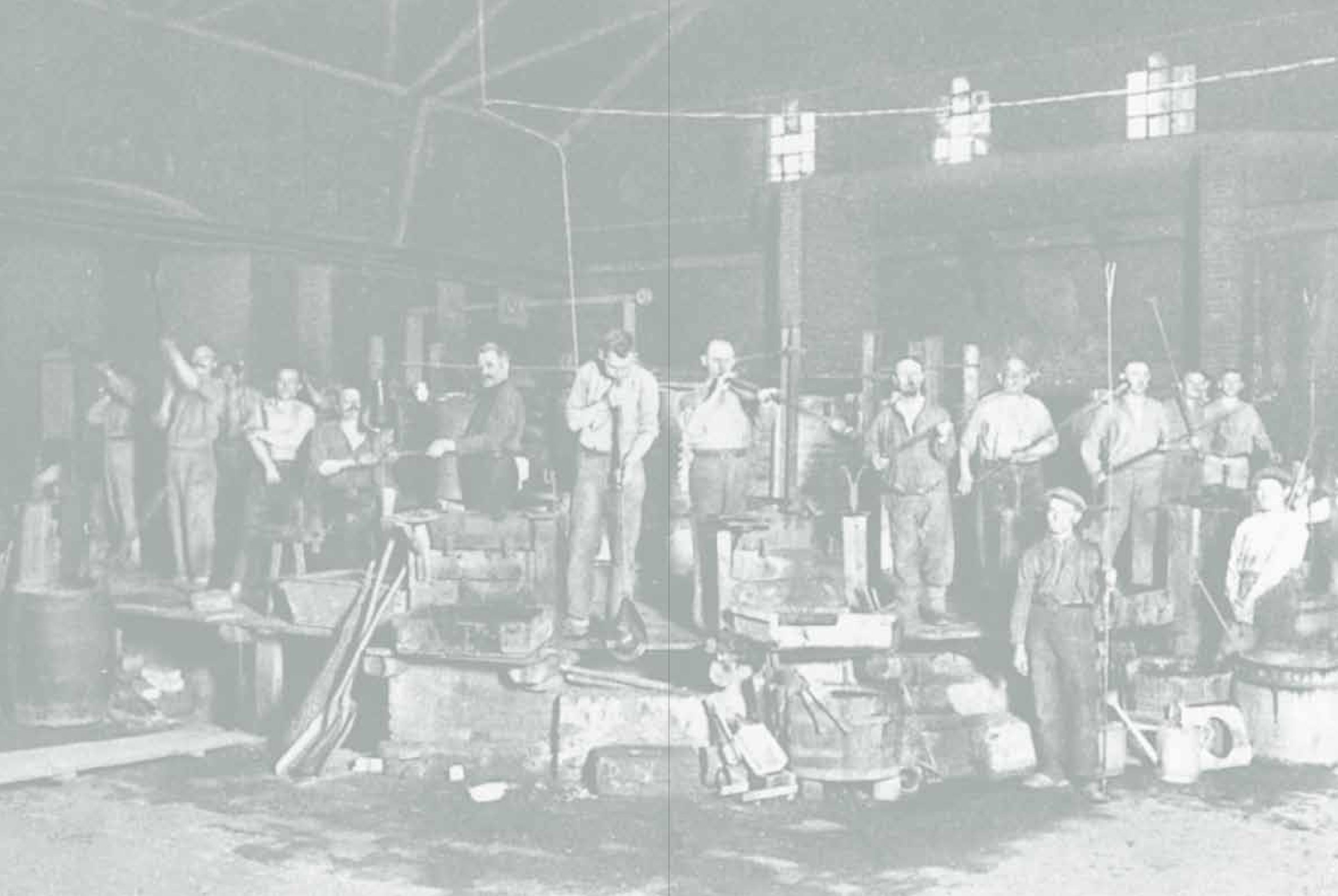


Moser

since 1857

1857 – 2017

160 YEARS





Moser

since 1857

MOSER
CRYSTAL
STORY

1857 - 2017
160 YEARS

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Otto Tauschek, Ex libris Leo Moser, etching, 1911 (private collection)

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Petr Adámek, Lukáš Pelech, Josef Zvolánek, Ondřej Hošť,
Film Servis Festival Karlovy Vary

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Moser 1857–2017. 1st ed.
ISBN 978-80-270-1135-3

FOREWORD BY THE BOARD OF DIRECTORS

Exceptional men and women who experience the wonderful moments of making, shaping and refining, forming and decorating, blessed with a special gift, a determination, talent and dream paired with fire, which make them able to breathe life into a lifeless mass and create objects of incomparable beauty, extremely fragile and tender like a spider's web, noble and pleasing to the eye and touch.

Exceptional men and women who have discovered the substance of style, artistry, originality and exclusiveness, and materialize them in refined shapes and exquisite colours, a seductive play of light on the sharp edges, crystal clarity, and sparkling brilliance. They fill them with their efforts, determination, will, ambition, and imagination.

Exceptional men and women who have succumbed to the magic of fragile beauty and rare luxury, and who bear the ancestral lot and legacy, today, tomorrow, day after day, year after year, for generations, and for centuries.

This exceptional anniversary gives us the opportunity to pay tribute to these men and women who have devoted their lives to Moser, to honour the bravery of the founders, the endurance and hard work of the followers, to ponder the generations of glassmakers, painters, engravers, designers and artists whose craft and skill have created the greatest works of art. Luxury drinking sets, interior decorations and fine engravings, traditional and unique in their signature and characteristic Moser colours. They are perceived as a symbol of beauty, a symbol of quality, and quite deservedly. Moser crystal is a brand with its very own, unmistakable and inimitable content; its timeless artistic and utility values compose an original lifestyle. From the very beginning, Moser art has been based on hand-made creations produced by master glassmakers, cutters, painters, and engravers. Each of their pieces is unique thanks to precise step-by-step handcrafting, and the secrets of the arts and crafts are passed down traditionally from generation to generation. Being a master in the Moser glassworks means being a world-renowned expert of your profession.

Browsing through our book, you travel through the history, tradition, and prestige of the Moser brand. Let yourself be carried away by the imagination and visionary creative drive of the Moser founders and heirs. Let the beauty of the glass inspire you to invite these pieces into your life – pieces that will never grow old and never lose their value. The value of tradition, artistry, perfect mastery of the mystery of the birth of an artwork as well as a utility object.

We often hear our customers and admirers say that products of the Moser brand have some sort of magical ability to turn any ordinary moment into a special occasion. We at Moser believe in this magic. And what is more, we witness it happening every day. Actually, you can see this for yourself. The pages of this book document not just the history of the Moser brand and its products, but also the incredible ability of our glassmakers, painters, engravers, designers and artists to turn the world of objects into the world of Moser.

A world of fragile and eternal beauty.



JIŘÍ ZAPLETAL, KATEŘINA ZAPLETALOVÁ
CHAIRMAN OF THE BOARD AND MEMBER OF THE BOARD OF MOSER, A.S.

THE TRADITION OF CZECH GLASS AND THE SPA TOWN OF KARLOVY VARY

Bohemian glass is globally recognised as a unique cultural phenomenon. The foundations of this renown were laid in the middle ages by glassmakers working in smelters in the deep forests that enclosed the frontiers of Bohemia to the north and south. Later, in the early 17th century, Caspar Lehmann and other Prague-based precious stone cutters active at the court of the art-loving Emperor Rudolph II paved the way for the prerequisites in craftsmanship for the next illustrious chapter, Bohemian Baroque engraved glass. However, it would not have been possible without the skills and knowledge of the glassmakers, who, at the end of 17th century, made their breakthrough discovery of hard potash glass – Bohemian crystal. They thus put in motion the development of glass cutting and, above all, the artisanally challenging and artistically valuable Baroque engravings of the following century. No less important in the development and renown of Bohemian glass were the periods of Empire, Biedermeier and the Second Rococo of the first half of the 19th century. These contributed to the unprecedented development of coloured, cut and painted glass and glass adorned with allegorical or figurative genres of engravings. Luminaries such as Friedrich Egermann or Dominik Bimann are among the legends in the history of glass art.

One of the scenes that bore witness to the significant events taking place in Bohemian glass from the early 19th century was Karlovy Vary, one of the well-known spa towns in Northwest Bohemia. The growing fame of the healing power of the Karlovy Vary springs, as well as the lively social life during the Spa season, attracted guests from all corners of Europe.

This blossoming city provided favourable conditions for commercial enterprise and the development of the arts and crafts. At the time of this emerging boom in Bohemian glass, which,

following the crisis brought on by the Napoleonic Wars, sought to regain its former position as quickly as possible, it was understandable that Karlovy Vary with its unusual opportunities and glass trade was of great appeal. Around 1820 Andreas Vincenz Mattoni successfully opened his painting and engraving workshop and glass shop. He gradually trained many famous engravers in the intricate art of engraving. Among Mattoni's pupils and successors was the renowned master of figurative carvings Anton Heinrich Pfeiffer who, from the 1930s on, also owned a famous glass shop in Karlovy Vary. Upon his arrival from Mistrovice in North Bohemia Emanuel Hoffmann, father to another well-known engraving luminary Johann F. Hoffmann, also settled in Karlovy Vary.

So Karlovy Vary became ever more famous. Whilst around 1850 there were roughly five thousand guests a year seeking cures for their health and social distractions, by ten years later their number had doubled. A new generation of engravers and traders used these favourable conditions to set up new companies focused on processing and selling souvenirs and luxury glass.

After his apprenticeship under Mattoni and work for Anton Heinrich Pfeiffer, the twenty-four-year-old Ludwig Moser starts up his engraving and glass trade business in an inconspicuous workshop in the house "The City of Weimar" in 1857. As yet he has no idea that he is building the foundations of, not just a cutting and engraving workshop, but also a quickly and successfully evolving enterprise and prosperous shop which will open the path leading to the foundation of the of world famous glassworks in less than four decades. He cannot anticipate that his name will be one of those that will be inherently linked with shaping the legend and the phenomenon of Bohemian glass. The unique story of Moser crystal glass has begun.

LUDWIG MOSER

FROM AN ENGRAVING WORKSHOP

ORIGINS

TO HIS OWN GLASSWORKS

AND RISE

1857-1892



LUDWIG MOSER

FROM AN ENGRAVING WORKSHOP

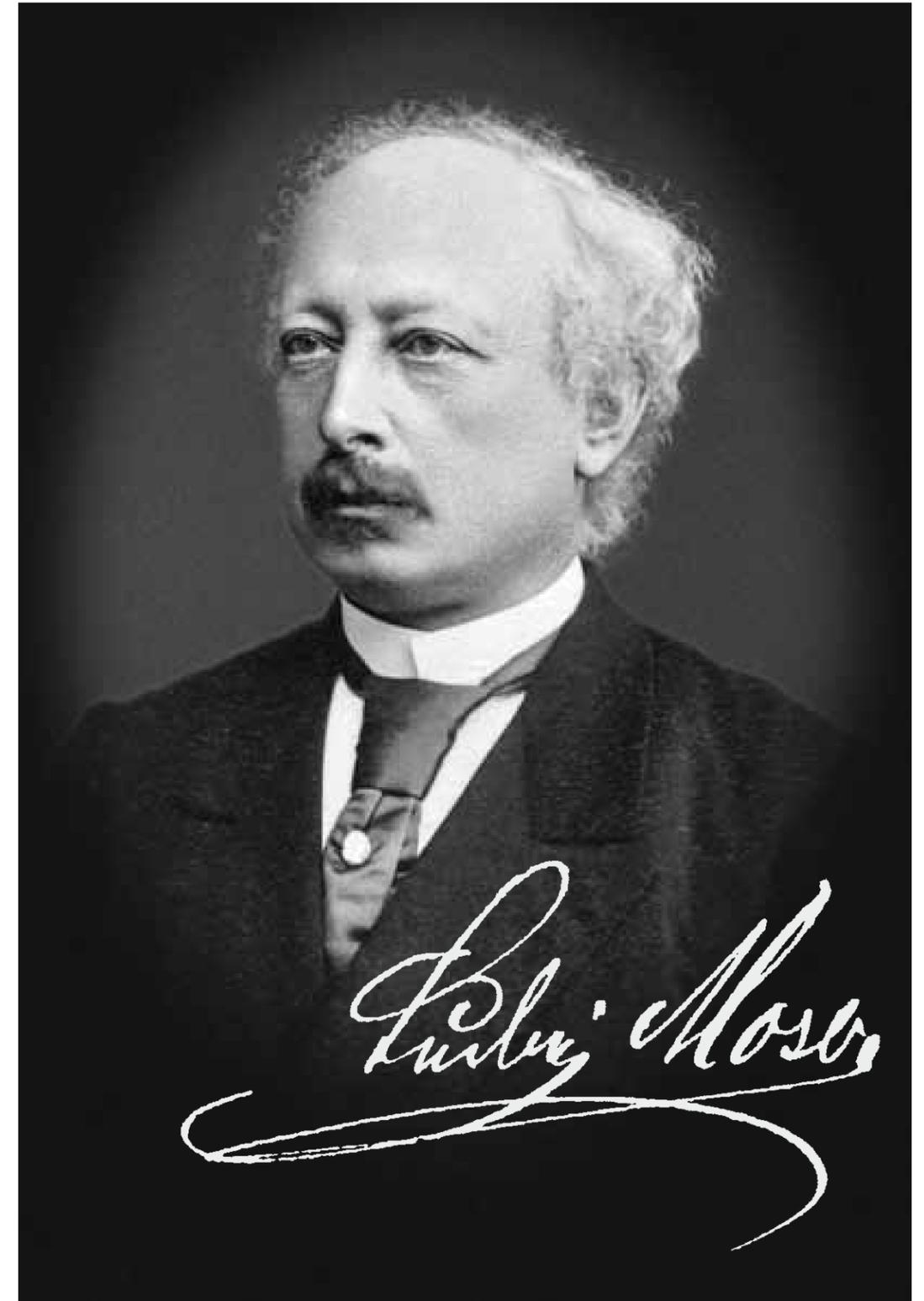
ORIGINS

TO HIS OWN GLASSWORKS

AND RISE

1857-1892

- › The Moser Glassworks in Karlovy Vary bears the name of one of the most artistically talented, entrepreneurially successful and famous figures in the history of Bohemian and world glassmaking – Ludwig Moser.
- › The founder of the eponymous company, which is famous throughout the world for its perfectly crafted artisanal glass crystal, is one of those luminaries who set the course for and brought great benefit to the development of this sector of industry in the second half of the 19th century. His history is inextricably linked to the Czech lands. Ludwig Moser's contribution to the rise of Bohemian glass production and business, as well as his influence on the subsequent development of European and world glassmaking in the late 19th century and the beginning of the 20th century, deserve recognition as a valuable and inspirational legacy for his descendants.



^ Ludwig Moser, founder of the world-famous company Moser at the time of its first heyday, portrait photo from 1884. (The Karlovy Vary Museum)

1833

› Ludwig Moser, the first son of the Jewish merchant and entrepreneur Lazar Moser, was born on 18 June 1833 in Karlovy Vary, the world-famous spa resort in Northwest Bohemia.

1848

› Ludwig Moser starts as an apprentice in the workshop of the acclaimed glass engraver Anton Heinrich Mattoni, one of the founders of the glass engraving tradition in Karlovy Vary.

1850

› Moser develops his craft and business experience under the well-known Prague glass merchant Wilhelm Hoffmann; at the same time he attends drawing classes at the Academy in Prague led by Christian Ruben.

1853

› Moser briefly resides in Karlovy Vary, he then works as a glass engraver in Saxony, followed by Berlin, where his engravings of hunting and ornamental motifs are highly praised and sold like hotcakes.

1855

› Armed with his newly acquired artisanal knowledge and a firm belief in his entrepreneurial skills, Moser decides to go it alone. In 1855 he returns to his native Karlovy Vary and rents a boutique at Stará Louka from A. H. Mattoni.

Boutiques, small shops or stalls on the waterfront of the River Teplá in Karlovy Vary were used to sell souvenirs in the tourist season. It was here that engravers would offer spa guests ready-made glass objects or would engrave cups and goblets with signs, monograms or a dedication on demand. More complex ornamental or figural decorations, views and perspectives of Karlovy Vary's architecture or insignia for the well-to-do clientele were made to order.



^ A goblet engraved with a cameo of a putto riding a dolphin, the work of Anton Heinrich Mattoni. It was in his workshop that Ludwig Moser learnt the craft of engraving. (Authors' archive)



^ Goblet layered with ruby glass with a depiction of Diana the goddess of hunting – the earliest known engraving by Ludwig Moser, around 1850. (Originally owned by Leo Moser, its current location is unknown.) (Pazaurek, G. E., *Gläser der Empire – und Biedermeierzeit*, Leipzig 1923, p. 124)



^ Karlovy Vary – Stará Louka. The city centre with boutiques and houses on the bank of the River Teplá. It was in the house Červené srdce (Red Heart), that Ludwig Moser set up one of his first shops. (The Karlovy Vary Museum)

1857

- > Ludwig Moser takes into consideration all the possibilities and perspectives that the rapid expansion of Karlovy Vary offers and in 1857 he decides to open his own business. He is not even twenty-four when he establishes his first engraving workshop and glass shop in the city centre in the house called “The City of Weimar”. He thus laid the basis for the production of what is now the world-famous Moser glass.

1858

- > On 18 June 1858 Ludwig Moser married Lottivilpa Sara Benedict (?–1869), the daughter of the merchant Herman Benedict; they then went on to have five sons – Rudolf, Arthur, Friedrich, Oskar, Ernst – and a daughter – Mathilde.

1862

- > Ludwig Moser opens his first glass shop at the house called Zlatý klíč (Golden Key) on Mill Square near the Karlovy Vary Colonnade.
- > The numerous ads in Karlovy Vary’s newspapers at the time bear witness to the focus and breadth of Moser’s business activities and sales.



< Ludwig Moser’s advert informing about the sale of mirrors and glass in his shop at the Zlatý klíč (Golden Key).



^ The Zlatý klíč (Golden Key), where Ludwig Moser set up his first sales shop for glass and mirrors. (The Karlovy Vary Museum)



< The white layered clear glass goblet is most likely, as indicated by the inscription engraved on the bottom “Andenken an Ludwig Moser”, an original engraving by Ludwig Moser representing a unique illustration of his craft skills. The technique of relief engravings on the theme of a vine with grapes, leaves and tendrils was evidently one of the specialties on offer in the early days of Moser. A similar decoration was also to be found on a goblet originally owned by Leo Moser, which is sadly missing today.

< **GOBLET**
engraved with vine leaves
1860–1865, glass from the Harrach Glassworks, Nový Svět, Krkonoše, engraving by Ludwig Moser. Clear glass, layered with white opal. Cut and engraved. Engraved at the bottom with the inscription Andenken an Ludwig Moser. H. 13 cm
(Passauer Glasmuseum, inv. no. Hō 60 147)

∨ **CHALICE**
made of white layered glass engraved with vine motifs, original work by Ludwig Moser from around 1865.
(Authors' archive)



∨ **AN ICE BUCKET WITH A BOWL**
1860–1865, engraving probably by Ludwig Moser.
Pink glass, layered with white opal. Cut, engraved and painted with gold.
H. 10 cm, Ø 21.5 cm
(Passauer Glasmuseum, inv. no. Hō 69 481)

∨ The theme and the engraving's design suggest that this too may be the work of Ludwig Moser from the first years in Karlovy Vary. Around 1865 Moser's main supplier of layered, coloured glass was the Harrach Glassworks at Nový Svět in the Krkonoše Mountains.

He also sourced products for his engraving work from the area of Šumava, those being the Meyrův synovec Glassworks in Adolfov near Vimperk and probably also from the Johann Lötz Witwe Glassworks in Klášterský Mlýn.



1866

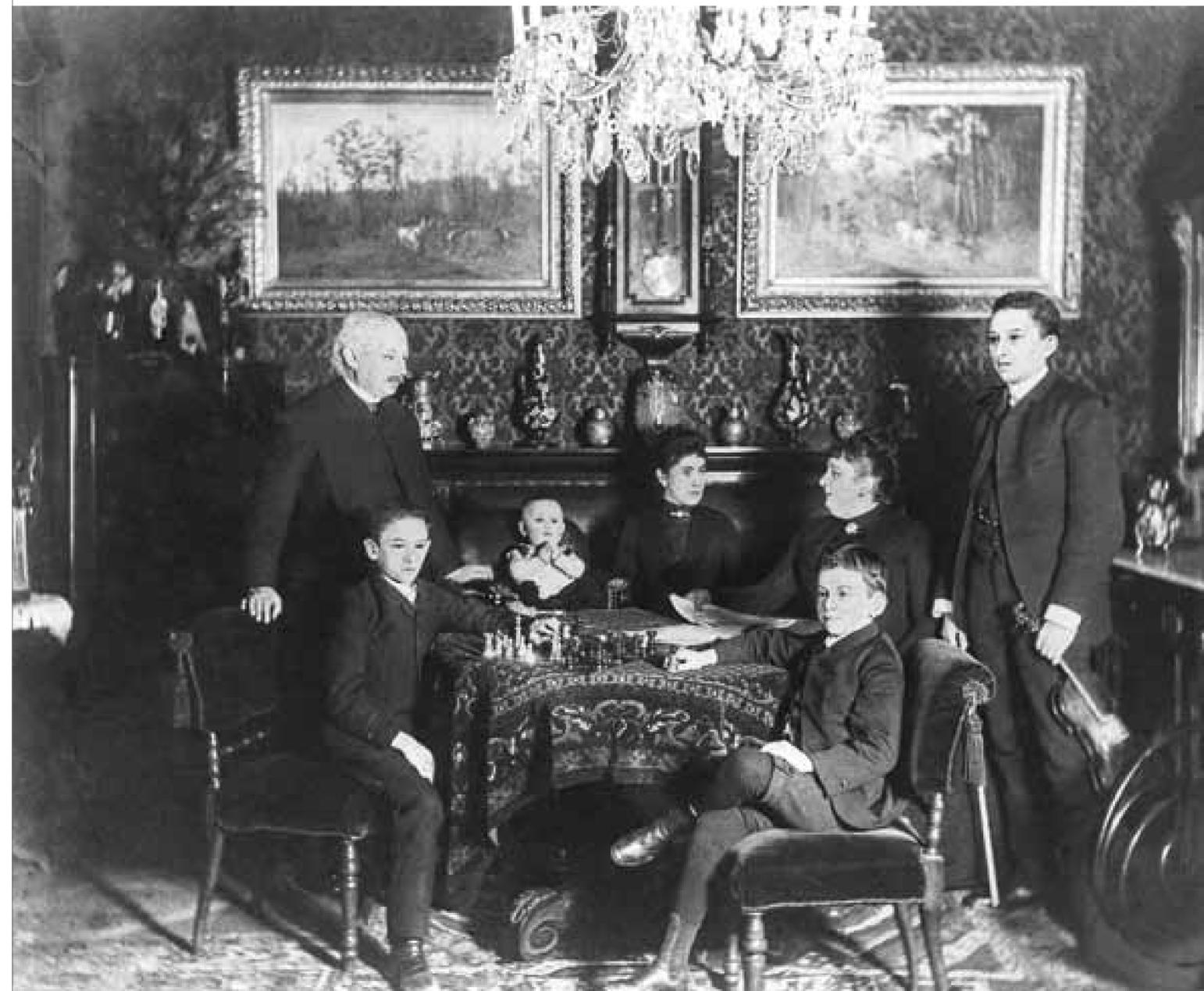
- › During the first decade of his business Moser managed to create a prosperous company with a solid standing that employed fifty workers.
- › Testament to Moser's rapid expansion is the establishment of a new, bigger, prestigious glass shop in the house called Červené srdce (Red Heart), conveniently located on the busiest spa promenade; the shop stayed here for 130 years.

1870

- › On 22 November Ludwig Moser married Julia Meyer (1848–1922), the daughter of doctor David Meyer from Karlovy Vary. They had four sons – Gustav, Karl, Leo and Richard.



^ Moser's glass shop at Červené srdce (Red Heart) after the great flood of 1891 in Karlovy Vary. (The Karlovy Vary Museum)



^ Family photo from 1888 – left standing Ludwig Moser, centre aunt Josefina and Julia Moser, at the table playing chess sons Karl and Leo, the youngest son, Richard, is sitting in the background, on the right with the violin, the eldest son Gustav. (Moser Archive – a gift from Leo Moser's grandson)

THE
 — MOSER —
 FAMILY

MOSER —
 A NAME THAT,
 IN THE WORLD
 OF GLASS, IS
 SYNONYMOUS
 WITH GLASS
 CRYSTAL UNIQUELY
 CRAFTED WITH
 AN ATTRACTIVE
 PROGRESSIVE
 DESIGN.

MOSER

the name, whose bearers are responsible for the start of glass production in Karlovy Vary and establishing the eponymous glassworks, which soon after being founded at the end of the 19th century had gained fame far beyond the Czech borders and is now one of the foremost world-famous manufacturers of luxury drinking and decorative glass.

LUDWIG MOSER AND LEO MOSER

father and son, representing two generations of entrepreneurs, the company founder and the creator of the modern tradition. Names that will remain permanently inscribed in the history of glassmaking of the 19th and 20th centuries.

LUDWIG MOSER (1833–1916)

was born in Karlovy Vary, as the eldest son of Lazar and Henrietta Moser. He apprenticed in the craft of glass engraving. This had an important tradition in the spa town and around the mid-19th century it was at the peak of prosperity. Equipped with his engraving skills and his father's entrepreneurial spirit, he decided to set up his own business. He set up his first engraving workshop and glass shop in the centre of Karlovy Vary 160 years ago in 1857. A quarter of a century later, in 1892, he built a modern glass factory on the city's outskirts and founded the firm Ludwig Moser & Sons. The father of ten children, six of his nine sons entered the glass industry.

RUDOLF MOSER (1860–1908)

co-owner of Ludwig Moser & Sons from 1893, he was the glassworks' director from 1901 to 1908.

FRIEDRICH MOSER (1863–?)

from 1893 co-owner of the glassworks with his father and brother Rudolf

GUSTAV MOSER-MILLOT (1871–1959)

in 1897 he became the head of the company shop in Paris, a year later he was a co-owner of the glassworks. He took part in organising the glassworks' participation at the World Exposition in Paris in 1900 and 1937, in the 1920s he worked with the Parisian glass artist Gabriel Argy-Rousseau. Of all the brothers, he served the longest on the company board, until 1934.

KARL MOSER (1874–1942?)

originally a doctor, he served on the glassworks' Board of Directors from 1928 to 1931.

LEO MOSER (1879–1974)

Ludwig Moser's successor, he was interested in the running of the family glassworks from an early age and followed the development of glass art and technology, he visited the glass exhibitions at the World Exposition in Brussels in 1897 and in Paris in 1900. In 1908 he took over the glassworks' technical management; from 1916 onwards he was its art director. He made a fundamental contribution to establishing a new orientation for the glassworks, focussing on cut glass for drinking sets and coloured glass, under his leadership new glass colours were developed which are synonymous with the glassworks' profile to this day. He left the company in 1932 to work with other Czechoslovak glassworks, from 1938 he lived in Paris, amid the dramatic events of World War II, he sailed for America in 1942, where he worked as a glass expert until a ripe old age. He died in New York and his work can be found in The Corning Museum of Glass.

RICHARD MOSER (1887–?)

in 1903 he became the head of sales in the branches in Mariánské Lázně, from 1916 he was the glass factory's business manager together with his brother Leo. In the 1930s he worked in the diplomatic service serving as the Vice-Consul of Great Britain in Czechoslovakia. From 1938 onwards he lived in Brazil.

*Julia and Ludwig Moser,
1905*



*Ludwig and Julia Moser in front of
Columbus House in Karlovy Vary, 1912*



*Ludwig Moser in a swimming costume,
1910*



*Ludwig Moser with his grandson Pierre,
Gustav Moser-Millot's son,
around 1907*

*> Ludwig Moser,
around 1902*



Leo Moser,
around 1885



Leo and Gustav Moser,
around 1885



Leo Moser,
1897



Leo Moser in fancy dress, as a lady,
around 1920



Leo Moser,
about 1932



Leo and Paola Moser in harlequin
costumes, around 1920



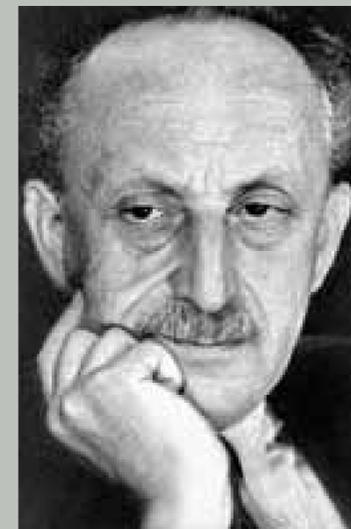
Gustav and Leo Moser,
around 1905



Richard and Leo Moser in front of the Mariánské Lázně branch, around 1905



Family photo Paola, Lya Theresa and Leo Moser, around 1930



Leo Moser, around 1930



Gustav Moser-Millot in front of the company shop in Paris, around 1930

< Brothers Karl, Richard, Leo and Gustav Moser, 1902

1871

- > Moser promotes his glass in the centre of the Austro-Hungarian Empire, at the representative Exhibition of Arts and Crafts in the Museum für Kunst und Industrie in Vienna his glass is awarded the bronze medal.
- > The company is constantly expanding production focusing solely on manufacturing drinking sets and decorative glass – the advertisements point out “for all kinds of glass crystal and glassware ... fine muslins just as it is on the heavily cut crystal goods” and offers “artistically produced insignia, monograms and all types of engraving and painting”.
- > Company ledgers from the time refer to sales offices in London, Paris, New York and St. Petersburg indicating the main directions of Moser’s exports.
- > Moser employs over five dozen workers, including the top glass engravers in Karlovy Vary. He provides them with the opportunity and conditions to use their craft skills. He also collaborates with J. F. Hoffmann, considered to be the best and most famous of the Karlovy Vary glass engravers in the second half of the 19th century.

1873

- > Ludwig Moser first presents his glass in international competition at the World Exhibition in Vienna. Attention is particularly garnered by cups engraved with figural scenes and hunting themes, which used reproductions of the popular and acclaimed painters Wilhelm von Kaulbach and Friedrich Gauermann as the master prints.
- > A Medal of Merit was awarded for his participation in the exhibition and thereafter, the then Austro-Hungarian Emperor Franz Joseph I granted Ludwig Moser the right to use the title imperial royal court supplier. This prestigious position and the confirmation of the excellence of Moser products, so necessary for the further successful development of the company, officially put the company among the best glass manufacturers in the Austro-Hungarian Empire.



< The bronze medal from the Exhibition of Arts and Crafts in the Museum für Kunst und Industrie in Vienna 1871. (Moser Archive)



^ The then Austro-Hungarian Emperor Franz Joseph I granted Ludwig Moser the right to use the title imperial royal court supplier, 1873.



^ The Medal for Merit awarded at the World Exhibition in Vienna 1873. (Moser Archive)



^ Detail of cup with a hunting motif, engraved by J. F. Hoffmann, after 1870. (The Karlovy Vary Museum)



^ Faust and Margaret,
illustration by F. Simm for
the book *Goethes Werke*,
1882.
(Authors' archive)

< The most important of Karlovy Vary's glass engravers was Johann F. Hoffmann (1840–1900), who worked on orders for Ludwig Moser from the 1870s. Moser exhibited the set of cups engraved by Hoffmann at the world exhibition in Vienna in 1873 and thus contributed to the rise of some of the most valued artisanal engraving work of the second half of the 19th century. One of the engravings presented in Vienna was a scene from Johann Wolfgang von Goethe's famous tragedy Faust. Hoffmann used a reproduction of Wilhelm von Kaulbach's painting as his template. Hoffmann returned to the theme of Faust, perhaps again thanks to Ludwig Moser, about a decade later. The theme of Faust accompanying Margaret as she leaves the Church repeats the illustration by the German painter Franz Simm for the book *Goethes Werke, Illustriert von ersten deutschen Künstlern* published in 1882 in Leipzig. The excellent, dynamically applied transferral of the cold graphic template eloquently speaks volumes about Hoffmann's skills. The cup is without doubt one of the crowning works of engraving.



< CUP WITH FAUST AND MARGARET
After 1882, engraving by Johann F. Hoffmann,
Karlovy Vary.
Clear glass. Cut and engraved.
H. 32.8 cm
(Museum of Decorative Arts, Prague, Inv. No. 74 465)

1876

› Moser exhibits at the Centennial Exposition in Philadelphia, among the main exhibits is the newly introduced painted glass. While Moser's domain was engraved glass, he providentially realised the need to expand his range of products to include more contemporary styles in an effort to reflect customer demand. Clear proof of this is Moser's glass painted with coloured enamels. It was produced in the painting workshop that Moser founded in the early 1870s in the heart of one of the traditional centres of North Bohemian glass production in Mistrovice near Česká Kamenice.

1878

› Encouraged by the success at the World Exhibition in Vienna, Moser's interest in taking part in international and world exhibitions grows with ever greater intensity and determination, as he sees them as an effective means to promote his glass, or as a possibility for confrontation with the production of other manufacturers.

› The collection sent to the 1878 World Exhibition in Paris, once again reaps success and is awarded the bronze medal. Among the innovations that Moser unveiled in Paris, and which met with considerable interest, were vases with oriental motifs or with embossed enamels.



^ The bronze medal from the World Exhibition in Paris in 1878. (Moser Archive)



^ PLATE WITH NEO-BAROQUE DECORATION
Around 1880, prod. no. 14, dec. no. 123.
Cobalt blue glass. Painted with coloured enamels, gold and silver.
Ø 29.1 cm
(Passauer Glasmuseum, inv. no. Hō 68 277)

^ With its intricate details this excellent painting, consisting of a repeated grotesque ornament with mascarons of satyrs, ribbons and acanthus, as well as the figure of a putto with a violin in the middle of the plate, demonstrate the painter's high level of craftsmanship. The author of the painting is very likely Franz Kneipe, who Ludwig Moser employed in the company paint shop in Mistrovice.



^ CARAFE WITH A CHINESE DRAGON
Around 1878, prod. no. 152, dec. no. 65.
Clear glass. Painted with coloured opaque enamels and gold.
H. 27.7 cm
(Passauer Glasmuseum, inv. no. Hō 51 149)

^ In 1878 Moser noticed the rapidly growing wave of interest in the culture and the arts of the Far East and he prepared a collection of glass decorated in an oriental style of painting with gold and multicoloured enamels for the World Exhibition in Paris. As his template for the decoration with dragons and butterflies he used the theme from a Chinese silk fabric printed in a contemporary publication by Albert. Ch. Racinet – L'Ornement polychrome, which was an album on the evolution of ornamentation extensively used by artisanal craftsmen. The flawless technique, giving the impression the vases were made of gold, attracted great attention and admiration with their opulent appearance and played a substantial role in the Moser collection being awarded the bronze medal.

1878

> On 9 March 1878 the Emperor Franz Joseph I put his signature to a document granting the glassworks a privilege for “a particular manner of decoration using opaque, raised enamel paints and gold”. The privilege related to a style of painting that is represented in its most artistically elaborate form by vases with embossed, intentionally naturalistic paintings of mottled birds on a background of dense oak branches. This type of rich, highly developed decoration around the entire object subsequently became a Moser specialty.



^ The Austro-Hungarian privilege for “a particular manner of decoration using relief enamel colours and gold”. Granted on 9 March 1878 by the Emperor Franz Joseph I. (Moser Archive)



^ VASES WITH BIRDS AND OAK LEAVES
 Around 1882, prod. no. 594, dec. no. 180.
 Topaz brown glass Amber, optically ribbed. Raised painting using enamel, multi-coloured opaque enamels and gold, with small patina acorns.
 H. 23.5 cm
 (Passauer Glasmuseum, inv. no. H6 68 098)

^ Dense oak branches and leaves painted with multi-coloured opaque enamels and gold and with small acorns in patina metal, complemented by flying insects or crawling beetles create the background for the embossed painting of exotic birds or birds of prey carried out with a procedure

that Ludwig Moser registered as an Austro-Hungarian privilege in 1878.

In 2007, in connection with the preparation of the special collection for the 150th anniversary of Moser, the relief enamel painting technique was successfully revived and is currently used primarily on the historical shapes of vases.



< **PITCHER**

Around 1885, dec. no. 180.
Clear glass, blue. Painting with
five enamel colours and gold,
supplemented by glued patina
metal acorns.
H. 37 cm
(The Moser Museum)

< Decoration no. 180 – oak branches with leaves in five colours, supplemented with fused metal acorns – this was the most common type of painting on Moser glass from the 1880s. From the perspective of contemporary art, this decoration can be assigned to one of the trends for an oriental style reacting to the depiction of nature in the art of the Far East. Up to the end of the century glass decorated in this fashion was a permanent part of the product range and there was considerable interest in it, especially in the United States market.

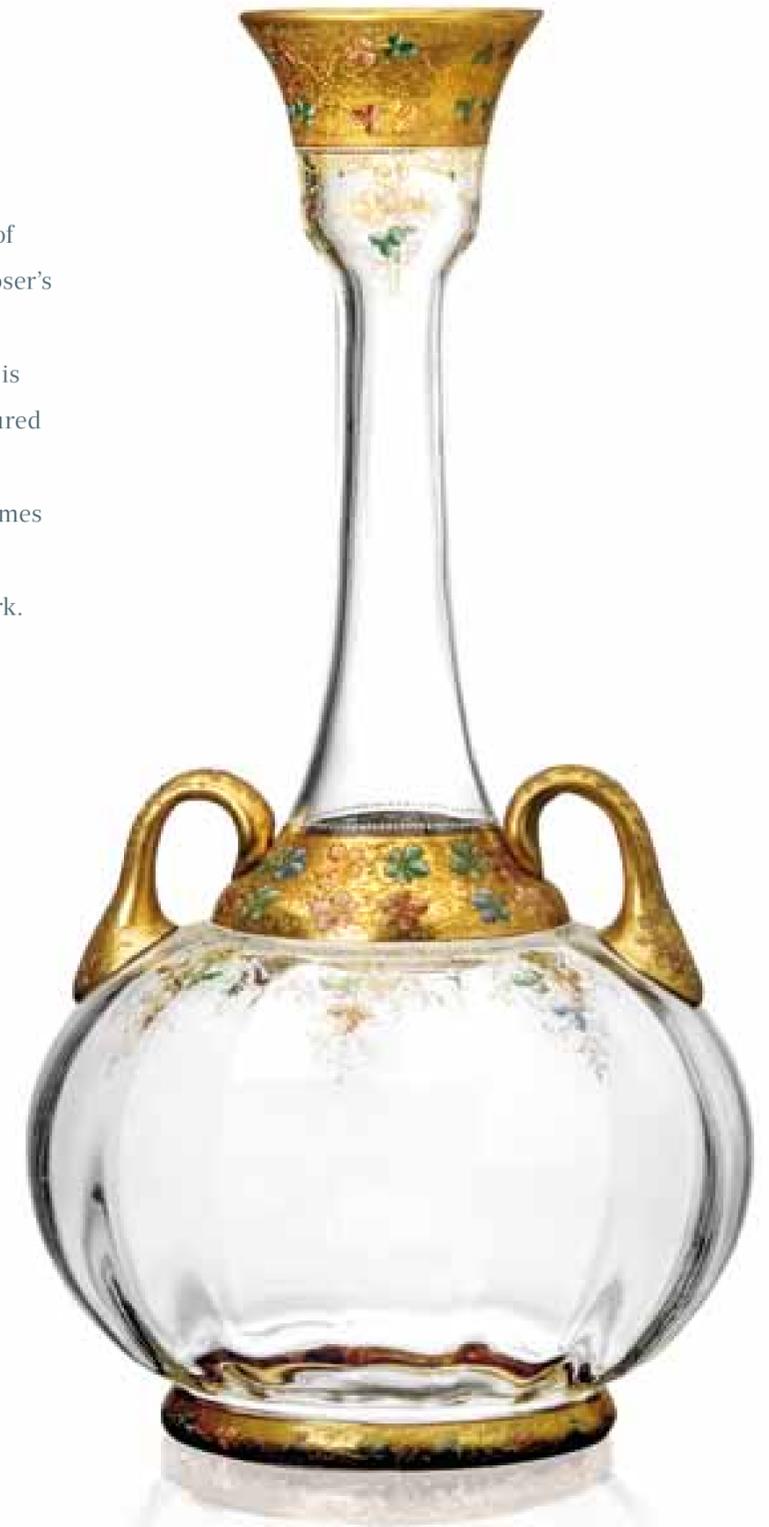
> **TWO HANDED VASE**

Around 1885, prod. no. 1229, dec. no. D. 727.
Clear glass, optically ribbed. Painted with
enamels and with gold embossing.
H. 45 cm
(Passauer Glasmuseum, inv. no. Hö 68 672)

> During the 1880s numerous variants of painted decorations emerged from Moser's refinery in Karlovy Vary. A similar pattern to that of oak leaves is the subtly made decoration with coloured leaves and grapes, to give it a more spectacular appearance it was sometimes used on a gilded background or in combination with shiny silver leaf work.



