Bakalowits brothers were highly successful with their own designs as well, for example, with the glass series No. 117, which was first published in 1904. Bakalowits achieved the intended—advertising— effect with these creations: they were admired by the public and proclaimed as avantgarde masterpieces — attributed to Bakalowits — by the art critics of the age. (Hermann Bahr, Die Sezession, Vienna, 1900, page 155).

Bakalowits successfully exploited this celebrity in the years that followed. Two contributing factors might be mentioned. On the one hand, it was the anti-historicist movement, predominant in Vienna at the turn of the century, that led to a demand for "modern" glassware. On the other, there was the realization on the part of certain teachers and numerous students at the Vienna School of Applied Arts that artistic standing could be more quickly achieved through the interme diary of a publisher. The results can be fairly well reconstructed (with a fair degree of reliability) on the basis of Bakalowits's order books (which are unfortunately no longer complete) and, above all, from the drawing archives of the Johann Loetz Witwe glassworks:

The number of different form designs that Bakalowits, acting as publisher, had executed during the first decade of this century totalled more than 6,000. It has thus far been possible to positively identify the designs of the following artists: Josef Hoffmann, Koloman Moser, Otto Prutscher, Leopold Bauer, Adolf Loos, Adolf Böhm, Alfred Roller, Arno Richter, Robert Holubetz, Jutta Sika, Antoinette Krasnik, Gisela Falke, Else Unger, Otto Friedrich Schmidt, Venzel Oswald, Otto Beran, Franz Gessner, Josef Urban, Emil Hoppe, Karl Bamberger, Remigius Geyling, Leopold Forster, Emmanuel Margold, Hans Ofner and an employee of the Friedrich Goldschneider firm. Although at present the creators of the majority of the designs that have been passed down are not precisely known, it will probably be possible, on the basis of comparisons and the study of further recurrent material, to ascertain the authorship of most of them in the foreseeable future. (For greater detail see the collection of artists' biographies in Loetz, Böhmisches Glas 1880 bis 1940, Vol. I, page 8)

Bakalowits did not entrust to the creative artists whose works he used the decision as to which producers were to execute their designs once they had been ceded to the company, but took this decision on his own. The decision itself depended primarily on the decor and surfacing with which the design was to be realized. According to the research findings that are available today, Bakalowits commissioned only the three large Bohemian glassworks Meyers Neffe at Adolf near Winterberg, Wilhelm Kralik Sohn in Eleonorenhain, and Johann Loetz Witwe in Klostermühle. If a design was to be executed in colourless or tinted crystal glass, Bakalowits engaged the Meyers Neffe firm; on the other hand, for vases with an iridescent surface, the producer chosen was usually Loetz, less often Kralik. Bakalowits modified as he saw fit the



DESIGN BY JUTTA SIKA, 1905
MADE BY THE GLASSWORKS LOETZ

designs made over to he—with regard not merely to their form and size but also to their overall surface ornamentation. The fact that as a result of this practice the artists' designs were sometimes totally altered so that only their outlines resembled the original drawings evidently bothered neither the artists nor Bakalowits.

Bakalowits went about marketing its artists' designs in an altogether pragmatic fashion. It appears that the aim was to make it possible to offer each design created by an artist in several price categories, depending on the expense involved in the decor. The cheapest versions were glass items in monochromatic, iridescent decor, or items that consisted of a simple, colourless crystal glass. Included in the middle price range were vases with the Loetz decors, Luna and cobalt papillon, or richly tinted crystal glass from Meyers Neffe. The most expensive price category offered glass items with multiple thin coatings of different hues or complicated iridescent surfacing, such as, for example, the Loetz "Phänomen" decors Nos. 358 and 1/72.

For the artists' designs that he published, Bakalowits utilized by no means the entire range of decors of the Meyers Neffe, Wilhelm Kralik Sohn, and Johann Loetz Witwe glassworks it called upon to execute them. In what was, according to today's understanding of the scope of a publisher's influence, a most unusual practice, the firm made its selections from a limited assortment of decors. In the case of Wilhelm Kralik Sohn this was a monochromatic, iridescent surface; in the case of Meyers Neffe, crystal glass that was for the most part tinted bright-red, dark-violet, yellow or green; and from Loetz, multicoloured, iridescent surfaces as well as a number of decors typical of Viennese "fin de siecle" artistic creativity, for example, Koloman Moser's "zebra decor" or the "stripes and spots" decor attributed to Robert Holubetz.



FOUR VASES ACCORDING TO DESIGNS BY ROBERT HOLUBETZ, 1901
MADE BY JOH. LOETZ WITWE

During the period 1899 to 1908 Bakalowits was extremely successful with this kind of publishing activity. The firm was able not only to make a name for itself as a representative of the artistic avant-garde—and in this way to outdistance the second major Austrian publishing enterprise, J. & L. Lobmeyr, which followed an outspokenly conservative policy—but also to secure the services of a number of famous artists, who then delivered designs for Bakalowits's own original area of production—lighting fixtures. Numerous decorative glass types that in their form and colouring pointed the way to the future were developed by the company in this manner.

Another factor, however, that contributed to Bakalowits's success was his skilful balancing of the modern with the traditional. On the one hand, he was able to offer his "Jugendstil" designs, his fantasy glass from Klostermühle, and his modernistic lighting fixtures—all of which had a fascinating effect on the newly emerging consumer strata, the upwardly



DESIGN BY BAKALOWITS SEN., SURFACE GRINDED SET

mobile industrialists at home and abroad. But in parallel with these pioneering developments in the glass sector, Bakalowits continued to cultivate the traditional. This was essential if for no other reason than because of the aristocracy, which all along had been among the company's customers. Just how great this trust was is evident from the order placed by the Prince Regent of Liechtenstein for his friend Lobkowits — a table service consisting of 500 drinking glasses based on old patterns richly cut and with opulent engravings.

With the increasing collaboration of glass producers and the Viennese School of Applied Art, with the increasing number and enlargement of professional schools for the glass industry and with the rising self-confidence of the young artists the importance of the glass publishers diminished. Yet before the First World War Bakalowits stopped his activities as a glass publisher. (see also Loetz, Böhmisches Glas 1880-1940, Band 1, p 105 ff and 173 ff).



LUDWIG BAKALOWITS SEN.



DESIGN BY BAKALOWITS SEN., EMPIRE SET



DESIGN BY BAKALOWITS SEN., WEDDING PRESENT FROM H. E. LICHTENSTEIN TO LOBKOWITZ

Calc: für Nr. 160

Schlosserarbeit inkl. (à 3.00 mit Schiene 1.30)

Bemerkung:

Viereck-Platte (Messing)		20.–
14 Tabakbirnen gelb	–.30	4.20
3 Rosetten weiß	60	1.80
12 Tabakbirnen blau	–.25	
4 Ed. Garnitur Schliff Tropfen	90	3.60
4 Ed. Spitze 100/16 pol.	60	2.40
4 Hängstimmer opal		
Krimp		
Arbeit, Kabel	3.–	12.–
etc.		5.–

