

## *Turin Exhibition*

### A U S T R I A N S E C T I O N A T T H E T U R I N E X H I B I T I O N . B Y A . S . L E V E T U S .

AFTER having proved his ground and sown such good seed as Director of the Austrian Museum in Vienna, it is no wonder that the Imperial Board of Trade selected Hofrath von Scala as Director of the Austrian section at the Turin Exhibition, and the result has justified the trust. To begin with, Austria, grown bold, politely refused to have her exhibits half-hidden in the main buildings, and so she possesses a pavilion to herself, and also a villa, both built in a green park overlooking the river. The work of constructing these buildings was entrusted to Ludwig Baumann, a man whose soul is in his work, and who, by the way,

CLARET JUG AND TEAPOT

DESIGNED BY R. HAMMEL  
EXECUTED BY ALFRED POLLAK



"ICE GLASS" VASES

BY R. MARSCHALL

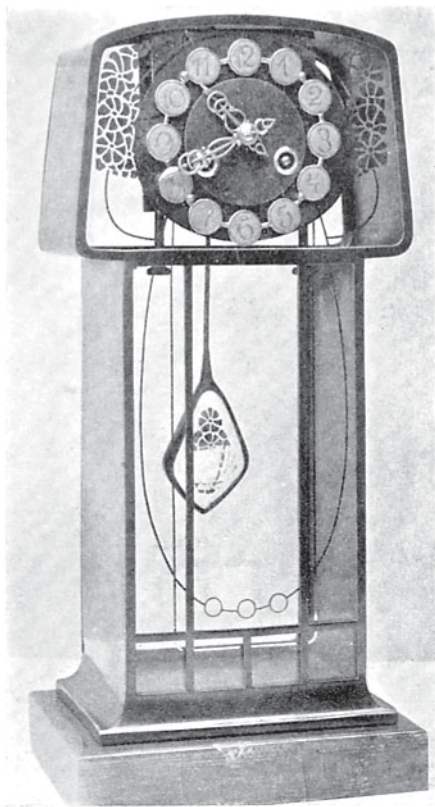
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arranged the Austrian section of the last Paris Exhibition. He regrets other nations not having been as pretentious as Austria. "How instructive it would have been for the whole world," he told me, "had England had her own villa, appointed and furnished by Englishmen." In the pavilion collective objects are exhibited, while the villa is appointed and furnished in modern style, but without any exaggerations. The outward decoration of these buildings is very simple, the architect having contented himself with a conventional motive of flowers. The façades are in grey, while the chief entrance is ornamented with the Austrian colours, black and yellow. In each corner is a female genius, the work of the well-known sculptor, Schimkowitz; the friezes are by Engelhardt. The interior ornamentation is equally simple. Here are a number of rooms. Messrs. Deutsch & Co., of Brunn (Moravia), show what here is known as a "gentleman's room," designed by Professor Rudolf Hammel. It is very massive in construction, though simple in intention, the wood being dark mahogany.

Everything is designed for practical use, and there are no superfluities. A very interesting piece of work is a dining-room suite, designed and executed by Josef Wyttrik, of Vienna. This won the first prize given for cheap furniture in a competition at the Imperial Austrian Museum. It is of elm, dark brown in colour, and consists of a sideboard, a buffet, table, and twelve chairs. Everything is conceived with an eye to simplicity and utility. The edges are rounded off to prevent



GOBLET IN "ICE GLASS"  
BY R. MARSCHALL



COPPER CLOCK  
DESIGNED BY OTTO PRUTSCHER  
EXECUTED BY NIKOLAS STADLER

unkind knocks, the chairs, very lightly mounted in leather, have nickel clamps to prevent damage. Another dining-room, designed by Karl Witzmann, a young student at the Imperial School for Decorative Art, and executed by Jacob Soulek, is a fine piece of work. Its beauty lies in the design, and its richness in the execution and choice of materials. The opposite side of the pavilion is taken up with exhibits of various kinds. Gustav Gurschner, of Vienna, has a number of charming works—examples of that delicacy of workmanship and conception for which he is so well known. Messrs. Pollak have, among other specimens of their work, an interesting tea-service. The designer is Herr Barwig, a pupil of the Austrian Museum School. Here we have a fine piece of workmanship, combined with beauty of form—very remarkable in this land, where even now tea is looked upon by many as a sort of medicine. A wine-