^ The template for the painted pattern of vine leaves and grapes in the company's book of designs, around 1885.
(Moser Archive)



1884–85

> The 1880s involve numerous international exhibitions, through which Ludwig Moser develops his business contacts, mainly overseas. At the 1884–1885 World Exhibition in New Orleans he obtains a bronze medal, from the “Novelties” Exhibition in Philadelphia in 1885 he takes home a silver medal for his engraved and painted glass. The same year he takes part in the next World Exhibition in Antwerp.



< The bronze medal from the World Exhibition in New Orleans 1884–1885.



< The silver medal from the “Novelties” Exhibition in Philadelphia in 1885.



^ VASE WITH NEO-RENAISSANCE DÉCOR
Around 1885, prod. no. 8, dec. no. D. 24.
Clear, pink opal glass. Painted with enamels, silver and gold embossed, glued glass stones.
H. 14 cm
(Passauer Glasmuseum, inv. no. Hō 68 675)

^ Another typical and popular Moser decoration was an embossed gold-plated lambrequin band with subtle tassels of multi-coloured acanthus supplemented with glued glass stones. A neo-Renaissance styled decoration was used on both the edges of Moser vases and on drinking glasses. It was most likely the Harrach Glassworks in Nový Svět that supplied Moser with its pastel-coloured glass.



^ VASE WITH INDIAN ORNAMENT
1885–1890, prod. no. 1090, dec. no. 665
Clear glass underlay with reddish brown opaque glass. Painted with black enamel and gold.
H. 32.4 cm
(Passauer Glasmuseum, inv. no. Hō 62 068)

^ The oriental vase made of opaque reddish-brown glass with a decoration from Indian ornamental art is a testament to Moser’s interest in responding to the current style trends in arts and crafts, which was enriched by his experience from international exhibitions and business contacts. Although cornelian glass is mentioned in connection with the Paris World Exhibition of 1889, this type of glass was not, however, made in large numbers making it rather exclusive in Moser’s product range. A copy of the vase entitled India (prod. no. 3072) was included in the Moser Anniversary Collection in 2007.

1888

> Moser presents his products at the Centennial Exhibition in Melbourne.

1889

> The importance of Paris as a contemporary cultural capital was emphasised by the World Exhibition, organised in 1889. For one of the world's most important shows of art and crafts Moser prepared an extensive set comprising of several dozen samples and including both unique works and day-to-day offerings. The main part of the exhibition consisted of painted glass, what stood out were the monumental vases with richly decorated gold and enamels in neo-Renaissance and neo-Rococo decorations. Moser succeeded in the tough competition from the world's leading manufacturers of luxury glass and he added a bronze medal from Paris to his collection of exhibition awards. His being called upon to be a member of the official exhibition jury was a personal recognition of the important role and position Ludwig Moser had in contemporary European glassmaking.



< Bronze medal and juror's badge from the World Exhibition in Paris in 1889. (Moser Archive)



^ The exhibit of Bohemian glassworks at the World Exhibition in Paris in 1889, tables with Moser painted glass at the front. (Authors' archive)

> **MONUMENTAL TWO-PART VASE**

with a Renaissance pair
 Around 1885, prod. no. 613, dec. no. 180.
 Aquamarine blue glass, optically ribbed.
 Painted with coloured enamels and gold.
 H. 68.3cm
 (Passauer Glasmuseum, inv. no. Hō 68 283)

> The romantic figural theme of lovers dressed in Renaissance clothes on the vase in a modernised design ties in to earlier, enamelled neo-Renaissance glass, popular since the 1860s and likewise sold by Moser in the so-called Altdeutscher style.

Large decorative vases of this type were most frequently made for exhibition purposes as a unique representative sample of artisanal prowess. This vase was also part of the exhibition items, as evidenced by a photograph of the Moser glass installation at the World Exhibition in Paris in 1889, where it is captured next to other similar exhibits.

Similar vases were also made as unique orders for entitled industrialists or merchants, as evidenced by this pair of vases in The Corning Museum of Glass.



^ **A PAIR OF VASES**

with painted figures of knights and coats of arms.
 Around 1885, dec. no. D 727.
 Clear, pink tinted glass, optically ribbed,
 with shaped edge.
 Painted with colour enamels and gold.
 H. 79.8cm.
 (The Corning Museum of Glass)

— MOSER NOW —

For the Moser Glassworks the commitment to tradition also means efforts to relaunch some of the techniques that played an important role in its past. For the company's 150th anniversary a collection of vases was made decorated with embossed enamel and gold, the procedure for which Ludwig Moser obtained an imperial privilege in 1878. Reproduced as faithfully as possible in the minutest detail, the elaborate oak leaf pattern is used on the original vase shapes. The artisanal skills of today's glass painters are likewise attested to by the complex subject matter of the figures in historical costumes.



VASE MENUET,
 prod. no. 3184



VASE CHRISTINE,
 prod. no. 3286

> The success of his business from the 1870s allowed Moser to realise his other wishes. Not just thanks to his business acumen, but also his artistic ambitions, he was certainly aware of the need to respond to the trends and changes in styles affecting the arts and crafts movement at the time. In the 1870s up to the 1890s Moser glass catered to Historicism, a wide and diverse stream of styles drawing inspiration from earlier stages in the development of fine arts and crafts. The shapes and even more clearly the decorations on painted glass gradually reflected the significant influences of the Renaissance, Baroque and Rococo; in addition there was an ever-growing desire for ornamental designs inspired by the popular art of the Orient.

> A large vase with a painted decoration in the neo-Renaissance style, drawing in the company's pattern book, around 1885. (Moser Archive)

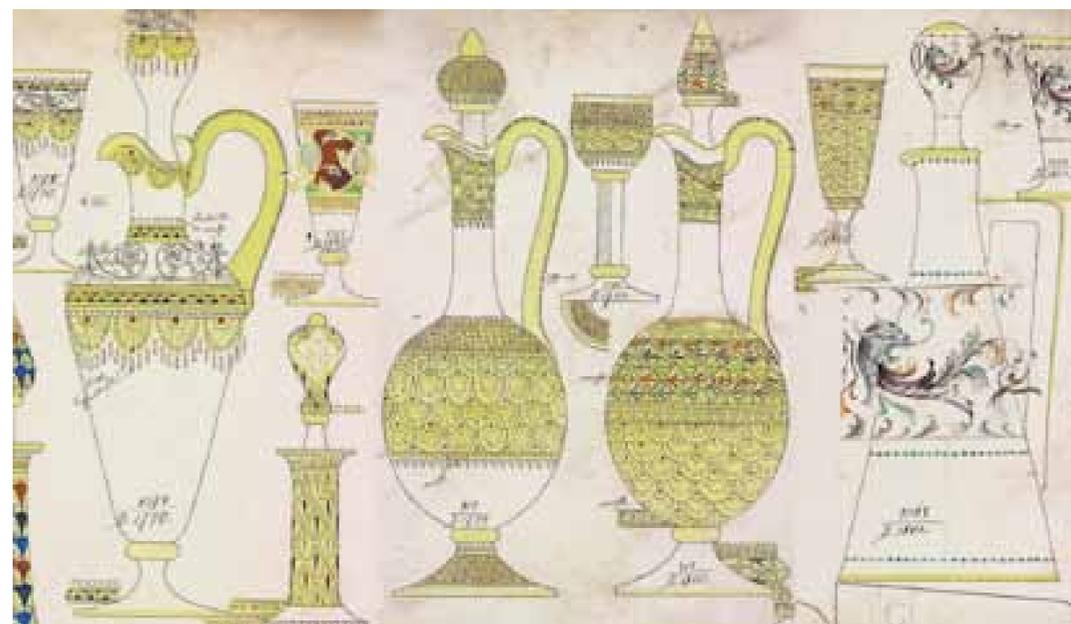


< **MONUMENTAL VASE**
with a painting in the neo-Rococo style, 1889.
Clear glass, green, optically ribbed. Painted with coloured enamels and embossed gold.
H. 124 cm
(Musée national Adrien Dubouché, Limoges, inv. no. ADLV 324)

< A large vase with rich, gold decoration made of rocaille, lattices and small figures of putti painted in enamel; it is an authentic exhibit from the 1889 World Exhibition in Paris. It represents a type of decoration used as the glassworks' response to the surge in popularity of neo-Baroque and neo-Rococo themes in ornamental art and craft creations in the late 1880s. Around 1930 the vase still dominated the shop window of the company shop in Paris, run by Gustav Moser-Millot. It was acquired in 2002 for the collections of the Musée national Adrien Dubouché in Limoges, France.

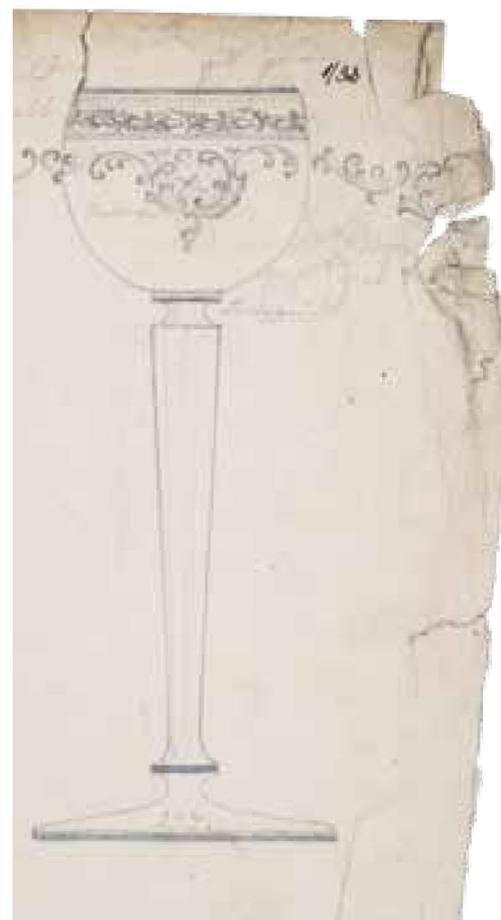


^ Detail of a neo-Rococo ornament, pattern book of designs, around 1890. (Moser Archive)



^ Carafes and cups with enamels and gold in a neo-Renaissance style – detail of a page from the pattern book of designs. (Moser Archive)

> During the 1880s drinking glasses took an ever prominent role in Ludwig Moser's product range. The ornamental decoration of the carafes and cups, clearly reflect the contemporary styles, the strongest being neo-Renaissance tendencies, incorporating both traditional, highly demanding, hand-crafted engraving, as well as subtly elaborated painting with gold and enamels.



< Drawing of a cup painted with a neo-Renaissance decoration. Book of designs, around 1890. (Moser Archive, Book of Designs I)

> DRINKING SET

Around 1890, carafe prod. no. 2365/L, dec.no. 1652, cup prod. no. 277, dec. no. 1225. Clear glass, cut and engraved, embossed with gold.
H. carafe 45.8 cm, cup 22 cm
(Passauer Glasmuseum, inv. no. Hö 68 989)



1890

> The dependence on glass supplied from the remote Nový Svět Glassworks in Northern Bohemia or the glassworks in Adolfov in Southern Bohemia was restricting and often gave rise to problems with a lack of raw glass. This led Ludwig Moser to reflect about constructing his own glassworks. Therefore, on July 15, 1890, he submits a request for permission to construct a glass factory to the local council in Karlovy Vary.

1891–92

> Ludwig Moser systematically and successfully continues in the international promotion of his glass – he returns with silver medals from the exhibitions in Jamaica and in Tasmania. At the Exhibition of Industry, Science and the Arts on the Isle of Man he receives a gold medal.

1892

> After administrative delays caused by the City Council's concerns about disruption to the therapeutic interests of Karlovy Vary and environmental pollution around the city a Ministerial Decree finally allows Ludwig Moser to carry out his long-considered and well thought-out plan. Work begins on the glassworks in the Dvory district of Karlovy Vary.



^ The gold medal from the Exhibition of Industry, Science and the Arts on the Isle of Man, 1892. (Moser Archive)



< Silver medals from the exhibitions in Jamaica and in Tasmania 1891. (Moser Archive)



^ The Ludwig Moser Glassworks in the Dvory district of Karlovy Vary, about 1893. (Moser Archive)

FORGING HIS WAY

THE ART NOUVEAU PERIOD

INTO THE NEW

1892-1916

CENTURY



FORGING HIS WAY

THE ART NOUVEAU PERIOD

INTO THE NEW

1892-1916

CENTURY

- › During the first three decades of going it alone Ludwig Moser gained a leading position among the manufacturers and retailers of glass and became one of the most important companies in the field. However, not only did he demonstrate entrepreneurial and business skills, at the same time he convincingly proved that he was able to sensitively and carefully follow changes in styles and quickly respond to the new artistic impulses that were so profuse in the 2nd half of the 19th century. His regular award-winning participation in international exhibitions beneficially contributed to reviving the importance and reputation of Bohemian glass. He fundamentally helped create an artistically and artisanally fruitful basis for the revolutionary changes in applied arts that were to come in the 1890s. The well thought-out decision to extend production and set up his own modern glass smelter clearly indicated the important role he intended to play in the future development of glassmaking.
- › The turn of the 20th century brought a major turning point in the styles of the artistic crafts. An endeavour to return to the quality of handmade work, inspiration from nature and interest in the arts of the Far East, particularly Japan, all encourage the development of a new style – Art Nouveau. Curves symbolising the vital forces of nature are reflected in the shape of decorative and utilitarian items, stylised plant decorations are enhanced by the bright colours or the shiny metallic surfaces of irises and leaves.
- › A clear response to this new understanding of style can also be found in Bohemian glassmaking. Ludwig Moser is among those who progressively and successfully seek new possibilities in glass making.



^ The Ludwig Moser & Sons Glassworks in the Dvory district in Karlovy Vary, about 1893. Ludwig Moser in foreground.
(Moser Archive)

1893

- > On 16 October 1893, the glassworks building in the Dvory district in Karlovy Vary are accepted and approved. The modern smelter is equipped with two regenerative furnaces from Siemens, the entire operation employs 350 workers. The company is newly registered as Ludwig Moser & Sons, his sons Friedrich and Rudolf become the owners, together with Ludwig.
- > Significant and, from a business perspective, very important for the glassworks The World's Columbian Exposition in Chicago – Moser exhibits cut and engraved crystal glass painted with enamels, table sets and decorative items. The collection is awarded a bronze medal.

1894

- > The glassworks prestigious position among Bohemian and European glass companies grew, with products from his own glassworks Ludwig Moser reaps yet more significant international awards – a gold medal from the California Exhibition in San Francisco and a bronze medal at the World Exhibition in Antwerp, Belgium.



^ The exhibition of the Austro-Hungarian glass companies at the World Exposition in Chicago in 1893, in the background is the Ludwig Moser & Sons Glassworks stand. (Private collection)



^ Bronze medal from the The World's Columbian Exposition in Chicago, 1893. (Moser Archive)



^ Bronze medal and juror's badge from the World Exhibition in Antwerp in 1894. (Moser Archive)



< Gold medal from the California Exhibition in San Francisco, 1894. (Moser Archive)

1894

> The company's excellent reputation attracts Karlovy Vary's spa guests, horse carriage ride and a visit to the glassworks on the city's outskirts became an ever more desirable excursion as well as a good opportunity to buy or order some premium tableware or decorative glass.

"Travellers have the small glass factory on Murano island in Venice, the Sèvres in Paris, the Crystal Palace in London, so we have the glass factory in Karlovy Vary," proclaims one of the glassworks' advertisements at the time.

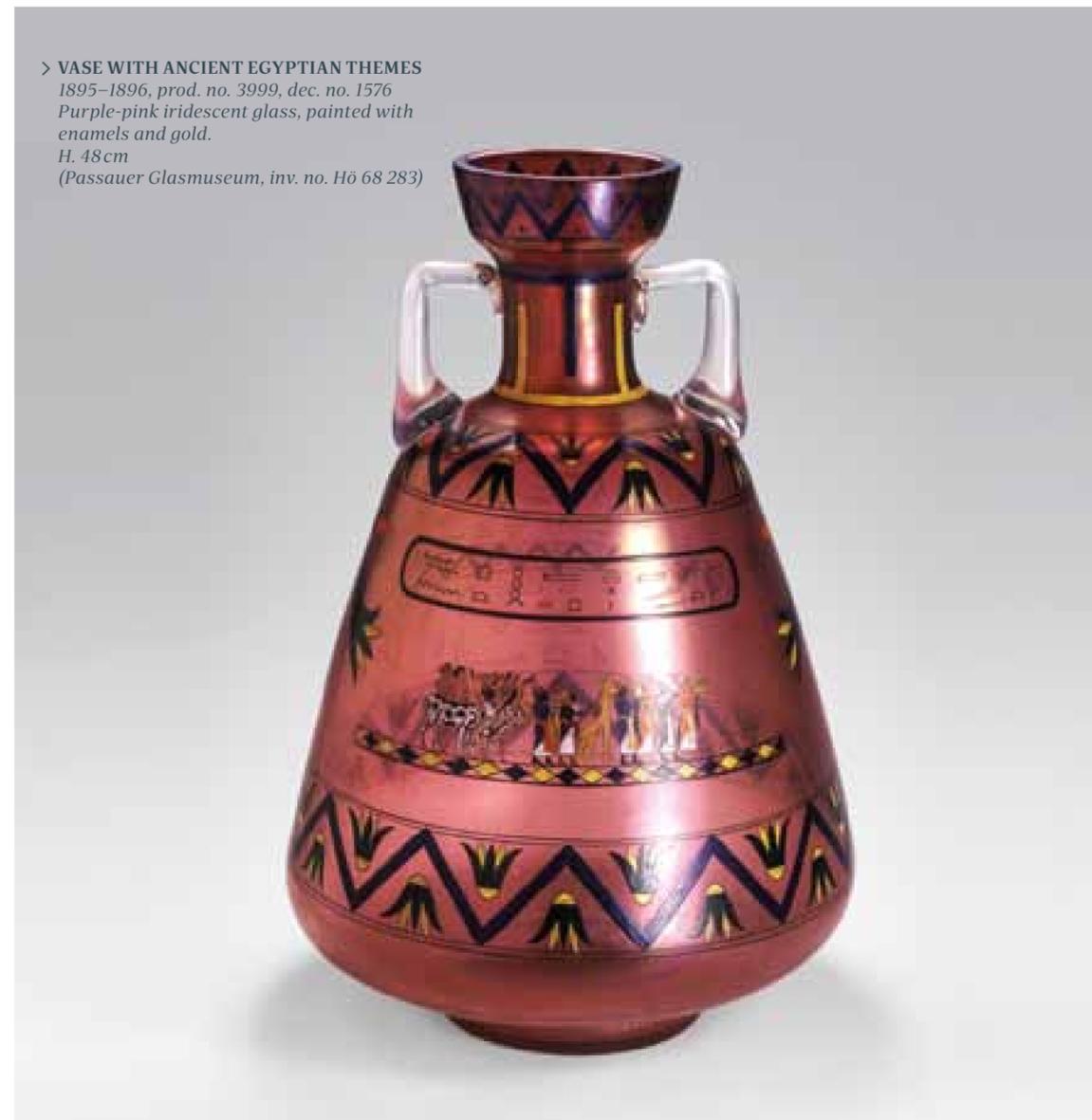
1895

> The glassworks extends production with iridescent glass which is primarily used for a series of historicising vases with painted ancient Egyptian figural motifs or Arabic inscriptions.



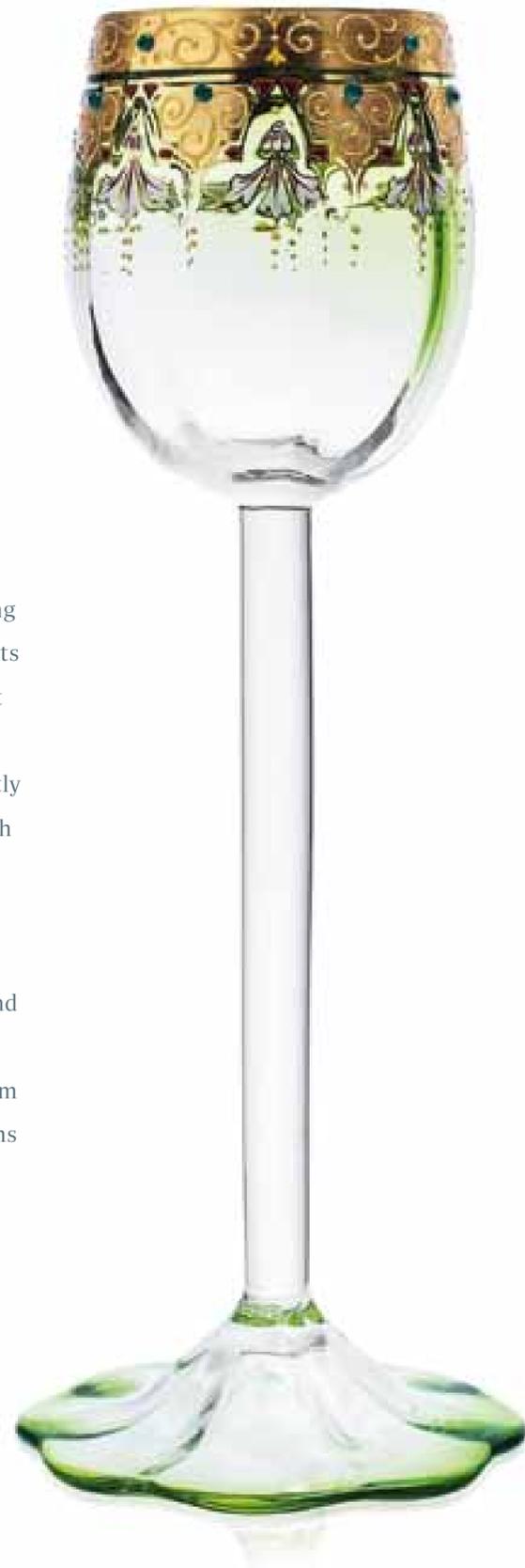
^ A jug with an Egyptian priest and lotus flowers, detail from the book of designs, around 1895. (Moser Archive)

> VASE WITH ANCIENT EGYPTIAN THEMES
1895–1896, prod. no. 3999, dec. no. 1576
Purple-pink iridescent glass, painted with enamels and gold.
H. 48 cm
(Passauer Glasmuseum, inv. no. Hö 68 283)



^ Large vases, as well as jugs, bowls or other slightly iridescent vessels painted with figural scenes, symbols of deities and ornaments drawn from ancient Egyptian wall paintings formed a small but interesting part of production around the year 1895. One of the trends that intensified in the arts during the first half of the nineties was a growing interest in ancient cultures.

Glassworks and glass refineries were therefore looking for a way to emulate antique glass, thus producing creations loosely inspired by Greek and Egyptian monuments. Ludwig Moser also sought to find his own solution in the spirit of contemporary trends, based on the paintings published by well-known French archaeologist and Egyptologist Émile Prisse d'Avesnes.

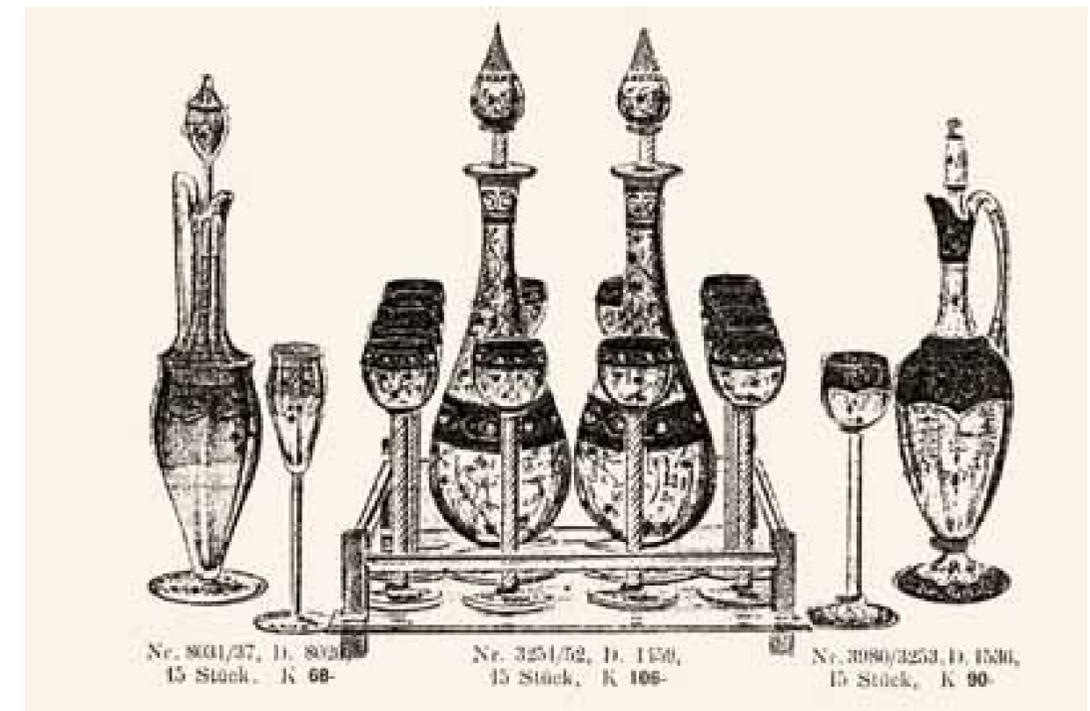


> CUPS WITH NEO-RENAISSANCE DECORATION
 Around 1902, shape prod. no. 6959, dec. no. 277.
 Clear glass, green. Painted with enamels and gold.
 H. 17.5 cm
 (The Moser Museum)

> Starting operations in his own glassworks and thereby becoming independent of supplies from other glassworks greatly helped the development of Moser's drinking glasses. Focussing on the demanding clients visiting the world famous spa also brought the necessary background for successful sales, significantly different from the mostly export-oriented competition at the Harrach Glassworks or the Meyrův synovec glass factory in Adolfov near Vimperk. One of the characteristic types of Moser drinking glasses in the 1890s were cups and carafes with chrome green or manganese violet in the gob. The popularity of this form persists even after 1900; the earlier versions of painted enamel and gold ornaments are still highly popular.



^ Advertising for the Moser Glassworks offering drinking glasses.
 (Authors' archive)



^ Sets painted with neo-Renaissance ornamentation, company price list, around 1905.
 (Moser Archive)

1897

- › The World Exhibition in Brussels, in which Ludwig Moser also took part in the role of Vice President of the jury assessing glass products. Engraved glass plays an important part in the glassworks' exposition, evidently so do the first engravings with plant motifs indicating the origins of the Art Nouveau style in Moser's production. The bronze medal from the Brussels Exposition is a harbinger of Moser's increasing sales and business success.
- › In October 1897 the company opens a shop and warehouse in "Maison Dorée" on the Boulevard des Italiens in Paris, its management is entrusted to Gustav Moser.

1898

- › The company name is changed to Karlsbader Glasindustrie-Gesellschaft Ludwig Moser & Söhne; Ludwig Moser divides ownership of the business with his sons Rudolf, Friedrich and Gustav. The glassworks employs 400 people, in addition to the smelter it has cutting, painting and engraving workshops and an art studio.
- › The glassworks enters its first corporate brand in the Commerce and Trade Chamber in Cheb. A circular sticker or stamp with a motif of a cup and the initials MM (i.e. Moser Meierhöfen) were used on the company's printed materials and products in various forms until 1938.

1900

- › Paris holds the World Exhibition as a celebration of human abilities, cultural and technological progress and the triumphant entry to the new century. In a separate pavilion in the Austro-Hungarian section at the Grand Palais, the glassworks exhibits a large set of glass decorated and shaped using a variety of techniques. It arrives with several novelties that without doubt significantly contributed to being awarded the silver medal – deeply engraved plant motifs on coloured vases and the "Karlsbader Secession" series made especially for the Paris exhibition.



◀ Bronze medal and juror's badge from the World Exhibition in Brussels in 1897. (Moser Archive)



^ Company advert by Tržní kolonáda in the centre of Karlovy Vary, around 1900. (The Karlovy Vary Museum)

✓ The Moser Glassworks' main contribution to enriching the Bohemian and European glass industry during the Art Nouveau period was via the techniques in which it traditionally excelled – engraving. The development of engraved floral themes, at first inspired by Belgian or French designs, resulted in a specific type of design in 1899 made by engraving deeply into the glass's mass. The Moser engravers thus tied in to the traditional Karlovy Vary engraving style during the Historicist period, however, they fully adapted to the artistic principles

of the new style. Art Nouveau styling is achieved by protracted curling of stems and leaves of flowers smoothly from one side of the vase to the other and gradually spanning the entire vase. Deep cuts penetrate into the edges and deliberately distort the vessel's solidity and integrity, thus modelling its outline. The vase's Art Nouveau look is enhanced by a partial, most often, green colour of the glass. At first typically called "moderne Plastik", then "Eckentiefgravur" this style was elaborated upon into numerous variants and was first presented



^ Company price list with differing heights of vases prod. no. 6807 Eckentiefgravur design, 1902. (Moser Archive)

at the World Exhibition in Paris in 1900 to considerable acclaim.

In the following years vases and drinking glasses with engraved floral decoration were to become representative and award-winning examples of Moser's creativity at other international exhibitions in London, Turin and in American St. Louis.

✓ **VASE WITH TULIPS**
1899–1900, prod. no. 5637/VI,
Eckentiefgravur design
Clear, green glass, cut and engraved.
H. 15.4 cm
(Passauer Glasmuseum, inv. no. H6 53 283)



— MOSER NOW —

Art Nouveau vases engraved with plant motifs are perceived as a symbol of or a synonym for Moser glass to this day and can be found in the current offer under the moniker Blossom or Calla. From the concerted emphasis on masterly engravings it is obvious just how much importance the Moser Glassworks still attaches to these highly demanding glassmaking techniques. Techniques, which it has always helped develop ever since its founding in 1857.



CALLA VASE,
prod. no. 2777



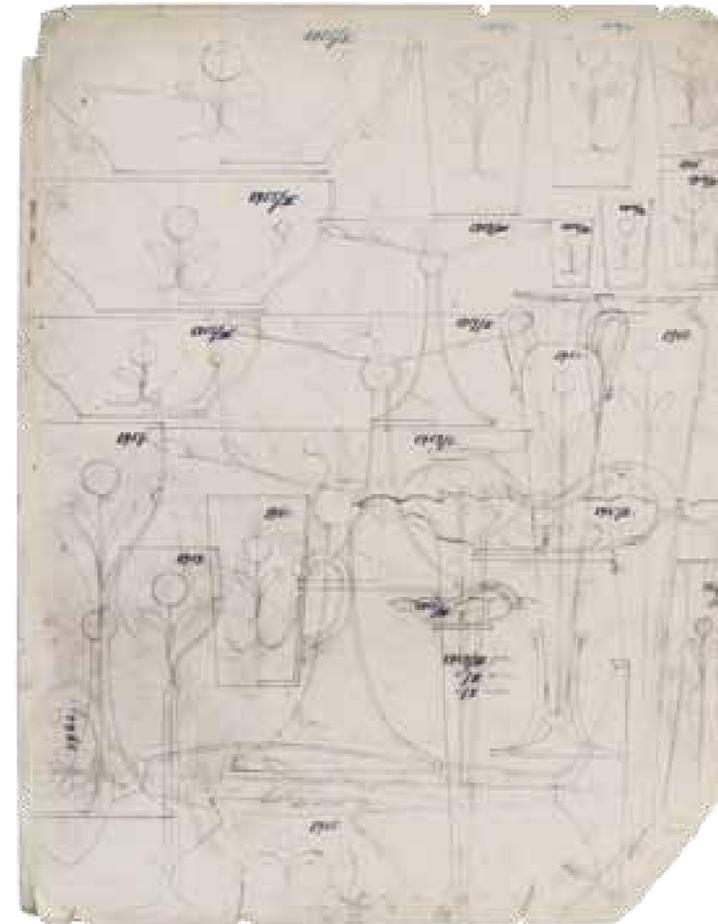
BLOSSOM VASE,
prod. no. 2794

✓ The “Karlsbader Secession” series was designed specifically for the glassworks’ exhibition at the Paris World Exhibition. As the name of the series indicates, the intention was to demonstrate Ludwig Moser’s efforts to establish the Glassworks as one of the progressive, artistically oriented manufacturers involved in promoting the latest stylistic trends. The complex design of floral themes with insects and birds flying around combining different coloured glass fusions with subtle engraving and transparent or embossed enamel painting was also meant

to showcase the breadth of the glassworks’ technology and its craft skills. The “Karlsbader Secession” contained six dozen new vases, wine glasses, bowls, bottles, pitchers and other decorative shapes and glassware and is without a doubt one of the most original manifestations of Bohemian glass in the Art Nouveau period. Due to the complexity of production, however, it remained an example of Moser glass that was only for exhibition, was truly luxurious and only a few copies were made.

> VASE AND PITCHER

from the “Karlsbader Secession” series
1900, prod. no. 5995/8 cm, 5991/15.5 cm
Clear glass, green, purple and red
fusions. Engraved, painted with
embossed gold and a transparent
green enamel.
H. 8 cm, 15.5 cm
(The Moser Museum)



^ Leo Moser – exhibitor’s license from the World Exhibition in Paris in 1900. (Moser Archive)

< Vases from the “Karlsbader Secession” series in the company’s pattern book. (Moser Archive)



^ Silver medal from the World Exhibition in Paris in 1900. (Moser Archive)

1901

- > From the early 20th century the history of the glassworks is influenced by visits and exclusive orders of glass from important royal figures, representatives of the aristocracy and of the political and social scene.
- > Among the first to personally appreciate the exceptional quality and beauty of Moser glass, was the Persian Shah Mozaffar-ed-Din. The Persian monarch, an admirer of Western culture, briefly visited Karlovy Vary and the glassworks during his European trip in 1900. He was so taken by Moser glass that the following year not only did he award Ludwig Moser a high personal accolade, the Persian Order of the Sun and the Lion 3rd Class, but also the title of court supplier.
- > The eldest of Moser's sons, Rudolf, became the company director, he held the position until 1908. The glassworks had two kilns with twenty pots, a cutting room with 80 stands, a paint room, a gluing room and its own printer, it employed around 400 workers.



< The Order of the Sun and the Lion 3rd class awarded to Ludwig Moser by the Persian Shah Mozaffar-ed-Din in 1901. (Moser Archive)



^ Ludwig Moser, photo from around 1905. (Moser Archive)

✓ Following the success of the engraved glass at the Paris World Exhibition in 1900, the proportion of painted glass in Moser's production is reduced. The development of drinking glasses moves towards a significant use of premium crystal glass that is hand cut and engraved to a very high degree of workmanship. Similarly, as with the appearance of the decorative glass,

the form of the luxury drinking glasses is influenced by French and Belgian Art Nouveau floral art. The glassworks, however, discovers and develops its own style. This is based on stylised plant motifs – such as irises, tulips, poppies or fuchsias, but the emphasis on elegance blends with a sensitive approach to the quality of the Moser crystal glass and its optical effects.



^ Wine glasses from drinking sets engraved with Art Nouveau floral motifs. Company price list, around 1905. (Moser Archive)

< WINE GLASS WITH FUCHSIA FLOWERS
1903, prod. no. 7581, Fuchsia decoration
Clear glass, cut and engraved.
H. 20 cm
(Passauer Glasmuseum, inv. no. Hö 68 271)

> FLACON AND JAR
1901, prod. no. 6199/II, 6301/1
Clear glass, cut and engraved.
H. 6.5; 19.8 cm
(Private property)

✓ Around 1900 the glassworks began to produce toiletries sets, typically consisting of a perfume flacon, jars and bowls of different sizes for minor cosmetic needs. Cut straight shapes and deeply engraved motifs of a blooming rose repeat the contemporary shapes for decorative glass.



✓ The most famous of the Moser's Art Nouveau drinking sets is an example of an intelligent combination of craftsmanship, the expressive means of glassmaking techniques and artistic sensitivity. The basic shape has elegant, slender, well-balanced proportions, by further processing, cutting and engraving, it is elevated to an artistically extremely valuable artefact. It is as if the wine glass's parts symbolically refer to the character of the natural template – the rose. Cut precisely into upright edges, the stem passes into the sharply pointed flowerlike chalice contrasting with the gentle engraving of a rose flower and

leaves on the smooth surface of the thin-walled cup. At the time of its inception the Rose drinking set was manufactured to the full extent with various types and sizes of wine glasses and bottles complementing dessert plates and deep dishes. At the end of the 1960s the name was changed to Paula in memory of Leo Moser's wife. The set, which has helped create the characteristic image of Moser glass for 115 years, is still sold under this name today. It is complemented by new shapes for bowls and vases, which once again stress the Art Nouveau themes tying it to engravings of rose stems and flowers.



^ The Rose set, prod. no. 7000, in the company price list from 1925. (Moser Archive)



< **PAULA (ROSE) DRINKING SET**
1902, prod. no. 7000
Clear glass, cut, engraved and gilded.
H. 10.1 to 54 cm

1902

> Participation in the Exhibition of Modern Decorative Art in Turin, Italy and at the representative Exhibition of Austrian Art & Crafts in London.

1903

> The company opens a shop with a warehouse in Mariánské Lázně in the Berliner Hof house, Richard Moser is entrusted with running the branch.

1904

> For its exhibition at the World Exhibition in St. Louis, America the glassworks receives a gold medal, among other things, for its first versions of the vases decorated with coloured inlaid fusions.



^ The gold medal from the World Exhibition in St. Louis, 1904. (Moser Archive)



^ Company shop in the Berliner Hof house in Mariánské Lázně, 1905. (Moser Archive)



^ Richard and Leo Moser in front of the Mariánské Lázně shop, around 1905. (Moser Archive)



< **WINE GLASS – RÖMER**
 from the set for the Archduchess Maria Anna
 1903, prod. no. 7227
 Clear glass, green, optically ribbed. Cut and engraved,
 with MA monogram.
 H. 24 cm
 (Passauer Glasmuseum, inv. no. H6 61 513)

< In the summer of 1902 the Archduchess Maria Anna of Austria, Princess of Hungary and Bohemia stayed in Karlovy Vary with her mother Archduchess Isabella. Then the following year a large set of 24 römer wine glasses (prod. no. 7227) with finely engraved poppy flowers and monogrammed with MA on the crown, encased in two special caskets, was commissioned for her, most likely as a wedding present from Duke Elijah of Bourbon-Parma.