Nr. 160. Luster, 4flammig



Arch. Prutscher
mit Opal-Papillon-Gläser

alt Kupfer K 130.– 1950

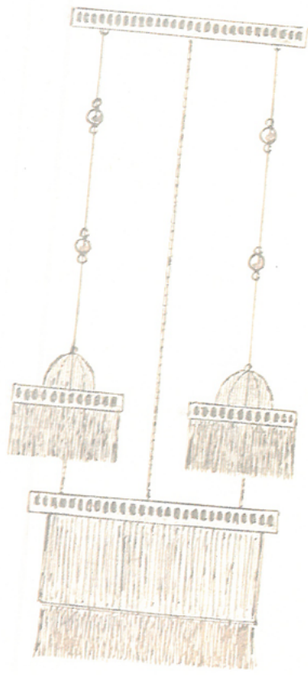
c.p. 117.– 1810



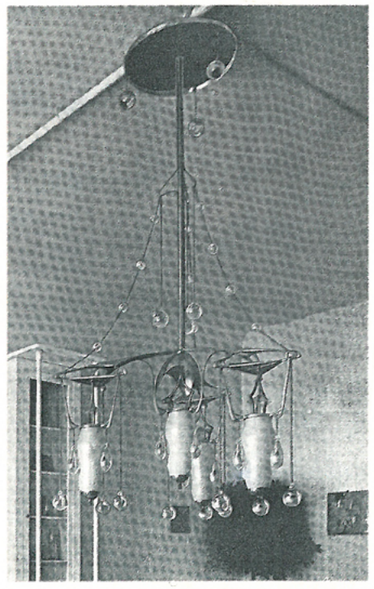
AUSSTELLUNGSSTAND DER
FA. E. BAKALOWITS SÖHNE UM 1901

Metallarbeit 7 à 3.00		1110.00
4 Leuchtkappen	2.40	1960
4 Seidenschirme Klem 8.– mit spannen		1320.00
1 do. groß		114.50
8 Kabelringel	–.25	1200
6 m Litzen	1.30	1780
16 Metallringe	–.20	1320
8 Fassungen Gentel	2.–	1160.00
4 m Metallkabel	2.50	1100.00
		120.50.00

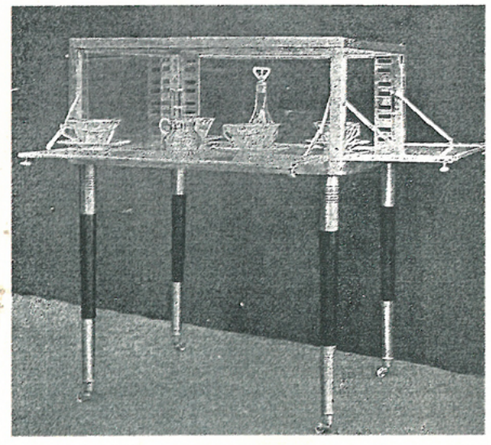
Nr. 265 Luster Arch.



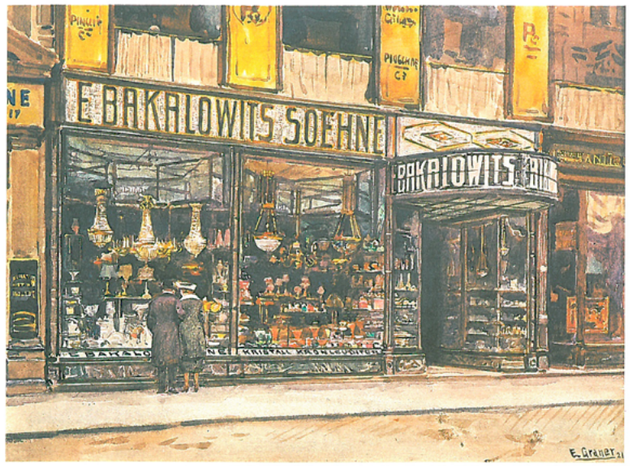
4 Aus
4 Fam



LUSTER FÜR GASLICHT
AUSGEFÜHRT VON E. BAKALOWITS SÖHNE, WIEN
BRONZE, SPAUNGLÄSER (TIFFANY-ART), 1902



TEETISCH
AUSGEFÜHRT VON E. BAKALOWITS SÖHNE
WIEN, 1903



VIENNA 1ST DISTRICT,
SPIEGELGASSE NR. 3

Almost simultaneously with the end of the Danube Monarchy, the Thonet House on the Kärntnerstrasse was torn down and the now internationally successful firm moved to its present location at Spiegelgasse 3. These were also difficult years for Bakalowits, for with the close of the period of prosperity at the beginning of the century there now followed a marked slow-down in the economic upswing, until finally the catastrophe of the First World War broke over the country.

By 1918 the world looked quite different. The initial shock triggered by the difficulties facing the tiny new Republic had to be overcome. Now that the former crown lands had become foreign countries, the solution of the procurement problem was the key to success. But Ludwig Bakalowits had the vision to recognize and turn to his advantage the signs of the time. Withdrawing from the publishing business, he turned his attention increasingly instead to trade in glass table services, porcelain ware, cutlery, silverware and fancy goods, which he bought. Then as now, the Bakalowits company was famous for carrying the most extensive line of these items. The new situation had also led to a change in the nature of the demand: customers were no longer as interested in the originality of the artist's design as they were in acquiring items of enduring quality.

By appropriately changing the firm's business strategy, it was soon possible to usher in a new upturn in its commercial success. This was particularly true in the production of chandeliers.

On New Year's Day of 1934, Ludwig Bakalowits died at an advanced age, seven years after his wife Sophie, at the home in Baden bei Wien where he had spent his last years. He had already stepped down as head of the firm six years earlier.

Die

Glaswaren- und Luster-Fabriksniederlage

Bakalowits

k. u. k. Hoflieferanten

Wien, I. Spiegelgasse Nr. 3

erlaubt sich, zum Besuche ihrer neuen, bedeutend vergrösserten und prachtvoll eingerichteten Lokalitäten hiermit höflichst einzuladen.

Ein reichhaltiges Lager der herrlich modernsten Objekte der Glas- und Lusterindustrie bietet vielfache Anregung für Neuanschaffung.

20/1

Bakalowits Söhne 1896

Folio

WIEN, 13/12. 1895.

GEGRÜNDET 1845.
TELEFON Nr. 1708.
CLEARING-VERKEHR Nr. 821.083.

Offerte
FACTURA

VON

E. BAKALOWITS SÖHNE

K. U. K. HOFLIEFERANTEN

GLASWAAREN-FABRIKS-NIEDERLAGE

I., HOHER MARKT 5

für Se Kais. Kön. apostol. Majestät Obersthofmeisteramt.

Post-Nr.				
	Ueber diverse Artikel nach Muster der im Palais Erzherzog Albrecht befindlichen ausgestellten Manövergegenstände:			
III.	Service:			
	14 Salatschalen aus starkem glattem Cristallglas a 250 m/m Durchmesser	₰	1.50	₰ 21.—
	14 Compotschalen aus starkem glattem Cristallglas a 200 m/m Durchmesser	"	1.30	18.20
	16 Dämpfleppen mit Ecken	"	—.45	7.20
	20 Salzfässer, 8 eckig, aus gepresstem Glase	"	—.15	3.—
	20 Senfgläser glatt	"	—.20	4.—
	10 Zündholzbecher aus doppeltstarkem weissen Glase	"	—.25	2.50
	Transport:			₰ 55.90

Bestellte Modelationen können nur innerhalb 3 Tagen berücksichtigt werden. Kisten werden nicht retour genommen.



IMPERIAL PALACE VIENNA, ROOM OF AUDIENCE OF THE EMPEROR

BAKALOWITS AS CHANDELIER-MAKER

The taking over of the firm by the next generation — Ludwig Bakalowits Jr., an architect, assumed control in 1928 — led to a fresh burst of innovative energy in the chandelier production sector. In addition to acquiring international patents for the manufacture of chandeliers, the new man at the head of the business also introduced fresh thinking in the area of form not only for lighting fixtures but for glass table services as well.