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ENAMEL ON COPPER  
DESIGNED BY O. PRUTSCHER  
EXECUTED BY N. STADLER  
ENAMEL BY J. SOUVAL

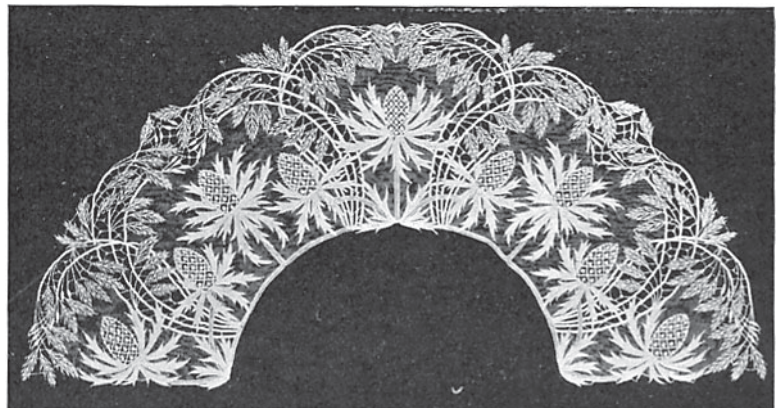
service, executed by the same firm, is of Bohemian cut and embossed glass, the silver mountings being in repoussé. The fineness of the lines and the delicate roundings show great power on the part of the designer, Herr Ehrenbrant. Much could be said about other exhibits by such firms as Lobmeyer, Barkolowitz, Moser, Krupp, Klinkosch, and others, did space permit.

Hofrath v. Scala is always quick to recognise young talent, and to Otto Prutscher he entrusted the arrangement of work done by members of the "Jungbund," a society of young

artists lately called into existence. Two clocks designed by Otto Prutscher and executed by Nikolas Stadler are among the finest works shown. The face of one is of copper, the fingers being of blue enamel, the glass case having a tracery in gold, done by Geyling's Erben, Vienna. The face of the others is of blue enamel, done by J. Souval. We shall hear more of Prutscher, who has a great future in store, for he not only has a fine artistic instinct but also much originality. This artist has just been awarded a travelling scholarship, and is to spend the greater part of his time in England. Another young artist, Hubert von Zwickle, has a predilection for fish, in every possible and impossible position—dancing, dainty creatures sparkling with life. He applies this motive to many inviting articles of *bijouterie*. Kompatischer-Winder, of Bozen, Tyrol, has a handsome piece of work, wonderfully executed, in a *St. George and the Dragon*, illustrative of a song of praise after victory.

Good leather work, for which Vienna is justly famous, is to be seen in the articles shown by B. Buchwald, who has applied modern art to leather, employing the best artists to make the designs—among them Prutscher and Pinchinger—and with excellent results. He has a number of cabinets, tables, picture frames, and many other things.

It occurred to two ladies at the same time, but quite independently of one another, to make experiments with pyrogravure on velvet. Miss Quirin obtains her fine effects by painting in oils after the application of the pyrogravure; Frau Anna v. Froschauer, after making her outlines by pyrogravure, obtains the most lovely nuances by extracting the colour of the velvet by