✓ **SPA WINE GLASSES**
 for Emperor Franz Joseph I.
 1904, prod. no. 7270
 Clear glass, cut, engraved and gilded,
 with a monogram FJ I.
 H. 14 cm
 (Municipal Museum Mariánské Lázně, inv. no. 257,
 The Karlovy Vary Museum, inv. no. Ps 1234)

^ The pair of spa wine glasses made by the glassworks to mark the visit by the Austro-Hungarian Emperor Franz Joseph I to Mariánské Lázně and Karlovy Vary, on 16 and 17 August 1904. The wine glasses, bearing engravings of irises and the monarch's monogram under the Austrian Imperial Crown and the date of his visit to the two cities, were originally complemented by a drinking straw.

The greatest honour for Ludwig Moser, the title imperial royal court supplier, came on 17 August 1904, when he met Franz Joseph I in person. The Emperor was visiting Karlovy Vary during his journey through Northwest Bohemia. As part of the welcoming ceremony at the Vřídelská kolonáda the monarch was offered the world famous Karlovy Vary healing water in a cup made in the, by this time, world-famous Moser Glassworks.

1905

- > Another set was created for the table of a significant European royal family. The Portuguese Queen-Regent Maria Pia of Savoy, mother of the Portuguese King Charles I, visited the glassworks in May 1905 and ordered a large drinking set, which still adorns the historical interior of the royal Ajuda Palace in Lisbon. It is no coincidence that Maria Pia was the aunt of the Italian King Victor Emanuel III, whose table was also adorned with Moser glass from 1900, the set with prod. no. 5180 with a diamond cut.
- > Bronze medal awarded for participation at the World Exhibition in Liège in 1905.
- > Moser also catered to the growing interest from Italian customers; in 1905 a company showroom was established in Milan.

1906

- > The German-Bohemian Exhibition in Liberec includes an exhibition of glass engraved with floral motifs and also a first look at a larger set decorated with coloured fusions – awarded Honorary Prize by the Commercial and Trade Chamber in Cheb.
- > Participation at the Imperial Austrian Exhibition at Earls Court in London broadens the options for exports to England.
- > Participation at the International Exhibition in Milan in 1906 further promotes and strengthens business contacts in Italy.



^ The bronze medal from the World Exhibition in Liège, 1905. (Moser Archive)



< Wine glass with the monogram of the Italian King Victor Emanuel III. (Moser Museum)



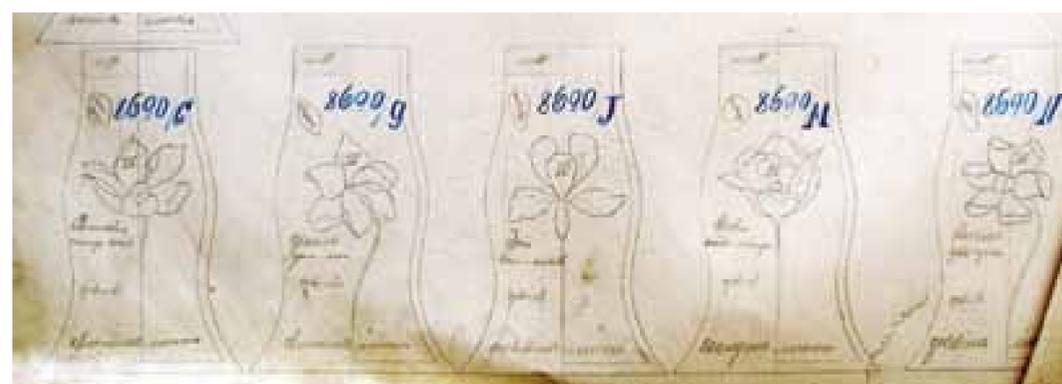
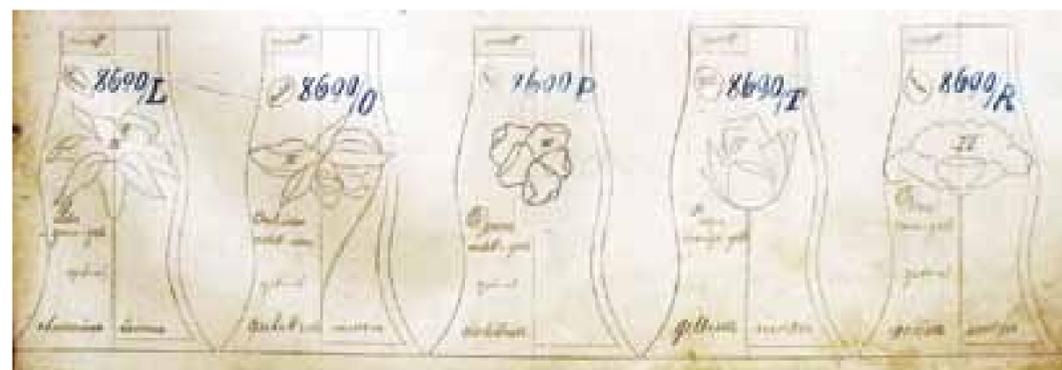
< The badge of a jury member, International Exhibition in Milan, 1906. (Moser Archive)



^ Honorary Prizes from the German-Bohemian Exhibition in Liberec and the Imperial Austrian Exhibition in London, 1906. (Moser Archive)

✓ Ludwig Moser's efforts to use and assess the possibility of kiln techniques for working with glass when decorating products, touched on in the "Karlsbader Secession" series, resulted in a patented design for using coloured fusions. The new type of decorations were based on the technique of inlaying, at the time a commonly used procedure of fusing pre-made elements on the hot surface of the vessel.

The Moser Glassworks developed its own procedure. A specially pre-moulded piece of flat glass made of dual-coloured, layered glass was cut into the shape of a particular type of flower. After being applied to the vessel, the fusion is modified by cutting and engraving. In typical Moser style deep engravings are then supplemented with the other parts of the plant entwining around the vase or the wine glass.



^ Art work on vase prod. no. 8690 with different varieties of lilies, orchid, pansy, tulip, rose, clematis, gladiolus, iris, poppy and daffodil. (Moser Archive)

> VASE WITH LILIES
1906
prod. no. 8338/L
Clear glass, green, a yellow-green fusion shaped like a lily on a stalk made of green strand, cut and engraved.
H. 13 cm
(The Moser Museum)

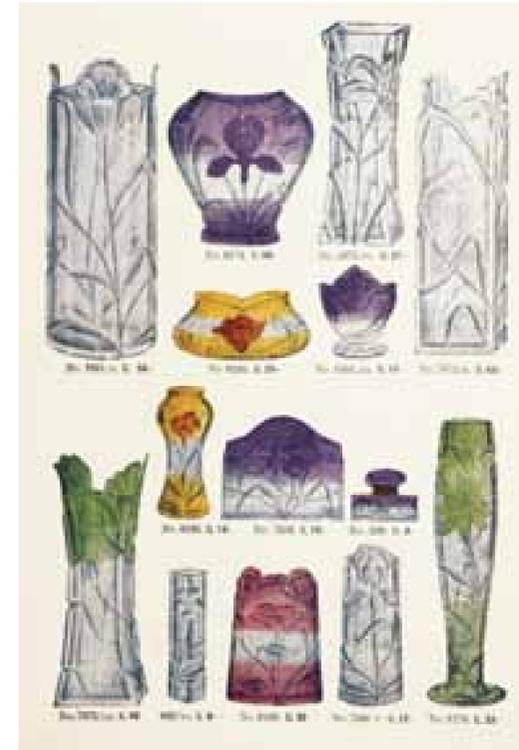


✓ **JARDINIÈRE WITH ORCHID FLOWERS AND BUDS**

1906, prod. no. 8702
 Clear glass, dark green, on the stem made of a green strand is a pink/purple fusion shaped like a flower.
 Cut and engraved.
 H. 12.5 cm
 (Passauer Glasmuseum, inv. no. H6 68 615)

✓ Variations on the combination of interlaying with engravings were further developed and gradually patented as new patterns. In 1905, a rose flower decoration, a year later with a pansy. Another variation was with a flower with a stem made of melted coloured strands and several smaller fusions-buds. A stylish enrichment in the spirit of floral Art Nouveau is also cutting the edges of the vases and flower pots according to the outline of the flowers or leaves, which allowed for an effective, even looser and more sculptural “sprawl” of the plant theme.

Since 1905 inlaid flowers have been similarly used on drinking glasses. Inlaid glass was the peak of Moser’s Art Nouveau production period. Awards and acclaim were obtained at the International Exhibition in Milan in 1906, the same year comments on the exhibition at the German-Bohemian Exhibition in Liberec give a positive appraisal “not only cut glass but other glass decoration techniques that follow current trends in arts and crafts” (Arnold, E., *Die Deutschböhmisches Ausstellung Reichenberg, Part II, Liberec b. d., pp 95–96*).



^ Company price list from 1905 – vases with engraved and inlaid floral decorations. (Moser Archive)

— MOSER NOW —

The idea of regularly returning to the shapes and techniques of the most significant stages in the history of Moser glass is presented in these vases, which use the technologically complex method of decoration using kiln fusion in the shapes of flowers in combination with engraving – a procedure that Ludwig Moser first presented in 1903. A limited edition of these vases was created for the glass factory’s anniversary in 2007.



ROSE VASE,
 prod. no. 8704

POPPY VASE,
 prod. no. 8221

1908

- > On 25 January 1908 Ludwig Moser and his sons Rudolf and Gustav are awarded the title of court supplier to the English King Edward VII. With the official letter with news of granting this high honour comes an invitation to an audience at the Royal Palace in London.
- > Leo Moser (1879–1974), the second youngest of Ludwig Moser’s sons, is named the glassworks’ technical director. In the next two decades under his ambitious leadership the glassworks takes a leading place among Bohemian glassmaking companies and significantly increases its European and world renown. Leo Moser absorbed practical and professional experience from his youth – he studied the glassmaking craft and was professionally educated in glass technology, he gained business practice in the company’s shops. However, he also had a broad understanding of the contemporary development of decorative and drinking glassware, he followed the latest manifestations in these areas as a visitor to both world and international exhibitions. With the ability to appreciate the artistic and aesthetic values of glass he clearly influenced, enriched and raised the artistic aspect of Moser glass, often with his own designs. Clearly, he must be credited with developing the glassworks toward its conversion into a modern 20th century company, however, one that consciously built on tradition and the fame of Bohemian glassmaking.



^ Gustav and Leo Moser, around 1905.
(Moser Archive)



^ Ludwig Moser’s sons – Karl, Richard, Leo and Gustav, around 1902.
(Moser Archive)

> The simple shapes of the decanters and wine glasses and their smooth surface with a diamond cut band at the base, intentionally allow the optical properties of Moser Crystal to stand out. At the same time, however, the design's sobriety suggests a retreat of interest in Art Nouveau forms and a tendency towards traditional design of drinking glasses in the spirit of the principles of neoclassicism, which was becoming ever stronger in the arts and crafts after 1905.

In 1907 the set was ordered for the English King Edward VII. The English monarch was a frequent guest and the star of the social life in Mariánské Lázně and from 1903 he also visited Karlovy Vary on a regular basis. It is therefore more than likely that he himself chose the tableware and ordered one of the most elegant of Moser's sets made at the time. The set was given the monogram of Edward VII in enamel and gold along with the insignia of his wife Queen Alexandra. It also differs from the usual sets by its broader gold edge. The royal

✓ **THE ROYAL DRINKING SET**
 1907, prod. no. 9000
 Clear glass, cut,
 painted with gold.
 H. 8.3 up to 31 cm



order was also reflected in the subsequent naming of the set – Royal. The simplicity and representative elegance of the set attracted others, among whom were the Norwegian King Haakon VII, the Turkish Sultan Abdul Hamid, in the 1920s the Indian Maharajahs of Baroda and Navangar, in the 1950s the Turkish President Celâl Bayar, the Icelandic President Ásgeir Ásgeirsson and Generalissimo Stalin. The Czechoslovak diplomatic missions and embassies of a number of countries were equipped with it; with the UN emblem it was also used in the United Nations Headquarters in New York.



^ The Royal wine glasses with the insignia of the English Royal Couple – King Edward VII and Queen Alexandra.

1909

- > The beginning of the production of glass decorated with oroplastique – etched, gold painted decorations, fired and finally polished or patinated with colour. The technique of decorating glass in this refining procedure was known and occasionally used at the end of 19th century; it was only the Moser Glassworks, perhaps at the instigation of Leo Moser, that went on to develop its decorative potential from 1909 to 1910.

1912

- > The owners of the glassworks Ludwig and Gustav Moser, the company has its own sales offices in Paris, Milan, Karlovy Vary and Mariánské Lázně, around 500 employees work at the plant.

1915

- > Moser participates in the Exhibition of Modern Industrial Hollow Glass, at the Decorative Arts Museum in Prague organised to showcase current progressive trends in the production of Bohemian glass manufacturers. Besides engraved crystal glass, he also showcases newly made types of products that become characteristic for the following period – edge-cut shaped coloured glass and glass with oroplastique decoration.

Similar sets of exhibits are sent to the Exhibition of the Austrian Artistic and Export Glass in the Österreichisches Museum für Kunst und Industrie in Vienna.

The glassworks is also represented at the Panama-Pacific International Exhibition in San Francisco, where it gets a Medal of Honour.



^ Medal of Honour from the Panama-Pacific International Exhibition in San Francisco, 1915. (Moser Archive)

∨ JARDINIÈRE
with a band of oroplastique acanthus leaves
1909, prod. no. 9958/II
Clear glass, cut, etched and gilded (oroplastique)
band, details painted with turquoise and blue
opaque enamel.
H. 11.2; L. 28.5 cm
(Museum of West Bohemia, Pilsen, inv. no. UMP 23287)



^ Oropastique ornamental bands gradually replaced the less spectacular and, on larger areas, less durable gold paint and by 1911 had become one of the common forms of decoration. The greatest development of this decoration, patented in 1918 under the trade mark Oropastique, was on the coloured, cut glass in the 1st half of the twenties.

The unique jardinière from the start of oroplastique decoration is a testament to the efforts to find new possibilities in combining an etched, gilded ornament with enamel paints. A band of acanthus vines with tiny coloured fillings feigned to imitate a precious metal assembly mounted on the body of the vessel made of cut crystal glass.

> After the initial effort to highlight the details of etched gilded vines and arabesques on vases and bowls with coloured enamels attention focused mainly on the use of oroplastique on drinking glasses. Copenhagen – one of the most popular Moser sets – is also an example of the variability of Moser glass, used in other sets prior to 1915.

The shape was originally produced in three different versions with different names. The smooth set bore the name Columbus (perhaps in the context of Columbus House in Karlovy Vary where Ludwig Moser lived), the version with engraved thistle motifs (the national flower of Scotland) and a gilded edge was named Glasgow. The version with a band of oroplastique with acanthus

leaves and a palmetto ornament was called Copenhagen and was probably the first of the sets on which the oroplastique decoration was used. The set is one of the most attractive and is still in great demand. In the 1950s and 1960s it was used by the Pakistani President Iskander Mirza, the Ethiopian Emperor Haile Selassie and the Iranian Shah Reza Pahlavi. In 1969 a total

of 1302 pieces in the shape of the Copenhagen set were made for the palace of King Hussein of Jordan, the Copenhagen set with the King of Jordan's insignia travelled to the Royal Palace in Amman once again in 2002. The set was also ordered by the governments of Turkey, Guatemala and Iceland; it was combined with a diamond cut as the Rio set designed for the consular offices in Brazil.



< THE COPENHAGEN DRINKING SET
1909, prod. no. 9900
Clear glass, cut, oroplastique decoration.
H. 8.2 up to 34 cm



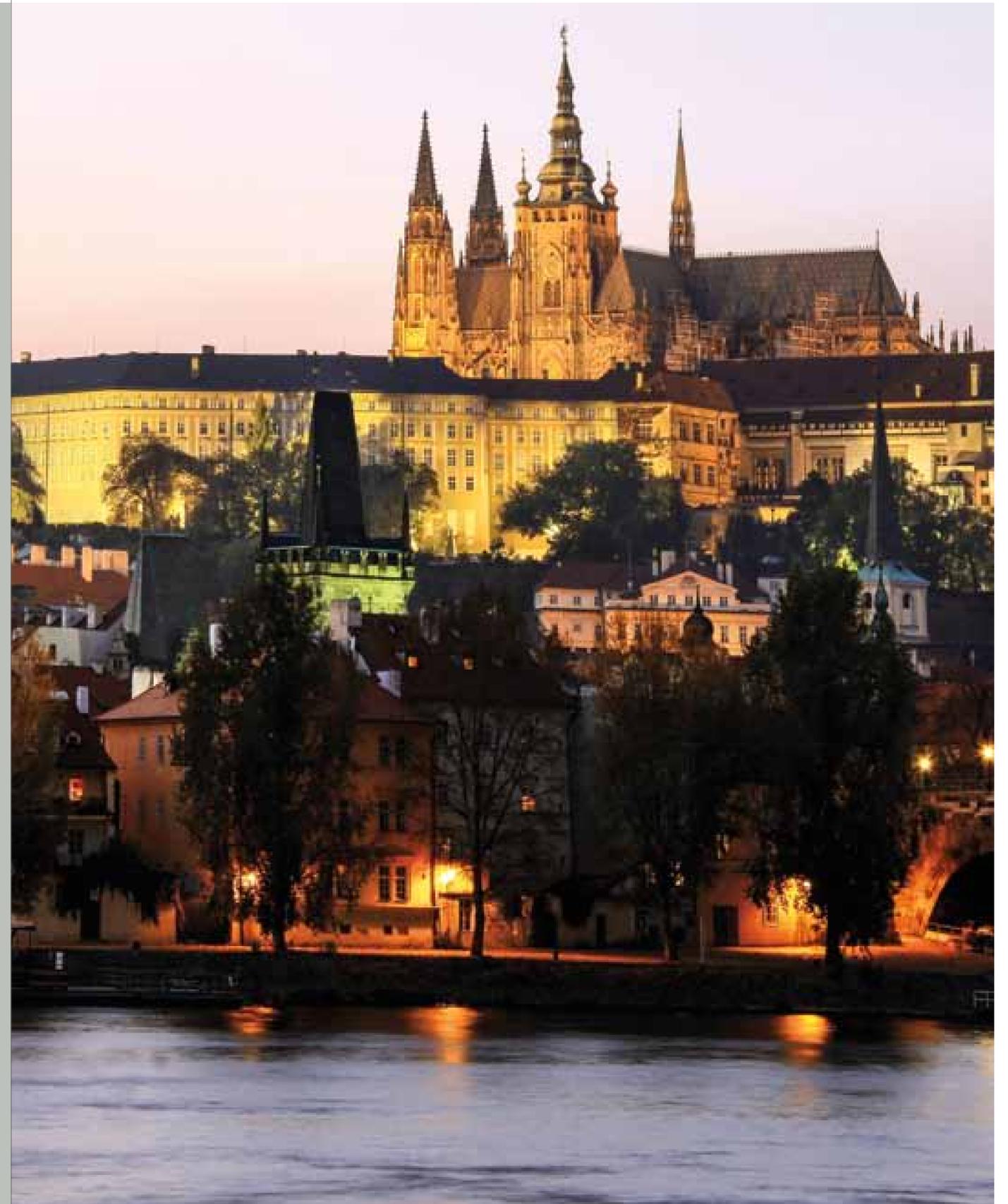
^ The Copenhagen goblets with the emblems of India, Brazil, Indonesia, the diplomatic mission to Turkey, Argentina, Algeria.

— COPENHAGEN —

A SET FOR MEETINGS OF
STATEHOOD AND DIPLOMATIC
OPPORTUNITIES

—

THE COPENHAGEN SET ENGRAVED WITH
THE CZECHOSLOVAK STATE EMBLEM WAS
ALSO THE OFFICIAL SET FOR CZECHOSLOVAK
PRESIDENTS STARTING WITH TOMÁŠ GARRIGUE
MASARYK AND EDVARD BENEŠ. IT IS STILL USED
TODAY DURING VISITS BY FOREIGN STATESMEN
AND OTHER CEREMONIAL OCCASIONS
AT PRAGUE CASTLE. IN 1999 IT BECAME
THE OFFICIAL SET FOR THE CZECH EMBASSIES
AROUND THE WORLD.



A wine glass from the Copenhagen set engraved with the emblem of the Czechoslovak Republic (1918–1939, 1945–1960). The set intended for the first President of Czechoslovakia Tomáš Garrigue Masaryk.



Glasses from the Copenhagen set painted with the emblem of the Czechoslovak Socialist Republic (1960–1990) and engraved with the emblem of the Czech and Slovak Federative Republic (1990–1992).



British Queen Elizabeth II and the Prime Minister of the Czech Republic Václav Klaus... and Copenhagen, Prague 1996.



Japanese Emperor Akihito and Václav Havel, President of the Czech Republic... and Copenhagen, Prague 2002.

Grand Duke Henri of Luxembourg and President of the Czech Republic Václav Havel... and Copenhagen, Prague 2002.



Presidents Vladimir Putin and Václav Klaus ... and Copenhagen, Prague 2006.



Presidents Dmitry Medvedev, Václav Klaus and Barack Obama ... and Copenhagen, Prague 2010.



< **VASE**
 1911, design Otto Tauschek, prod. no. 920
 Clear glass, cut, etched decoration
 painted with enamel and gold.
 H. 22.7 cm
 (Passauer Glasmuseum, inv. no. H6 68 665)



^ Otto Tauschek, *Libyan Sibyl*, by
 Michelangelo – ex libris Paola and Leo
 Moser, etching, 1912.
 (Private collection)

^ One of Leo Moser's aims after he took over the running of the glassworks was to bring on board artists who would participate in the creation of new designs. He understood that contacts with trained artists not only enriched glass companies' production with artistically valuable work, but also pointed out the enterprises' focus and ability to react to new styles. Therefore, in 1911 he started working with the Viennese painter and graphic designer Otto Tauschek, who created several smaller series of designs for the glassworks. In addition to vases

with figural scenes in the spirit of the Viennese neo-Biedermeier and neo-Rococo genre, which transferred Tauschek's graphics to the glass painting, it also gave rise to artistically more interesting colour layered vases etched with plant motifs. The vase, with its precisely edged shape with ornamental etchings and enamel medallions, is a unique testament to Tauschek's efforts to reflect the principles of the late Viennese Secession geometric trends into Moser's production.

> **VASE – BEAKER**
 1912, prod. no. 1140,
 most likely a design by Leo Moser
 Ruby red glass, cut.
 H. 45.4 cm
 (Museum of Decorative Arts, Prague, inv. no. 14149)

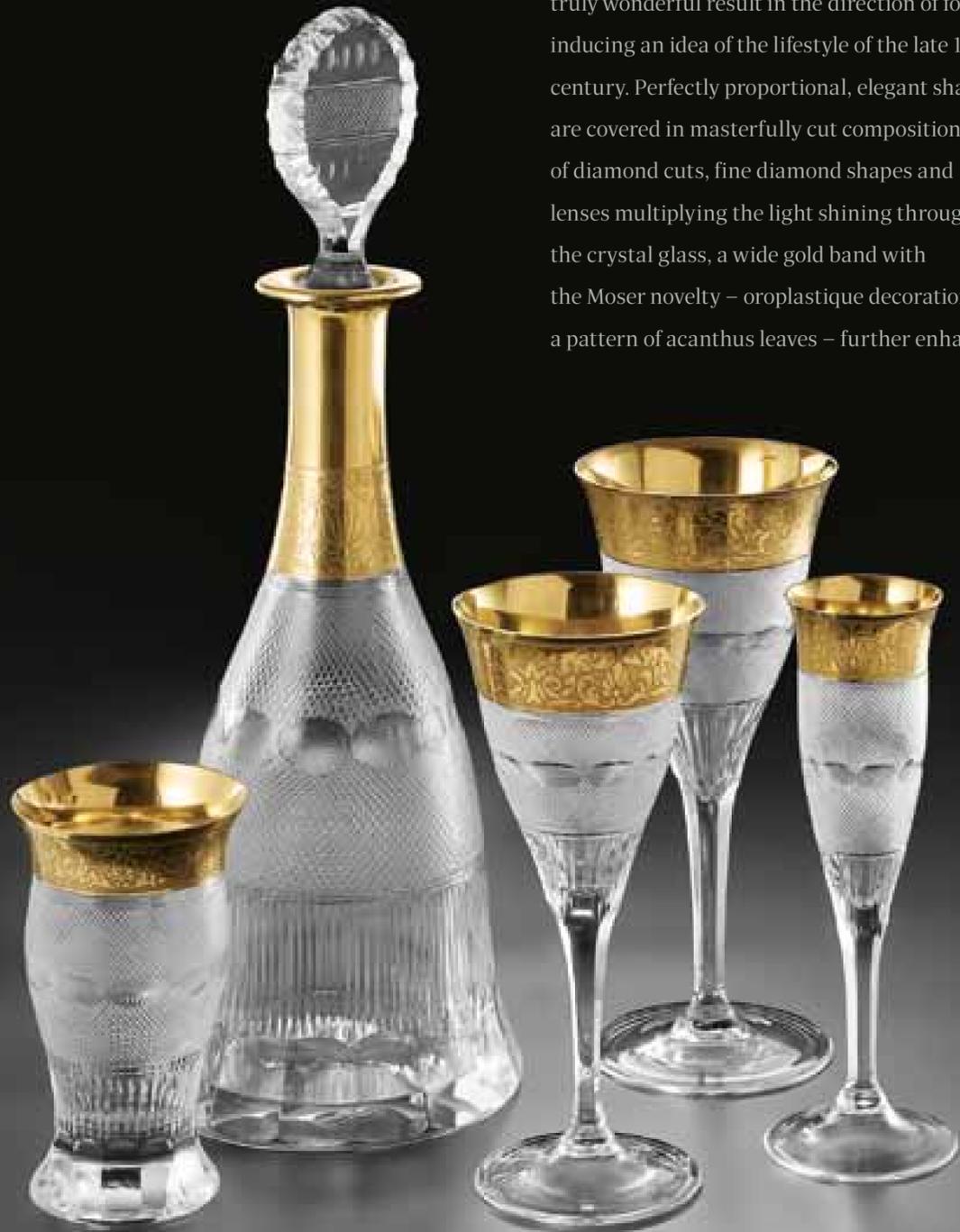
> A simply contoured shape underlined by geometrically precise edging showcases the quality of the ruby red glass. The vase, which the Museum of Decorative Arts received as a gift from the Exhibition of Modern Industrial Hollow Glass in 1915, is one of the earliest examples of coloured, edged glass, a type, which became a hallmark for the next decade of Moser's production.



✓ **THE SPLENDID DRINKING SET**
 1911, prod. no. 10 160
 Clear glass, cut,
 oroplastique decoration
 H. 9.9 to 37.5 cm.

➤ Neoclassicism, an artistic trend that started to gain ground in the arts and crafts movement in 1905 as a conservative historicising response to the fading of Art Nouveau, was reflected primarily in Moser's drinking sets.

The Splendid set is above all a representative, truly wonderful result in the direction of forms inducing an idea of the lifestyle of the late 18th century. Perfectly proportional, elegant shapes are covered in masterfully cut compositions of diamond cuts, fine diamond shapes and lenses multiplying the light shining through the crystal glass, a wide gold band with the Moser novelty – oroplastique decoration with a pattern of acanthus leaves – further enhancing



the sumptuousness of the glasses and decanters. The set cleverly encompasses the ideal of comfortable furnishings of an aristocratic environment in the spirit of classicism and empire. It can be assumed that Leo Moser had a considerable influence on its creation as the form of these periods were always close to his heart.

The basic shape of the Splendid set, with its smooth gilded edge, was patented in 1911, in the same year that the Oropastique version came out. The Alphonso set, with a narrower band of oroplastique, was made in 1916 and was designated for the Spanish King Alfonso XIII. From 1911 on, the set was gradually expanded with additional forms, it currently includes more than one hundred different tableware accessories and decorative items.

The set's luxurious character, as well as its ceremonial and dignified appearance, always evoke the interest of renowned personalities of the aristocratic, political and social world and during the hundred years plus since its inception the Splendid set has found its way onto the tables of a long list of famous royals.

Its exceptional standing among the Moser sets is confirmed by the wedding gift that Czechoslovakian President Edvard Beneš gave to the English Princess Elizabeth in 1947 – a monogrammed Splendid set for the future English Queen. In 2007, the anniversary of the Queen's diamond wedding, more cups and a bowl were added to the set, offered to the Queen by the Czech President Václav Klaus during an audience at Buckingham Palace.



^ A Splendid wine glass with the emblem of the English Princess Elizabeth, 1947.



^ A Splendid wine glass with the emblem of the Czechoslovak Republic.

— SPLENDID —

A PEERLESS JEWEL AMONG DRINKING SETS

THE BEGINNING OF THE 20TH CENTURY BROUGHT A NUMBER OF NOVELTIES TO MOSER'S DRINKING GLASSES. THE NEW FACE OF TABLEWARE SETS, GLASSES AND DECANTERS WAS INFLUENCED AND DETERMINED BY THE IMPROVING SKILLS OF MOSER'S CUTTERS. AROUND 1910 THE TASK TO FIND NEW TYPES OF DRINKING GLASSES THAT WOULD MEET THE CURRENT STYLE REQUIREMENTS FELL ON LEO MOSER.

MOSER'S PERFECT OVERVIEW OF THE TECHNOLOGICAL CAPABILITIES OF THE GLASSWORKS LED HIM TO PREFER THE USE OF TRADITIONAL REFINING TECHNIQUES, MAINLY CUTTING. AT THE SAME TIME, HOWEVER, HE FOCUSED ON PROCEDURES THAT WOULD ELEVATE THE APPEARANCE OF MOSER GLASS TO THE LEVEL OF AN EXCLUSIVE OBJET D'ART. THE TECHNIQUE THAT FULLY MET THIS INTENTION, THE NAME OF WHICH WAS LATER PATENTED IN 1919, WAS OROPLASTIQUE.

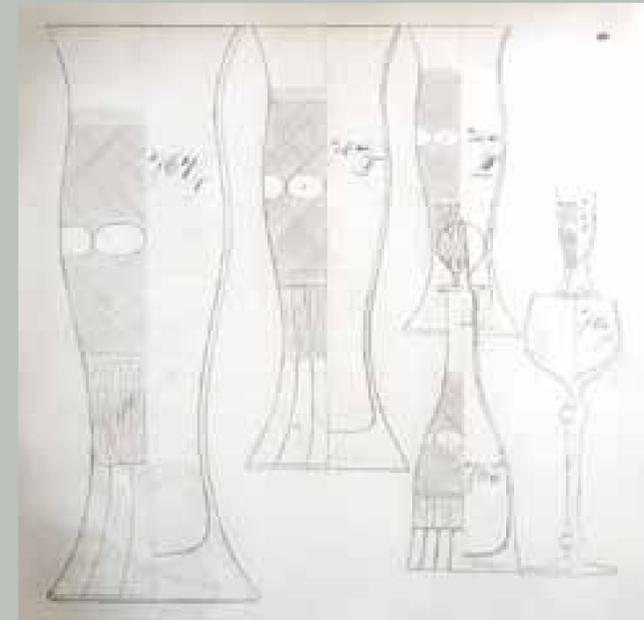
Leo Moser was not looking for a type of drinking glass that was absolutely new or innovative in its shape and decoration. In the spirit of contemporary classicising tendencies he relied on traditional designs.

Although it was an unprecedentedly complex procedure to process all the fine detail of the shape and decoration, as well as the demanding production, the results of Moser's efforts was the unanimously most accomplished Splendid set in 1911. In this case it tied in to French glass at the time of the Napoleonic Empire. Thanks to Leo's professional and artistic knowledge, he had a more than competent knowledge of this period.

The name Splendid (*from the Latin splendidus – magnificent, gorgeous*) is without a doubt the most apt naming for a set whose proportionate glasses and cups adorned with admirable precision consisting of several types of cut with a flair for a balanced composition of the decoration crowned by a band of golden oroplastique ornamentation.

THE SPLENDID SET IN THE PAST

Vases and a carafe in the Splendid design, drawing with details of the cut decorations in the company's pattern book, 1911.
(Moser Archive)



The Splendid set and the Splendid Oroplastique and the Alphonso and Excelsior sets derived from them. Company price list, around 1922.
(Moser Archive)



*The Splendid Oroplastique set
The basic body and other shapes in the price list from 1928.*
(Moser Archive)

THE CREATION OF A GLASS FROM THE SPLENDID SET

Every Moser product has a precise shape and dimensions. To keep to this a form is used into which the glassblower blows the molten glass. It is lathed from beech wood using cut paper pattern.



One or more times, depending on the size of the object, the glass master gathers the crystal glass from a pot inside the furnace. The glassblower blows the gathered gob of molten glass into the preformed mould. This can last for several hundred uses.



The glassblower forms the glass's stem and base using a special wooden tool.



After several hours of cooling in the cooling oven the semi-finished product is ready for cutting. Three types of cut are used on the Splendid set – the stem is cut into edges, a bowl-shaped grinder is used to form a band of bevelled ridges. The most complex is the fine diamond cut, which requires profound concentration, a steady hand and precision work from the cutter.

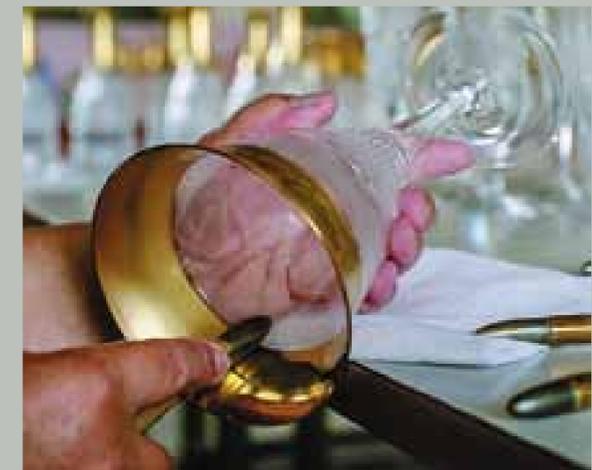
This is followed by preparing the oroplastique decoration – the decoration is etched into a steel plate and coated with an asphalt paint, it is then printed onto fine paper and transferred to the edge of the cup, where it creates an acid-resistant layer. Asphalt covers the rest of the surface and the cup is immersed in an etching bath.



The traditional procedure, patented in 1919, was based on using hydrofluoric acid; it has now been replaced by the more environmentally-friendly technology of sandblasting through the template.



After removing the cover, the band of embossed decoration is painted with a solution of 24-karat gold and fired in a chamber kiln at 560 °C.



The final treatment follows – after firing, the matt gold plating, both inside and out, polished with agate and haematite to give a more pronounced oroplastique effect.

✓ **THE CROMWELL DRINKING SET**

1911, prod. no. 10 260
Clear glass, cut
H 9.5 to 38.3 cm

✓ After 1910 Leo Moser's programmatically targeted efforts to give the glassworks' production a characteristic and unmistakable form focused primarily on drinking glasses. It was thanks to his efforts that a number of new models for drinking sets were included in the glassworks' repertoire from 1911 to 1916. Most of them went on to earn a permanent place in the company's catalogues and today they are seen as representative examples of Moser glass.

The Cromwell set has a special place in the history of Moser's drinking glasses, as it was first set to use the method of grinding arched facets ending in the bowl's base. The new possibilities that this type of cut brought both for modelling the shape, as

well as for the highlighting the optical effects on the surface and inside the crystal glass, were then gradually developed for other sets. The most famous of them, the Pope set from 1916, had this characteristic Moser cut, which is now named after it – the Papal cut. Others still produced today include the Adele Melikoff, once again in all likelihood a Leo Moser design from 1922, and Lady Hamilton set.



✓ **THE POPE DRINKING SET**

1916, prod. no. 11 520
Clear glass, cut, painted with gold.
H. 10.1 to 33 cm

✓ The basic set, which Leo Moser definitely designed, was originally given the name Schönbrunn in 1916 and was the next version to use the typical Moser cut to create its shape. Following the creation of Czechoslovakia in 1918, it was named Gloriette after the observation pavilion in the Schönbrunn Chateau's park.

The Pope set gained fame and, consequently, its new name in 1923. On 22 May of that year, Leo Moser received the extraordinary honour and a unique opportunity to personally present Pope Pius XI with a magnificent gift for the Vatican Palace – a set for 24 people, comprising of 218 goblets and decanters bearing an engraving of the papal emblem.



✓ The set mimics the drinking glasses from the time of the Austrian Empress Maria Theresia, which allegedly was part of the tableware at the Schönbrunn Palace in Vienna. The inclusion of the old classical form in the production reflects Leo Moser's idea to offer not only new designs but also stylistically valuable glass that was ever popular among customers ascribing to traditional, proven values.

The set is decorated with two versions of engravings. A symmetric ornamentation of fine acanthus vines and floral baskets imitating the original Rococo decoration; and a newer type of gallant figural scenes drawn from the work of the French artist Jean-Antoine Watteau designed in the 1930s by the engraver Konstantin Hable Sr. The acumen of Moser's ideas about the attractiveness of traditional values

✓ **THE MARIA THERESIA DRINKING SET**
1913, prod. no. 10 620
Clear glass, cut and engraved
H. 7.9 to 33.5 cm.



is confirmed by the large collection of additions the set has had since 1913. At their head is undoubtedly the monumental jardinière with a unique Watteau engraving by Konstantin Hable Sr. from 1939, or the bowl with vines and putti engraved by Konstantin Hable Jr. to commemorate the company's 100th anniversary. In the 1930s the Czechoslovak Foreign Ministry was equipped with the Maria Theresia set. It was ordered by Archduchess Ileana Habsburg, in 1936. K. Hable Sr. engraved it with a Watteau decoration for the footwear king Tomáš Baťa. The actress Sophia Loren drank Italian wine from it.



^ Detail of the Watteau engraving.



^ Ministry of Foreign Affairs of Czechoslovakia.



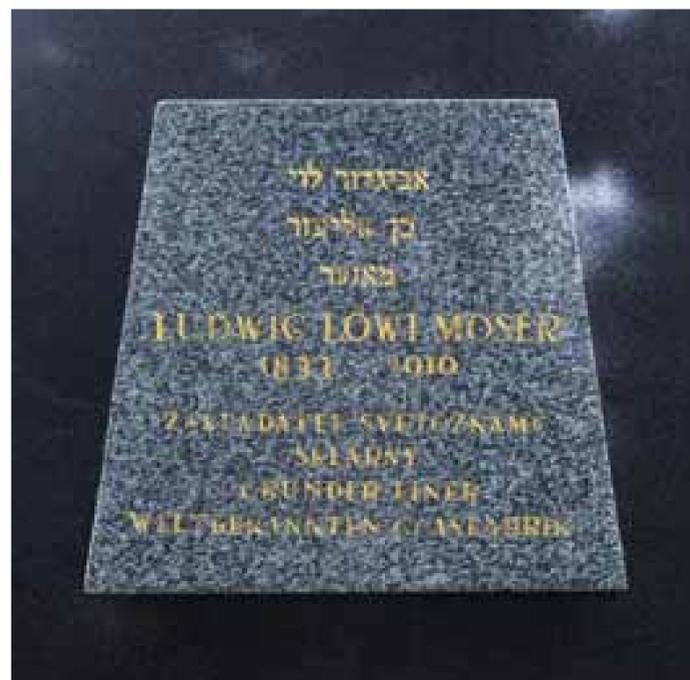
^ Archduchess Ileana von Habsburg.



^ Italian actress Sophia Loren.

1916

> On 27 September 1916 the company's founder, Ludwig Moser, died at the age of 84 years, he was the senior head of the Karlovy Vary based glassmaking company Ludwig Moser & Sons, a Knight of the Order of Franz Joseph, the head of the Israelite Cultural Community in Karlovy Vary, a recipient of the cross of honour of the Austrian Red Cross II. degree, a supplier to the Imperial Austro-Hungarian Court, the King of England and the Persian Shah and the holder of numerous awards from around the world and international exhibitions. After a mourning ceremony in Karlovy Vary's synagogue he was buried on 1st October 1916, in a tomb of honour donated by the Israelite Cultural Community at the Jewish Cemetery in Karlovy Vary.