As a reflection of the economically difficult times caused by the international economic crisis and the severe recession, construction activities in Vienna and all over Austria had been reduced to the erection of purely practical and utilitarian buildings. For any kind of indulgence in chandeliers there was simply no money. But Bakalowits had the good fortune of being able to weather this difficult period with his shop for glass, porcelain and silverware. And there were still the occasional large orders: the original installation and repair of the lighting at the Administrative Court (1936) as well as the work to refurbish a great many coffee houses, plus the orders from Spain, where Bakalowits the architect had maintained contacts since his days as a student, helped the firm to make it through this difficult period.

With Austria's annexation ("Anschluss") to Germany in the year 1938, the entire panorama changed. It was not merely the World War that brought trying times for old, well-established firms. Whereas the heads of such companies as Denk and Wahliss committed suicide, others behaved differently. Ludwig Bakalowits, along with many of his colleagues, was ultimately called up to military service, while Lobmeyr supplied Hitler's Germany, providing the lighting, for example, for the "Reichstag" building in Berlin.

In 1943 the shop in the Spiegelgasse had to be closed. The authorities were pressing firms to merge. As a result, Bakalowits and Förster together used the cellar of E. Braun & Co. on the Graben as their common sales outlet.



But before Ludwig Bakalowits shut the doors to the family store in the Spiegelgasse, he first had all his merchandise stored deep in the catacomb-like cellar, to which he walled off the entrance, placing in front of it an old rack containing damaged glassware. So concealed, these valuable glass items and lighting fixtures survived the bombardment of Vienna and, later, the encroachments of the troops that liberated the city. As a consequence, thanks to the farsighted precautions taken by its owner, Bakalowits was able to reopen immediately after the end of the war, in October 1945 — 100 years after its foundation — and to offer for sale a reasonable selection of outstanding items. The result was an inestimable competitive advantage, made possible by the availability of this unique starting capital. This circumstance was the basis of the firm's rise to its current position as an internationally acknowledged leading manufacturer of crystal chandeliers.

Losing no time, Ludwig Bakalowits sought to re-establish the traditional ties with Moravia and Bohemia. However, many of the glassmakers and glass polishers had already succeeded in settling in Austria, among them the Bakalowits suppliers Swarovski and Riedel as well as the Schöler and Görner families. It was, incidentally, the high quality standards of the Schöler company's cutting and production that was a major factor contributing, in its collaboration with Bakalowits, to the latter's success in securing domestic and international orders.

During the years of the allied occupation there were many senior officers of the U.S. forces who liked the idea of being able to take back home with them a part of "good old Vienna". In doing so, these people helped to lay the foundation for Bakalowits's brisk export business with the United States.



STATE OPERA VIENNA, GOBELIN HALL



STATE OPERA VIENNA, MARBLE HALL



IMPERIAL PALACE THEATRE, VIENNA, MINOR FOYER

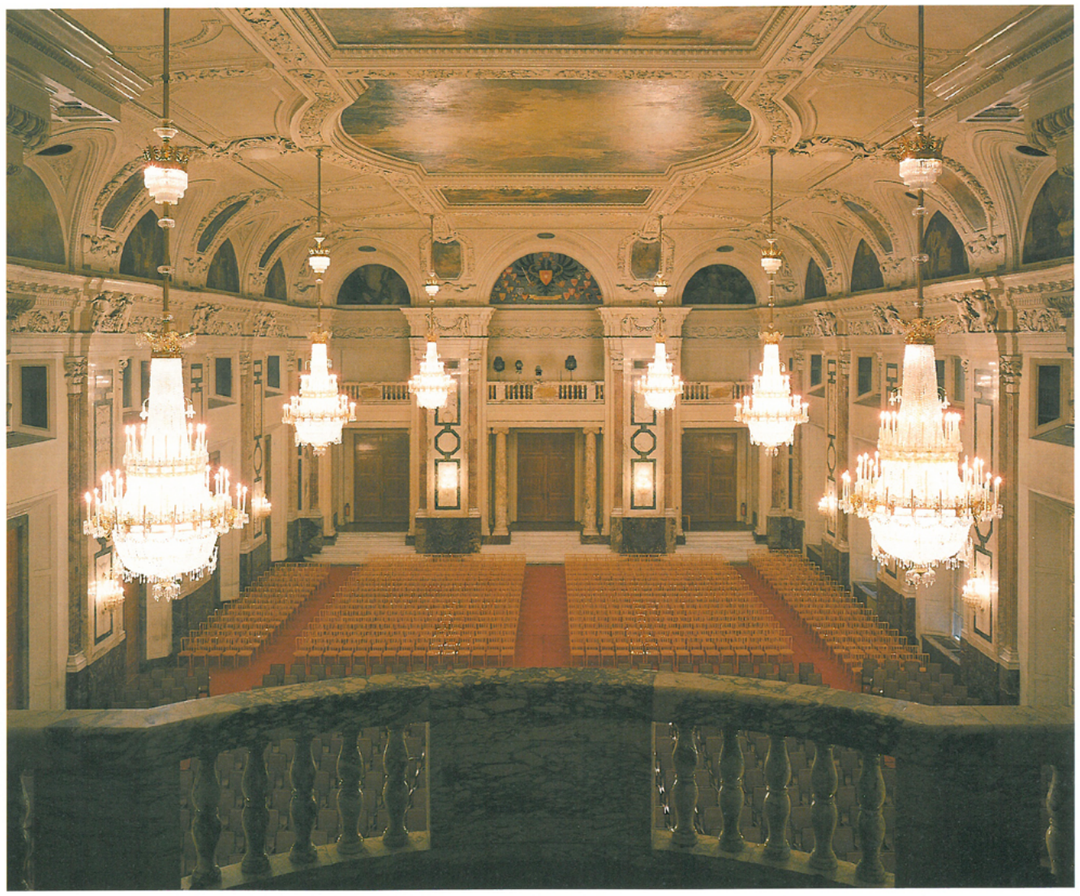


IMPERIAL PALACE THEATRE, VIENNA, MAJOR FOYER

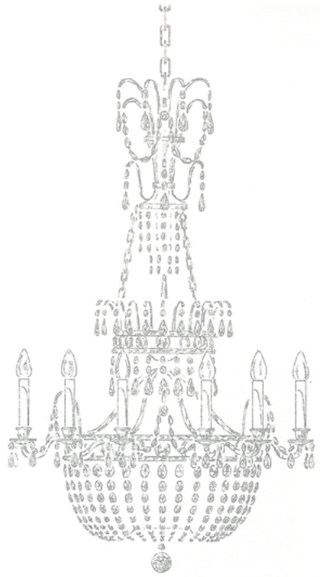


IMPERIAL PALACE THEATRE VIENNA, AUDITORIUM

The reconstruction years witnessed the resumption by the firm of its old traditions almost as though there had never been a break. Bakalowits was again supplying the chandeliers for the official buildings of the Republic. In 1955, for example, it received the orders to provide the lighting for large sections of the State Opera and for the entire Burg Theatre. The chandeliers of the Neue Hofburg, which had been supplied by Bakalowits as early as 1890, were restored and partially rebuilt, in addition to which the "Redoutensäle" in the Alte Hofburg were completely renovated by the



IMPERIAL PALACE VIENNA. MAJOR FESTIVE HALL



firm in 1954-1955. It might almost seem a dispensation of fate that in the very year when Bakalowits and Sons was celebrating its 150th anniversary the Hofburg should again be at the focus of the company's activities. The chandeliers that were destroyed during the fire that swept through the "Redoutensäle" in 1992 will have to be restored again.