LACE COLLAR

WORKED BY THE IMPERIAL SCHOOL  
OF LACE MAKING, VIENNA

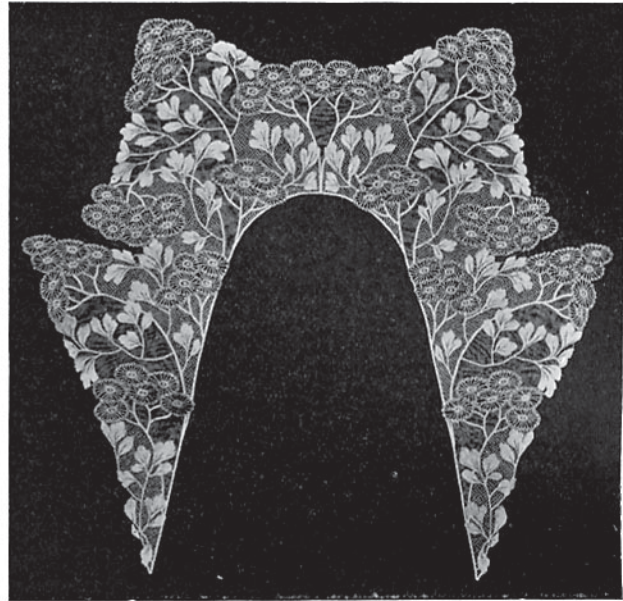
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means of acids. The work of both these ladies is very interesting, and we may hope for further developments. Fräulein Clara Aubert, a Norwegian by birth, who learnt her art at the Arts and Crafts Schools under Professor Ribarz, shows in her two designs for cushions executed by Carl Giani, jun., two distinct influences. The application of deep orange silk, bordered with gold on an intense blue background, gives us the power of the Northern temperament; the other, an application of white chesnut blossoms, with silver coutures, on pale yellow silk, the warmth of the Southern one. Miss Aubert is an adept at hand-weaving, having herself woven many textiles after her own designs, one especially, illustrative of a Norwegian fairy story, being very beautifully executed. We shall hear more of this artist, who will secure a prominent place in the world of art.

Ida von Becker has also some lovely specimens of that embroidery for which she is deservedly celebrated. A cushion in appliqué work was designed by Fräulein Helene Horwarter.

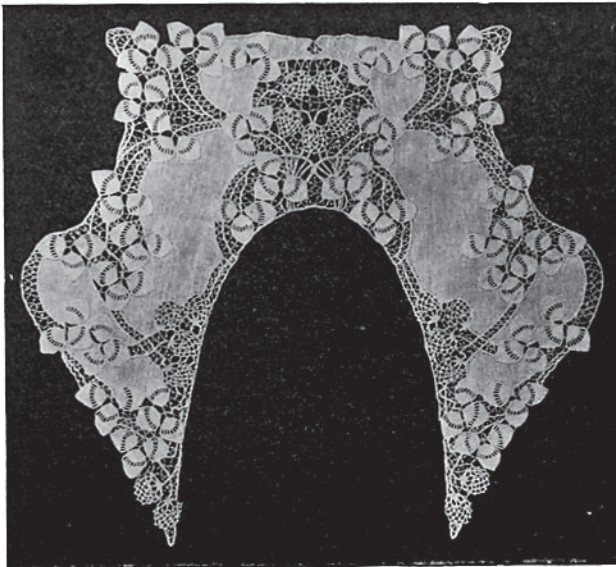
The lace work here reproduced was done in the Imperial School of Lace Making (Vienna), which has several branches throughout the Austrian dominions. These speci-

mens are from designs by Frau Herdlicka and Frau Hofaninger, and were carried out under the superintendence of Frau Pleyer, the directress of



LACE COLLAR

WORKED BY THE IMPERIAL SCHOOL OF LACE MAKING AT VIENNA



LACE COLLAR

WORKED BY THE IMPERIAL SCHOOL OF LACE MAKING, VIENNA

the School. To tell all that is done in these schools, which has also a course for pillow-lace under the direction of Frau Adelheid Jarnnig, would need an article to itself; suffice it to say that Hofrath von Scala has the "over"-superintendence, and that through his energy he has brought modern thought and design to bear on old patterns and stitches, and that the two ladies, working in harmony with him, instruct their pupils on these lines.

And now for the villa. It is built in the English fashion, the living rooms being on the ground floor, the sleeping rooms above, and the servants' apartments and offices in the *parterre*. The villa is so arranged by the architect, Ludwig Baumann, that by removing the porter's lodge to the left the building may be enlarged without altering the main plans. When the street door is open one has a view not only of the outer hall, but through an oval window into the inner hall, and from this, by means of another oval window, the music room, and so to