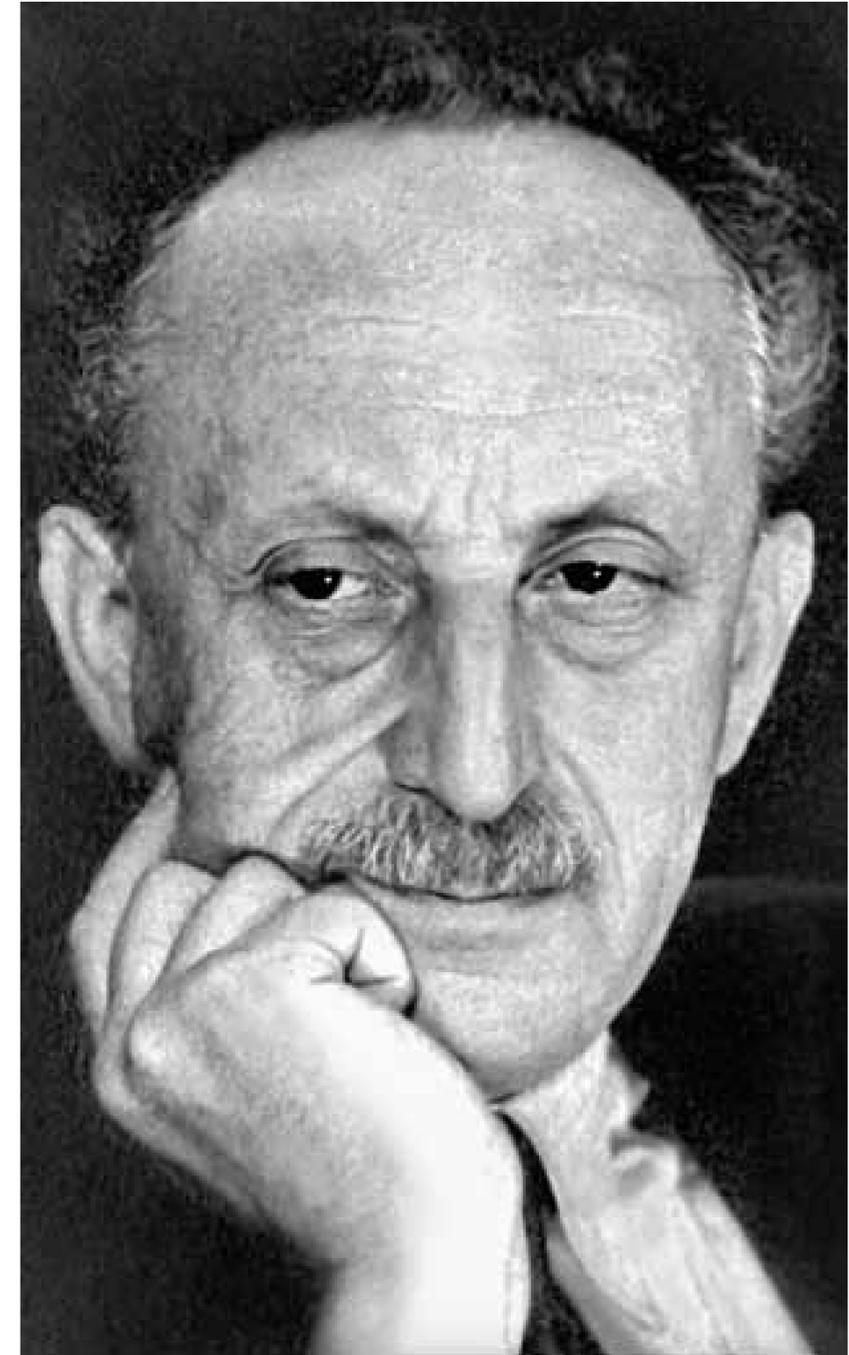
^ The tomb of Ludwig Moser at Karlovy Vary cemetery.

LEO MOSER
ART DECO
THE TRANSFORMATION
AND FUNCTIONALISM
OF SHAPE
IN THE TWENTIES & THIRTIES
AND COLOUR
1916-1938



LEO MOSER
ART DECO
THE TRANSFORMATION
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AND COLOUR
1916–1938

- › World War I ends and on 28.10.1918 the independent Czechoslovak Republic is born. The change in the conditions on the European and global market and the fierce competition from domestic, but especially French glassworks, persuaded Leo Moser to search for a new manufacturing and commercial concept for the company. The idea, which he had entertained previously, but could only bring to fruition after the end of the war, was a change from detailed manufacturing to export-oriented detailed production. However, Leo Moser also emphasised the artistic aspect of Moser glass. In the 1920s he ties in with his previous efforts and dedicates himself to developing new shapes and decorations taking in current, stylistic tendencies and thus fundamentally affecting the artistic direction of production.
- › The decorativism – Art Deco – of the 1920s, which favours distinct colourfulness in abstract characters of stylised plant or figural elements and draws on attractive motifs from exotic cultures or, on the contrary, from French classicism, is reflected both in the designs of Leo Moser, and in the designs by the artists with whom he gradually makes contacts. The progressive artistic form of the etched, cut or engraved glass of the twenties and thirties is significantly influenced by personalities such as Rudolf Wels, Heinrich Hussmann or Heinrich Sattler.
- › Leo Moser gradually comes to terms with the difficult situation during the depression around 1930, thereafter however he leaves the company. Nonetheless, his legacy at the glassworks, now under the management of a new director Egon Ritter and focussing on austere functionalist design thanks to the capabilities of company designer Rudolf Eschler, remains visible until the start of the war years.



^ Leo Moser (1879–1974), son of Ludwig Moser, director of the glassworks from 1908 to 1932, creator of the face of Moser glass in the twenties and thirties. Photo around 1930. (Moser Archive)

1916

- › The brothers Leo, Richard and Gustav Moser become the glassworks' owners. Besides being the technical director, Leo Moser also takes over the artistic running of the glassworks.

1919

- › On 15 April 1919, a decoration etched, gold-plated and partly polished with agate is entered in Chamber of Commerce and trade in Cheb under the trade mark "Oroplastique". Oroplastique decoration – a band on the edges of cups of drinking sets or wide friezes, or even individual motifs on vases and jars – soon becomes a typical feature of Moser glass and despite minor technological changes it remains so to this day.

1921

- › The Ludwig Moser & Sons Glassworks becomes a joint-stock company, after reconstruction, the glass factory transforms into one of the most modernly equipped Czechoslovakian glass businesses.
- › In the early 1920s, Leo Moser focusses on collaboration with artists, since, for a glass factory that sees its highest ambition in art, contact with artist-designers is an essential necessity. More than one once they helped navigate the artistic form of production in the direction of progressive stylistic changes.
- › Gustav Moser-Millot signs a contract in Paris with glass artist Gabriel Argy-Rousseu on cooperation in the production and sale of vases and other molten glass products – pâte-de-verre.
- › Establishing cooperation with the young Karlovy Vary architect Rudolf Wels, a pupil of Adolf Loos, his plans were used to reconstruct the administrative building and build the new representative space of the showroom. In the next six years his glass designs enrich the offer of glass with oroplastique decorations.



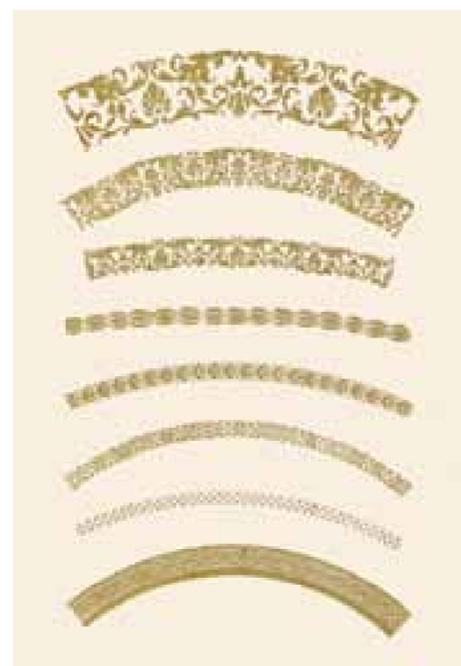
^ Glass blowers at work at the furnace, the cutting room and company showroom – photos from promotional brochures issued by the glassworks, around 1927. (Moser Archive)

> **VASES FROM THE FIPOP SERIES**

1919–1922, design Leo Moser, prod. no. 2952, 1691, 2782, Fipop series
Cobalt blue Saphir glass, brown Topas glass and yellow-green Radion glass, cut, oroplastique decoration – etched, gilded and green and brown patinated bands with figures of Amazons and Centaurs.
H. 23.5 cm, 43 cm, 15.5 cm
(The Moser Museum)

✓ In parallel with the increasing popularity of oroplastique, richly coloured glass was also employed in production, forming a contrasting background to the gilded decoration. The previous dark purple Ametyst was supplemented by dark green

Smaragd, brownish-yellow Topas, yellowish-green, uranium coloured Radion and blue Saphir. Thanks to the outstanding level of processing, Moser very quickly became one of the best Czechoslovak and European manufacturers of coloured cut glass.



^ Details from different types of oroplastique from the period around 1920.

< Vases from the Fipop series
Vases made of Topas glass in the Fipop design, company catalogue, about 1922.
(Moser Archive)





◀ **VASE – BEAKER FROM THE FIPOP SERIES**
 1922, design Leo Moser, prod. no. 2291,
 Fipop series
 Dark green Smaragd glass, ground, oroplastique
 decoration – etched, gilded and a brown and
 green patina band with figures of Amazons.
 H. 21.3 cm
 (The Karlovy Vary Museum, inv. no. PS 1050)

◀ Around 1920 the influence of neoclassicism peaked in Moser's production, a stylistic trend promoting the rebirth of traditional values and using historically proven forms of ancient and Renaissance art that return again and again in the arts and crafts. Under the artistic guidance of Leo Moser, the glassworks became part of the retrospective trend, particularly thanks to one of its specialties – coloured cut glass with an oroplastique decoration. Its basic version, a band with Amazons or a depiction of the battle between the Amazons and the Greeks, known under the brand name Fipop, was applied to numerous shapes of edged vases, jars and jardinières, but also to candlesticks, lamps stands, goblets, ashtrays or toiletry sets. Leo Moser himself was involved in a large part of these designs.

— MOSER NOW —

Edged vases made of crystal or coloured glass decorated with bands of oroplastique ornamentation are one of the most characteristic types of Moser glass. Their first variants were put into production around 1920 thanks to Leo Moser, who also took part in their design. With an admirable flair and an eye for the quality of glass's optical properties and colour, he created a series of vases that have a timeless design and still have a place in the glassworks' repertoire.



CLEOPATRA VASE,
 prod. no. 624



GLORIA VASE,
 prod. no. 628



AMBRA VASE,
 prod. no. 2688



MIRTH BOWL,
 prod. no. 5529

THE STORY OF THE MOSER GLASS COLOURS

> Even in the late 19th century coloured glass didn't play as significant a role in Moser's product range as it does today. Ever since Ludwig Moser founded the glassworks in 1893, its main priority was mainly crystal glass. In Bohemian glassworks the colourless, clear and hard potash glass was typically and traditionally used, as it was particularly suitable for processing and decoration through grinding and engraving. Coloured molten glass began to find prominence in Moser's production with the advent of the Art Nouveau style. Partially green, violet and sometimes orange, pink or blue layered vases and goblets created backgrounds for deeply engraved compositions of plant motifs.

A substantial turn towards the use of coloured glass, however, comes after 1908, when Leo Moser takes up the position of technical director. He experiments with melting copper coloured ruby red glass, and in 1915 showcases the first collection of thick-walled heavy monochrome vases with regular facet cuts at the Modern Czech Glass exhibition in Prague. After 1915, he introduces basic glass colours into regular production, they are given attractive gem names – purple Ametyst, dark green Smaragd, brownish-yellow Topas and cobalt-blue Saphir. In 1923 he adds the yellow-green Radion coloured with uranium compounds and at the same time black Hyalith glass, though only in small amounts.

> In 1927 Leo Moser's technological innovation and artistic sagacity, especially his effort to find a select and exclusive face for Moser's production, brought cooperation with Berlin's specialists in the area of chemical glass colours. The result of a two-year experiment, and a series of test smelts, were special, completely new types of molten glass coloured with oxides of rare earths (neodym, praseodym). These have a surprising quality. Their colour changes depending on artificial or daylight – Heliolit, changing from sandy yellow to green, purple-violet of Alexandrit and yellow-green of Prasemit. Moser first introduced cut glass vases with a distinct

colour play at the Spring Fair in Leipzig in 1929, the same year, their names were registered as trademarks. A year later Moser expanded the series with the purple-red Royalit and 1932 saw the entry of the golden-yellow Eldor. In the late 1920s, Moser also begins to melt the blue-green coloured Beryl.

Today the Moser Glassworks ties in to Leo Moser's extremely valuable legacy and purposefully develops it further, both in its use of high-quality ecologically friendly unleaded crystal with exceptional optical qualities, and in the exclusive glass colours used in conjunction with unique, artistically progressive designs by major artists.



^ A model of the Moser Glassworks from the cut, coloured glass currently used in production, author M. Tomišková. (The Moser Museum)

MOSER COLOURS

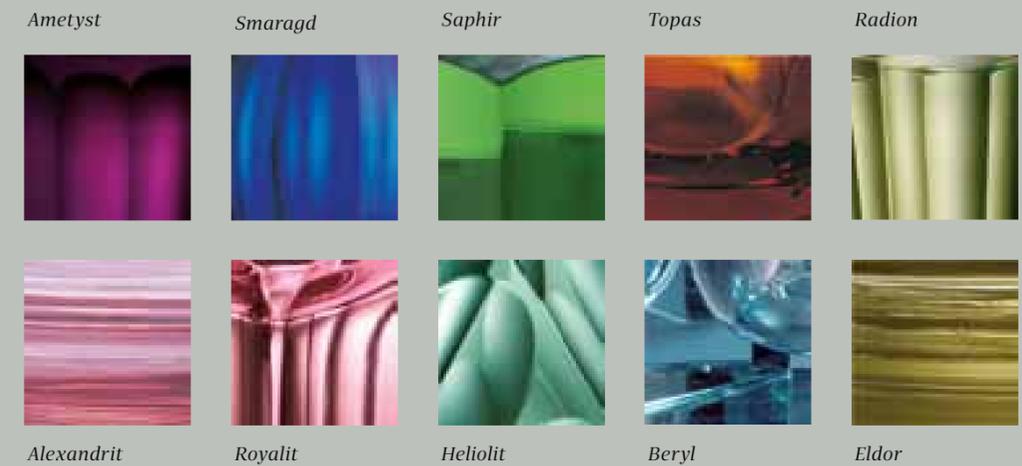
PUT INTO PRODUCTION OR SPECIALLY DEVELOPED IN THE YEARS 1915–1932



^ Pages from the company sampler of cut and oroplastique decorated products in the colours of Ametyst, Smaragd, Topas and Saphir around 1922. (Moser Archive)

> The results of Moser's focus on the development of coloured glass are attested to by the preserved sets of samples, the precision and systematicness of his experiments and the importance accorded to them; all documented in journals with records on the test smelts. At the time Moser's successful initiative in this area was rated as an extremely significant shift in the practical use of the new findings in chemistry in glass technology. Leo Moser had made a permanent entry in the world history of glass production.

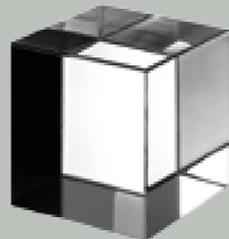
During the 1920s Leo Moser more than thoroughly fulfilled the goal he had set himself – to create a new, attractive and typical face for Moser glass. A face, one form of which is exclusive drinking glasses made of precision-cut crystal, the other is characterised by the unequivocal range of Moser glass with special, pure colours used to full effect in the cut forms of vases. This made a fundamental contribution to the formation of the inimitable image of Moser glass, valid to this day.



^ Samples of the Moser colours, around 1935. (The Moser Museum)

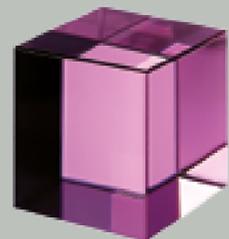
MOSER COLOURS

TODAY



Crystal

✓ Currently, besides crystal, the glassworks makes six basic colours and four additional colours daily. Six more, deeper shades of the basic colours are smelted for overlaid products.



Alexandrit



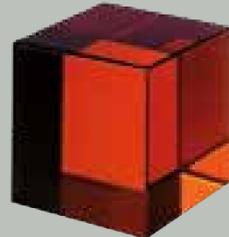
Aquamarine



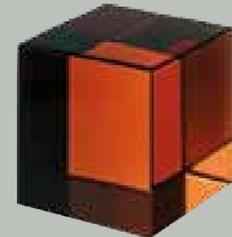
Beryl



Eldor



Rosalin



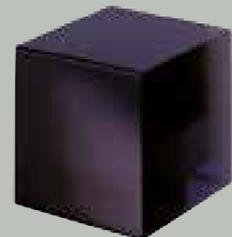
Topas



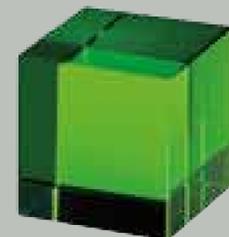
Dark blue



Smoke



Dark violet



Ocean-green



◀ The basic Moser colours
Beryl, Eldor, Topas, Rosalin,
Alexandrit, Aquamarine



◀ Overlaid colours
Green, Reseda, Aurora, Rose,
Amethyst, Blue



> **VASES**
 1922–1923, design Josef Hoffmann
 for Wiener Werkstätte,
 prod. no. W va 106, W ja 42
 Clear glass and Radion glass, cut.
 H. 20.5 cm and 14.5 cm
 (Passauer Glasmuseum,
 inv. no. Hō 68 473, Hō 68 471)

^ The merger with the Meyrův synovec glassworks in Adolfov near Vimperk was a significant contribution to the development of the production of coloured glass. Moser became the exclusive supplier of coloured

glass for the Viennese avant-garde artistic association, the Wiener Werkstätte, and gained the opportunity to make designs by Josef Hoffmann, who was undoubtedly one of the best glass designers of the 20th century.

✓ **HYALITH GLASS BOWL**
 1922, design Rudolf Wels,
 prod. no. 4024, Hyalith mit Golddekor design
 Black opaque glass Hyalith, oroplastique
 decoration – etched, gilded, brown and dark
 green patinated sprays of sakuras
 and exotic birds.
 H. 11.5 cm
 (The Moser Museum)



^ Herons motif designed by Rudolf Wels,
 imprint from a steel plate
 for the preparation of etched designs.
 (Authors' archive)

✓ In 1922 the young Karlovy Vary architect Rudolf Wels created a series of vases from black Hyalith glass, ornamented with oroplastique oriental compositions of animals, for which he drew inspiration and direct patterns from Japanese art and thus clearly pointed out one of the fundamental sources of decorativism in the twenties.



1922

- > Purchase of the competing Meyrův synovec glassworks in Adolfov near Vimperk, on 24 October 1922, the company is entered under the name of Karlovy Vary Crystall Glassworks Ludwig Moser & Sons and Meyr's Nephew Ltd. At the time the company employed nearly 1000 workers, the glassworks had offices in many European countries, in North and South America, attention was focused on increasing the commercial success of Moser glass.
- > The glassworks sends its products to the Deutsche Gewerbeschau in Munich.

1923

- > The excellent reputation of Moser glass is confirmed by the representative supply of exclusive tableware sets. May 22, 1923, in the Vatican Leo Moser personally hands over a large set of drinking glasses for Pope Pius XI.



^ Company business card with views of the glassworks in the Dvory district of Karlovy Vary and in Adolfov near Vimperk, 1926. (Moser Archive)

∨ Leo Moser in the Vatican when handing over the set of drinking glasses for Pope Pius XI. (Moser Archive)



^ Letter from the Papal Office in the Vatican. Expresses the appreciation of Pope Pius XI for the gift of drinking glasses and the admiration of the work and the abilities of Moser's glassmakers, cutters and engravers. (Authors' archive)

✓ **THE MAHARANI DRINKING SET**
 from 1922, prod. no. W 4400
 Clear glass, cut, engraved and gilded.
 H. 10.6 to 19.1cm

✓ The set, whose engraved classicist decoration of bouquets of flowers and curtains is reminiscent of the historicising trend, was in the production programme of the Meyrův synovec glassworks in Adolfov near Vimperk from the end of the 19th century. Adopted by Moser into its production range after buying the Šumava-based glassworks in 1922. The name Maharani was probably acquired

during the 1920s, in connection with the contract for the maharani Sethu Lakshmi Bayi, the Queen Regent of the South Indian Kingdom of Travancore from 1924 to 1931. One of the traditional sets, which holds customer interest to this day. Moser glass – the Lady Hamilton set – was also purchased by queen's successor the Maharaja of Travancore in the 1930s.



✓ Tyra Lundgren, a Swedish painter, sculptor and designer of porcelain and glass, designed three versions of a cut or engraved decoration for the Lloyd set, which was included in the Moser glass collection exhibited at the

International Exhibition of Modern Decorative and Industrial Arts in Paris 1925.

In the 1930s the set was supplied to the Persian Shah, at that time it was also used by the Soviet embassies in Athens, London, Oslo and Riga.

✓ **THE LLOYD DRINKING SET**
 1922, design Tyra Lundgren,
 1929 edition, prod. no. 14 200
 Clear glass, cut.
 H. 7.9 to 32.1 cm



^ Glass with the emblem of the Persian Shah.



1924

- › The glassworks displays its products at the important Exhibition of Painted Glass in the Museum of Decorative Arts in Prague.

1925

- › Moser opens its first retail shop in Prague on the ground floor of the Černá růže (Black Rose) palace on the street Na Příkopě.
- › At the International Exhibition of Modern Decorative and Industrial Arts in Paris 1925 the glassworks presents its products both in the National Pavilion of Czechoslovakia and in the installation of the Czechoslovak section in the Grand Palais. It gets a gold medal for the glass designed by Lotte P. Moser, the daughter of Rudolf Moser. Successful participation brings Moser international recognition and confirms the validity of the glassworks' prime position among the world's producers of luxury glass. Participation at the exhibition is an important milestone in the artistic development of Moser glass, since it clearly demonstrated the need for and the benefits of cooperation with artists and became the impetus for its further development.



^ The interior of the first retail shop in the Černá růže palace in Prague shortly after opening in 1925. (Moser Archive)

› One of the artists, whose designs were displayed in the glassworks' exhibitions at the most important decorative arts

shows of the 1920s – Rudolf Wels was at the International Exhibition of Modern Decorative and Industrial Arts in Paris, 1925.

✓ **THE PARIS SET**
1925, design Rudolf Wels, prod. no. 13 160
Clear glass, cut and gilded.
H. 12.7cm to 31.8cm



✓ VASE – FAN

1925, design Lotte P. Moser, prod. no. 4928
 Purple-red Royalit glass, cut.
 H. 21.1cm
 (Museum of Decorative Arts, Prague, inv. no. 97 168)

✓ The coloured version of the vase designed for the International Exhibition of Modern Decorative and Industrial Arts in Paris 1925. Originally made of topaz brown glass, the cut vase was one of the highlights primarily for its technologically challenging, daring shape, which was an ideal embodiment of the decorative principles of the Art Deco style. It was one of the many designs for the gold

medal award-winning collection that Leo Moser's niece made for the Paris Exposition. Lotte P. Moser (1897–?), daughter of Rudolf Moser, studied at the Academy in Dresden, and was not only a painter, but was also involved in decorative art. She also worked with the porcelain company Epiag in Březová. She lived in France from the end of the 1930s.



✓ VASE – BEAKER

1925, design Leo Moser, prod. no. 4938/16”
 Brownish yellow solid glass, cut.
 H. 40 cm
 (The Moser Museum)

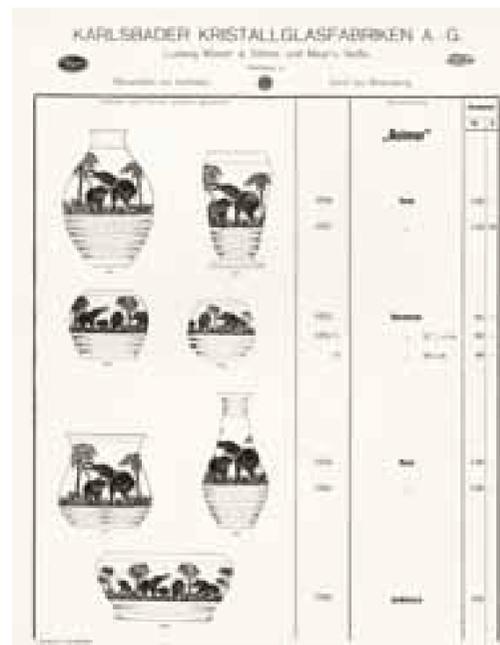
✓ An exhibit for the International Exhibition of Modern Decorative and Industrial Arts in Paris 1925. The vase's unusual solid topaz-brown body shows the start of Leo Moser's efforts to find new types of coloured glass.

✓ Vases designed by Lotte P. Moser intended for the glassworks' exposition at the Exhibition of Decorative Arts and Industry in Paris 1925.
 (Authors' archive)





^ Promotional stamp for the Animor series. (Authors' archive)



^ Vases from the Animor series in the company price list, around 1925. (Moser Archive)



^ Vases from the Animor series in the company price list, around 1925. (Authors' archive)

✓ A VASE FROM THE ANIMOR SERIES
1926, design Rudolf Wels, prod. no. 5904,
Animor series
Saphir glass, oroplastique decoration.
H. 35cm
(Passauer Glasmuseum, inv. no. H6 69 109)

✓ In 1926 Rudolf Wels designed another type of glass decorated with oroplastique called Animor, with “artistic motifs of animals”. It reaffirmed his distinctive artistic approach; he chose exotic animals as his subject – elephants, giraffes and rhinos, which he formed in the spirit of the Art Deco style.



— MOSER NOW —

The ever attractive vases from the Animor and Hyalith series, with their exotic animal motifs based on Rudolf Wels's designs, were included in the 2017 anniversary collection.



ANIMORE VASE,
prod. no. 3363



HERON BOWL,
prod. no. 3360



ANIMORE VASE,
prod. no. 3361

1926

- > Participation in the III Czechoslovak Exhibition of Applied Arts organised by the Association of Czechoslovak Works in Prague.
- > Participation at the World Exhibition in Philadelphia, USA.

1926–29

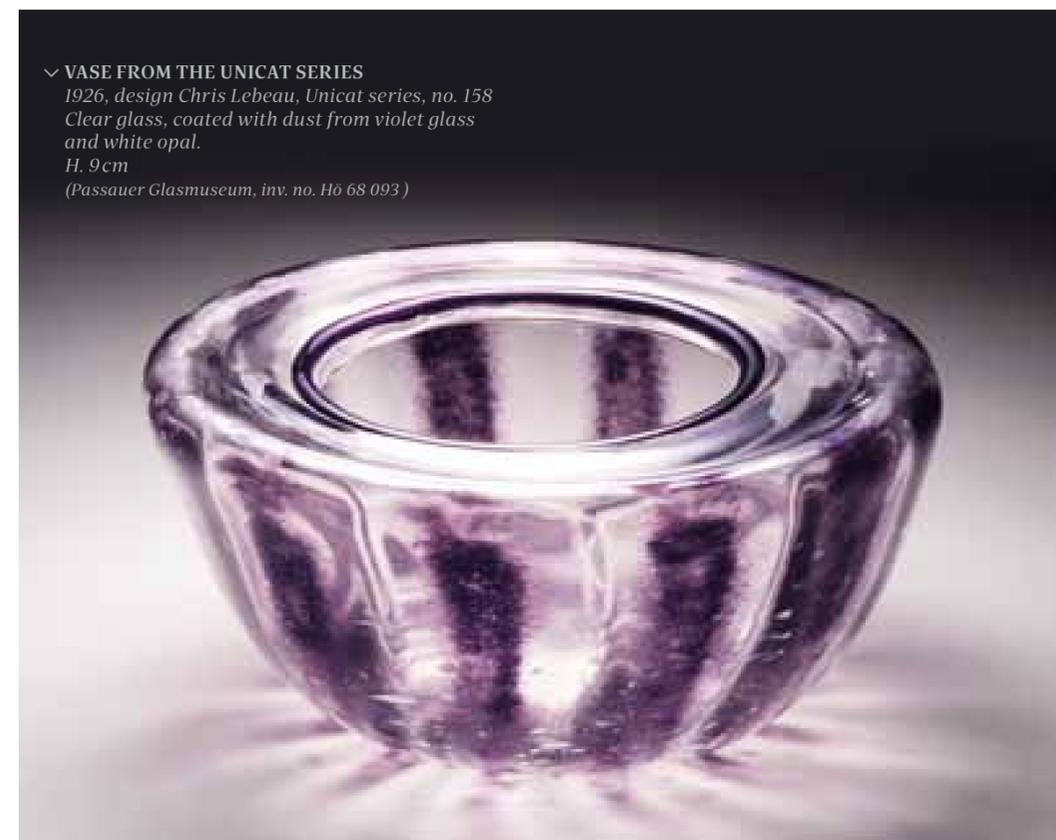
- > On the initiative of Leo Moser, the glassworks cooperates with Chris Lebeau, the progressive Dutch glass designer, a luminary who significantly influenced the production of the glassworks in Leerdam.
- > The success of production and the glassworks' economic stability around 1925 allowed for experimentation such as Lebeau's unique vases, at the same time, however, it was necessary to look for new possibilities in the design of mass-produced glass. Therefore Moser also starts regular cooperation with the German graphic designer Heinrich Hussmann, which focused on the use of etching techniques in the first phase.



^ A series of fabricated vases and bowls designed by Chris Lebeau, company price list, 1927.



< Heinrich Hussmann, vase decoration prod. no. 5793, 1927. Imprint from the plate for preparing the etched decoration. (Authors' archive)



∨ VASE FROM THE UNICAT SERIES
1926, design Chris Lebeau, Unicat series, no. 158
Clear glass, coated with dust from violet glass and white opal.
H. 9 cm
(Passauer Glasmuseum, inv. no. Hö 68 093)

^ Vase from the first of Lebeau's series of Unicat glass, made in the glassworks in Adolfov in January 1926 and comprising around 250 pieces.
During his stays at the glassworks in Adolfov between 1926 and 1929 Chris Lebeau created fifteen hundred vases, bowls and jardinières

in the Urbanit and Unicat series, each piece was provided with the author's original signature and a serial number. Lebeau's experimental work differed substantially from contemporary Moser production primarily in that it was shaped by smelter and decorated by coating, iridescence and fine cracking.

✓ VASE WITH ADAM AND EVE

1927, author's work of Heinrich Hussmann
Clear glass, etched.
H. 17cm
(The Moser Museum)

› Hussmann verified the expressive possibilities of etching on individual copyrighted works. Two unique vases have remained in the glassworks' possession, their thin walls are completely etched through and the decoration forms a sort of light, spatial grid. One of the vases – Hussmann's personal gift to Leo Moser – is absolutely unique with its Biblical figures of Adam and Eve.



› At the beginning of his design activities Heinrich Hussmann focussed on the use of etching techniques, which offered an artist much opportunity to apply one's graphic design training. The result was a large collection of decorative vessels, introduced into the glassworks' product range at the beginning of 1927.

In his thick-walled, roughly and deeply etched vases and jardinières, Hussmann followed the trend started by French producers headed by the Daum Glassworks, however, he came up with his own artistic concepts. Animal or plant motifs are transferred onto an original ornamental pattern, designed and individually adapted to the particular shape of the vessel.

✓ VASE WITH STAGS AND DOES

1927, design Heinrich Hussmann, prod. no. 5883
Goldtopas brownish yellow glass, etched.
H. 17.2cm
(Passauer Glasmuseum, inv. no. H6 67 840)



^ Vases with deeply etched patterns based on designs by Heinrich Hussmann. Company price list, 1927. (Moser Archive)

✓ VASE WITH FISH

1927, design Heinrich Hussmann, prod. no. 5901
Blue-green Beryl glass, etched.
H. 19,5cm
(The Moser Museum)



1927

- > Opening of a Moser shop in the spa area of Teplice-Šanov.
- > Moser glass displayed at the Exhibition of European Artistic Craftsmanship in Leipzig.

1928

- > Josephine Baker, the world-famous black dancer, singer and actress, passes through Bohemia, visits the glassworks and, as seen here, tries her hand at glassblowing.

1929

- > In an attempt to enrich and increase the attractiveness of the glassworks' product range, Leo Moser concentrates on developing new coloured glass, he intends to use the latest findings from chemistry, in particular, the practical use of colouring glass with rare-earth oxides – neodymium and praseodymium. In collaboration with chemists from the Kaiser Wilhelm-Institut für Silikatforschung in Berlin they develop new types of coloured glass, entered as a trade mark in 1929 – Heliolit, Prasemit and Alexandrit.



^ A symbol of the exoticness in the 1920s, the dancer Josephine Baker in the Moser Glassworks, 1928. (Authors' archive)

> THE NERI DRINKING SET

1928, design Leo Moser,
prod. no. W 6140
Clear glass, Alexandrit
and Royalit, cut.
H. 9.2 to 40.3 cm

- > The bell shape of the set with its striking cut surfaces was registered as a trade mark. The affinity with the following cut glass of Heinrich Hussmann leads to the belief that Leo Moser took part in the set's design. The Neri set is probably the first that was made from the coloured glass Alexandrit, Heliolit and Royalit.
- The set was ordered by the Albanian King Zog I.



^ Glass from the Neri set with the emblem of Albanian King Zog I.



✓ **JAR FOR BATH SALTS**

1929, design Heinrich Hussmann, prod. no. 6927
 Purple-violet Alexandrit glass, cut.
 H. 13.5cm
 (Passauer Glasmuseum, inv. no. H6 68 230)



✓ Jar from a toiletry set, published in the journal *Die Schaulade* as an example of a modern approach to the possibilities of glass cutting techniques. The tiered cut surfaces allow the optical properties and colour qualities of Alexandrit glass to stand out.

^ Toiletry set, design Heinrich Hussmann, 1929. (*Die Schaulade*, 7, 1931, p. 128)



✓ **VASE**

1929, design Heinrich Hussmann, prod. no. W 9450
 Light greenish, changing into orange Heliolit glass, cut.
 H. 24 cm
 (Passauer Glasmuseum, inv. no. H6 68 468)

✓ Following the development of new types of coloured glass Heinrich Hussmann and Leo Moser turn their attention to the search for new shapes of cut coloured glass. A common characteristic of Moser's new types of glass coloured with rare earths is the purity and clarity of the colours, but

above all, the colour's changing intensity and shade, depending on the strength and type of lighting. For example, by light of day Heliolit is greenish under artificial light it transforms into orange, the lightly violet Alexandrit takes on an intensive deep violet almost purple hue.



^ Vases prod. no. W 9450, W 9450 Alexandrit glass, design Heinrich Hussmann, 1929. Company documentation. (Moser Archive)

✓ VASES

made of Alexandrit and Royalit glass
 1929, design Heinrich Hussmann, prod. no. 6826, W 9601, 6824
 Purple-violet Alexandrit glass and red-purple Royalit glass,
 cut.
 H. 10; 26.2 and 15.3 cm
 (Passauer Glasmuseum, inv. no. H6 69 060, H6 69142, H6 68526)

✓ To find such shapes for the vessels and a cutting system that would most effectively highlight the special characteristics, exclusivity and beauty of the new glass, Heinrich Hussmann approached it completely independently, without being bound or significantly affected by Moser's

concept of cutting glass at the time. In the designs from 1929 he originally used both the possibility of sharp edges, notches and refractions in the cut surfaces, as well as a smooth rippling in the surface to emphasise the spectacular colours, clarity and brilliance of Heliolit and Alexandrit.



✓ TOPAS GLASS VASE
 1929, design Heinrich Hussmann,
 prod. no. W 9403
 Brown Topas glass, cut.
 H. 27 cm
 (The Moser Museum)

„VASEN“

FORM No.	ENTWURF LIBRARY	IN BRUNNEN 1929	IN BRUNNEN 1930	IN BRUNNEN 1931	IN BRUNNEN 1932	IN BRUNNEN 1933	IN BRUNNEN 1934
6826		H 10 cm	46			SCHLUFF	ALEX.
6824		H 12 cm	90			DTD	DTD
6826		H 10 cm	48			DTD	DTD
6829		H 11 1/2 cm	59			DTD	DTD
6832		H 15 cm	74			DTD	DT
6833		H 12 cm	72			DTD	DTD

„VASEN“

FORM No.	ENTWURF LIBRARY	IN BRUNNEN 1929	IN BRUNNEN 1930	IN BRUNNEN 1931	IN BRUNNEN 1932	IN BRUNNEN 1933	IN BRUNNEN 1934
6836		H 25 1/2 cm	60			SCHLUFF	ALEX.
6837		H 20 1/2 cm	60			DTD	DTD
6838		H 20 1/2 cm	200			DTD	DTD
6839		H 18 cm	80			DTD	DT
6840		H 20 cm				DTD	DTD

^ Company price list with cut vases designed by Heinrich Hussmann, 1930. (Moser Archive)



✓ **JARDINIÈRE**

1929, design Heinrich Hussmann, prod. no. W 9802
 Grey-brown smoked glass Rauchtropas, cut.
 H. 11.5; L. 35.5 cm
 (The Moser Museum)

✓ Hussmann departed from the traditional Moser style most with designs in irregular cut curves, vases and large bowls and jardinières as if made from an amorphous mass.



✓ **THOMAS DRINKING SET**

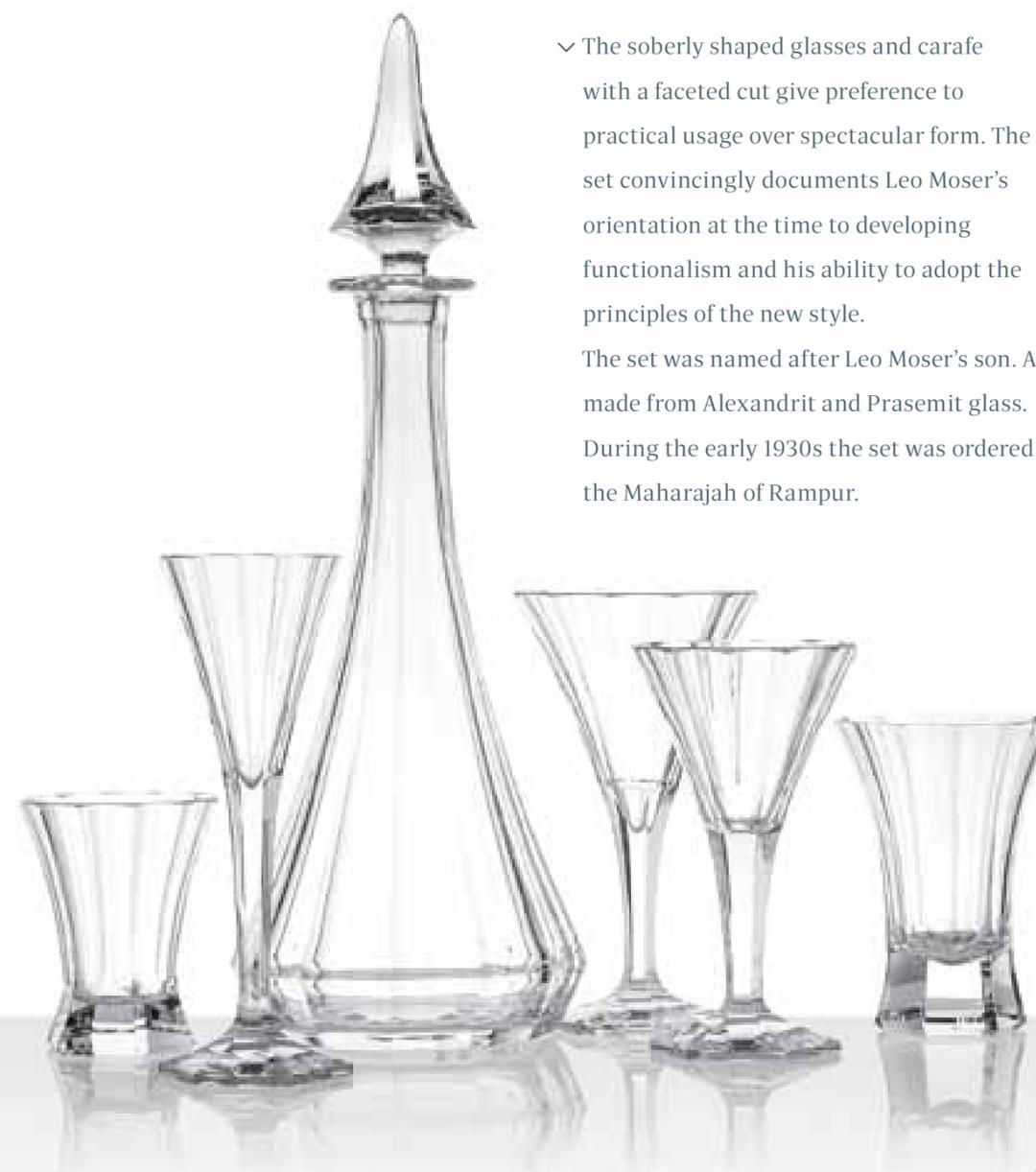
1929, design Leo Moser, prod. no. 14 000
 Clear glass, cut.
 H. 9.8 to 44.2 cm



^ Wine glass with the emblem of the Maharajah of Rampur.
 (The Moser Museum)

✓ The soberly shaped glasses and carafe with a faceted cut give preference to practical usage over spectacular form. The set convincingly documents Leo Moser's orientation at the time to developing functionalism and his ability to adopt the principles of the new style.