During the most difficult years of the reconstruction period following the Second World War the young Second Republic demonstrated its commitment to tradition: the Bakalowits firm, which had all along been a leader in the lighting of official State and government buildings, was again awarded major orders aimed at restoring the splendour of the country's capital – whether in the Parliament Building (for which it also provided the external lighting), the Vienna Town Hall, the Belvedere or Schönbrunn Palace, everywhere light could be seen reflected and refracted in Bakalowits chandeliers.

The federal provinces were also quick to turn to this company with its tradition of craftsmanship. There followed orders for the Provincial Parliament and Concert House in Klagenfurt, the Mozarteum in Salzburg, the provincial theatres in Tirol and Bregenz, and the Ambras and Porcia Palaces in Tirol and Carinthia, respectively.

Particular pride of place among the noteworthy orders filled during this period belongs to the modern crystal chandeliers whose design for the New Festival Theatre in Salzburg was the product of a particularly fruitful collaboration with Professor Clemens Holzmeister.

Another of the customers to find its way to Bakalowits was the Church. The company restored chandeliers and delivered lighting fixtures duplicating previous installations at – to name only a few examples – St. Stephen's Cathedral and the Franciscan Church in Vienna as well as the Cathedral and Archbishop's Palace in Salzburg.



Not only the rebuilding of hotels, restaurants and cafés but also the revival of personal consumption were instrumental in ensuring that the firm's order books remained full. The demand for high-quality glass, porcelain and lighting fixtures was met with completely new designs, which were often created in collaboration with the same architects and designers with whom Bakalowits had formerly been associated.

Like his father before him, Ludwig Bakalowits dedicated himself to every aspect of the applied art scene in an Austria that had only recently regained its independence. Helping to establish a solid basis for Austrian quality products, he was a driving force in the Working Partnership for the Promotion of Austrian Quality and was authorized to carry the "Austrian Seal of Outstanding Quality" ("Austria Gütezeichen") on his merchandise.

In 1959 a new page was turned in the company's history. With Friedl Bakalowits' entry into the business as successor to his father, the fourth generation took up the challenge of finding new avenues of endeavour. Friedl Bakalowits had been schooled in every aspect of the family business and had learned the brazier's trade, becoming a journeyman and joining the guild. In 1965, at the age of only 26, he took over the operational direction of the firm, rising two years later to the position of sole business manager. With him the company starts to conquer new markets.

Among the innumerable foreign orders of those years, one in particular stands out: in the first half of the 1960s Bakalowits delivered for the new Parliament Building in Belgrade what at that time was the largest chandelier in the world. It had a diameter of 17 metres, weighed 19 tons, and was fitted with 2,600 incandescent light bulbs of 500 Watts each.



CHURCH OF THE MONASTERY SCHEYERN

The year 1966 brought the firm one of its largest restoration orders ever: the renovation in Paris of the Beauharnais Palace, today the residence of the German Ambassador. Bakalowits submitted the best bid in the public tenders for this work and, although limited to fragments and archive drawings for guidance in reconstructing the originals, used the project to achieve worldwide prominence in the restoration of historic lighting fixtures. The brilliance of the chandeliers that Bakalowits rebuilt in fidelity to the original models can still be admired in this splendid palais.







PALAIS BEAUHARNAIS, PARIS



HOTEL IMPERIAL, VIENNA, PALAIS WÜRTHEMBERG



SAS PALAIS HOTEL, VIENNA, PALAIS LEITENBERGER



ANA GRAND HOTEL, VIENNA

This Viennese firm traced a trail of light across every continent. As early as the 1960s, exports were accounting for some 50 per cent of the firm's turnover.

Beginning in 1960, Bakalowits focused its business strategy on the Far East. Through close collaboration with renowned international hotel chains, an opportunity was afforded to blend the traditional Viennese chandelier style with Far Eastern art. But it was not only the export trade that flourished; Engineer Bakalowits, since 1971 the sole owner of the business, promoted the expansion of the firm in the form of subsidiary companies as well. This development began with the establishment of the subsidiary "Bakalowits München" 1990 and, a year later, of "Bakalowits Far East Ltd.", with a trading office in Hong Kong. These incorporations were followed in 1993 by the founding of "Bakalowits Far East China Ltd.", with headquarters in Shanghai.

Bakalowits was also one of the first companies to do business in the



DOJIMA HOTEL, OSAKA

new Russia – in October 1993 the first international lighting company was opened in Moscow.

However, it is not only this active business strategy – rewarded in 1967 with the conferral of the right to display the coat of arms of the Austrian State – that has ensured success. The two other great traditions of the Bakalowits family have also been projected into the present. The spirit of inventiveness continues to bear new fruits: in 1989 a special chandelier glass component was successfully patented. And finally, that particular commitment to artistic design to which Bakalowits owes its special position in the market remains intact to the present day. This was reflected in the appointment of Engineer Bakalowits who since 1983 has held the title of "Kommerzialrat" – to the post of professor for design at the "College for Applied Arts" ("Hochschule für angewandte Kunst") in Linz and in his membership of the "Institute for Design" („Institut für Formgebung").