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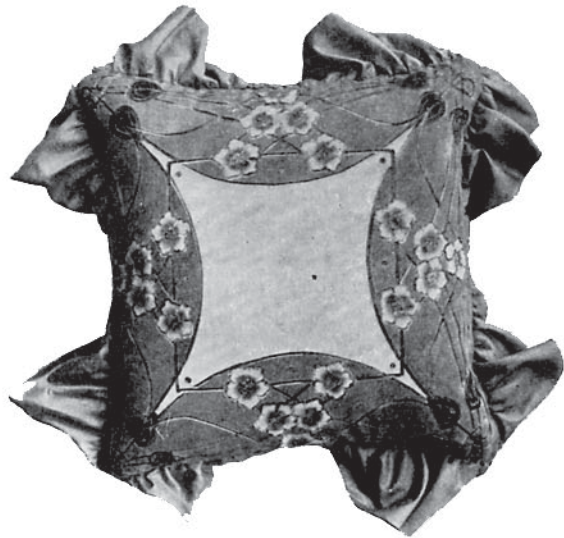


CUSHION

DESIGNED BY CLARA AUBERT  
EXECUTED BY CARL GIANI, JUN.

the green park. This has a charming effect. The arrangement of the inner hall reminds one of an old English country house modernised with pleasing results. In addition to the main staircase there is a side one, leading to the various rooms not only downstairs, but upstairs. There are all kinds of niches, corners and angles, cosily fitted up, and comfortable places for reading where the light falls from above. The bedrooms are particularly interesting. Each room has its bath-room attached as well as a dressing-room—indeed, nothing has been forgotten in the way of comfort. One of the bedrooms is furnished for a young girl from

designs by the architect Baron von Krauss, who, indeed, has also designed all the appurtenances belonging to it, including the lamp in the centre. Baron von Krauss here gives us the application of modern thought and technique to the so-called Biedermann, or old Vienna style, and nothing more charming can be imagined. The whole has been carried out admirably by Mr. Fehlinger, of Vienna. The wood is of polished maple in natural colour, the upholstery of soft, pale blue cloth, the chairs and sofa being bordered with two lines of white military braid, while the curtains and draperies have a border of white marguerites done in Russian embroidery. This design is also on the sofa cushion, worked by Fraulein Loitha von Niebauer. The mounting of the furniture and the



CUSHION

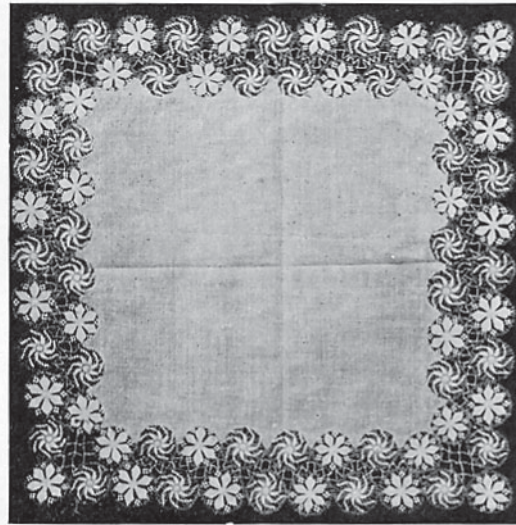
DESIGNED AND EXECUTED  
BY M. QUIRIN



CUSHION

DESIGNED BY CLARA AUBERT

clamps of the chairs are of blue annealed iron. Peeping from behind the curtain is the dainty bed with its dainty linen by Urban, of Vienna. The Madonna over the bed is by Defregger; the glazed window, carried out by Geyling's Erben, was also designed by Baron Krauss, and is not only admirable in its conception but in its fulfilment. Here, too, is an overmantel looking-glass, another innovation in a country where such ornamentation is almost unknown. The carpet, also of blue, was executed by Mr. Kinskey, of Maffarsdorf. The other rooms are equally tastefully and comfortably arranged. The boudoir is in bent wood, by Kohn, of Vienna, and is in silver-



HANDKERCHIEF  
IN "SUN" LACE

EXECUTED BY THE INDUSTRIAL  
SCHOOL FOR LACE MAKING  
DROSAN, BOHEMIA

grey tones ; the music-room, black and violet, with yellow hangings and upholstery; the dining-room in red mahogany with brass mountings.

It is impossible to fully record in this preliminary article the manner in which Austria has buckled to, but enough has been said to show that she is on the right way to that success which she deserves for her courage and energy.

A. S. LEVETUS.

*(The Austrian Section will be further dealt with in another article.)*