The set was named after Leo Moser's son. Also made from Alexandrit and Prasemit glass. During the early 1930s the set was ordered by the Maharajah of Rampur.



1929

- › Heinrich Hussmann's collaboration with Leo Moser ended in 1929 with the artist's departure for Cologne; a number of designs made during his more than three-year tenure, however, undoubtedly belong to the most successful that the glassworks produced in the 1920s and rank among the most interesting samples of glass design between the wars.
- › The outgoing Heinrich Hussmann is replaced by the German painter, graphic designer and glass artist Heinrich Sattler. He specialises in designs for cut and engraved glass, especially figurative engraving.
- › Egon Ritter named the head of the Prague shop.

1930

- › The spectacular purple-red neodymium and selenium coloured glass Royalit registered as a trade mark and put into production.
- › Moser glass exhibited at the International Exhibition in Liège, a large part of the exhibition collection consists of designs by Heinrich Hussmann.
- › A two-year collaboration begins with the Prague-born painter Hilda Zadikow-Lohsing living in Munich. Another of the artists that Leo Moser made contact with was the Professor of the Technical Glass School in Nový Bor in the Liberec Region Alexander Pfohl, perhaps the most experienced and the most versatile glass artist of the time.

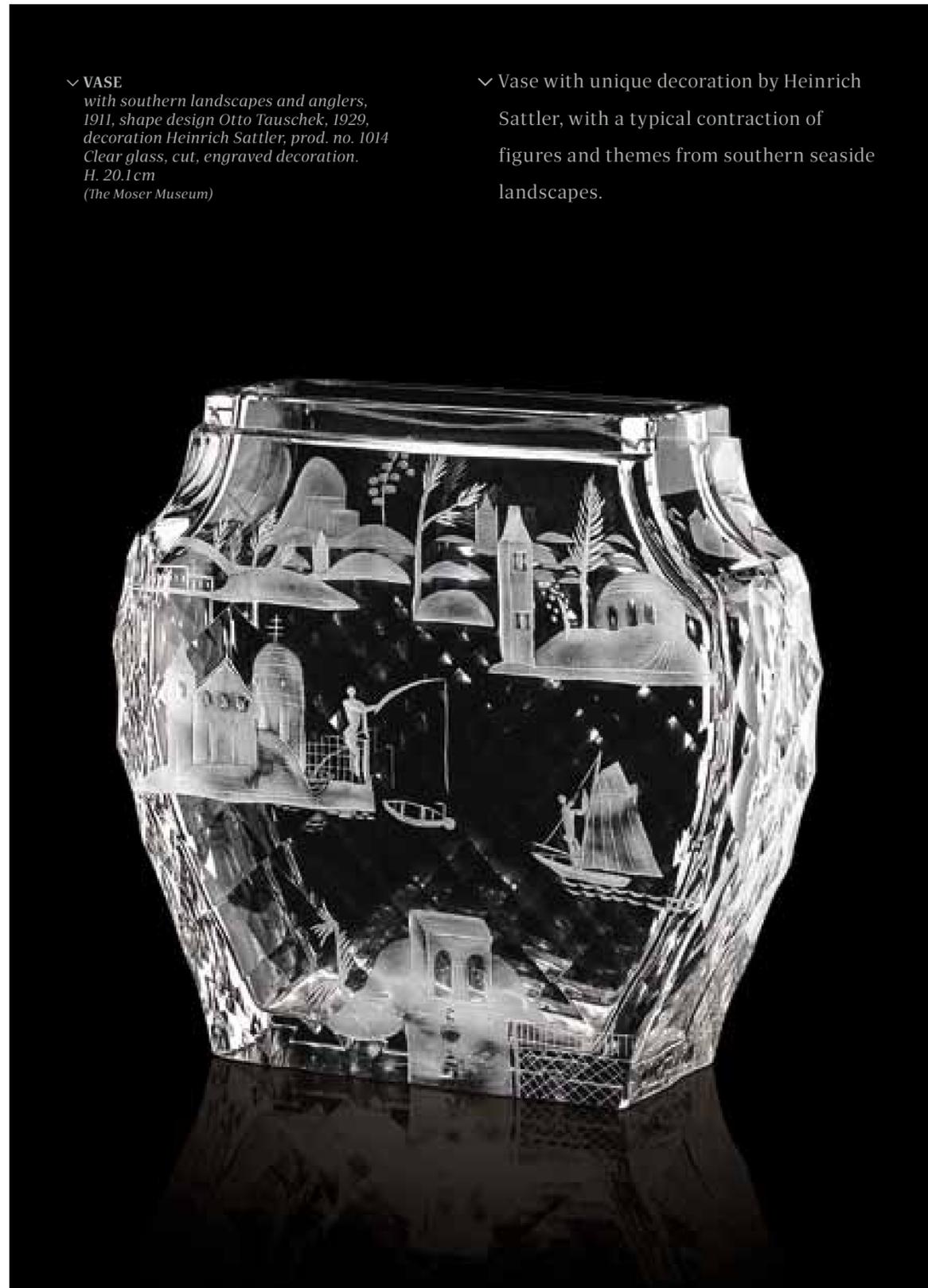
∨ Vase prod. no. 6861 with themes on the four seasons and vase prod. no. 6860 with fishing motifs, design Heinrich Sattler, 1929. (Moser Archive)



∧ The Moser Glassworks' exhibit at the International Exhibition in Liège 1930. (Moser Archive)

✓ **VASE**
with southern landscapes and anglers,
1911, shape design Otto Tauschek, 1929,
decoration Heinrich Sattler, prod. no. 1014
Clear glass, cut, engraved decoration.
H. 20.1cm
(The Moser Museum)

✓ Vase with unique decoration by Heinrich
Sattler, with a typical contraction of
figures and themes from southern seaside
landscapes.



✓ **CUP FROM THE SPORTGRAVUR SERIES**
1929, design Heinrich Sattler, prod. no. 6598
Clear glass, engraved.
H. 23.5cm
(Private property)

✓ Heinrich Sattler tied in to the Moser
tradition of engraved glass with a new
concept of figural engravings, indicating
the influence of contemporary Nordic,
especially Swedish glass. The main motif of
Sattler's creations are simplified, broadly
stylised figures, accompanied by indicative
backgrounds, as demonstrated by the
series of cups with dynamic themes such as
equestrian races, tennis players, yachtsmen
and divers which reflect the popularity of
sport at the time.



✓ **VASE WITH A DANCER**
1929, shape design Heinrich Sattler, decoration
author's work of Hilde Zadikow-Lohsing,
prod. no. 6594
Clear glass, cut and engraved, decoration
perforated with a diamond point.
H. 40.5cm
(The Moser Museum)

✓ The original, lengthy technique of creating
figural compositions by diamond perforation
from 1930 gave a realistic interpretation
close to the book illustrations by Zadikow-
Lohsing.



1931

- › On the basis of a contract with the porcelain factory Bohemia in Nová Role near Karlovy Vary a new joint shop Moser-Bohemia was established in Prague's Kotva palace.
- › To collaborate on designs for new glass Leo Moser acquired students from the famous Glass Studio of Wilhelm von Eiff at the School of Applied Arts in Stuttgart, Nora Ortlieb, Marianne Schoder and Irmgard Bohn, and from Berlin, the designer Bernhardine Bayerl.

1932

- › The glassworks introduces another novelty, the golden-yellow glass Eldor, registered as a trademark on 17 February 1932.
- › At the Spring Fair in Leipzig, a new collection using Eldor glass was introduced, comprising designs by all of the authors. It included massive edged vases as well as vases and jars made of thin-walled blown glass, whose simple forms were based on the need for small production costs during the lingering economic crisis at the time.

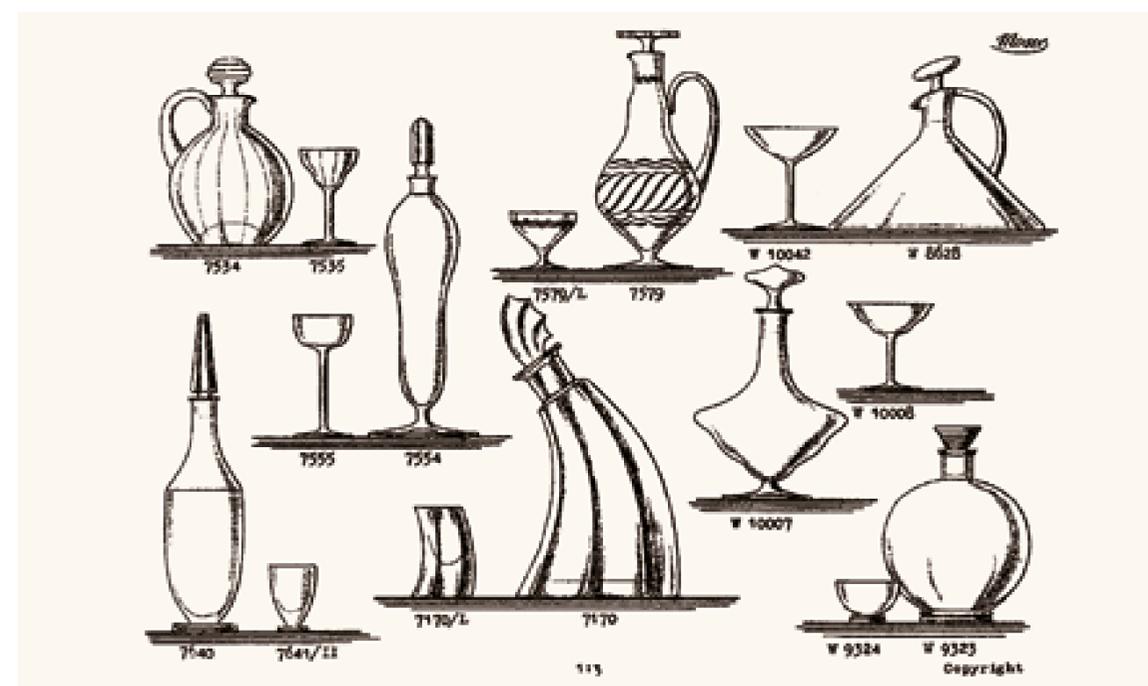


^ The Bohemia-Moser shop at Prague's Kotva palace, around 1932. (Authors' archive)



< LIQUEUR SET
1931, design probably Alexander Pfohl, prod. no. 7170
Golden-yellow Eldor glass, cut.
H. 7.8 and 28.5 cm
(Passauer Glasmuseum, inv. no. H6 68 201)

✓ Advert for liqueur and toiletry sets and art glass using glass coloured with rare earths. (Die Schaulade, 7, 1931, pp. 253)



^ Blown and hand cut glass sets using Eldor and Alexandrit glass. Company price list, 1934. (Moser Archive)

✓ Advert for Eldor glass.
(Die Schaulade, 8, 1932, pp. 61)



✓ BOWL WITH LID
1931, design Bernhardine Bayerl,
prod. no. 7624
Purple-violet Alexandrit glass.
H. with lid 17.3cm, Ø 25cm
(The Moser Museum)



✓ PUNCH BOWL
1931, design Bernhardine Bayerl,
prod. no. 7650
Golden-yellow Eldor glass, optically
ribbed.
H. 23.5cm
(Private property)

✓ The simple, Functionalist, thin-walled glass shapes made of Eldor and Alexandrit designed by German glass designer Bernhardine Bayerl were part of the collection presented at the Leipzig Trade Fair in 1932.



1932

- › In 1932 Leo Moser decided to end his activities in the once family-owned company, with which he had been associated since his childhood. It was no doubt difficult, for personal reasons, however, it was a crucial decision. The glassworks' achievements in the 1920s and early 1930s will remain permanently linked to his name. Thanks to his abilities and activity, the glassworks transformed into a modern glassmaking company, one of the most important and the biggest not only in Czechoslovakia, but at a European level too. Moser's expertise, which sensitively determined the artistic direction of production, as well as his purposeful and systematic focus on cooperation with artists was unprecedented in this country. This allowed the emergence of high-end products that, from the perspective of art history, occupy a prominent and permanent place in the history of glassmaking art. Equally important, however, is Leo Moser's role as the founder and creator of the modern tradition of Moser glass and the resulting legacy for today's artists.

1933

- › Rudolf Moser's membership on the company Board cancelled, he and Leo Moser sell their shares to Česká Unionbanka. Up to 1938, Leo Moser works as the technical and artistic director of the glassworks in Poděbrady and Nové Dvory owned by Joseph Inwald a. s.

1934

- › The last of the brothers, Gustav Moser-Millot, leaves the company.



^Leo Moser in his study, around 1930.
(Moser Archive)

1934

- > On the initiative of Egon Ritter, the 1st floor of Prague's Černá růže palace is leased for sales purposes. These representative, historical premises, where a number of personalities from the cultural and political scene got to know Moser glass first hand, house the Moser Sales Gallery to this day.
- > The company's Prague shop is visited by Sonja Henie, gold medallist of the European Figure Skating Championships, held in Prague.



^ Figure skater Sonja Henie with the Splendid cup in Moser's Prague shop in the Černá růže palace, 1934.
(Authors' archive)



^ Company sales shop in the Černá růže palace, Na Příkopě, Prague.
(Moser Archive)



^ Wine glass with the emblem of the Maharajah of Travancore.

✓ **THE LADY HAMILTON DRINKING SET**
 1934, prod. no. 15 000
 Clear glass, cut, oroplastique decoration.
 H. 13 to 32cm

✓ Another of the sets that develop the possibilities for Moser glass with the typical 'Papal cut'.

The set was named after the heroine from the novel by Alexander Dumas Sr., a famous English beauty from the end of the 18th century, wife of diplomat William Hamilton and reputed lover of Admiral Nelson. Another set prod. no. 15 100 bears the name Milady, the name of another of Dumas' famous heroines. Since the 1930s, one of the most popular sets, ordered, for example, by the Maharaja of Travancore or Moroccan Sultan Mohammed V. The set is currently supplemented by bowls and vases in new shapes.



LADY HAMILTON

A PERFECT EXAMPLE OF MOSER GLASS CUTTING POTENTIAL

The spectacular appearance of glasses with the Papal cut is based on well-designed use of the light qualities of Moser's unleaded crystal. The basis, arising in the glass furnace, is the glass' bowl that is tapered out from the edge. Its outside is then ground precisely and perfectly to give arched facets that end just below the upper edge. The optical effect is

enhanced by the final polishing. The precisely observed proportions, depth and width of the surfaces cut into the hard glass, places high demands on the skills and experience of Moser's cutters. One of the proofs of their prowess is the stately and elegant shape of the Lady Hamilton set which is very demanding for the cutters.



✓ **BAR DRINKING SET**

1934, design probably Rudolf Eschler,
 prod. no. 16 020
 Clear glass, cut.
 H. 5.1 to 27.1 cm
 (The Moser Museum)

› It was in the rounded, egg or square-shaped forms of the drinking and toiletries sets, designed by company draughtsman Rudolf Eschler, that Moser most rigorously applied the austere principles of form of 1930s functionalism.

In the 1950s the sets were also manufactured in coloured versions.



^ The Bar set in Moser's colours, promotional brochure for Moser-Bohemia Crystal, beginning of the 1950s. (Authors' archive)



✓ **CULBUTO DRINKING SET**

1935, design probably Rudolf Eschler,
 prod. no. 16 520
 Clear glass, cut.
 H. 4.5 to 20.3 cm.
 (The Moser Museum)



1934

- › The glassworks sends a collection of its products for the Czechoslovak exposition at the World Exhibition in Chicago.

1935

- › Glass exhibited at the World Exhibition in Brussels, awarded the Grand Prix.

1936

- › Egon Ritter appointed director of the joint-stock companies Moser and Bohemia, on his initiative the sculptor Arnold Zadikow takes up the position of Art Director. He works at the glassworks until 1938.

1937

- › A separate exhibition for the glassworks is installed in Paris at the International Exposition of Art and Technology in Life, the main exhibits are cut glass designed by Rudolf Eschler and Arnold Zadikow.

✓JAR AND FLACONS

1936, design Rudolf Eschler, prod. no. 618/D/II, 618/F/I
Blue-green Beryl glass, clear glass and Rosalin glass, cut.
H. 12.5; 22 and 21 cm
(The Moser Museum)

- ✓Rudolf Eschler's precise prismatic shapes for the toiletry and liqueur sets are the purest manifestation of Functionalist design in Moser's production.



✓ **GOLDTOPAS VASE**

1936, design probably Rudolf Eschler, prod. no. unknown
Goldtopas brown-yellow glass, cut.
H. 18 cm
(Passauer Glasmuseum, inv. no. H6 69 009)



✓ **VASE AND BOWL FROM TOPAS GLASS**

1936, 1938, design Arnold Zadikow
Brown Topas glass, cut.
H. 19.8, 9.3 cm
(The Moser Museum)

✓ The vase and bowl are typical examples illustrating Arnold Zadikow's procedure. The principle of modelling the shape of the vases and bowls is based on the varying possibilities

of the cutting technology. The basic solid shape is modelled into distinct facets and tiered surfaces by chopping out the edges or by deep cuts of the grinding wheel.



✓ **MOZART DRINKING SET**
1936, design probably Otto Tauschek,
prod. no. 18 280
Clear glass, cut.
H. 9.9 to 32.3 cm

✓ The set represents a return to the classicist morphology of the late 1930s.
Supplied to the Moroccan Kingdom with an engraving of the state emblem.



✓ **BAROQUE DRINKING SET**
1936, design probably Arnold Zadikow,
prod. no. 18 500
Clear glass, cut and engraved.
H. 7.2 to 12.8 cm

✓ The glasses' shape, in particular the engraved decoration, draws on designs from the 18th century, thus adopting a return to the popularity of historicist trends in the second half of the 1930s.
Arnold Zadikow supplemented the set with vases and bowls with the same type of engraved ornament.





THE YEARS
LINKS TO TRADITION
UNDER
AND SEEKING A NEW DIRECTION
GERMAN RULE
1938-1945

THE YEARS
LINKS TO TRADITION
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1938–1945

- › At the end of the thirties the fate of the glassworks clearly reflected the contemporary political developments and changes that affected Czechoslovakia. After the forceful secession of the Sudetenland in October 1938, Karlovy Vary became part of the German Empire and the glassworks came under German administration. The end of the Czechoslovak Republic and the establishment of the Protectorate of Bohemia and Moravia in March 1939 then led to major changes in the glassworks' management. Organisationally the factory was classed as one of the best German companies and its products appeared at contemporary exhibitions promoting the achievements of German industry.
- › Being under the administration of the state porcelain factory in Berlin also clearly reflected in the artistic aspects. Joining the porcelain factory and glassworks brought interesting opportunities for artists focused so far only on porcelain design. With admirable sensitivity to the possibilities of the materials and the processing techniques, the designs of Siegmund Schütz, Trude Petri and Gerhard Gollwitzer though produced in limited number, laid the foundation for distinct lines that post-war production could build on.



^ The glassworks' representatives – Commercial Director Max Pimpel, the heads of the Prague branch, Franz Voigt, and accountant Weidl in the Moser glass exhibition at the Leipzig Trade Fair in 1939. (Moser Archive)

1939

> The glassworks is nationalised by the German state. The end of Czechoslovakia and the establishment of the Protectorate of Bohemia and Moravia in March 1939 brings repeated changes in the glassworks' Board, but neither the name of Ludwig Moser & Söhne, Karlsbader Kristallglasfabriken AG or the technological facilities are changed, the firm employs around 300 workers.

1940

> The glassworks' global reputation is undoubtedly one of the reasons that it is organisationally classed as one of the best German glass businesses. Thus its products appear in contemporary exhibitions promoting the achievements of German industry. In 1940, Moser glass is exhibited in the German exhibition at the VII Milan Triennial and awarded the Grand Prix – Grand Premio. The collection includes new vases designed by Wolfgang von Wersin.



^ The Grand Prix awarded at the VII Milan Triennial in 1940. (Moser Archive)

> DIPLOMAT DRINKING SET

1940, prod. no. 25 400
Clear glass, cut.
H. 13.3 to 39.3cm

✓ NAPOLEON DRINKING SET

1939, prod. no. 19 720
Clear glass, cut, gilded.
H. 10.4 to 39.3cm

✓ The uninterrupted continuation of production and the German management's interest in the glassworks in 1939 and 1940 brought several new types of drinking sets. However, the anonymous designs, which didn't bring anything particularly new, are tied in to the previous characteristic morphology and processing techniques for Moser glass.



✓ **TWO VASES**

1939, design Wolfgang von Wersin,
prod. no. 574
Clear glass and Beryl glass, cut.
H. 30.3; 20.8 cm
(The Moser Museum)

✓ The first German designer invited to cooperate with the Moser glassmakers and cutters during the war was Wolfgang von Wersin, a Prague native working in Munich and one of the leading luminaries of the pre-war German Werkbund. In February

1939 he designed a collection of models of “simple forms” for the exhibition of German glass that were to be made in the glassworks. These included several proportional variants of vases with a grooved cut in the Moser colours Beryl and Eldor.

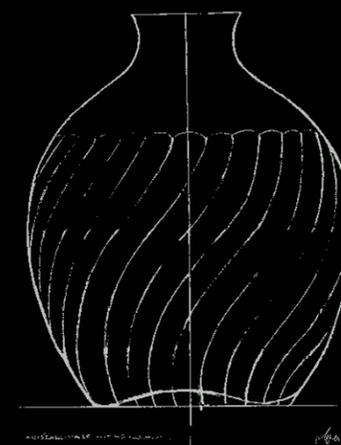


✓ A unique monumental vase from the collection of designs by Wolfgang von Wersin for the Deutsche Werkstätten in Munich. The considerable size and thick walls of most of Wersin’s vases provide the opportunity to divide the outside with cut embossed patterns or networks thus achieving visually impressive perspectives multiplied by mirroring. Besides

conventional edging, Wersin tried more complex types of smoothing and balled cuts, he covers the vessel with hexagonal facets, large diamonds or dynamic spiralled grooves. Moreover, the use of Heliolit, Alexandrit or Eldor glass offers impressive colour effects. Replica of the vase in the 2017 anniversary collection.



◀ **HELIOLIT VASE**
1940, design Wolfgang von Wersin,
prod. no. 503
Heliolit glass changing from
light-green to orange, cut.
H. 33.8 cm
(The Moser Museum)



^ Cut vase,
design by Wolfgang von Wersin
for the German arts and
crafts exhibition in Kunsthalle
Mannheim, 1941.
(Moser Archive)

1941

- > In April 1941 the glassworks was renamed as the Staatliche Glasmanufaktur Karlsbad AG and was organisationally merged with the Staatliche Porzellanmanufaktur in Berlin until the end of the war in May 1945. The general director was Max Adolf Pfeiffer, one of the leading artistic organisational figures of the German porcelain industry in the twenties and thirties. The status of a state enterprise is the best prospect for the glassworks, as it ensures that it will continue to operate even during wartime difficulties.
- > For the Künstler in der Industrie (Artist in Industry) exhibition, which took place in 1941 in Mannheim and highlighted the importance of industrial design and applied arts, a large, elaborately cut vase was made, again using Wolfgang von Wersin's designs.

> VASE
1942, design Gerhard Gollwitzer, prod. no. 659
Clear glass, engraved.
H. 24,2 cm
(Passauer Glasmuseum, inv. no. Hō 68 544)

- > A vase given to Max Adolf Pfeiffer, the director of the state porcelain companies in Berlin and Meissen and the glassworks in Karlovy Vary. Engraved decoration – oval escutcheon with the symbols of the porcelain factories in Meissen and Berlin and the new symbol of the glass factory, the imperial apple, as well as the city emblems of Karlovy Vary and Berlin – referring to the individual companies merged under the imperial administration and led by Pfeiffer.



✓ JAR WITH LID
1944, design Franz Voigt, prod. no. 798
Dark green Smaragd glass, cut.
H. 20.5 cm
(The Moser Museum)

✓ VASE
1941, design Siegmund Schütz, prod. no. 508
Cobalt blue Saphir glass, cut.
H. 36 cm
(The Moser Museum)

- ✓ Franz Voigt, head of the Prague company shop, had already collaborated in 1938 with company draftsman Rudolf Eschler, whose style he then followed in his designs. Between 1940 and 1941 he developed a series of coloured glass that repeated, in smaller variations, the shape of older forms of edged vases and bowls that the glassworks had supplied to Wiener Werkstätte in the early twenties. In 1944 he employed greater inventiveness for his next series of designs, which once again emphasised colour qualities of Moser glass.

- ✓ From 1941 to 1943 the German sculptor, ceramist and medallist Siegmund Schütz left a very clear footprint at the Moser Glassworks. He took full advantage of the opportunity to work with coloured, cut and crystal glass. This is shown in one of his earliest designs, which although based on the traditional use of an edged cut for the basic shape of the vase, demonstrates his own ideas.



✓ **BOWL ON A STEM**

1923, design Josef Hoffmann, prod. no. 540
Rauchtopas glass, cut.
H. 20.8 cm
(The Moser Museum)

✓ One of the original designs by Josef Hoffmann for the Wiener Werkstätte, produced by the glassworks in 1923. In 1941, at the initiative of the company's head clerk and the head of the Prague shop, Franz

Voigt, it and several other of Hoffmann's models were again put into production in an unchanged form. Besides the version in dark brown glass (Rauchtopas) several other colour versions were produced.



✓ **DRINKING SET**

1941, original design Josef Hoffmann,
1922, prod. no. 7
Clear glass, cut.
H. 6.7 to 14.2 cm

✓ The set is a testament to the timeless designs of Viennese architect Josef Hoffmann – it was designed around 1922 for Wiener Werkstätte, it was put back into production in 1941.



✓ In his designs for vases made of crystal glass Siegmund Schütz focused primarily on the lighting effects achieved by using a wedge cut. Along with the carefully thought-out composition of the visually compelling

pattern, Schütz's keen sense for seeking measured proportions in the vessels plays, although less obvious, an equally important role complementing the layer of precisely placed cuts.

✓ VASE
1941, design Siegmund Schütz,
prod. no. 536
Clear glass, cut.
H. 26 cm
(The Moser Museum)



✓ VASE
1943, design Siegmund Schütz, prod. no. 691
Clear, red Rubin underlaid glass, cut.
H. 19.4 cm
(Museum of Decorative Arts, Prague, inv. no. 33 322)

✓ As with other works, Siegmund Schütz's drawing designs are labelled, dated and stored in the glassworks' archive. The spectacular division of the outside with regular vertical grooves has a historic prototype in the ceramics from the Far East. During the thirties, as a lingering reaction to decorativism, it can be seen, for example,

in the work of Trude Petri's porcelain or in the glass designs by Wilhelm Wagenfeld. Schütz designed numerous series of vases and jars in this form, which were primarily designed for the exhibition of German Arts and Crafts, held in 1944 at the Municipal House in Prague. Therefore only a few copies were made.



✓ **BOWL WITH SHELLS**

1941, design Siegmund Schütz,
decoration Trude Petri, prod. no. 552
Clear glass, engraved.
H. 13,9cm
(The Moser Museum)

✓ With its simple Functionalist shape of thin glass and a precisely engraved, sober, simplified natural theme. The dish perfectly combines the artistic principles with which both authors from the thirties approached porcelain design and strove to apply in the designs for the glassworks.



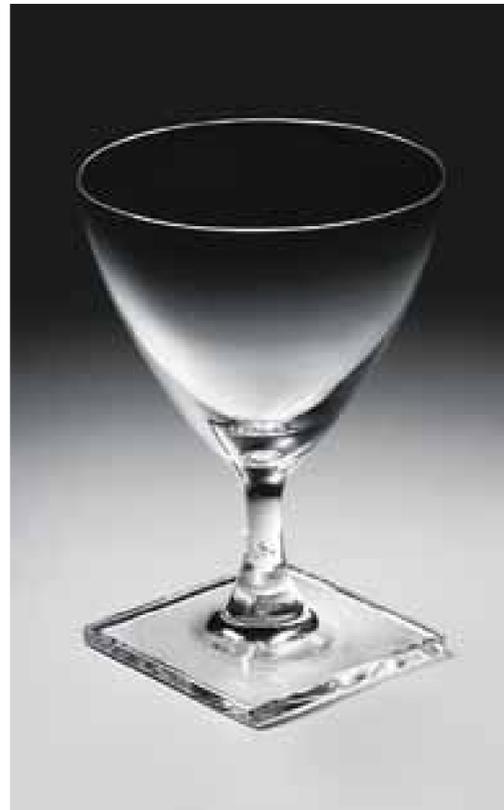
✓ **BEAUTIFUL ROHTRAUT VASE**

1942, design Gerhard Gollwitzer, prod. no. 647
Clear glass, engraved.
H. 15cm
(The Moser Museum)

✓ Gerhard Gollwitzer's artistic focus on graphic art was reflected in the aptly simplified design of a hunting scene framed in natural scenery, which had been adapted for glass engraving. The engraving was inspired by the poems of

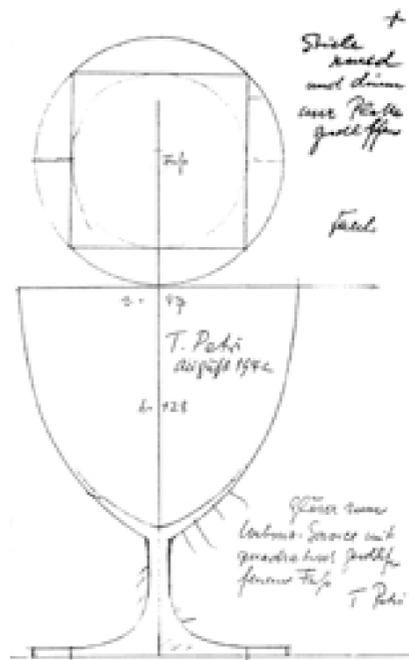
the German Romantic poet Eduard Mörike "Schön-Rohtraut". Previously, in 1936, an identically composed motif using Gollwitzer's design had been used on a celadon porcelain dish from the Berlin Manufactory.





< From the thirties on Trude Petri belonged to the leading representatives of Functionalism, connecting lines to the principles of Bauhaus in the applied arts. She started working with Berlin's Staatliche Porzellanmanufaktur in 1928. Her avant-garde approach to her work is evidenced by her designs being awarded the Gold Medal at the VI Triennial in Milan in 1936 and the Grand Prix at the World Exhibition in Paris in 1937.

The joining of the Karlovy Vary glassworks and the Berlin porcelain factory gave Trude Petri the idea to supplement her then famous Urbino porcelain set, which she designed for the porcelain factory in 1931, with drinking glasses. The design drawing and the liqueur glass, preserved in the glassworks' showroom, are vivid proof of the motto "As simple as possible, as elegant as possible", which clearly describes the principles Petri used in her approach to design work. Although it was assigned a serial number, 9, the drinking set did not see largescale production.



^ LIQUEUR GLASS
1942, design Trude Petri, prod. no. 9
Clear glass, cut.
H. 7,4 cm
(The Moser Museum)

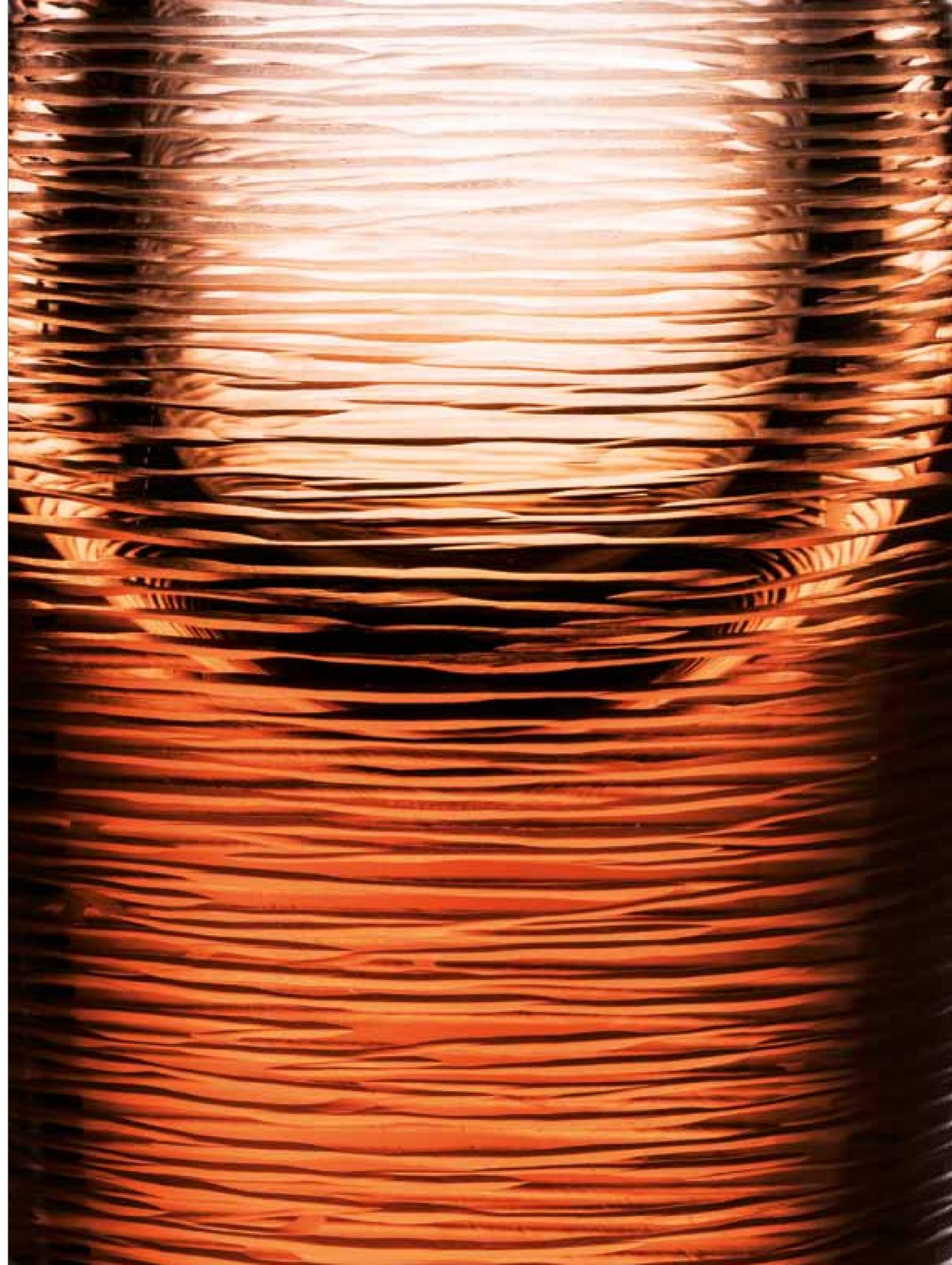
< Trude Petri,
glass design for the drinking set to go
with the Urbino porcelain set, 1942.
(Moser Archive)

✓ DRINKING SET
1944, design Trude Petri, decoration
Gerhard Gollwitzer, prod. no. 8
Clear glass, engraved.
H. 11,3 to 20,2 cm

✓ The simple and elegant shape and graceful motif of the decoration meant this set was popular and hence manufactured up until the 1990s. Along with Schütz's vases made of coloured glass, it is further evidence of the lasting benefits of the designs by the German designers who worked with the glassworks during the war years.



ON THE WAY
1945-1960
TO BRUSSELS



ON THE WAY 1945-1960 TO BRUSSELS

> Immediately after World War II the glassworks' production programme offered creatively and artisanally valuable drinking sets that had a proven history, along with a collection tying in primarily to the functionalist style between the wars. Production continues to maintain a high level of craftsmanship, progressive glass technology is used, especially in the area of coloured glass, and the tradition of cooperation with artistically trained designers continues. A generation of artists who, in the years to come, will lay the foundations for a new concept in Czech glass-making and move the crafts to the position of fine art. Their work in the glassworks was preceded by, or complemented, their individual work, often characterised by monumental tendencies. Work on the new proposals culminated in the preparation of individual collections for Czechoslovakia's participation in a number of international exhibitions that took place primarily in the late 1950s. Facing stiff competition at the World Exhibition in Brussels, the Triennial in Milan or the International Exhibition of Glass in Corning, the Karlovy Vary glassworks' production was clearly the work of a glass centre whose artistic level set the direction of development in world design.



^ View of the glassworks in the 1950s.
(Moser Archive)

1945

- > The glass furnace's twelve pots were run on a single shift, the grinding room, paint shop, engraving workshop and gluing room were also in operation. The glassworks continued smelting unleaded potassium-calcium glass, its production traditionally used the finest ingredients: Dörentrup sand, limestone and potash imported from Germany.
- > For a short period immediately after the end of the war the glassworks used the title State Industry of Glass, formerly L. Moser & Sons, as of June 1945 a national administrator was appointed to the glassworks. Germans living in Karlovy Vary were also subjected to expulsion from the borderlands, however the glassworks' privileged position allowed most German glassmakers, cutters and engravers to stay at the glassworks.

1946

- > The process of the glassworks' nationalisation was completed by the establishment of a national company entitled České sklo (dříve Moser) – Czech Glass (formerly Moser), located in the Dvory district of Karlovy Vary, 294 employees worked in the glassworks at the time.

1947

- > The Karlovy Vary showroom of the Commerce and Trade Chamber in Cheb was reopened and displayed the glassworks' product samples.
- > Domestic trade was handled by the shops in Prague, Karlovy Vary, Mariánské Lázně, Františkovy Lázně, Teplice and a showroom located directly in the glass factory in Karlovy Vary – Dvory.

1948

- > Following nationalisation of industry in 1948, only one company store specialising in the sale of Moser glass was left in Czechoslovakia. The management of foreign trade was transferred to the newly established company Skloexport.