HOTEL MANDARIN, HONG KONG



SHANGRI-LA HOTEL, SINGAPORE



HOLIDAY INN CROWN PLAZA, HONG KONG



MARRIOTT HOTEL, HONG KONG



SOIMEI NO MORI GAKUEN COLLEGE-CHIBA, JAPAN



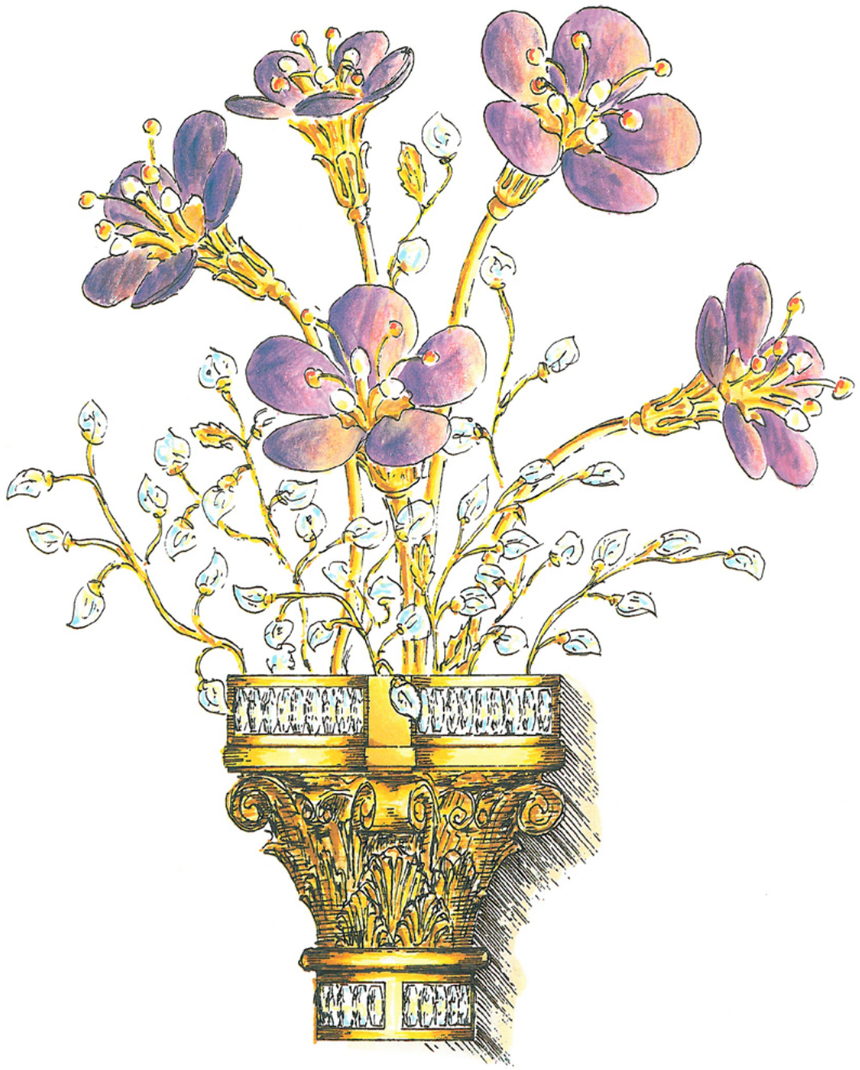
SHANGRI-LA HOTEL, SHEN ZHEN



SHERATON HOTEL, TOKYO



SHERATON GRAND BAY HOTEL, TOKYO



LOTUS BLOSSOM FOR THE DEPARTMENT STORE SOGO IN KUALA LUMPUR.
A FLOWER PRODUCED FROM THE FINEST SWAROWSKI CRYSTAL, BEGINS TO BE ILLUMINATED.



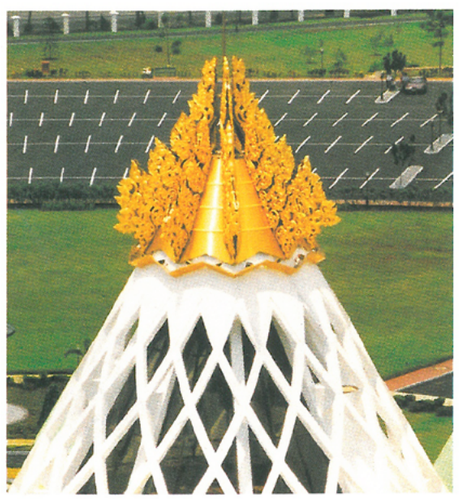
DEPARTMENT STORE SOGO, KUALA LUMPUR

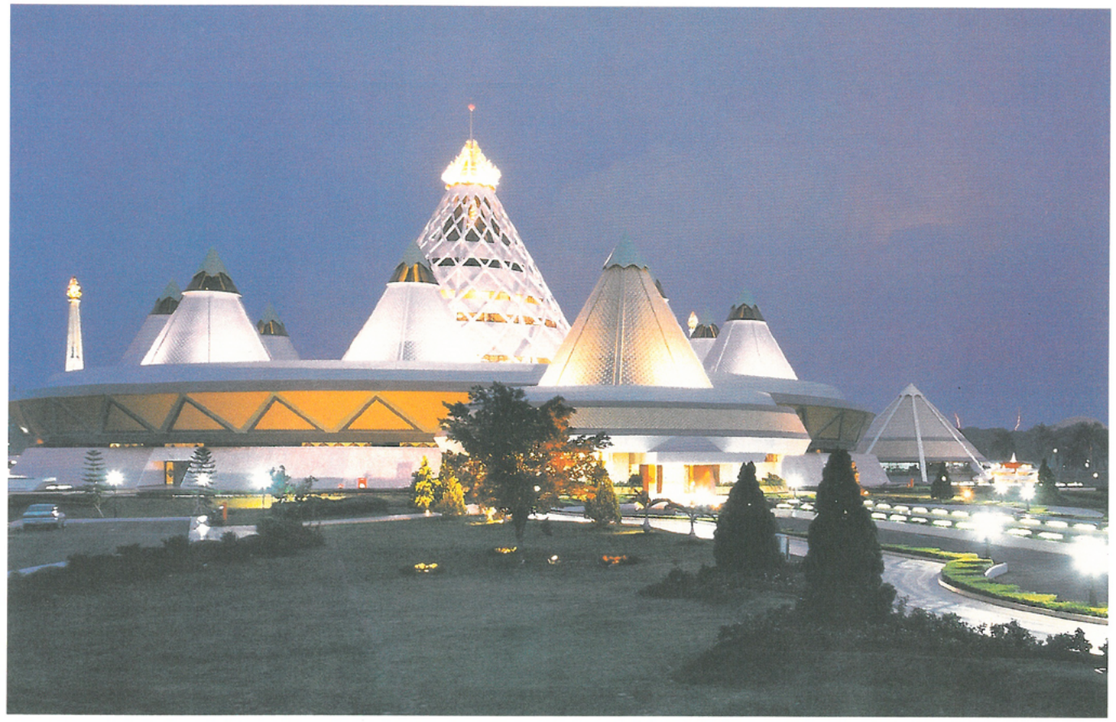




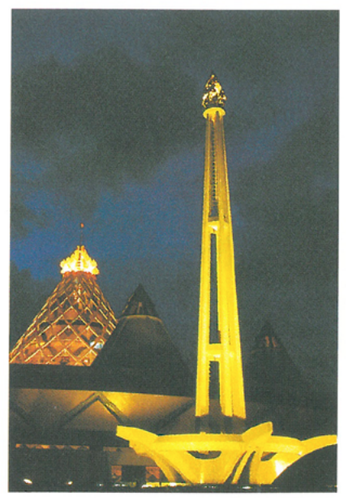


For the 75th birthday of the Indonesien president Suharto his wife initiated the construction of a museum. In its vast area it exposes the rich history of the country. The firm Bakalowits was commissioned with the manufacturing of the sculptures on top of the main building and with the production of the symbolic Buddhist flame on top of the obelisque.

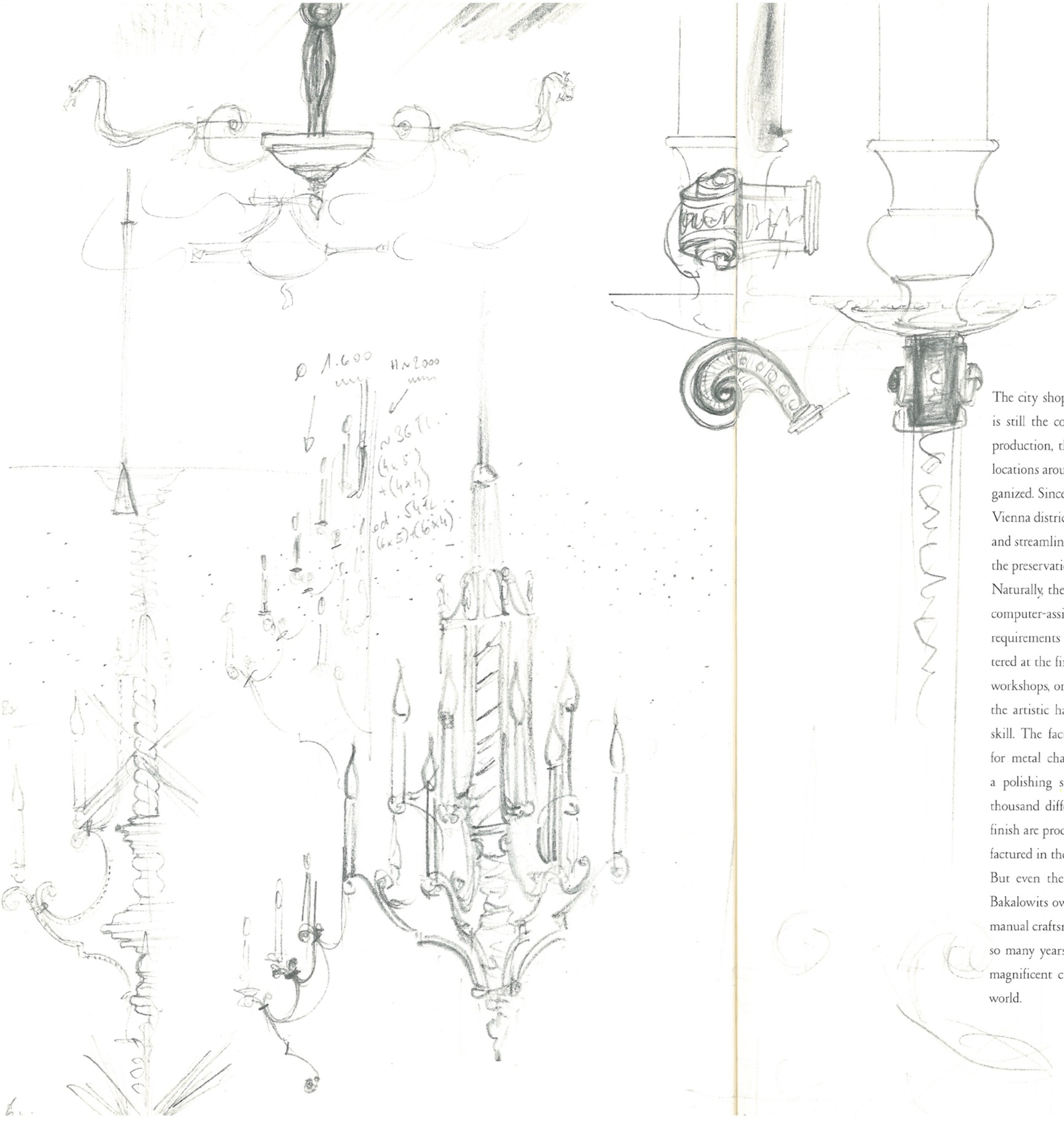




MUSEUM YAYASAN PURNA BHAKTI PERTIWI, JAKARTA







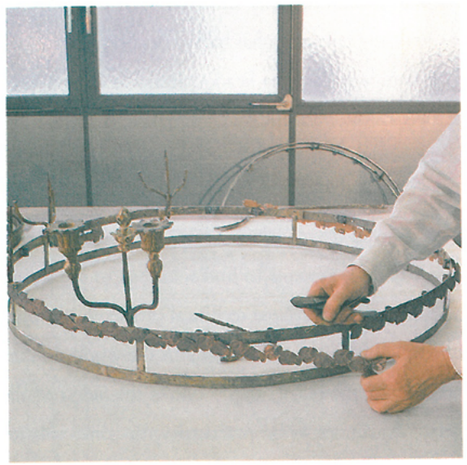
INNOVATION WITH TRADITION

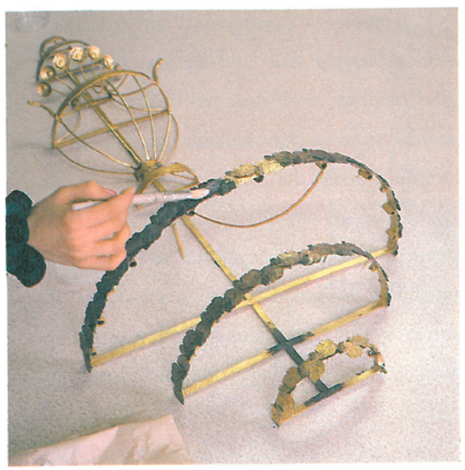
The city shop at Spiegelgasse 3, with all its rich history and traditions, is still the company's "showcase". However, with the sharp upturn in production, the workshop sector, originally scattered over ten different locations around the Ottakring operation, has had to be completely reorganized. Since 1966 the company has been headquartered at a site in the Vienna district of Hernals. But none of the measures taken to modernize and streamline the business management have in any way detracted from the preservation of the tradition of quality craftsmanship.

Naturally, the Technical Bureau relies in its work on the most modern computer-assisted design (CAD) systems to find solutions to the static requirements and the light- and heat-related technical problems encountered at the firm's large-scale building sites throughout the world. In the workshops, on the other hand, the brazier's art — one of the oldest of all the artistic handicrafts — continues to be practised with consummate skill. The factory groups together a machine shop, a modelling shop for metal chasing and embossing, a turning shop, an electrical shop, a polishing shop, a metal-pressing shop and an assembly shop. Six thousand different glass elements in all sizes and qualities of cut and finish are produced at the firm's own plant. Coloured glass also is manufactured in the traditional manner at the customer's request.

But even the boldest mechanical progress cannot alter the fact that Bakalowits owes the existence of its superb products to the outstanding manual craftsmanship of those workers who have been with the firm for so many years. Testimony to this can be found in every fitting on the magnificent chandeliers that the Bakalowits company supplies to the world.















Jedem redlichen Bemüh'n

sei Beharrlichkeit verlieh'n

jeder Weg zum rechten Zwecke

ist auch recht in jeder Strecke.

In every honest effort
perseverance should stay
and to the right aim the way
is anyway okay.

E.BAKALOWITS
SÖHNE
WIEN·I·SPIEGELGASSE·3

SPIEGEL·PHANTASIE
OBJEKTE·KRYSTALL
LVSTER·TRINKSER
VICES ETC

EIGENE WERKSTÄTTE
FÜR KVNSTGEWERB:
LICHE METALLARBEITEN

Ehren-Urkunde

FÜR

FIRMA E.BAKALOWIT'S SÖHNE GES.M.B.H.

GEWIDMET IN ANERKENNUNG
DER MEHR ALS

150 JÄHRIGEN INNUNGSZUGEHÖRIGKEIT

VON DER

LANDESINNUNG WIEN

DER

GÜRTLER, GRAVEURE, METALLDRÜCKER UND FLEXOGRAFEN

DER INNUNGSMEISTER:

DER INNUNGSSEKRETÄR:

WIEN, IM JAHRE 1995

REFERENCE LIST
E. BAKALOWITS SÖHNE

Austria

KURMITTELHAUS, BAD ISCHL
CASINO, BADEN
ORANGERIE, BADEN
BRÜHL & SÖHNE-HEADQUARTERS, GRAZ
LANDESREGIERUNGSSITZ, KLAGENFURT
OFFIZIERSKASINO HÖRSCHING, LINZ
BAROCKBAR, SALZBURG
KONGRESSZENTRUM, SALZBURG
CASINO MIRABELL, SALZBURG
CAFE TIROLERHOF, WIEN
TIERARZTLICHE HOCHSCHULE, WIEN
ÖBB-GENERALDIREKTION, WIEN
FLUGHAFEN, WIEN
NATIONALBIBLIOTHEK, WIEN
WIRTSCHAFTSKAMMER, WIEN
COBENZL BAR, WIEN
ALTE UNIVERSITÄT, WIEN
UNTERRICHTSMINISTERIUM, WIEN
RATHAUS, WIEN
KONFERENZZENTRUM, WIEN
AUSTRIA TABAKWERKE, WIEN
NATURHISTORISCHES MUSEUM, WIEN
AUDIT OFFICE, WIEN
SCHLOSSRESTAURANT SCHÖNBRUNN, WIEN
STADTSCHULRAT, WIEN
BÖRSE, WIEN
CAFE-RESTAURANT SIRK, WIEN
FINANZMINISTERIUM, WIEN
CAFE WEIMAR, WIEN
PARLAMENT, WIEN
POSTGENERALDIREKTION, WIEN
NATIONALBANK, WIEN
BUNDESTHEATERVERBAND, WIEN
ÖSTERR. FUSSBALLBUND, WIEN
CAFE AIDA, WIEN
MILITÄRMUSEUM, WIEN
VERWALTUNGSGERICHTSHOF, WIEN