^ The glassworks' offer list from 1946–1948. (Moser Archive)



^ President Edvard Beneš, accompanied by the glassworks' director Ludvík Konrád, during a visit to the glassworks on 20 May 1947. (Moser Archive)



^ The Splendid drinking set that President Edvard Beneš gave to the English Princess Elizabeth as a wedding gift. (Moser Archive)

✓VASES

1951, design Věra Lišková, prod. no. 1284
Golden-yellow Eldor glass, cut.
H. 15.5cm

✓Variations on this design in thick-walled and thin-walled versions show both options for using coloured glass. Věra Lišková used the goblets and vases made of thin-walled glass to hark back to muslin glass, which was made at Moser in the interwar period. Certainly her contact with Lobmeyr's

muslin glass did not remain without influence, especially Oswald Haerdtl's designs. Her artistic focus independently corresponds with the efforts that are evident in the work of other pupils from Kaplický's studio, made from 1949–1950 in the Borský Studios.



✓BOWL

1950, design Věra Lišková, prod. no. 1100
Purple-violet glass Alexandrit, spherically cut.
H. 19cm

✓The solid bowls are an example of the sculptural approach that Věra Lišková used in her designs of animal sculptures from a later period. The irregularly wavy surface uncannily animated the glass items and also increased the intensity of

their colours. In this way the artist links the bowls-objects to the work of Heinrich Hussmann from the end of the 1920s. The classical cutting technique comes alive in the newly conceived concepts, where the emphasis is on the use of optical effects.





✓ GOBLET WITH LID
1948, design Stephan Rath,
prod. no. 64-48
Clear glass, cut.
H. 25.5 cm

^ Made by the glassworks České sklo (dříve Moser)
Czech Glass (formerly Moser), n. p. for the
Lobmeyr plant in Kamenický Šenov.

✓ MARIA THERESIA BOWL
1957, engravings designed and
made by Konstantin Hable Jr.,
prod. no. 801
Clear glass, cut, engraved.
H. 25 cm



^ Concerns about incorrect ideological
interpretation initially hampered artistic
development, which would have had a great
chance to build on pre-war line and take the
progressive path of Italian and Scandinavian
design. The solution was a tendency to use
the tried and tested, perfectly crafted forms

from the glassworks' repertoire that had
a proven history. A unique example is this
bowl, an addition to the Maria Theresa set,
for which the engraver Konstantin Hable
Jnr. designed an engraving with leaf work
and putti for the 100th anniversary of the
founding of Moser.



◀ František Chocholatý, shop director of Bohemia-Moser in Prague, around 1960. (Moser Archive)

1949

› Věra Lišková, a pupil of professors Karel Štipl and Josef Kaplický from the Prague School of Applied Arts, started to work externally with the Moser Glassworks in 1949, this lasted until 1961. Thanks to this young artist the glassworks gained a new view of the artistic aspect of glass, one as yet unencumbered by compromise. At the same time Ludvika Smrčková also designed for the glassworks. Her first experience with the Karlovy Vary glassworks was acquired during her study work intended for the International Exhibition in Paris in 1925. Both artists regularly designed collections that represented the glassworks in foreign exhibitions.

1950

› Name change to Karlovarské sklo, národní podnik (Carlsbad Glass, national enterprise).

1953

› A crisis in the sales of luxury brand glass was averted by returning the shops in Prague and Karlovy Vary to the glassworks. The Prague shop was even left with its traditional name – Bohemia-Moser. The shop then became a means for trade with diplomats, the Chamber of Commerce and governmental circles. Great credit in increasing the prosperity of foreign trade with glass must go to the shop's director, František Chocholatý, who, thanks to his diplomatic skills, acquired many business and social contacts, which the glassworks used for many years. It was here that the Giant Snifters Club was founded in the second half of the 1950s.

∨ DINKS SET

1953, design Adolf Matura, prod. no. 24 480
Clear glass, cut.
H. 5 cm, and 21.5 cm
(Museum of Decorative Arts, Prague, inv. no. 48 669–73)



∧ Cooperation with the artist Adolf Matura started at a time when the glassworks was looking for new designs for drinking glassware. The set is one of the first designs that Adolf Matura created for the glassworks in 1953. From 1956–1960, he continued designing for the world glass shows in Milan, Brussels and Corning.

1955

- › Oldřich Lípa, a recent graduate of Professor Josef Kaplický 's Studio at the Academy of Applied Arts in Prague, joined the glassworks in 1955. He starts working as a labourer, then as an artist in the glassworks' newly founded Development Department. Lípa created a series of collections that opened up a whole new perspective on contemporary Moser glass and enriched the glassworks' profile with a number of experimental aspects.

1956

- › The glassworks' Development Department was set up, which became one of the select Czechoslovakian plants where, in addition to production, artistic development took place.

1957

- › Designs by Adolf Matura, Ludvika Smrčková, Oldřich Lípa, Milena Bártová Korousová, Bohuslav Šimic, Márie Stáhlíková, František Zemek and Jitka Forejtová were made at the Karlovy Vary glassworks for the XI Triennial in Milan. The celebration of art and design in Milan was an undisputed success for Czech glass and became the springboard for the preparations for Expo 1958 in Brussels. This is the year Stanislav Libenský starts cooperating with the glassworks whilst also teaching at the State School of Applied Arts for Glassmaking in Železný Brod.

✓ VASE
1956, design Karel Jasný,
prod. no. 1365
Blue-green Beryl glass, cut.
H. 34.5 cm

✓ Glass cutter Karel Jasný created Věra Lišková's designs and also designed several interesting vase shapes that were successfully included into the glassworks' product range and are still made to this day.





✓ **VASE**
1957, design Stanislav Libenský, prod. no. 1446
Clear glass, painted with multi-coloured lustres.
H. 29 cm
(Museum of Decorative Arts, Prague, inv. no. 58 927)

✓ Vase from a collection of thin-walled decorative glass produced using a design by Stanislav Libenský for the State School of Applied Arts in Glassmaking in Železný Brod, where the school's pupils did the painting using the author's designs.

✓ **VASE**
1956, design Adolf Matura, prod. no. T 2299
Purple-violet Alexandrit glass, cut.
H. 35 cm
(The North Bohemian Museum in Liberec, inv. no. S 2349)

✓ Vase exhibited at the XI Triennial in Milan in 1957. Adolf Matura worked with the glassworks on the preparation of a number of exhibition collections. In the Czech glass industry the author is known as the creator of cut and engraved glass, but was also actively involved in other disciplines. The most important is his role in the field of developing and promoting Czechoslovakian pressed glass.

✓ **ASHTRAY**
1957, design Jitka Forejtová, prod. no. T 1846
Purple-violet Alexandrit glass, cut.
L. 25 cm
(Museum of Decorative Arts, Prague, inv. no. 48 138)

✓ Jitka Forejtová became famous for her designs of figural porcelain and ceramics, which were exhibited at the Milan Triennial in 1957 and at the EXPO 58 in Brussels. Her glass bowls and ashtrays for Moser are true sculptures, objects which together with the designs by Jiří Harcuba and Věra Lišková, belong to the most impressive shapes, exhibited at the EXPO 58 in Brussels.



1958

- > Work on a glass collection for EXPO 58 in Brussels with a team of young designers, such as Jitka Forejtová, Věra Lišková, Mária Stáhlíková, Jiří Harcuba, Oldřich Lípa and František Zemek. The authors took advantage of a wide range of glass colours for their designs and also the potential of the specialised glass cutters and engravers. The successful Giant Snifters set was also included in the collection.
- > Grand Prix awarded to the glassworks at the World Exhibition in Brussels in 1958.
- > After the successes at international glass shows, the glassworks received a host of interesting orders: for example, from the Persian Shah, the Emperor of Ethiopia or the Turkish President. The following year sees orders for drinking sets for the Czechoslovak embassies in Turkey, Egypt and the United States.
- > Národní podnik Karlovarské sklo (the National Company Karlovy Vary Glass) with its main office at Dvory in Karlovy Vary was incorporated into the Association of Enterprises for Utility Glass with its Directorate-General in Nový Bor.
- > In 1958 Milan Metelák and Oldřich Lípa became the first artists at the Development Centre.



^ Grand Prix awarded to the glassworks at the World Exhibition in Brussels in 1958. (Moser Archive)



^ Haile Selassie I, Ethiopian Emperor during a toast with the Giant Snifters, 1959. (Glasrevue, 21, 1966, pp. 110)

✓ **THE GIANT SNIFTERS DRINKING SET**
 1957, design Rudolf Schwedler and František Chocholatý, prod. no. 26 020
 Clear glass, goblets blown into various shapes.
 H. 24.5 cm and 46 cm

✓ If the Splendid, Royal, Maharani and Pope sets were associated with royal clientele, this new set became known as the one used by movie stars or jazz musicians. The glassworks' business strategy refocuses on the consumer whims of the prospective

young generation. It was in this spirit that the set was presented at the Karlovy Vary International Film Festival in 1957. Besides the Festival in Karlovy Vary the set was also introduced to actors and audiences in Monte Carlo and Sorrento.



✓ **SCULPTURES OF A FISH AND A FROG**

1958, design Věra Lišková, prod. no. 1440; 1959, design Věra Lišková, prod. no. 1516
Smoked glass and blue-green Beryl glass, cut.
L. 26 cm; H 10.5 cm
(Museum of Decorative Arts in Prague, inv. no. 54 873, 54 935)



^ Věra Lišková used the optical properties of Moser glass in her designs for sculptures with a completely new concept. In 1958, she got the opportunity to make her two-year old designs and her sculptural training at the Academy of Applied Arts in Prague pay dividends. Using traditional glass-making techniques and technologies she

created objects that have a direct link with contemporary trends in fine art. Although the fish, frogs or snake heads were successfully exhibited at the XI and XII Triennial in Milan, at EXPO 58 in Brussels, the exhibitions in Corning and Moscow, the sculptures were only made now and then in normal production.

✓ **VASE**

1958, design František Zemek, prod. no. B 2613
Yellowish-brown Topas glass, cut.
H. 27.6 cm
(The North Bohemian Museum in Liberec, inv. no. S 2530)

✓ 1956 saw the first designs by František Zemek, who at the same time also worked for the glassworks in Mstíšov, where he designed moulded-glass with a coloured core, which was cut with a spherical grinder and formed a precursor to his Karlovy Vary designs presented at a number of international exhibitions.



✓ **VASE**

1958, design František Zemek, prod. no. B 2599
Clear glass, cut.
H. 20 cm
(The North Bohemian Museum in Liberec, inv. no. S 2460)

✓ The inventiveness of form, modelling with a spherical grinder, the sculptural approach, the desire for a new application of colour in the mass is typical of the work of František Zemek, whose creations were presented at the World Exhibition in Brussels in 1958. Along with the other forms of Zemek's collection, the vase was exhibited at the exhibition of Czechoslovak glass in Moscow in 1959.



✓ **VASES AND BOWL**

1960, design Oldřich Lípa, prod. no. 1541;
 1959, design Oldřich Lípa, prod. no. 1535;
 1958, design Oldřich Lípa, prod. no. 1398
 Blue-green Beryl glass, golden-yellow Eldor glass, pinkish
 Rosalin glass, sanded with a fine polished grinder.
 H. 8 cm; 22 cm; 21.5 cm



^ The vases and bowl designed for the World Exhibition in Brussels and the Triennial in Milan used a new type of cut. The tradition of similarly working the glass surface reaches back to the Venini glassworks in Venice, where Carlo Scarpa and then Paolo

Venini designed vases made of coloured glass whose surface is disrupted using an irregular structural cut. Oldřich Lípa experiments with similar technology in an effort to reach new optical qualities in the coloured glass.

✓ **DRINKING SET**

1959, design Věra Lišková, Karel Hetteš, prod. no. 26 300
 Clear glass green, cut.
 H. 9.9 to 28.7 cm

✓ In her cooperation with the Lobmeyr works in Kamenický Šenov, Věra Lišková wanted to make a new type of drinking glass and she continued this in her designs for the Karlovy Vary glassworks. The result is a drinking set that arose in 1959 with the support of the theorist and promoter of applied art Karel Hetteš and represented the glassworks at

the exhibitions in Corning, Dijon, Moscow, at the XII Triennial in Milan and other exhibitions. The thin-walled set was made with the intention of combining modern design with the practical aspects of dining and its current needs. The set was chosen for the CID (Czechoslovak Industrial Design) in 1969.



1959

- › The glassworks celebrated success at the international exhibition organised by The Corning Museum of Glass in the United States. With the glassworks of 23 countries participating, three products from the Karlovy Vary glassworks were among the top hundred art works of the show. Designs by Věra Lišková, Ludvika Smrčková and Oldřich Lípa were displayed at Corning.
- › Participation in the exhibition of Czechoslovak Glass in Moscow and the Biennale in São Paulo.

1960

- › The glassworks' participation at the XII Triennial in Milan. The collection sent to Milan included designs by Věra Lišková, Ludvika Smrčková and Oldřich Lípa, Adolf Matura, Pavel Hlava and the traditional Giant Snifters set. František Zemek, Václav Hanuš and Bohuslav Šimice took part in the patterning.



✓ VASE AND BOWL

1960, design Oldřich Lípa, prod. no. 1670 and 1684
Purple-violet Alexandrit glass (vase), golden-yellow Eldor glass (bowl), cut with a matte v-cut.
H. 26.5 cm and 7.5 cm
(Museum of West Bohemia in Pilsen, inv. no. UMP 17 223 and 17 220)

- ✓ Oldřich Lípa exhibited the same shapes of thick clear glass with subtle vertical matt v-cuts at the XII Triennial in Milan. This type of cut was also successfully used on glass with various colours. The set was chosen for the Moser Glassworks' anniversary collection in 2017.



^ VASE
1957, design Ludvika Smrčková, without prod. no.
Brownish yellow Topas glass, ground.
H. 19 cm
(Museum of Decorative Arts, Prague, inv. no. 48 162)



> VASE
1960, design Ludvika Smrčková, without prod. no.
Purple-violet Alexandrit glass, cut.
H. 17 cm
(Museum of Decorative Arts, Prague, inv. no. 54 984)

^ Ludvika Smrčková regularly designed glass that represented the glassworks in foreign exhibitions. Vases of coloured glass cut with

a smooth grinder, exhibited at the XI and XII Triennial in Milan, arose from the same initial shape that was modified by different cuts.



FROM
RECONSTRUCTING
THE GLASSWORKS
1960-1988
TO CREATING
AN INDEPENDENT
COMPANY

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› In the sixties the glassworks underwent extensive modernisation. The glassworks' technical equipment was mostly from the pre-war period, there had been no major construction or technical changes since 1922. After the reconstruction which began in 1963 and was completed, after many delays, in 1967, the glassworks had a renovated smelter with gas burning furnaces and a modern refining hall. Since 1958 the glassworks had been among the fifty enterprises that were associated under the company Industrial Utility Glass based in Nový Bor, known under the name of Crystalex from 1974. Moser was one of its enterprises until 1988, when it would become independent thanks to its position as a major export plant.



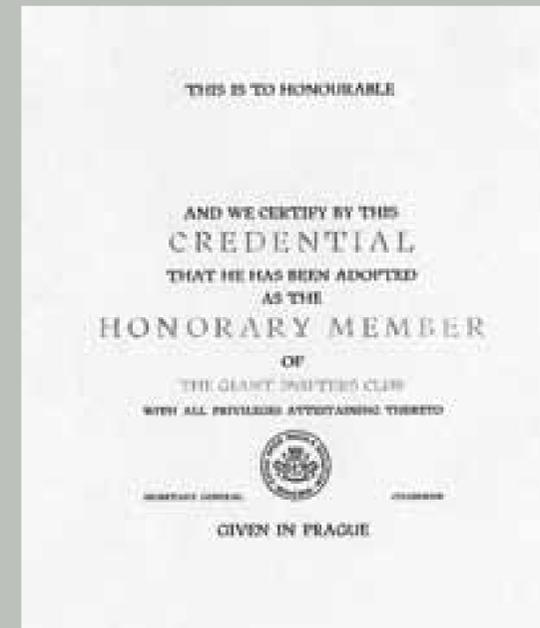
^ View of the glassworks in 1967.
(Moser Archive)

THE GIANT SNIFFERS

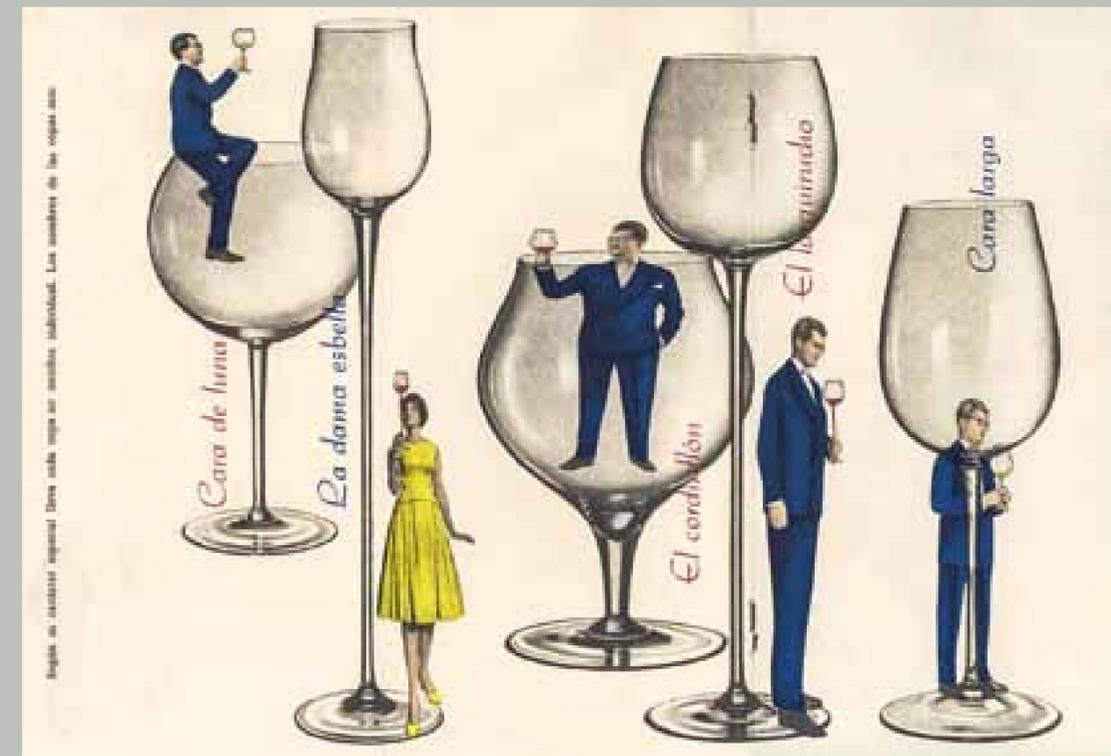
CLUB

› The founding of the Giant Sniffers Club by František Chocholatý was an event of huge social significance for Moser glass. The inauguration ceremony involved choosing a snifter, whose shape matches the physiognomy of the future Giant Sniffers Club Member, and making it 'dance'. Although the brand was patented in 1960, the tradition of the Club, which accepted important personalities of the cultural, political and sports world, goes back to 1957 when the set was designed.

✓ Certificate.
(Moser Archive)



✓ František Chocholatý, the founder of the Giant Sniffers Club, around 1960.
(Moser Archive)



^ Advertising from the 1960s.
(Authors' archive)

The club's founder, František Chocholátý (middle), and the Czech-American composer Rudolf Friml (to his left), Giant Snifters Club, 1964. (Glasrevue, 21, 1966, pp. 114)



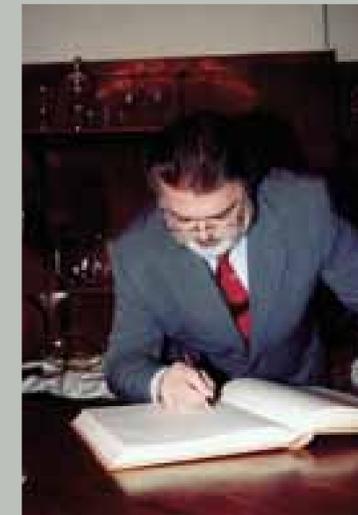
French actor Gérard Philipe with a Giant Snifter in the Czechoslovak restaurant at EXPO 58 in Brussels. (Glasrevue, 21, 1966, pp. 112)



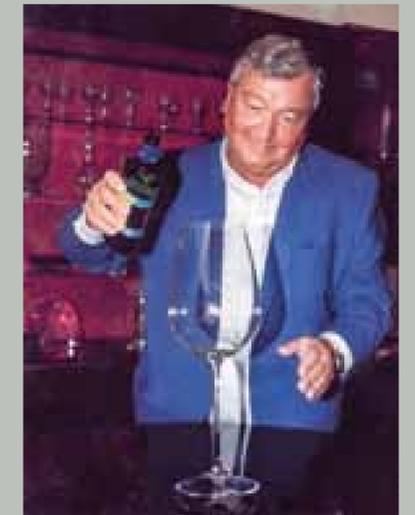
Japanese Princess Sayako joins the Giant Snifters Club during her visit to the glassworks in 1996. (Moser Archive)



Peter Dvorský, Slovak opera singer, 2003. (Moser Archive)



Erich von Däniken, Swiss writer, 2003. (Moser Archive)



Louis and Lucille Armstrong with Giant Snifters, Prague 1965. (Moser Archive)



Spanish King Juan Carlos I and his wife Queen Sophia when entering their names in the Giant Snifters Club in 1987. Vladislav Soukup, the Director of the Moser Glassworks from 1976–1989, is seen presenting the set to the royal couple. (Moser Archive)



Robert Redford, American actor, 2005. (Moser Archive)



Former United States Secretary of State, Madeleine Albright, and former Czech President, Václav Havel, entering their names in the Giant Snifters Club in 2005. (Moser Archive)

1960

- > Official founding of the Giant Snifters Club with its patented trade mark.

1961

- > Giant Snifters at the Cannes Film Festival.

1962

- > The Mstišov in Teplice plant joined the glassworks as it had been closed down and the glassmakers transferred to Karlovy Vary. Together with its arrival comes a time when the glassworks works intensively on blown glass, designs that would artistically revive the glassworks' ongoing production and at the same time take advantage of the specialisation of the glassmakers from Mstišov.

After graduating from the Academy of Applied Arts in Prague Luboš Metelák joins the glassworks, he pays great attention to modern engraving from the very start.

1963

- > The general reconstruction of the glassworks started, taking place whilst the smelter and refining workshops were still in full operation.



^ Italian actress Gina Lollobrigida and the director of the Karlovy Vary International Film Festival A. M. Brousil making a toast with Giant Snifters that had been brought to the XIV Cannes Film Festival in 1961 by František Chocholatý. (Glasrevue, 21, 1966, pp. 112)



^ The glassworks' artist, Luboš Metelák, and engraver, Konstantin Hable Jnr., patterning new engravings, post 1962. (Moser Archive)



< VASE
1963, design Luboš Metelák, engraving
Ivan Chalupka, prod. no. 1806/LM 9
Purple-violet Alexandrit glass, cut, engraved.
H. 25.5 cm
(Museum of West Bohemia in Pilsen, inv. no. UMP I7 265)

✓ GOBLET
1963, decoration design Jan Kotík,
engraved by Ivan Chalupka, prod. no. 1791
Clear glass, cut, engraved.
H. 11 cm
(Museum of Decorative Arts, Prague, inv. no. 73 851)



✓ The first compositions of calligraphic motifs transferred to engravings on glass were prepared for the glassworks by the artist Jan Kotík. Oldřich Lípa was also engaged in abstract engraving and in close collaboration with engraver Ivan Chalupka he created designs inspired by different musical parts.

ART — ENGRAVING —



^ Engraver Ivan Chalupka mid 1970s.
(Moser Archive)

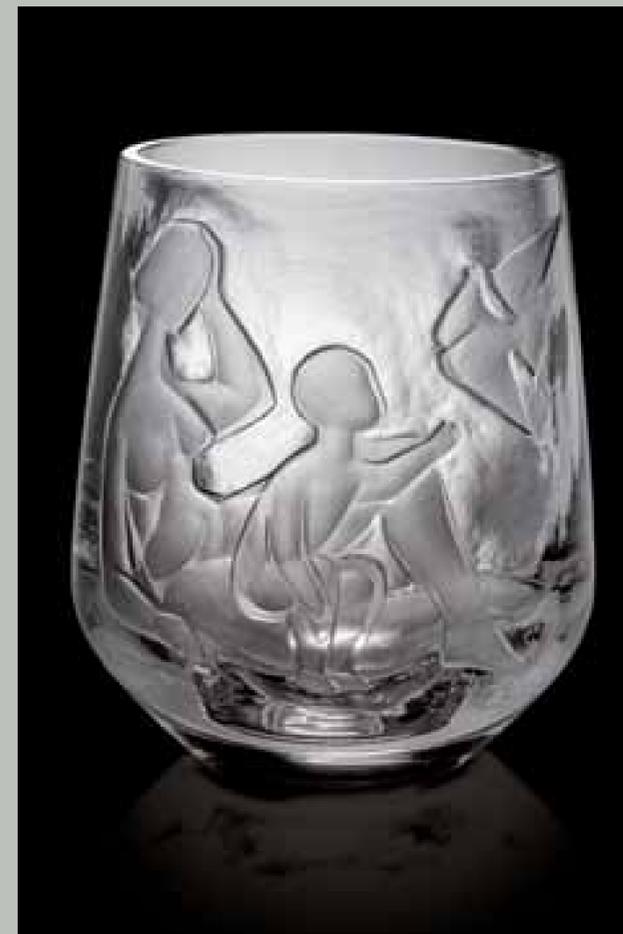
> Ivan Chalupka studied under Konstantin Hable at the Karlovy Vary glassworks in 1948. The brothers Ernst and Konstantin Hable came to Karlovy Vary from Austria, from the glassmaking area of northern Waldviertel. In the 1930s Konstantin founded the modern tradition of artistic engravings, in which he tied in to the art of J. F. Hoffmann, who worked for Ludwig Moser at the end of the nineteenth century. The art of creating three-dimensional pictures in glass has become a typical feature of Moser glass. Ivan

Chalupka worked on challenging designs with historical themes, but more and more often he worked directly with an artist who would design the motifs to be engraved and then modify their form directly with the engraver on the engraving machine. Both artists had the opportunity to interact with each other and seek the most appropriate and most pristine form of a 3D image. This gave rise to works with Luboš Metelák, Oldřich Lípa, Jiří Hancuba, Karel Bečvář, František Burant, Josef Paleček and Vladimír Komárek.

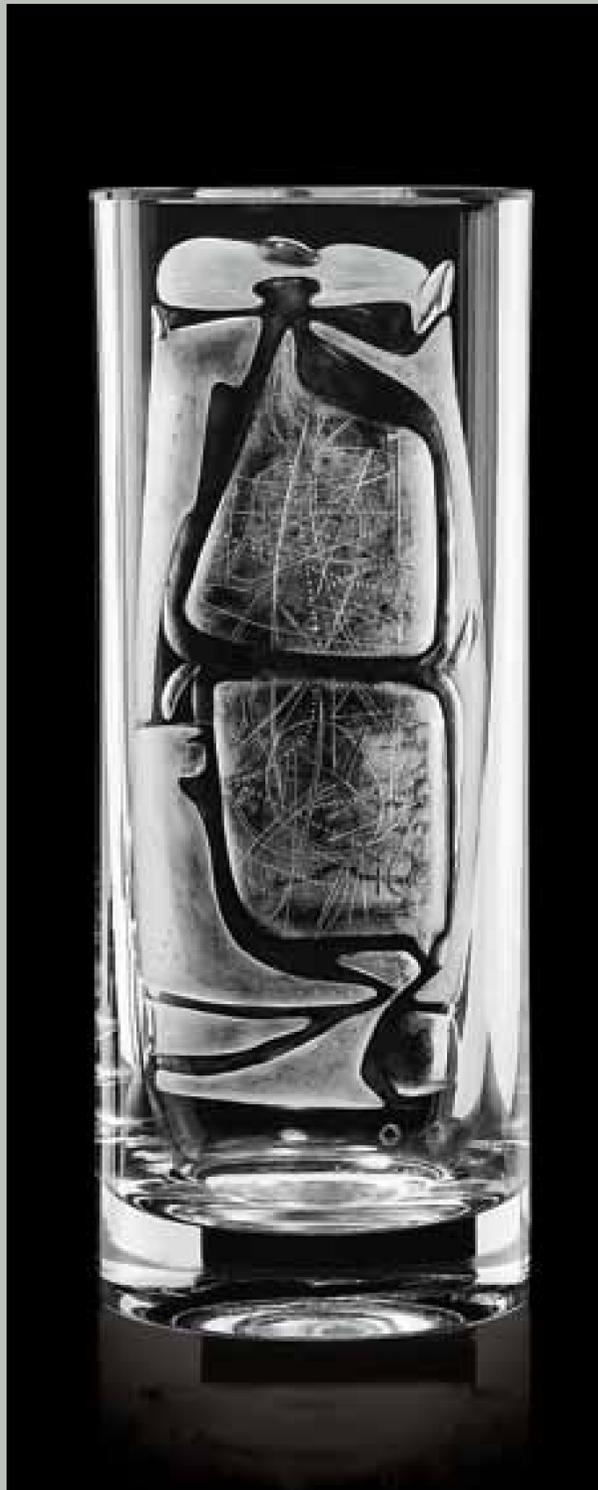


< VASE WITH ABSTRACT ENGRAVING
1964, design Oldřich Lípa, prod. no. 1950,
engraved by Ivan Chalupka
Clear glass shaped, engraved.
H. 21 cm

< One of Lípa's first abstract compositions, the engraving on the free shaped vase with deep punctures was inspired by music.



< VASE
1963, design Luboš Metelák, prod. no. 1809/LM 13
engraved by Ivan Chalupka
Clear glass, cut, engraved.
H. 13.5 cm
(Museum of West Bohemia in Pilsen, inv. no. UMP 17 263)



◀ **CONCERTO GROSSO VASE**
1965, design Oldřich Lípa, prod. no. 1867,
engraved by Ivan Chalupka
Clear glass, cut, engraved.
H. 23.5 cm

◀ The engraving inspired by the music of George Friedrich Händel entitled Concerto Grosso was exhibited and received an award from the jury at the 1st Triennial of Engraved Glass in Brno in 1965. The engravings designed by Oldřich Lípa represent highly contemporary work that is dynamic and abstract and characterised by inspiration from music or current fine art. The work in glass was mostly very spontaneous and thanks to the mutual understanding between the design's author and the engraver they managed to convey the experience of listening to music to lovers of art engravings.



◀ **VASE THE ART OF FUGUE**
1968, design Oldřich Lípa, copyrighted
work, engraved by Ivan Chalupka
Clear glass, cut, engraved.
H. 21 cm
(Moravian Gallery Brno, inv. no. 20 869)

◀ Engraving entitled The Art of Fugue; exhibited at the 2nd Triennial of Engraved Glass in Brno in 1968 and subsequently placed in the applied art collection at the Moravian Gallery in Brno. The solid irregularly cut body of the vase corresponds with the gestural abstract engraving inspired by listening to classical music.



◀ **THE LAST SUPPER**
1983, design Karel Bečvář, prod. no. 2394,
engraved by Ivan Chalupka
Clear glass, cut, engraved.
H. 19,8 cm

◀ A block with a depiction from the New Testament, the Last Supper; it is one of the biggest engraved objects made in the glassworks. In 1990, at the request of Czechoslovak President Václav Havel, the engraving was handed over as a gift to Pope John Paul II on his first official visit to Czechoslovakia.



^ **MUSIC**
1982, design Jiří Harcuba, engraved by Ivan Chalupka
Clear glass, cut, engraved.
17x14 cm
(The Karlovy Vary Museum, inv. no. Ps 1381)

> Jiří Harcuba, who was a professor and rector at the Academy of Applied Arts in Prague, designed hundreds of medals and coins. He is, however, primarily famous for his stylised portraits of famous personalities in glass. In the past thirty years he popularised the art of engraving and passed it on in schools, especially in the United

States and Japan, to students from around the world. A characteristic feature of his engravings became the visible universality, where the engraving can be observed from multiple angles and the author relies on the glare, multiple images and reflections and colour effects that are born in the engraved crystal.



^ **BLUE DREAM VASE**
1993, form design Luboš Metelák, prod. no. 2732,
engraved by Ivan Chalupka to a lithograph by Josef Paleček
Clear glass, cut, engraved.
H. 23 cm

> The vase with engraved motifs belongs to the collection of vases that were the last of Chalupka's works for the Moser Glassworks. The model for the engraving was the set of prints by Josef Paleček entitled: Blue Dream, The Little Mermaid, Remembrance on of Gustav Klimt, Night Butterfly and Autumnal Meadow.

1964

- › In cooperation with the Research Institute for Utility Glass, the glassworks experiments with new techniques. Oldřich Lipský and Jaromír Špaček test the use of patented glass with molten copper foil.
- › The glassworks and the Prague shop are visited by the film actors Claudia Cardinale and Henry Fonda, the composer Aram Khachaturian, conductor Karel Krautgartner and composer Rudolf Friml.

1965

- › Even before the completion of construction work in 1965 the nine glass-making workshops were preparing glass for traditional Moser glass production and six workshops were smelting glass intended for making the Mstišov product range.
- › Participation in the 1st Triennial of Engraved Glass in Brno. The glassworks was represented by engravings made using designs by Oldřich Lípa and Luboš Metelák.

1966

- › Use of the newly patented brand name for products manufactured by the smelter technology (the Flames brand).
- › On the occasion of the Karlovy Vary International Film Festival the glassworks was visited by Soviet cosmonaut Yuri A. Gagarin, the first person sent into space.
- › From 1966 the Moser collections regularly win awards in the CID (Czechoslovak Industrial Design) organised by the newly established Centre of Artistic Cultural Production in Prague.



^ Claudia Cardinale at the Moser Glassworks in 1964, during the XIV IFF.
(Glasrevue, 19, 1964 pp. 354)

✓ **THE MONTREAL DRINKING SET**

1965, design Adolf Matura, prod. no. 26 560
Clear glass, cut, engraved.
H. 12.6 cm to 32 cm

✓ Once again, Adolf Matura, an artist at Prague's ÚBOK (Institute of Housing and Clothing Culture), collaborated on designs for drinking sets as well as thick-walled cut glass. His most successful design was the set for the World Exhibition in Montreal in 1967, whose simple shape can be changed and customised by several variants of cuts or fine engravings.



✓ **DRINKING SET**

1968, design Oldřich Lípa, prod. no. 26 620
Clear glass, cut, engraved.
H. 6.3 cm to 30 cm

✓ Since its inception the very simple, but proportionally balanced shape, designed by a glassworks artist, has been one of the most popular sets in the glassworks' modern repertoire.



1967

- > The glassworks' reconstruction is completed: a smelter with an eight-pot gas furnace, a modern refining hall, a newly set up apprentice workshop and a studio art centre, which, however, was formally founded in 1958.
- > In 1967 the glassworks demonstrated its artisanal prowess at the World Exhibition in Montreal, where it not only displayed the drinking set by Adolf Matura, but also a copy of the punch set by Czech architect Jan Kotěra, originally designed for the World Exhibition in St. Louis in 1904. In 1967 only the Moser Glassworks could process such an artistically difficult order in Czechoslovakia.
- > In cooperation with Prague's ÚBOK (Institute of Housing and Clothing Culture), which employed leading Czechoslovak artists, the MOBAR programme was set up in 1966 to focus on experimental usage of opal glass smelts in combination with crystal or transparent coloured glass.



^The grinding workshop after reconstruction in 1967.
(Moser Archive)



^The smelter hall after reconstruction 1970s.
(Moser Archive)



^Glassworks after reconstruction 1970s.
(Moser Archive)

✓ Vladimír Jelínek, an artist at Prague's ÚBOK (Institute of Housing and Clothing Culture), collaborated with the glassworks on designs that the glassworks could use for its glassmakers from the Mstišov plant highlighting the traditional properties of the Mstišov material. Glass blowing, layering coloured glass and additional modification of the shape by

cutting gave rise to vases that won the Bavarian Award Gold Medal at the International Arts and Crafts Trade Fair in Munich in 1970. During the 1970s the author designed similarly constructed objects that were modified into various forms. A vase made using similar technologies chosen for the glassworks' anniversary collection Moser in 2017.

> VASE
1969, design Vladimír Jelínek,
prod. no. 54 090
Brownish-red glass with
sealed bubbles, shaped
into a wire form, cut.
H. 31 cm
(Museum of Decorative Arts, Prague,
inv. no. 73 474)



> DRINKING SET
1970, design Bruno Morbelli,
prod. no. 26 820
Clear glass, cut.
H. 7 cm to 25.2 cm



> DRINKING SET
1970, design Pavel Hlava,
prod. no. 26 800
Clear glass, cut.
H. 9.6 cm to 27.6 cm
(MG Brno, inv. no. 26972-75)



∧ A set designed by the Italian entrepreneur and designer Bruno Morbelli for the 30th anniversary of the founding of the eponymous Italian firm that began trading with the glassworks in the thirties.

∧ Another artist from Prague's ÚBOK (Institute of Housing and Clothing Culture), who was involved in building a new production programme at the glassworks was Pavel Hlava, perhaps the most successful Czech designer of mass-produced glassware. The drinking sets he prepared for handmade production at the Moser Glassworks had perfect utility, moving shapes and visual peculiarities.

✓ VASE

1970, design Pavel Hlava, prod. no. 54 095
Clear, green and blue glass, shaped in
a form, cut.
H. 16 cm

✓ The hand blown and cut vases by Pavel Hlava were awarded medals at the International Exhibition of Glass and Porcelain in Jablonec nad Nisou in 1973. The collection also won the Selected for CID (Czechoslovak Industrial Design) award in 1973.



✓ DRINKING SET
1971, design Askold Žáčko, prod. no. 27 040
Clear glass, cut.
H 11.4 cm, 15.6 cm

✓ THE VIOLA DRINKING SET
1973, design Luboš Metelák, prod. no. 27 220
Clear glass, cut.
H. 10.2 cm to 16.3 cm

✓ The set was awarded Best Product in the Field 1973 and Selected for the CID (Czechoslovak Industrial Design).



1970

- › Bavarian State Prize at the International Tradefair of Crafts in Munich for the thick-walled hand shaped vases by Vladimír Jelínek.

1972

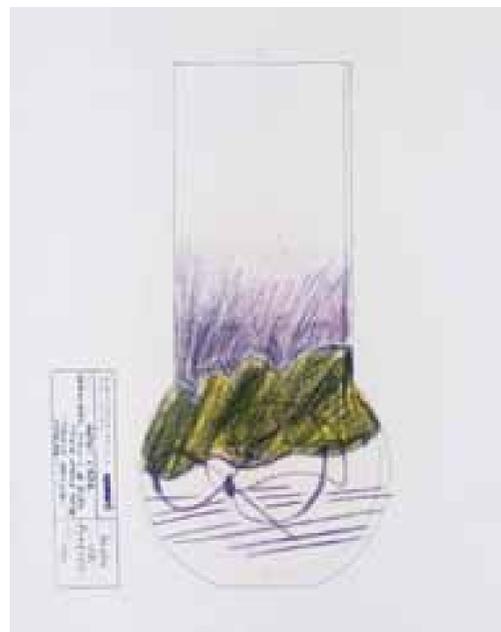
- › In 1972 the Prague-based ÚBOK (Institute of Housing and Clothing Culture), in cooperation with art and technology theorists, set itself the task of drawing up a new production programme for the glassworks. This was to lead to the gradual modernisation of production according to the latest world trends in the production of drinking and decorative glass with partial use of new, automated technologies. The INOVER programme, which Vratislav Šotola and Pavel Hlava both participated in, involved other Czech glassmaking plants and lasted until 1976. The work with glassblowing techniques was further reinforced by the arrival of a third artist, Jiří Šuhájek, to the glassworks.