DEUTSCHE BOTSCHAFT, WIEN
KOREANISCHE BOTSCHAFT, WIEN
SCHWEDISCHE BOTSCHAFT, WIEN

HOTEL KÄRNTEN, BAD HOFGASTEIN
HOTEL ELISABETHPARK, BADGASTEIN
HOTEL SCESAPLANA, BRAND
PARKHOTEL, REICHENAU
HOTEL ÖSTERREICHISCHER HOF, SALZBURG
SCHLOSSHOTEL, VELDEN
PARKHOTEL, VILLACH
ANA GRAND HOTEL, WIEN
SAS PALAIS HOTEL, WIEN
HOTEL MODENA PARK, WIEN
THEATER-HOTEL I. D. JOSEFSTADT, WIEN
HOTEL BRISTOL, WIEN
HOTEL HILTON, WIEN
HOTEL CAPRICORNO, WIEN
HOTEL HILTON PLAZA, WIEN
HOTEL INTERCONT, WIEN
HOTEL IMPERIAL, WIEN
PARKHOTEL SCHÖNBRUNN, WIEN

ST. GERTRUD, WIEN
STEPHANSDOM, WIEN
ZENTRALFRIEDHOF, WIEN
FRANZISKANERKIRCHE, WIEN

KAISERPALAST, INNSBRUCK
SCHLOSS ROTHSCHILD, REICHENAU
SCHLOSS ALTKETTENHOF, SCHWECHAT
SCHLOSS PORCIA, SPITTAL/DRAU
SPANISCHE HOFREITSCHULE, WIEN
PALAIS AUERSPERG, WIEN
SCHLOSSHOF BEI WIEN, WIEN
THERESIANUM (DIPLOMATENAKAD.), WIEN
MESSEPALAST, WIEN
HOFBURG - REDOUTENSÄLE, WIEN
HOFBURG - AHNENSÄLE, WIEN

FESTSPIELHAUS, BREGENZ
STADTTHEATER, GRAZ
LANDESTHEATER, INNSBRUCK
KONZERTHAUS, KLAGENFURT
LANDESTHEATER, KLAGENFURT
MOZARTEUM, SALZBURG
FESTSPIELHAUS, SALZBURG
KONZERTHAUS, WIEN
AKADEMIETHEATER, WIEN
STAATSOPER, WIEN
BURGTHEATER, WIEN
THEATER AN DER WIEN, WIEN
MUSIKVEREIN, BRAHMSSAAL, WIEN

Australia

ÖSTERR. BOTSCHAFT, CANBERRA

HOTEL ORCHARD, PERTH
HOTEL PARK LANE, SIDNEY

Belgium

HAUPTQUARTIER PHILIPS SA, BRÜSSEL
KULTURZENTRUM, HASSELT

ÖSTERR. BOTSCHAFT, BRÜSSEL

HOTEL CENTURY, ANTWERPEN

Egypt

GRAND HOTEL D'EGYPTE, KAIRO
EL BARBARRY HOTEL, KAIRO

Bahrain

VILLA JALAL AL-A'ALI, BAHRAIN

GRAND MOSQUE, BAHRAIN

Bolivia

HOTEL INTERCONT, LA PAZ
HOTEL SHERATON, LA PAZ

STADTTHEATER, LA PAZ

Bosnia

RATHAUS, BANJA LUKA
RATHAUS, SARAJEVO

REGIERUNGSPALAST, SARAJEVO

DOM KULTURE, BANJA LUKA
LANDESTHEATER, BANJA LUKA

Botswana

SUN CITY CENTER, BOHO

Brunei

ISTANA NURUL IMAN, PALACE OF THE SULTAN OF BRUNEI
NEW PALACE OF THE SULTAN OF BRUNEI

Bulgaria

STAATSRESIDENZ, PERIA
RESIDENZ „PERIA", SOFIA
PARLAMENT, SOFIA
STAATSRESIDENZ, VARNA

REGIERUNGSPALAST, SOFIA

People's Republic of China

BEIJING CHANG AN CLUB, BEIJING
SHANGHAI INTERNATIONAL CLUB, SHANGHAI
TIANJIN TEDA INT'L CLUB, TIANJIN

HOTEL HANGZHOU, HANGZHOU
NANJING INTERNATIONAL HOTEL, NANJING
HOTEL SHANGRI-LA, PEKING
CHINA WORLD HOTEL, PEKING
HOTEL DE BAO, PEKING
HOTEL JC MANDARIN, SHANGHAI
HOTEL JIN JIANG, SHANGHAI
HOTEL SHANGRI-LA, SHENZEN

Germany

VILLA LUNKEWITZ, FRANKFURT/MAIN
„4711"-HEADQUARTERS, KÖLN
VILLA MEIER, LANDSHUT
VILLA BRAUN, MÜNCHEN
VILLA STIEHLE, WESTHEIM

HOTEL FOUR SEASONS, BERLIN
HOTEL BRISTOL-KEMPINSKI, BERLIN
TASCHENBERG-PALAIS HOTEL KEMPINSKI, DRESDEN
HOTEL INTER-CONTINENTAL, FRANKFURT/MAIN
HOTEL HILTON, MÜNCHEN
BURGHOTEL HARDENBERG, NOERTEN

PFARRKIRCHE ST. MARTIN, MÜNCHEN
PFARRKRICHE ST. PETER & PAUL, PÖTTMES
KLOSTERKIRCHE, SCHEYERN
PFARRKIRCHE, ST. SYLVESTER

BELLEVUE PALACE, BERLIN
SCHLOSS, HOHENHEIM
SCHLOSS, LUDWIGSBURG
SCHLOSS NYMPHENBURG, MÜNCHEN
PALAIS KIRCHBERG BEI STUTTGART, STUTTGART
SCHLOSS SOLITUDE, STUTTGART

THEATER AM KURFÜRSTENDAMM, BERLIN
THEATER DIE KOMÖDIE, BERLIN
KURHAUSTHEATER, GÖGGINGEN
STADTTHEATER, MINDEN
NATIONALTHEATER, MÜNCHEN
STAATSTHEATER, OLDENBURG
STADTTHEATER, SCHWEINFURT

El Salvador

ERZIEHUNGSMINISTERIUM, SAN SALVADOR

NATIONALTHEATER, SAN SALVADOR

Fiji

HOTEL SHERATON, FIJI

Finland

RATHAUS, TAMPERE

France

CASINO, DEAUVILLE

HOTEL MEDITERRANNEE, CANNES
HOTEL ALEXANDRA, LA BAULE

DOM, NEUWIL

PALAIS BEAUHARNAIS, PARIS
CAFE RESTAURANT LE CHANTILLY, TOULON

THEATRE MONTPARNASSE, PARIS

United Kingdom

VILLA KARIC, LONDON

HOTEL HYATT CARLTON TOWER, LONDON
HOTEL GROSVENOR HOUSE, LONDON
HOTEL MILESTONE, LONDON

BRIDGEWATER HOUSE, LONDON
RESIDENZ EMIR VON DUBAI, LONDON

Guatemala

TEATRO ABRIL, CIUDAD GUATEMALA

Hong Kong

ROYAL HONG KONG JOCKEY CLUB, HONG KONG
NEW HEADQUARTERS HANG SENG BANK, HONG KONG
HANG SENG BANK LTD., HONG KONG
ABERDEEN MARINA CLUB, HONG KONG

HUNGHOM HOTEL, HONG KONG
HOTEL HILTON, HONG KONG

RESIDENZ SHEIK NASSIR ASSAF, JEDDAH
VILLA SHEIK ALI A. JUFFALI, JEDDAH
TAIBA PALACE COMPLEX, MEDINA
AL SAFA ROYAL PALACE, MEKKA
PALAST MOSAID BIN ABDULRAHMAN, RIYADH
PALAST AHMED BIN ABDULAZIZ AL-SAUD, RIYADH
YAMAMA PALAST, RIYADH
PALAST ABDUL RAHMAN AL-FAISAL, RIYADH
PALAST PRINZ FAISAL BIN SA'AD, RIYADH
YAMAMA PALACE COMPLEX, RIYADH
KÖNIGSPALAST KÖNIG FAHD, RIYADH
PALAST MOHAMED BIN ABDUL AZIZ, RIYADH
DAILY RECEPTION DIWAN, RIYADH
RECEPTION DIWAN OFFICIAL RESIDENCE, TAIF
RESIDENZ SHEIK SALEH ALI BATTI, TAIF

Switzerland

HOTEL LA RESIDENCE, GENF
HOTEL SUISSE ET MAJESTIC, MONTREUX

Singapore

MARINA CENTER, SINGAPORE
RIDLEY PARK, SINGAPORE
HOTEL ORIENTAL, SINGAPORE
HOTEL ORCHARD, SINGAPORE
HOTEL WESTIN STANFORD, SINGAPORE
HOTEL DYNASTY, SINGAPORE
ROYAL HOLIDAY INN, SINGAPORE
HOTEL RAFFLES CITY, SINGAPORE
HOTEL MARCO POLO, SINGAPORE
HOTEL WESTIN PLAZA, SINGAPORE
HOTEL MARINA MANDARIN, SINGAPORE
HOTEL BOULEVARD, SINGAPORE
HOTEL CROWN PRINCE, SINGAPORE
HOTEL MALAYSIA, SINGAPORE
HOTEL SHERATON, SINGAPORE
HOTEL SHANGRI-LA, SINGAPORE
HOTEL GOLDEN LANDMARK, SINGAPORE
HOTEL MERIDIEN, SINGAPORE

Slovakia

ÖSTERREICHISCHE BOTSCHAFT, BRATISLAVA

Slovenia

LJUBLJANSKA BANKA, CELJE
LJUBLJANSKA BANKA, LJUBLJANA

GRAND HOTEL TOPLICE, BLED

NATIONALTHEATER, MARIBOR

Sri Lanka

DEUTSCHE BOTSCHAFT, COLOMBO

South Africa

STANDARD BANK, DURBAN
SOUTHDALE SHOPPING CENTRE, JOHANNESBURG
BANKING CHAMBER, JOHANNESBURG
WELKOM CIVIC CENTER, JOHANNESBURG
RATHAUS, JOHANNESBURG
DISKOTHEK TEMBISA, JOHANNESBURG
UNION PRETORIA BUILDING, PRETORIA

HOTEL MAHARANI, DURBAN
HOTEL ELANGENI, DURBAN
HOTEL CARLTON TOWER, JOHANNESBURG
HOTEL TOLLMAN TOWER, JOHANNESBURG
SUN CITY HOTEL, JOHANNESBURG
HOTEL SANDS, JOHANNESBURG
HOTEL BRAAMFONTEIN, JOHANNESBURG
HOTEL ROSEBANK, JOHANNESBURG
HOTEL LANDDROST, JOHANNESBURG
PARK ROYAL HOTEL, JOHANNESBURG
HOTEL HEERENGRACHT, KAPSTADT
YUMA MOSQUE, DURBAN

DENTAL CHURCH SYNAGOGUE, KAPSTADT
SYNAGOGE, PORT ELIZABETH

OPER, BLOEMFONTEIN
BEXTER THEATRE, KAPSTADT
OPER, PORT ELIZABETH

Corea

HOTEL LOTTE, SEOUL
DRAGON HILL LODGE, YOUNGSAN

Syria

ÖSTERR. BOTSCHAFT, DAMASKUS

Taiwan

INTERNATIONAL CONVENTION CENTER, TAIPEI

HI-LAI TOWER HOTEL, KAOSHIUNG

Thailand

PARLAMENT, BANGKOK

HOTEL IMPERIAL QUEEN'S PARK, BANGKOK
SHANGRI-LA KRUNGTHEP WING, BANGKOK
HOTEL SHERATON, BANGKOK
HOTEL SHANGRI-LA, BANGKOK
HOTEL CITY LANDMARK, BANGKOK
HOTEL HYATT REGENCY, BANGKOK
HOTEL AMBASSADOR, BANGKOK
HOTEL CENTRAL PLAZA, BANGKOK
HOTEL RIVERSIDE PLAZA, CHIANG MAI
SAMUI BEACH RESORT, KOH SAMUI
HOTEL ROYAL CLIFF GRAND, PATTAYA

BANG PRA IN-PALACE, BANGKOK
PALAST DES KRONPRINZEN, BANGKOK

Turkey

PRÄSIDENTENBÜRO, EMPFANGSRÄUME, ANKARA
KULTURINSTITUT DER BRD, ISTANBUL

UAE

AL-GHORAIR BUILDING, DUBAI

HOTEL INTERCONT PLAZA, DUBAI

AL MUSHRIF GUEST PALACE, ABU DHABI
PALAST DR. MANA SAEED AL OTAIBA, ABU DHABI
YANAMI PALACE, ABU DHABI
SHEIKA'S PALACE, DUBAI

NEW NATIONAL THEATRE, ABU DHABI

Uruguay

DEUTSCHE BOTSCHAFT, MONTEVIDEO

USA

20TH CENTURY FOX HEADQUARTES, LOS ANGELES
ALEXANDER'S DEPT. STORES, NEW YORK
HOUSE OF CONGRESS, SPRINGFIELD/ILLINOIS
CONCORD HILTON HOTEL
HOTEL SHERATON, BOSTON
NIKO'S RESTAURANT, CHICAGO
PARK SHERATON HOTEL, CHICAGO
HOTEL CONCORD, SAN FRANCISCO
BETHEL SYNAGOGUE CENTER, NEW YORK

MUSIC CENTER, LOS ANGELES
OPERETTA HOUSE, SAN FRANCISCO
JOHN F. KENNEDY CTR. PERFARTS, WASHINGTON

Venezuela

CENTRO COMERCIAL DEL ESTE, CARACAS

Belarus

NATIONALTHEATER, MINSK

Yugoslavia

PARLAMENT, BELGRAD
RESIDENZ DES STAATSPRÄSIDENTEN, BELGRAD

ÖSTERR. BOTSCHAFT, BELGRAD

HOTEL JUGOSLAVIA, BELGRAD
HOTEL HYATT, BELGRAD
HOTEL AVALA, BUDVA

NATIONALTHEATER, BELGRAD

Zimbabwe

SOUTHERN SUN HOTEL, HARARE
HOTEL MONOMATAPA, HARARE

Cyprus

PANAYIA ELEOUSIS KIRCHE, LIOPETRI

Impressum:

Autoren
Dr. Ruth Pauli
Dr. Ernst Ploil
Birgit Schmidt

Photos
Ing. Christoph Aschauer
Paul Kolp
Reinhard Mayr
Ing. Richard Nepper

Gestaltung
A+H Haller

Druck
Graphische Kunstanstalt
Otto Sares, Wien

Papier
Symbol Ivory 150g

Printed in Austria