✓ **THE STOCKHOLM DRINKING SET**
 1972, design Stanislav Libenský, prod. no. 27 120
 Clear glass, cut.
 H. 7.5 cm to 11 cm
 (The North Bohemian Museum in Liberec, inv. no. S 4202-7)



^ Stanislav Libenský was an exceptional personality, a pioneer of glass sculpture and in particular, a charismatic teacher who trained a whole generation of glass artists. Among his greatest credits is the fact that glass is now considered to be a distinctive material, suitable for monumental works. Libenský's work is represented in prestigious galleries and

museums of modern art, his name has become synonymous with the success of modern Czech glass art. Production of the original design for the Stockholm set, created by the author in 1969 during his work for the Czechoslovak Embassy in Stockholm, was entrusted to the Moser Glassworks in 1972. The set of goblets (prod. no. 27 140) has a similar form.



^ VASE AND BOWL
1973, design Jiří Šuhájek, prod. no. 54 255
Clear glass with a band of purple and yellow glass with a ruby red filament.
H. 28.5cm and 13.5cm

< VASE,
prod. no. 54 250, drawing, Jiří Šuhájek, 1973
(Moser Archive)



^ VASE
1975, design Jiří Šuhájek,
prod. no. 54300
Clear glass with sealed coloured stains.
H. 21cm

^ Jiří Šuhájek works freely with hot matter which he learnt as an apprentice at the Venini glassworks in Venice. The designs he prepared for the Moser Glassworks show the author's direct participation at the smelter, thus the artist's and glassmaker's cooperation is more like to studio work. Even shapes designed for mass production retain some individuality and uniqueness.

∨ VASE
1974, design Pavel Hlava, prod. no. 2210
Clear glass layered with smoked glass, cut.
H. 24.5cm

∨ At the glassworks Pavel Hlava focussed on technologically demanding objects, first by shaping a form and then intricately cutting them.



∨ VASE
1975, design Vratislav Šotola, prod. no. 2245
Layered with clear, blue, green and coral red opaque glass, motif cut through.
H. 31cm



^ VRATISLAV ŠOTOLA'S OTHER DESIGNS
for cut through glass. Material from ÚBOK
(Institute of Housing and Clothing Culture).
(Authors' archive)

^ In the early 1970s Vratislav Šotola worked on designing technically challenging items made of coloured, layered glass. By cutting through the multi-coloured layers

of transparent or opal glass he achieved artistically interesting effects. This vase was chosen for the Moser Glassworks' anniversary collection in 2017.

1973

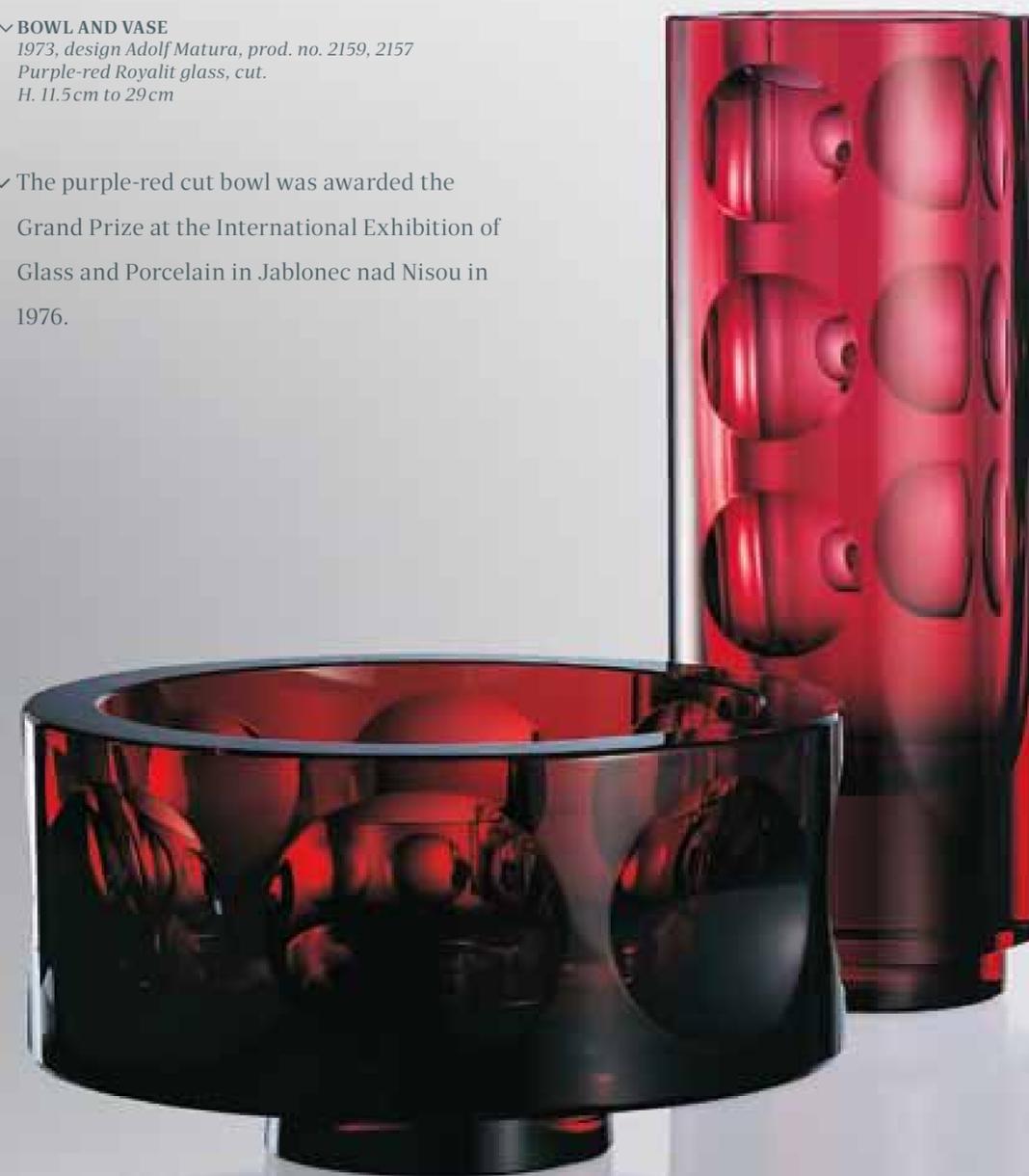
- › Examples of the copyrighted creations made at the glassworks in 1973 were presented at the exhibition *Böhmisches Glas der Gegenwart* in Hamburg and Düsseldorf, and in Karlsruhe, Berlin and Coburg in 1974.
- › The hand blown and cut vases by Pavel Hlava were awarded medals at the International Exhibition of Glass and Porcelain in Jablonec nad Nisou in 1973. The collection also won the Selected for CID (Czechoslovak Industrial Design) award in 1973.
- › The Viola drinking set by Luboš Metelák was awarded Best Product of the Field in 1973 and Selected for CID.

1976

- › Adolf Matura's cut bowl was awarded the Grand Prize at the International Exhibition of Glass and Porcelain in Jablonec nad Nisou in 1976.

✓ **BOWL AND VASE**
1973, design Adolf Matura, prod. no. 2159, 2157
Purple-red Royalit glass, cut.
H. 11.5 cm to 29 cm

✓ The purple-red cut bowl was awarded the Grand Prize at the International Exhibition of Glass and Porcelain in Jablonec nad Nisou in 1976.



1977

- > The Institute of Housing and Clothing Culture added the INOGLAS project to the INOVER programme. This was so Moser could take advantage of the blowing techniques used in Mstišov production for the benefit of its technologies, such as cutting and engraving; this lasted until 1981. Pavel Hlava, Vratislav Šotola, Jiří Jetmar, Jiří Šuhájek, Vladimír Jelínek all designed something for the programme. In this decade, artists were engaged in the development of hand blown glass for the Moser product range as well as free studio creation. In the work of some artists both approaches were intertwined. Experiments yielded a number of interesting initiatives and experience in working with hand-blown glass that is then cut, which with the benefit of hindsight, can be seen as a fervent inspiration for a new generation of artists in the 21st century.

1979

- > Vladimír Jelínek's drinking set received an award at the International Exhibition of Glass and Porcelain in Jablonec nad Nisou for innovatively linking glassblowing and refinery processing.
- > In 1979 the copyrighted work that arose from the glassworks was exhibited at the international show New Glass in The Corning Museum of Glass in the United States. These included Vladimír Jelínek's vases with fusions and imprints, Vratislav Šotola's vases that had been cut through and colour layered shapes, the hand-blown sculptures and vases of Jiří Šuhájek.

✓ **VASE**
 1975, design Jiří Šuhájek, prod. no. 2237
 Clear glass, purple-violet Alexandrit
 glass and green-blue Beryl glass,
 shaped in a form, cut.
 H. 21 cm

✓ In a series of flat vases Jiří Šuhájek uses the traditional Moser colour spectrum Beryl, Alexandrit or Eldor in combination with crystal and a classic, imaginative cut.



1980

- > Vladimír Jelínek's drinking set awarded a gold medal at the Tradefair of Consumer Goods in Brno.

1981

- > The Morbelli set awarded the gold medal of the Italian Chamber of Commerce in Milan.

1982

- > The glassworks received a gold medal at the Tradefair of Consumer Goods in Brno.

1983

- > There was a definitive end to the production of hand-blown glass that was not further processed, the entire focus was on applying the techniques that were used in the glassworks in the past for the production of luxury crystal and coloured glass, especially cutting and artistic engravings.

✓ DRINKING SET
1978, design Jiří Šuhájek, prod. no. 27 460
Clear glass, cut.
H. 9.2cm to 15cm

✓ The sets with a thick-walled bowl and a solid, cut foot were awarded the jury prize at the International Exhibition of Glass and Porcelain in Valencia (Premio Internacional España) in 1981 and earned the Outstanding Product of the Year 1980.



✓ **THE JUBILEE DRINKING SET**

1982, design Vladimír Jelinek, prod. no. 27 680
Clear glass, cut.
H. 12.5cm to 35cm

✓ The set was awarded a gold medal at the International Tradefair in Brno in 1982.

The Jubilee set was designed for the 125th anniversary of the Moser Glassworks.



✓ **THE OPHELIA DRINKING SET**

1982, design Luboš Metelák, prod. no. 27 780
Clear glass, cut.
H. 12.5cm to 37.3cm

✓ The set was awarded the Outstanding Product of the year 1982.

It is a highly popular set in the new era.



1986

- › The glassworks received a gold medal at the Tradefair of Consumer Goods in Brno.

1987

- › In 1987 the Spanish King Juan Carlos I and his wife Queen Sophia visited the Moser Glassworks in Karlovy Vary. The King took a tour of the smelter, where the Alphonso set was produced for his grandfather Alfonso XIII, then the Royal couple were officially entered into the Giant Snifters Club.

1988

- › The glassworks gained the status of a state enterprise, which meant autonomy and independence from the glass concern Crystalex in Nový Bor. After 40 years, the name of the company founder, Ludwig Moser, returned to the glassworks' name. In 1988 the glass factory and associated plants employed 410 workers, 60% of production was exported to 70 countries. Traditionally the glassworks' most important business contacts were in Germany, Italy, Spain, Japan, Canada and Singapore. Foreign trade was handled by the company Skloexport, but for glass sales in Czechoslovakia Moser had its own network of shops and showrooms in Karlovy Vary, Prague, Brno and Bratislava.

✓ DRINKING SET
1982, design Pavel Hlava, prod. no. 27 820
Clear glass, cut.
H. 3.5 cm to 21.3 cm

✓ Due to its rounded foot the set has been dubbed "Kinetic", it was awarded the Selected for the CID (Czechoslovak Industrial Design) award in 1982.





A TIME
1990-2007
OF CHANGES

A TIME 1990-2007 OF CHANGES

- › The turn of the century was a time of changes for the glassworks. During the privatisation of state assets, the glassworks became a private joint-stock company with the name MOSER, a. s. An important moment in these new conditions was the attempt to take over and expand foreign trade, whose organisation until then had been mediated by Skloexport. From the 1990s, Moser began to slowly return to its traditional sales philosophy based, as always, on obtaining the corresponding position on the market with brand-name tableware and art glass. Since the beginning of the new millennium, Moser's new glass collections have been regularly exhibited at international design shows in Paris, Frankfurt and New York.
- › From the turn of the century, when the vast majority of utilitarian and decorative glass comes from automated plants, where the final product hardly comes into contact with a human hand, hand-made production has been a complete rarity. It represents a luxurious complement to mass produced glass, which both maintains and further develops the traditional notion of manufacturing crystal glass. The glassworks keeps to this approach despite this requiring a number of significant investments. This means carefully choosing the glassmakers, cutters and engravers and ensuring their long-term training and the search for the corresponding artistic position.
- › During the following decade the Moser Glassworks saw several standing artists come and go and formed new cooperation with other external designers. For the first time the glassworks independently organised its own international symposia by means of its newly founded Studio Moser. This way it managed to get contacts for both foreign authors and the emerging generation of art school graduates. Hand-crafted production continued to be dominated by the production of historical series of table sets, artists' attention was concentrated on engraving, but especially on variations of decorative glass.



^ A view of the glassworks' administration building and sales gallery, 1996.

1990

- › In March 1990, Václav Havel, the President of the then Czechoslovak Socialist Republic, visited the most famous Czechoslovak glassworks.

1991

- › Against the background of the political and economic reforms that took place in Czechoslovakia in 1989, the Moser joint-stock company was formed in 1991 and was subsequently gradually privatised.

1992

- › The first symposium of glass engraving with international participation was organised in the glassworks. It arose from the initiative of Jiří Harcuba and Vladimír Jelínek and was also attended by Karel Bečvář, Ronald Pennell, Ursulla Merker and the Moser Glassworks' engravers.

1993

- › A significant moment in the new economic conditions was the effort to expand foreign trade; in 1993 Moser took over its organisation from Skloexport. Thus the glassworks once again had direct contact with the customer, which had been a tradition for trading with Moser glass prior to 1949. Such a sales method facilitated communication with the market and now the glassworks could react with greater sensitivity to its customers' needs. After taking over foreign trade it began to focus on new markets.

1994

- › The Moser Glassworks were visited by the President of Iceland Vigdíz Finnbogadóttir, the President of Portugal Mário Soares and Jean I, the Grand Duke of Luxembourg.



^ Moser master glass makers welcome Václav Havel, the new Czechoslovak President, to their glassworks, 1990.

1994

- › In the mid-1990s the glassworks' Development (Artistic) Department and the Engraving Studio were merged into Studio Moser. Right from the start, it attracted experienced craftsmen, engravers and cutters, who worked with the designs' authors to create prototypes for subsequent production. It also changed the concept of cooperation with artists and the overall notion about a new approach to creative development. The Studio did not work solely with designs by its own artists, it also began to contact both external well-known artists as well as students or recent graduates of the Academy of Applied Arts in Prague.
- › Every year the newly designed collections, patterned in the Studio, are placed on the market by means of the design shows Ambiente in Frankfurt am Main and Maison & Objet in Paris. Studio Moser is also the birthplace of unique, non-series products that the glassworks uses for special, one-off events of a charity or social nature.
- › At the beginning of the newly conceived organisation of the glassworks' developmental work, which culminated in the preparation of the symposia in the following years, the head of the Studio was Ivone Dirzeová and the artists were Oldřich Lípa, Jiří Rydlo. Three talented engravers worked side by side in the Studio Moser engraving workshop. The most experienced, Ivan Chalupka, imparted his knowledge to Milan Holubek and Vladimír Skála, who had joined the glassworks in the 1970s. Since the departure of Ivan Chalupka, both engravers have been considered the greatest masters in their field, though their styles differ. Initially, they cooperated with glassworks' artists Oldřich Lípa and Luboš Metelák, the strongest ties are between Milan Holubek and artist Karel Bečvář, which have had a strong influence on the engravings in the 1980s and 1990s. Vladimír Skála, who stands out for the incredible accuracy of his work, tends to more linear models, in which he focuses on highlighting the fine detail. In the mid-1990s the aforementioned masters were joined by young artists, who were appropriated from the engraving workshop where the more common engraving work is done, and they began to take part in individual works. These include, for example, Vlastimil Selinger, Marian Staněk and Tomáš Lesser.



^ *The engraving studio before 1990. From the left Ivan Chalupka, Milan Holubek, Vladimír Skála.*

› *Engraver Vladimír Skála. 1995. (Moser Archive)*



✓ A postmodern orientation can be found in both the decorative glass designs and engravings of Karel Bečvář. Just such cooperation with Karel Bečvář brought considerable benefit to the contemporary concept of an engraved glass object. He held the position of standing artist at the glassworks for a short while in the 1980s, however, his distinctive approach to engraving had a strong impact on the development of this

area. The mutually beneficial cooperation between the artist and the glassworks was restored after 1988 and continues to this day. The person who worked closest with Karel Bečvář was the excellent engraver Milan Holubek, who sensitively responds to his freely conceived artwork and respects the author's models, both as an artist and a sculptor.

➤ **SUMER VASE**
1996, design Karel Bečvář,
prod. no. 2839,
engraved by Milan Holubek
Clear glass layered with
smoked-violet glass, cut,
engraved.
H. 37cm



➤ **FLOOD II**
1996, engraved by Vladimír Skála
from an 1875 woodcut by G. Doré
Clear glass, cut, engraved.
H. 25.9cm

➤ The model for the engraving was a woodcut by the French artist Gustave Doré. Engraver Vladimír Skála created a series of engravings using Doré's work, which are some of his masterpieces. All of the themes are based on the Old and New Testament. The engravings' author, a master of fine detail, chose the flood and the story of Jesus healing the sick.



➤ **DANCING ON THE BRIDGE BLOCK**
1993, design Jan Mareš, engraved by Jan Mareš
Clear glass, cut, engraved.
H. 10cm

➤ One of the artists whose creative and innovative style has impacted the modern development of engraving and its techniques was Jan Mareš. He has been consistently engaged in engraving for many years since his studies. He learnt engraving techniques at schools in Prague, Barcelona, Pilchuck and elsewhere. After such extensive experience, engraving is second nature to him and he draws inspiration for expanding its use. He endeavoured to join engraved segments with cut blocks in abstract units that, owing to the optical properties of glass, are constantly changing, skewed or multiplied.

1995

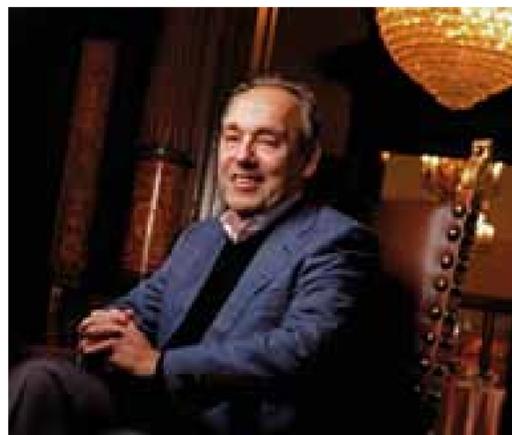
- > A second sales gallery opened in Prague's Old Town.

1996

- > Antonín Vlk becomes the glassworks' director and stays until 2015. From 1999 he is also the Chairman of the Board of Directors of the joint-stock company Moser.
- > After several months preparation the glassworks makes a half-metre high crystal vase engraved with a portrait of King Rama IX of Thailand, ordered as a gift to mark the 50th anniversary of his coronation. In an attempt to make the king's appearance as realistic as possible, engraver Milan Holubek uses both photos and graphic versions of the king's face.



^ Jiří Novák, who was the glassworks' Director from 1990–1995 and Chairman of the Board until 1998, with Ivan Počuch (right), Ambassador of the Czech Republic in Ukraine.



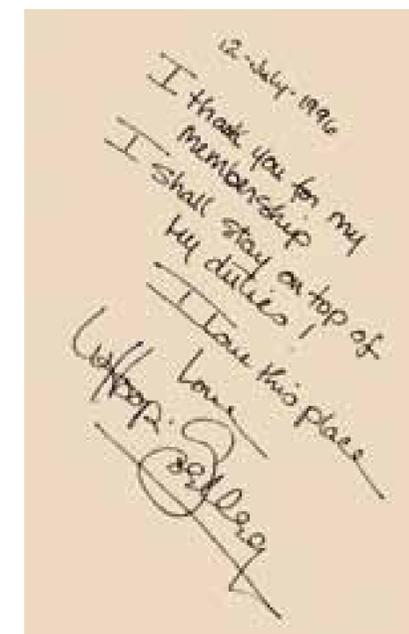
^ Antonín Vlk, Director from 1996 to 2015. Also Chairman of the Board of Directors from 1999–2015 of joint-stock company MOSER, a.s.

- > Engraved vase, a unique order made for the Thai King Rama IX in 1996.



1996

- > The glassworks is visited by Japanese Princess Sayako and, in the framework of the 31st Karlovy Vary International Film Festival, by actress Whoopi Goldberg, who left a heartfelt message in the Giant Snifters Club visitors' book.
- > A new sales gallery opened in the historic House of Three Rings, which was built in the centre of Karlovy Vary in 1732.
- > The glassworks prepares a new collection of the Copenhagen set with the national emblem for use at Prague Castle and the furnishings of the presidential residence in Lány.
- > Sets by Ivana Houserová and Jiří Rydlo win the prestigious Design Centre of the Czech Republic award.
- > From 1996, Studio Moser products are given a special mark.



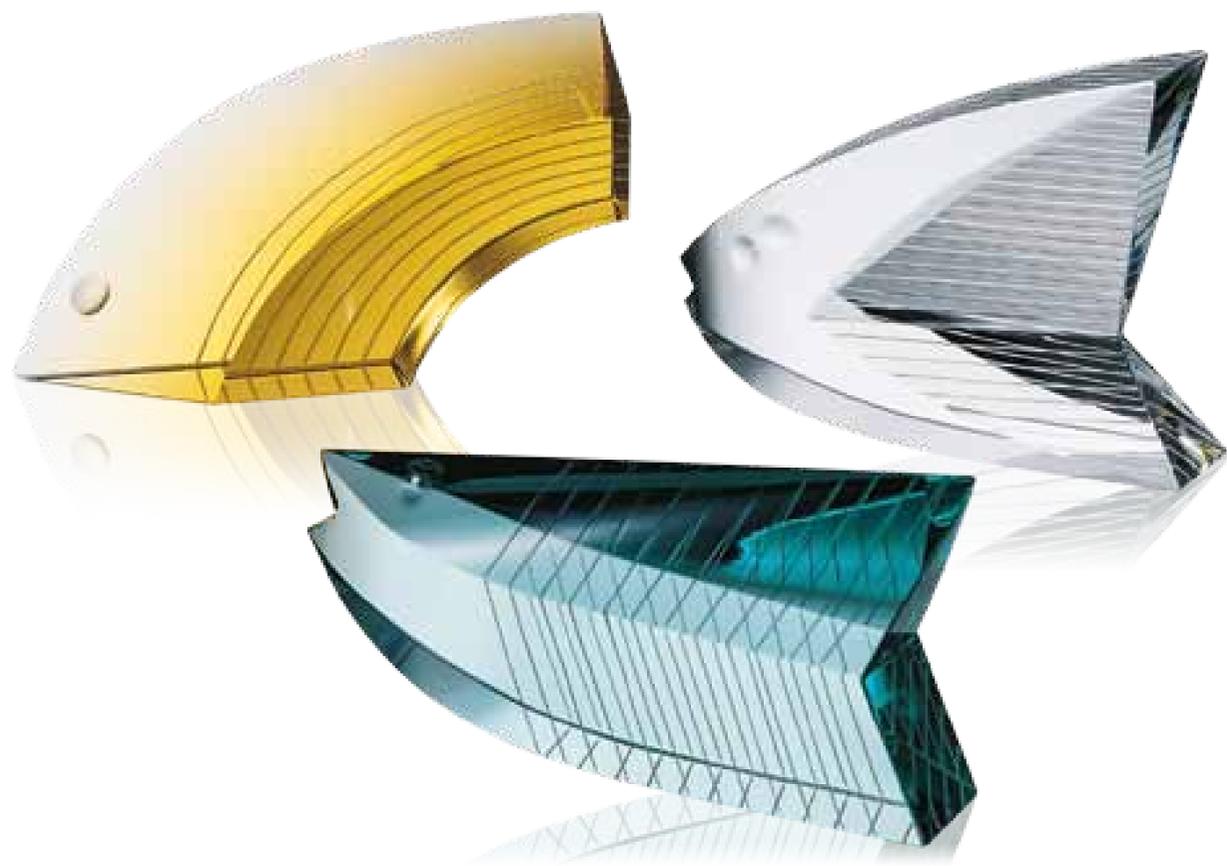
^ American actress Whoopi Goldberg, a Giant Snifters Club member, and her cordial response in the club's visitors book, 1996.



^ Japanese princess Sayako at the Giant Snifters Club, 1996.

✓ FISH

1995, design František Janák
prod. no. 2787; 2788; 2789
Clear glass; blue-green Beryl
glass; golden-yellow Eldor, cut.
H. 11 cm; 13.2 cm; 10.5 cm



✓ BOWL – OBJECT

1996, design František Vizner,
prod. no. 2837/2
Green glass, cut.
Ø 29 cm

✓ In 1996 cooperation with František Vizner begins and includes the production of the first series of his perfectly cut objects. The author's studio work consisted of finding the perfect shape, simple yet perfectly crafted. It was no accident that he chose the glassworks, he was looking for high-quality craftsmen and colour and technological possibilities for glass.



✓ **TWO-PIECE BOWL**
1996, design Jan Mareš,
prod. no. 2841
Blue Aquamarine glass, golden-
yellow Eldor glass, cut.
H. 20 cm



✓ The diversity of the cooperation with Jan Mareš is illustrated by his work in the 1990s when he created objects with differing shapes and colours that he assembled and combined into groups. The resulting spatial compositions opened up a number of impressive vistas.



✓ **MAAT DRINKING SET**
1996, design Ivana Houserová,
prod. no. 29140
Clear glass, cut.
H. 10.9 cm to 43 cm

✓ The Pharaoh, Maat and Serapis sets which related to Ancient Egyptian themes won the Outstanding Design award in 1996, granted by the Design Centre in Brno.

✓ **HORN AND KAILA FLACONS**
1997, design Karolína Kopřivová,
prod. no. 2851, 2857
Purple-violet Alexandrit glass,
blue-green Beryl glass,
golden-brown glass Topas, cut.
L. 20.5cm, 27.5cm

✓ Karolína Kopřivová built on the tradition of the much-loved toilet sets in the Moser Glassworks with her designs for flacons and a collection of bottles. The first designs originated in the glassworks at the Symposium of Cut Glass in 1997.



✓ **THE WELLENSPIEL DRINKING SET**
1997, design Sabine Wachs, prod. no. 29160
Clear glass, hand shaped.

✓ Crystal glasses decorated with a subtle optical pattern inspired by the constant motion of waves. The drinking set “Play of the Waves” was designed by the author of the eponymous hand painted dining sets manufactured by the porcelain factory in Meissen.



1997

- > The Honorary Consul of the Czech Republic in Monaco gave the noble family a Lady Hamilton crystal bowl to celebrate 700 years of the Grimaldi dynasty.
- > Norwegian King Harald V and Queen Sonja visited the glassworks and expressed great interest in the artistic engraving.
- > A cut vase from the Moser Glassworks became the centre of interest during the visit by French President Jacques Chirac to Prague Castle.
- > At the request of the President of the Czech Republic, Václav Havel, the glassworks constructed a cross based on a design by the artist Karel Bečvář, it was given as a presidential gift to Pope John Paul II during his visit to the Czech Republic.
- > The glassworks organised the 2nd Symposium of Cut Glass with international participation, besides experienced and renowned artists the glassworks also invited students from the Academy of Applied Arts in Prague to participate. The artists built on the traditional technology used in the glassworks and they all enriched the range in a distinctive manner with new shapes and patterns.



< *The Norwegian Royal Couple accompanied by the glassworks' Director Antonín Vlček. They are looking at samples of historic engravings.*



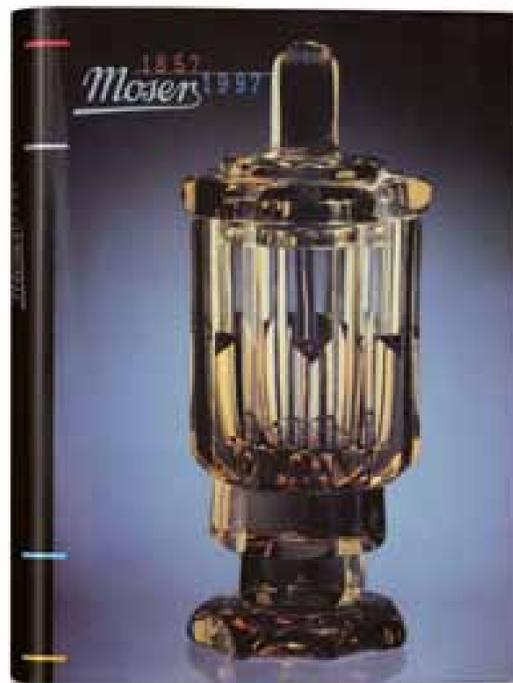
< *The presidents of France and the Czech Republic and their wives admire a Moser vase during visit to Prague Castle.*



< *Pope John Paul II with his gift from the President of the Czech Republic at Prague Castle.*

1997

- > For the 140th anniversary from the founding of Moser, exhibitions were arranged in the Art Gallery in Karlovy Vary, the Museum of Decorative Arts in Prague and the Moravian Gallery in Brno. The next year a large retrospective exhibition was opened in the Bavarian city of Passau where the Glass Museum's collections include a significant collection of Moser's historical glass. To mark the anniversary the first book was compiled and published providing a detailed history of the company founded 140 years before by Ludwig Moser.
- > Certain special forms were made for exhibitions, which won high international awards, but were not preserved in the museums' collections. Perhaps the most interesting experience for a cutter was the reconstruction of Ludvika Smrčková's design exhibited at the international Exhibition of Decorative Arts in Paris in 1925. Master glasscutters Miroslav Liška and Milan Tůma worked on its preparation at the glassworks.
- > The glassworks and exhibitions are visited by Leo Moser's granddaughters from the United States. They gave the glassworks a portrait of their grandfather and a variety of family archive materials that were placed in the glassworks' museum and archive.



< In connection with the 140th anniversary, the glassworks returns to its roots and publishes a book that provides the first detailed history of Moser.

∨ Master glass cutter Miroslav Liška, whilst working on the reconstruction of the vase from 1924.



∧ Vase, designed in 1924 by Ludvika Smrčková for the International Exhibition of Decorative Arts in Paris in 1925, made again for the glassworks' 140th anniversary.

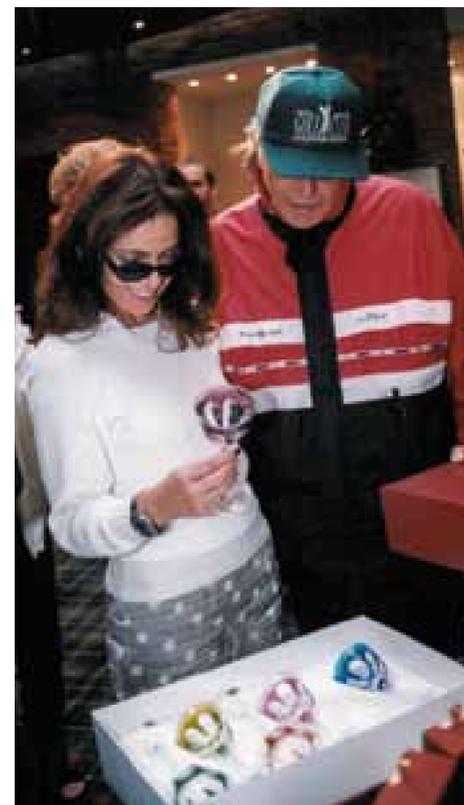


◀ Jiří Šuhájek whilst installing his sculpture Autumn. (Authors' archive)

1998

- › The glassworks won a contract to furnish the Presidential Palace in Bratislava.
- › Designer Jiří Šuhájek made the larger than life-sized glass statues of the seated colossi Autumn and Winter at Moser as part of a unique project for the Biennale in Venice. The combination of fine art and craft in Šuhájek's work and the ability to create a monumental format, have led the author to make works used in architecture. He used his experience with "stacking" sculptures and blowing glass into a mould in the form of a metal cage in his magnanimous project The Four Seasons, which the statues are a part of. They were exhibited in Venice in the Doge's Palace and the Palazzo Fortuny. At present one can see both statues in the space in front of the entrance to the Moser manufactory.
- › When the Karlovy Vary International Film Festival was held, the Italian actress Ornella Muti and American actress Lauren Bacall visited the glassworks. The Festival's prestigious Crystal Award produced by the Moser Glassworks went to American actors Gregory Peck and Michael Douglas.
- › The French actors Gérard Depardieu and Jeanne Moreau visited the Sales Gallery on the Karlovy Vary Colonnade whilst making a film in Karlovy Vary. Depardieu expressed his admiration for crystal by repeated visits in 2005 and 2012.

∨ Italian actress Ornella Muti with Moser glass.



∨ American actor Gregory Peck receives the award from Jiří Bartoška, the festival's director.



∧ French actor Gérard Depardieu at Moser's Karlovy Vary Sales Gallery.



∧ American actor Michael Douglas and the film festival's director, Jiří Bartoška.

1999

- > With the participation of students from the Academy of Applied Arts in Prague the glassworks held the 3rd Glass Symposium, the topic was New Design for the 21st Century.
- > Unique works were presented at the International Symposium of Glass Engraving in Kamenický Šenov by masters of the engraving art Milan Holubek and Vladimír Skála, who based their work on models by the sculptor Karel Bečvář and the painter Vladimír Komárek.
- > Moser becomes the exclusive supplier of crystal glass for Czech Embassies around the world.
- > Some of those visiting the glassworks and Sales Gallery that year were the Malaysian Sultan Mizan Zainal Abidin, who ordered a collection with his own coat of arms for the palace in Trengganu, the director Franco Zeffirelli, Czech fashion designer Blanka Matragi and Dutch actor Rutger Hauer.
- > Formula 1 driver David Coulthard expressed a sincere interest in the glassworks' history in the Moser Sales Gallery in Prague. From the collections on sale he chose the Carlsbad set.
- > During a week of Czech culture in Tokyo the first lady of the Czech Republic, Dagmar Havlová, gave the daughter of the Japanese Emperor a crystal fan engraved by Moser's glassmaking masters.
- > On the occasion of a visit to the Czech Republic by the successor to the English throne, Prince Charles, President Václav Havel gave his guest a personal gift, a carafe with the family crest, which had been made especially for this occasion by Moser.

✓ *The Labyrinth engraving, designed by Karel Bečvář in 1999, was made by Milan Holubek. The engraving was created as part of a collection for the International Symposium of Engraved Glass in Kamenický Šenov.*

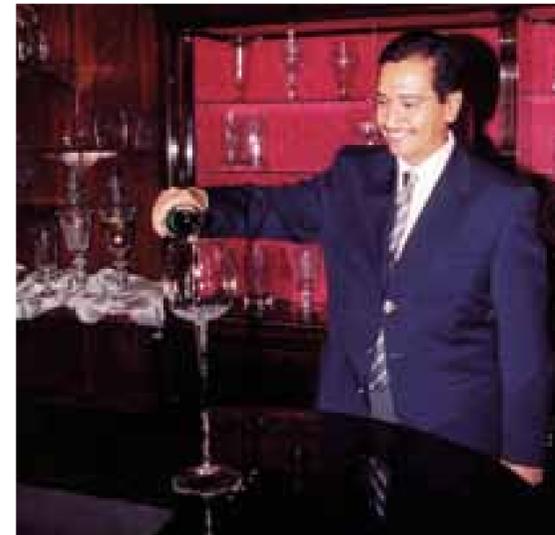


^ *The Broken Friendship engraving, designed by Karel Bečvář and engraved by Milan Holubek, was selected for the private gallery of Elton John.*

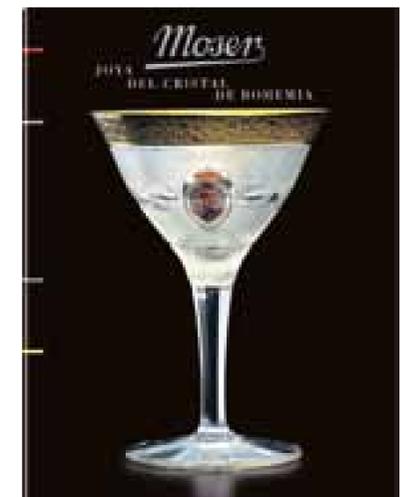
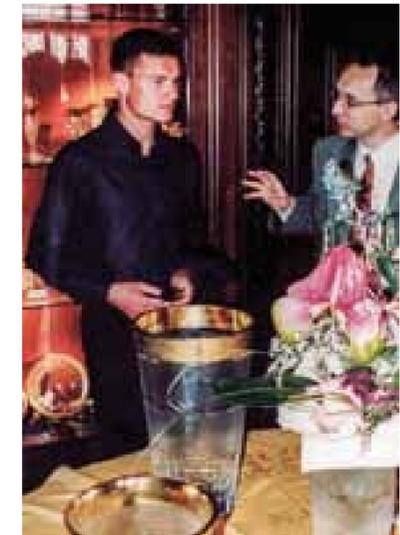
2000

- › After the autumn Paralympics in Sydney, the Czech President's wife, Dagmar Havlová, and Czechoslovak Olympian Dana Zátoková gave the Paralympic team prizes created in the glassworks. The entire event took place under the patronage of the President of the Czech Republic, Václav Havel. The prizes for the Czech Paralympic Committee have been made in the glassworks since 1998.
- › In the Museo del Vidrio de la Real Fábrica de Cristales La Granja in Spain an exhibition was held under the patronage of the Museum of Decorative Arts in Prague and the Czech Ambassador in Spain, entitled The Jewel of Czech Glass and focused on the history and present of Moser glass. The exhibition was held at the premises of the old royal glassworks in the summer residence of the Spanish kings, near Segovia. In conjunction with the exhibition, King Juan Carlos of Spain was given a publication about the history of the glassworks and the Splendid collection with the royal emblem.
- › A magnificent collection was presented at Ambiente in Frankfurt, it included drinking glasses by Jan Mareš, Jiří Šuhájek, Kateřina Doušová, Karolína and Pavel Kopřiva.
- › British singer Elton John extended his private collection of art engravings from Studio Moser by another work from the collaboration between sculptor Karel Bečvář and engraver Milan Holubek.
- › Thai Princess Chulabhorn Mahidol visited the Moser Glassworks to order a collection of glass for her palace.

✓ The Malaysian Sultan Mizan Zainal Abidin in the Giant Snifters Club, 1999.



✓ Formula 1 driver David Coulthard from the West McLaren Mercedes Team in the Moser Sales Gallery in Prague, 1999.



^ The exhibition for the Spanish public was accompanied by a book about the history of the Moser Glassworks, 2000.

< The Thai Princess arrived personally to choose a collection of glass from the Moser Glassworks in Karlovy Vary, 2000.

> **GEMA VASE**
 2000, design Kateřina Doušová,
 prod. no. 2965
 Purple-violet Alexandrit glass
 underlaid with violet Amethyst
 glass, cut.
 H. 25.5 cm

> Kateřina Doušová has cooperated with Moser since 1999, when she took part in a local glass-making symposium. During her first contacts with Moser glass she intuitively managed to build on the work from the 1970s, creating a number of successful and, for the glassworks, unconventional designs. Kateřina Doušová revisited this long-closed chapter from the glassworks' history and, in a totally new context, made use of techniques that were not commonly used in the 1990s. The robust crystal vases with colourful cores are cut with a spherical grinder, which proportionally extends into the original shape. In some cases, besides a smooth cut it reaches back to a fine matte cut or sandblasted increment. The resulting collection brought the glass factory a new and unique perspective on decorative glass.

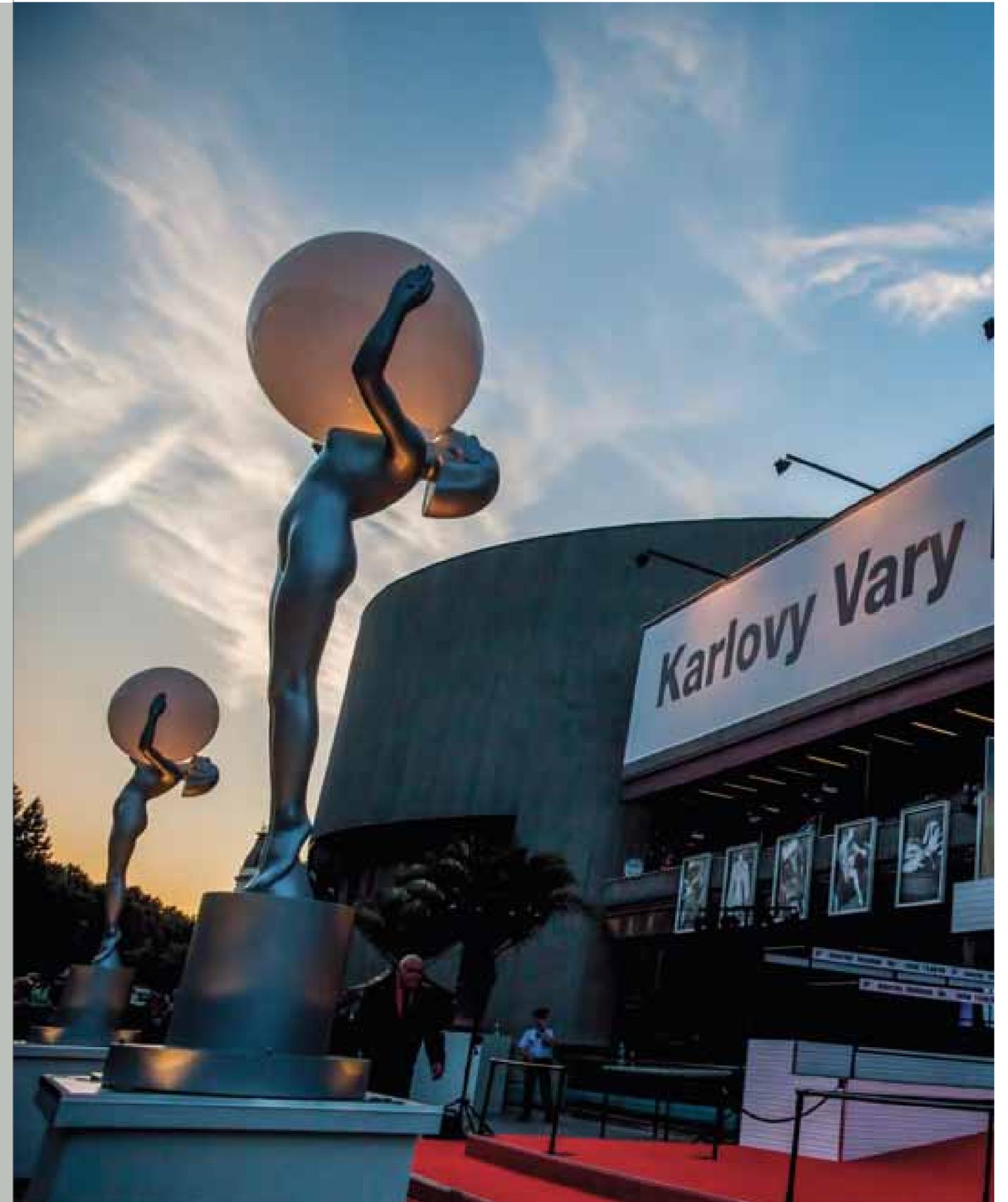


^ **THE FOUR SEASONS VASES**
 2000, design Jiří Šuhájek, prod. no. 2900
 Clear glass underlaid with white opal; golden-yellow
 Eldor glass underlaid with jade-green glass;
 purple-violet Alexandrit glass underlaid
 with orange opal or jade-green glass, cut.
 H. 16 cm

^ Jiří Šuhájek's coloured glass designs with an opal underlay were first presented at the spring design show in Frankfurt in 1998. The combination of transparent glass with opal was first experimentally tested at the Moser Glassworks in the 1970s, for example, by Vratislav Šotola, but the way this combination took advantage of Šuhájek's new approach, raised it to a characteristic spectrum of Moser's technology. In addition to the colours, the

contrast between the exterior and interior of the vessel has become typical, rotundity prevails inside, created by the glassmaker's breath, and sharp edges predominate on the outside from consummate cutting. "In the Moser Glassworks I was greatly enthused by the unusual and uniquely coloured glass. It's like alchemy and I like experimenting with how the colours will behave together," says Jiří Šuhájek.

MOSER
— GLASS —
AND
THE KARLOVY VARY
INTERNATIONAL
FILM FESTIVAL





^The Crystal Globe for Outstanding Contribution to World Cinema. The girl with the crystal globe measures 42cm and weighs 5kg.

> From the middle of last century, the Moser Glassworks has had a very close relationship with film and film stars. First, by means of the Giant Snifters, Moser glass found itself in the immediate vicinity of film stars. The set was gradually presented at the international film festivals in Cannes, Karlovy Vary and Sorrento.

Today the glassworks' relationship with film and its creators has been confirmed by it being a partner of the festival in Karlovy Vary, which is annually attended by many artists and film buffs from around the world. Moser Glassworks is traditionally the exclusive

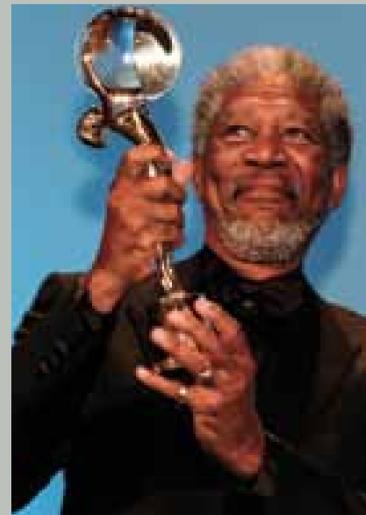
supplier of the unique festival prizes, which have changed several times over the decades. The festival prize's latest look is from 2000, when the IFF team's initial idea was perfected by photographer Tono Stano. The prize, whose basis is created by Moser's glass blowers, also played a lead role in the festival's opening shorts, which launch the film festival's programmes every year. Winners of the prize for outstanding contribution to world cinema, for example, the directors Věra Chytilová and Miloš Forman or actors Helen Mirren, John Malkovich, D. DeVito, J. Law, or Andy Garcia, perform with it in humorous skits.



2001 Ben Kingsley, British actor.



2003 Morgan Freeman, American actor.



2005 Sharon Stone, American actress.



2009 John Malkovich, American actor.



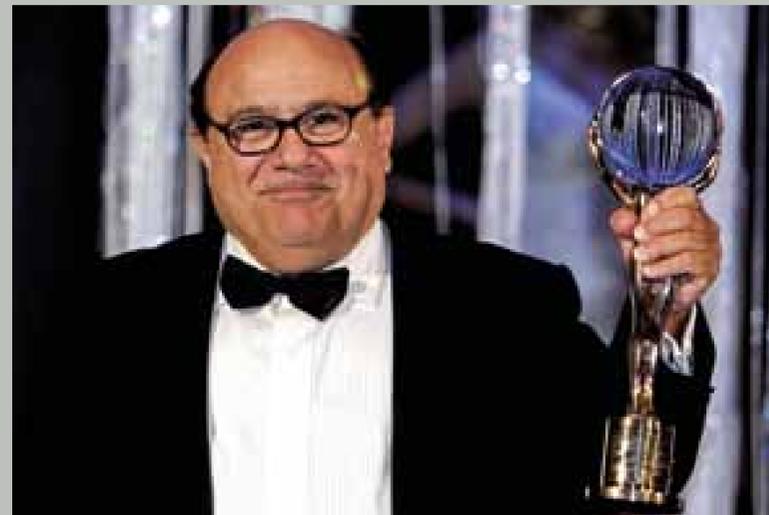
2011 Judi Dench, British actress.



2013, John Travolta, American actor.



2005 Robert Redford, American actor and film director.



2007 Danny DeVito, American actor and film director.



2014 Mel Gibson, American-Australian actor and film director.



2016 Willem Dafoe, American actor.



➤ **BARIEL VASE**
2000, design Jiří Šuhájek,
prod. no. 2959
Purple-violet Alexandrit
glass underlaid with pink
glass, cut.
H. 41.5cm

^ Although the name of the vase refers to a specific concept, one of the biblical archangels, its form is removed from figurative associations. The creator has worked with an abstract geometric shape, but

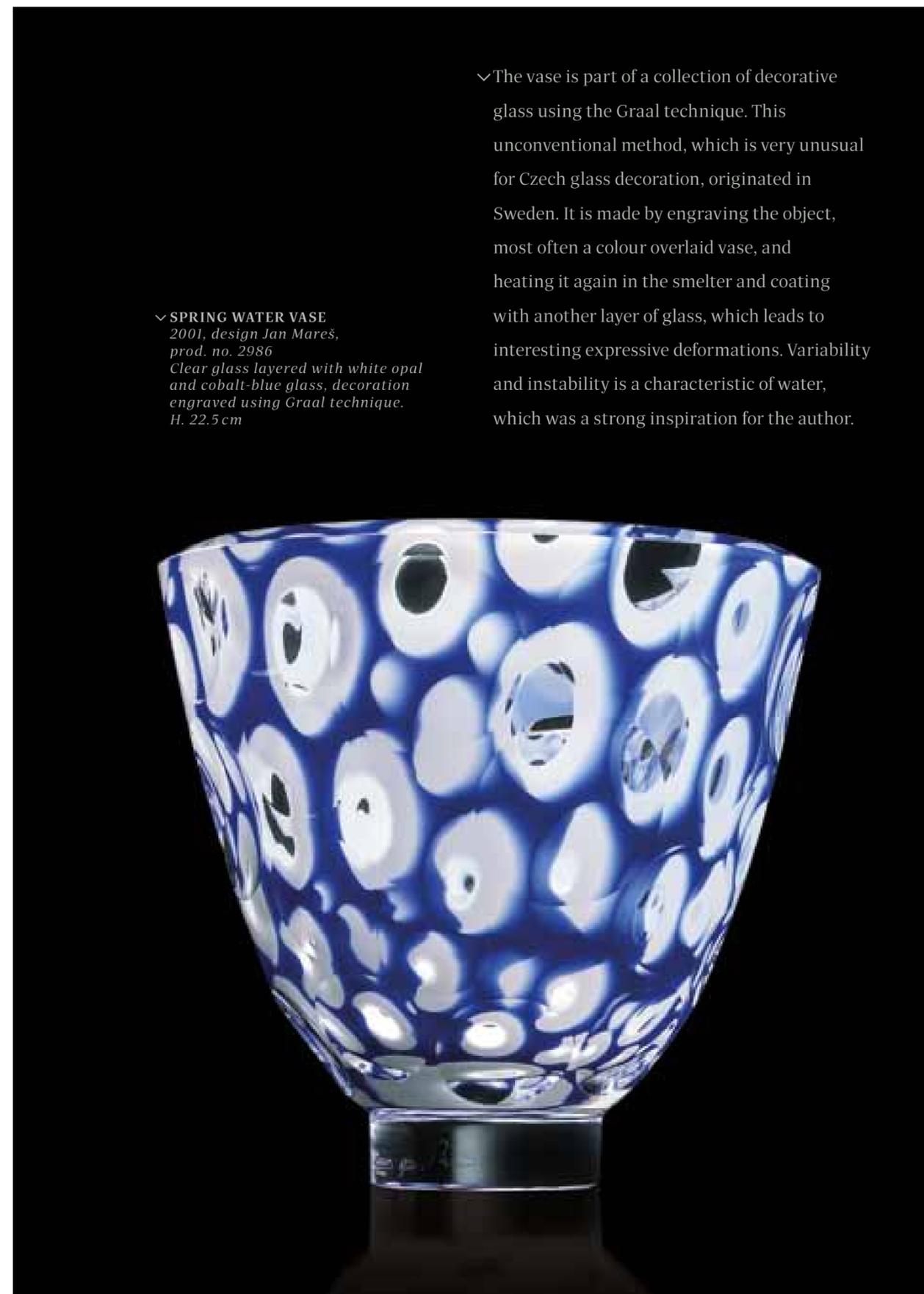
the ingeniously cut surfaces and sensitively chosen colours mean that the radiance that emanates from the glass sculpture's core animates the entire object and stimulates the imagination.



^ **IN FORM WRITING SET**
2000, design Pavel Kopriva, prod. no. 2940-48
Clear glass and yellow-brown Topas glass, cut.
H. 6 cm



< **ISABEL DRINKING SET**
2000, design Jiří Šuhájek,
prod. no. 29 380
Clear glass, green-blue Beryl, blue
Aquamarine, pink Rosalin and
purple-violet Alexandrit glass, cut.



> **SPRING WATER VASE**
2001, design Jan Mareš,
prod. no. 2986
Clear glass layered with white opal
and cobalt-blue glass, decoration
engraved using Graal technique.
H. 22.5 cm

> The vase is part of a collection of decorative glass using the Graal technique. This unconventional method, which is very unusual for Czech glass decoration, originated in Sweden. It is made by engraving the object, most often a colour overlaid vase, and heating it again in the smelter and coating with another layer of glass, which leads to interesting expressive deformations. Variability and instability is a characteristic of water, which was a strong inspiration for the author.

2001

- › Freshly designed by the Karlovy Vary glassworks, a collection of vases by Jiří Šuhájek was exhibited in Gump's Gallery in San Francisco, which was also visited by the former United States Secretary of State Madeleine Albright.
- › Cooperation with Tiffany in the United States continues in this year with a new collection called Moderne.

2002

- › Whilst visiting the Czech Republic, the Japanese Emperor Akihito received the crystal Neptune bowl as a state gift from President Václav Havel.
- › The Royal Palace in Amman, furnished with the Copenhagen set with the Jordanian royal emblem.
- › The Black Rose palace in Prague's city centre, which houses the Moser Glassworks' Sales Gallery, was visited by Grand-Duke Henri of Luxembourg, his wife Maria Teresa and his entourage. A great admirer of the art of engraving, the Thai Queen Sirikit, also visited the Gallery. Her attention focused on art engravings with biblical themes.
- › Another rare visit to grace the Moser Gallery in Prague was the First Lady of the United States of America, Laura Bush. During her official visit to the Czech Republic she came to explore the art engravings and coloured glass.
- › During a meeting of the most important representatives of the NATO Member States in Prague, the gallery in the Black Rose palace was also visited by the wives of presidents and heads of government. It took 25 glass masters 3 months to make the state gifts ordered by Czech President Václav Havel for this rare visit.

2003

- › Swiss writer and author of many sci-fi novels, Erich von Däniken, joins the Giant Snifters Club. The former Ambassador of the European Commission in the Czech Republic, Ramiro Cibrian, honours the Moser Glass Gallery in Prague with a visit. Craig Stapleton, the new United States Ambassador in Prague, becomes a regular guest at the gallery and glassworks.

✓The photo sent by United States First Lady Laura Bush as a thank you for the moments spent with the glass in the Moser Gallery in Prague.



✓In an interview with the author of the collection, Jiří Šuhájek, Czech-born Madeleine Albright expressed her pleasure with the presentation of Czech art glass in the United States.



^Master engraver Vlastimil Selinger introduces the art of engraving to the Polish President's wife Jolanta Kwaśniewska.

✓ **FOUR ELEMENTS VASES**

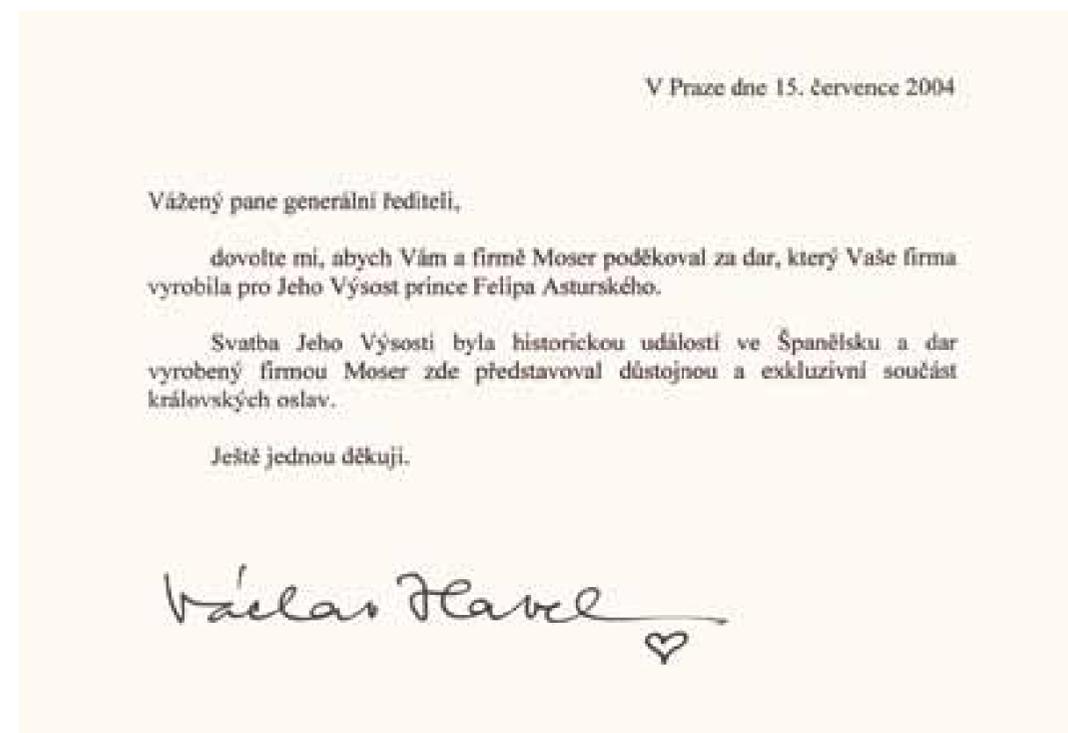
2002, design Jiří Šuhájek, 2920, 2921, 2922, variations of the shapes made in 1999, 2015
Purple-violet Alexandrit glass with an orange opal; yellow opal; clear glass with a blue glass underlay and purple-violet Alexandrit glass; purple-violet Alexandrit glass cut underlay with white opal in combination with golden-yellow Eldor glass, cut.
H. 34, 36, 35 and 32 cm

› The author ties the vases to the four seasons via the colours, the manner of the cut and the semantic relationships between the individual pieces of the set. Here the colours have not just an aesthetic, but also a psychological and symbolic meaning.



2004

- This year saw two social events of paramount importance, both royal banquets, where Moser's crystal glass has had a firm position for decades. The wedding table of Spain's Crown Prince Felipe and Letizie Ortiz was laid with the Copenhagen collection for over 40 members of royal families, government members and other distinguished personalities from the cultural and social life from around the world. The Czech President Václav Havel and his wife Dagmar were also present at the wedding, and brought with them a gift of a cut bowl with the royal emblem, made exclusively at the request of the President in the Karlovy Vary glassworks.
- The wedding banquet of the Danish Crown Prince Frederik and Mary Elizabeth Donaldson took place in Copenhagen at the Amalienborg Palace, where the Splendid drinking set dominated the festive table.



^President Václav Havel thanks the glassworks' Director Antonin Vlk for making the wedding gift.



< The future Spanish Royal Couple with glasses from the Copenhagen set.

✓ The wedding day of Danish Crown Prince Frederik and Mary Elizabeth Donaldson with Splendid glasses.



✓ **THE LANCELOT DRINKING SET**

2002, design Kateřina Doušová, prod. no. 29 520
Clear glass, green-blue Beryl, blue Aquamarine
and golden-brown Topas glass, cut.

✓ The design uses the contrast between the coloured square base and the ethereal egg-shaped crystal bowl. In other variations of the set the author also works with the contrast between glossy and matt surfaces.



✓ **CASANOVA DRINKING SET**

2003, design Jan Mareš, prod. no. 29 620
Clear glass, cut, sand blasted, painted
with platinum.

✓ A modern set growing up from the foundations that underscore the success of Moser's drinking glasses. The clear and optically perfect glass, together with a proportionally balanced shape, is complemented by a completely new type of oroplastique decoration.





< *The wife of the Czech President, Livia Klausová, with glass master Zdeněk Drobný.*

2004

- > The master engravers and cutters at Studio Moser prepared the first cup for the Japanese Sumo Association. The trophy, called the Cup of the Czech Republic, goes to the winner of the championship tournament and was handed to the representatives of the Japanese Sumo Association by the Czech Ambassador in Japan.
- > Another cup also headed to Japan for the Japanese TV station NHK, the cup is named after the Czech writer Karel Čapek, who is the author of the internationally used term robot.
- > A collection entitled MOSER FOR MARC JACOBS is part of the new Marc Jacobs Home Collection project prepared for the commercial galleries in New York and San Francisco.
- > The glass factory was visited by the First Lady of the Czech Republic, Livia Klausová, who created an original work at the glassworks with the help of master glassmaker Zdeněk Drobný.



< *The Sumo Cup for the Japanese Sumo Association was made by Studio Moser based on a 2004 design by Jiří Rydlo.*

✓ *Drinking set for the Marc Jacobs Home Collection project, 2004.*



✓ **SONNET DRINKING SET**

2004, design Studio IRDS, prod. no. 29 740
Clear glass and purple-violet Alexandrit
glass, cut.

- ✓ The set is intentionally made up of pure crystal or gently coloured glass without any decoration, shaped solely by the grinder. “The apparent simplicity creates a deliberate juxtaposition to the complexity of the times in which we live,” say the sets’ authors Ingrid Račková and David Suchopárek.



✓ **ANGEL VASE**

2005, design Jiří Šuhájek,
prod. no. 3055
Purple-violet Alexandrit glass
and pink Rosalin glass, cut.
H. 31cm

- ✓ The vases entitled Bariel, Angels or Wings are thematically linked. “The angelic theme caught my attention for its symbolism and art. The optical properties of glass and the glassmaking alchemy of the colours gave me to the idea to create angel wings in the tones of heavenly rainbows,” is the author’s description of the explosion of colours.

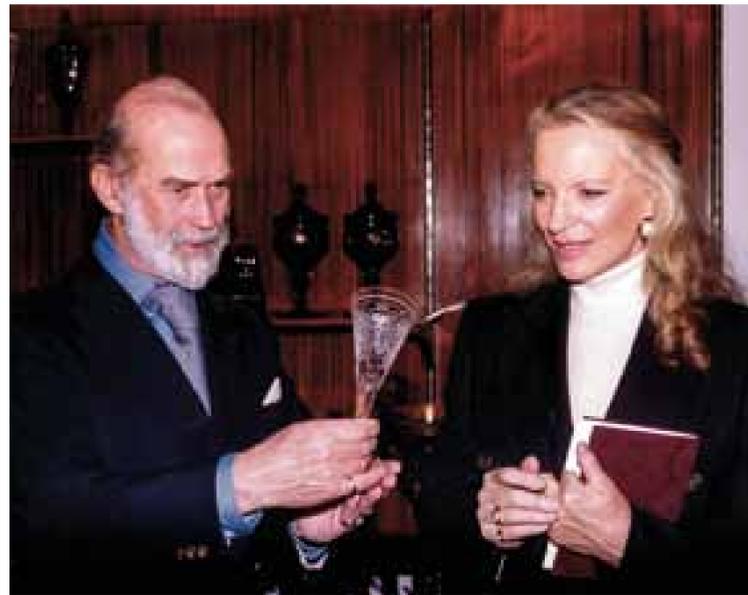


2005

- > The glassworks is visited by British Prince Michael of Kent and his wife Princess Michael of Kent.
- > Among other rare visits were the President of the Republic of Cyprus and the President of Singapore.
- > The glassmakers made a crystal cross using a design by the glassworks' artist Jiří Rydlo for Pope Benedict XVI. The unique cut work was handed to the Pope by Archbishop Jan Graubner.

2006

- > The glassworks made the Royal set decorated with the Norwegian Royal Emblem for the Royal Palace in Oslo.
- > Chess Grandmaster Boris Spassky received a crystal chess piece from Karlovy Vary's glassmakers.



^ British Prince Michael of Kent and Princess Michael visit the glassworks.



< The President of the Republic of Cyprus H. E. Tassos Papadopoulos (middle) with his wife.



< The President of Singapore S. R. Nathan (right) with Jiří Řiha Moser's Director for External Relations.



< Pope Benedict XVI accepts a crystal cross from the hands of Archbishop Jan Graubner.

2006

> Moser launched cooperation with the legend of Czech glass, René Roubíček, for a project marking the 150th anniversary of the founding of the glassworks.



^ René Roubíček at work on designs for vases in Studio Moser and on the occasion of presenting the finished collection at the Museum of Decorative Arts in Prague.

✓ **WAVE VASE**
2006, design Studio IRDS, prod. no. 3063
Purple-violet Alexandrit glass and golden-yellow Eldor glass, cut, glued.
H. 40 cm

✓ Ingrid Račková and David Suchopárek of Studio IRDS have been cooperating with the Moser Glassworks since 2004, when they made drinking glasses. They continued this cooperation in 2006, when they designed the vases Volcano and Wave, which used a traditional cut and also a new combination of bonded two-colour segments and non-traditional curves.





BUILT ON
2007-2016
TRADITION

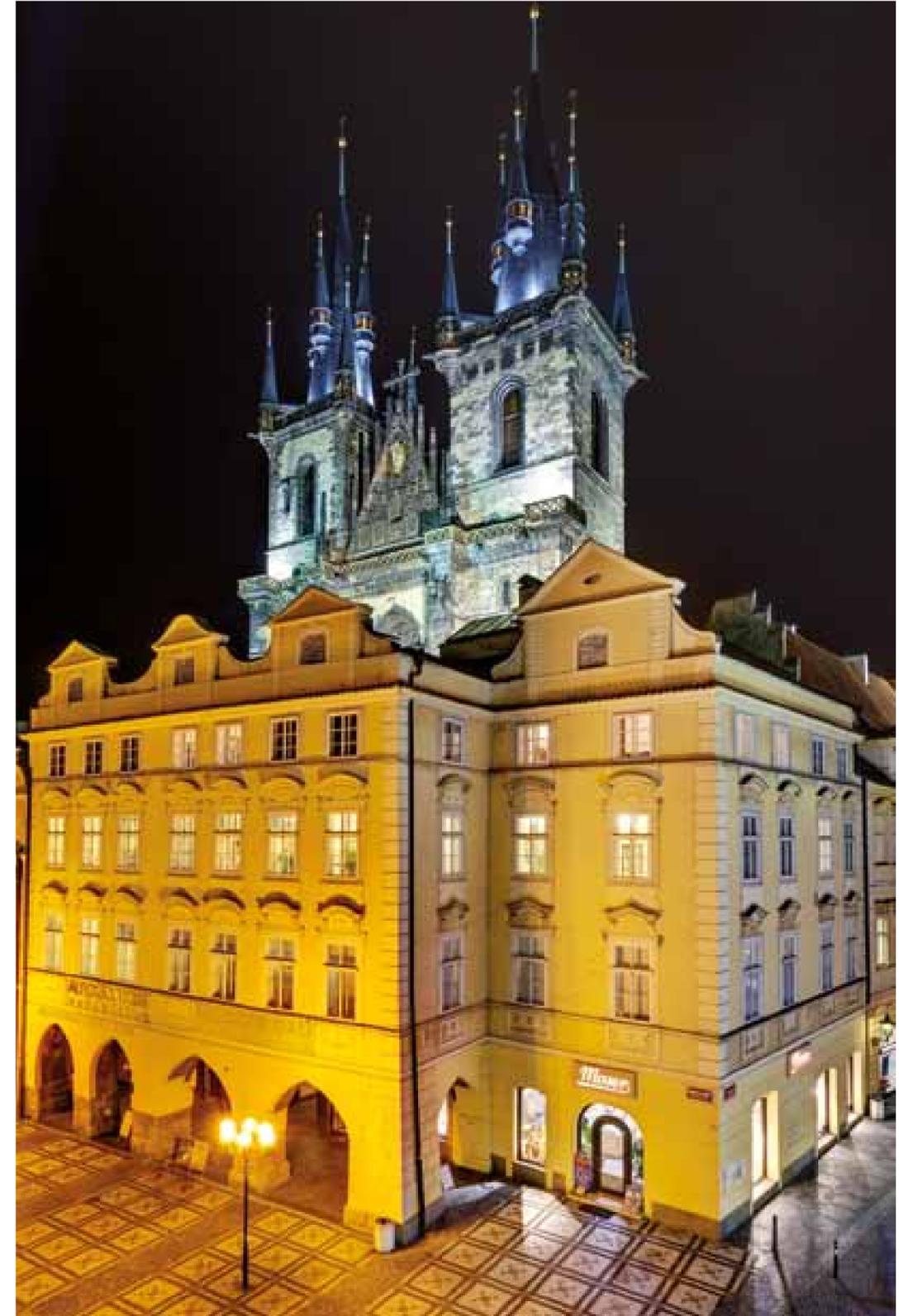
BUILT ON 2007-2016 TRADITION

› The Moser Glassworks has a firmly anchored production range, which consists primarily of a traditional line of drinking and decorative glass. In the last decade, whilst making the anniversary collections, the glassworks has learnt technologically and artistically from its own long and rich tradition. It was very successful in restoring defunct, expensive and technologically complex ways to decorate glass. After more than a hundred years, for example, it has resumed painting with high relief enamels, typical for glass of the period of Historicism, or coloured glass flowers that are shaped by cutting and engraving, so peculiar to Karlovy Vary glass during the Art Nouveau period.

Some of the technological reappearances include experimenting with glass colours. After many decades, some of the unusual glass colours, such as smaragd green, smoky topas or gold ruby have returned to production, to rejuvenate the glass's form.

The collections for Moser's 150th and 160th anniversaries should not only recall the diversity of the stylistic periods that the shapes, colours and decorations of Moser glass have passed through, but also show a new face of Czech glass. Including designs arising in collaboration with creative luminaries from the world of design.

The position of Studio Moser, whose leadership was entrusted to Lukáš Jabůrek at the beginning of the last decade, has stabilised over the last twenty years or so. In this young artist the glassworks has acquired not only a gifted and versatile designer but also an experienced craftsman and a successful organiser. His role is not just a solo one, far from being episodic, it is primarily a binding role. Under his leadership, Studio Moser creates conditions for developing small collections or rarities, whilst, more so than at any time in the past, it is upholding the principles of establishing cooperation with the young generation. However, the experience of mature artists is greatly valued in the glassworks and cooperation with them is enriching for all concerned.



^ The Moser Sales Gallery in the centre of Prague was opened in 2008.

2007

> In this year Moser celebrates its 150th anniversary and presents a magnificent collection at the spring trade fair in Frankfurt am Main. Moser's anniversary glass exhibition then travels to remote locations abroad, to department stores in Japan, the United States of America, Taiwan and Russia. The collection also became the focal point of the exhibitions organised for the company's anniversary in the Museum in Karlovy Vary and the Museum of Decorative Arts in Prague.



^ Moser's anniversary glass exhibition in the Museum of Decorative Arts in Prague, 2007.

✓ VASE (ROSE)
2007, prod. no. 8704, original form from 1906
Clear glass rose with rose-gold fusions, cut,
engraved.
H. 17.2 cm



THE JUBILEE
 COLLECTION
 FOR THE MOSER GLASSWORKS'
 — 150TH ANNIVERSARY —

2007

The collections of recent years find the glassworks combining the authenticity of its original series of products, based on precise craftsmanship, with the new outlooks of contemporary artists and designers. The jubilee collection for Moser's 150th anniversary includes a return to the vases with painted relief enamel in the spirit of the Historicism of the 19th century and to glass with oriental designs. There is also Art Nouveau cut and engraved glass from the beginning of the 20th century, as well as glass from the emerging Modernist movement. The glass factory's artistic rise between the wars is demonstrated by creations in the Art Deco style, due attention is awakened by vases made of different coloured glass from the 1940s. Contemporary engraving

presents a selection of paintings that the Moser engravers have transferred into three dimensional images in glass. The models were chosen from the treasury of world art by the masters of art engraving depending on their focus and taste. The anniversary set of unique products from Moser is wrapped up by the contemporary designs of Jiří Šuhájek, Jan Mareš and František Vízner, renowned Czech glass artists. After a half-century, René Roubíček, the Czech glass legend, once again designed for the glassworks. The resulting anniversary collection represents the pinnacle of glass art and, for glassmakers, great professional satisfaction combined with the uncovering of long-forgotten production secrets.

> **WHISKY BOTTLE (ASTON)**
 2007, design Julius Urban, prod. no. 3074,
 original form from 1932
 Smoked glass Rauchtogas, cut.
 H. 19.5 cm



✓ **LOTUS BLOSSOM VASE**
2007, design Jiří Šuhájek, prod. no. 3097
Light blue Aquamarine glass, clear glass,
cut, glued.
H. 30 cm



> **DE LUXE**
2007, design Studio IRDS, prod. no. 3093
Gold-yellow Eldor glass, pink Rosalin,
purple-violet Alexandrit, blue-green
Ocean-green, pale blue Aquamarine,
green-blue Beryl glass, cut, glued.
H. 82 cm



✓ LINEA VASE

2007, design František Vízner, prod. no. 3087
Dark violet glass, cut.
H. 23.5 cm, 14 cm



✓ TRENDY VASE

2007, design René Roubíček, prod. no. 3099
Clear glass, blue-green Ocean-green, blue
Aquamarine, green-blue Beryl,
golden-yellow Eldor glass, cut, glued.
H. 33.5 cm



ANNIVERSARY COLLECTION

ENGRAVING

The tradition of glass engraving, founded by Ludwig Moser and then developed and enriched by works, for instance, by Ivan Chalupka, is successfully continued by today's masters of engraved glass – Milan Holubek, Tomáš Lesser, Vlastimil Selinger, Vladimír Skála and Marian Staněk. In the 150th anniversary collection each engraver chose a masterpiece that he is personally close to and transferred it in a completely original way to the concept of an image in glass. According to their temperament and disposition, the masters chose between themes that were drawn or more linear,

characteristic for the Renaissance and Classicist periods, or the dynamic, chiaroscuro expression of the Baroque. A common feature of the entire collection are the ties to the tradition of the famous Karlovy Vary engravers during the periods of Biedermeier and, in particular, Historicism, when the engraving went very deep, in the manner of sculptural relief, often reaching deep into the body of the glass.

Exhibits for the 150th anniversary were produced in a unique limited collection. Each piece of this limited collection was made by one engraver alone.



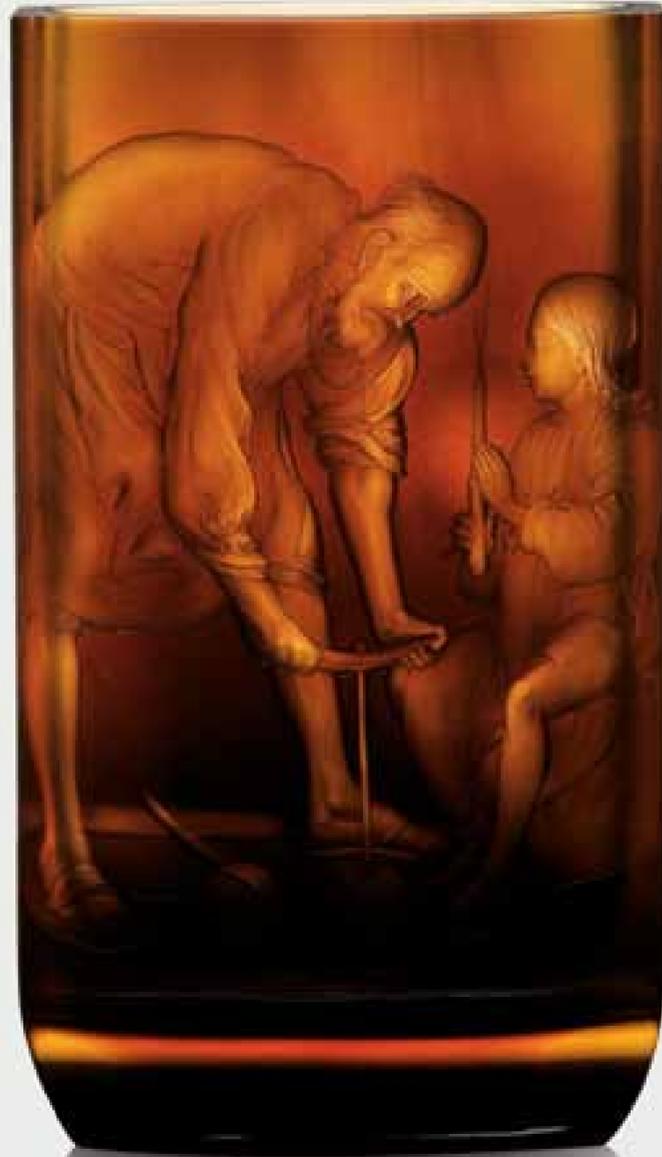
> **PALLAS ATHENA AND THE CENTAUR**
 2007, prod. no. 2355/2
 The engraving was done by Vladimír Skála based on Renaissance painting of Camilla and the Centaur by Sandro Botticelli from 1482.
 Clear glass, cut, engraved.
 H. 38 cm



✓ **ST. JOSEPH THE CARPENTER**

2007, prod. no. 3094

The engraving was done by Milan Holubek based on the eponymous Baroque painting by G. de La Tour of 1645. Golden-brown Topas glass layered with dark violet glass, cut, engraved. H. 32cm



✓ **DREAM CAUSED BY THE FLIGHT OF A BEE AROUND A POMEGRANATE
A SECOND BEFORE AWAKENING**

2007, prod. no. 3098

The engraving was done by Marian Staněk based on the eponymous surrealist painting by Salvador Dalí from 1944. Clear glass, engraved, cut. H. 28cm



✓ ORIGINAL SIN

2007, prod. no. 3096

The engraving was made by Vlastimil Selinger based on the eponymous Renaissance painting by Tintoretto from 1550. Clear glass, engraved, cut.

H. 24cm



✓ THE SOURCE

2007, prod. no. 3095

The engraving was made by Tomáš Lesser based on the classicist painting by J. A. D. Ingres from 1856. Clear glass underlaid with brown glass, cut, engraved.

H. 35.5cm



2007

- › During his travels to Japan Václav Klaus, President of the Czech Republic, hands over Moser crystal glass as a state gift to the Emperor Akihito and the Japanese Prime Minister Shinzō Abe.
- › In November Queen Elizabeth II and Prince Philip, Duke of Edinburgh, celebrated their 60th wedding anniversary. On this occasion, the President of the Czech Republic, Václav Klaus, and his wife, Livia, handed her Majesty Queen Elizabeth II a gift for the diamond jubilee of the wedding during a meeting at Buckingham Palace. The bowl, dishes and cups from the Splendid collection with the royal emblem symbolically tie in to the wedding gift of Czechoslovak President Edvard Beneš in 1947.
- › Moser's crystal glass has travelled to Poland as a state gift to President Lech Kaczyński or to Austria for Prime Minister Alfred Gusenbauer.

2008

- › For 2008 a collection was modelled for the 50th anniversary of the Czechoslovak participation at the world exhibition EXPO 58 in Brussels. The central piece of the collection, which was presented in the spring at Ambiente in Frankfurt, was the heavily cut bowl by Miluše Roubíčková, originally presented at the Brussels World Exposition in the collection for which the author received the Grand Prix. Moser won the exclusive right to manufacture it in a limited series.
- › A new Moser Sales Gallery opens on the Old Town Square in the centre of Prague.
- › Lukáš Jabůrek, the head of Studio Moser and the glassworks' Art Director.



^ Cut bowl, prod. no. 3126, made for the 2008 collection based on Miluše Roubíčková's original 1958 design for the World Exposition in Brussels.

✓ **GALAXY VASE**

2008, design René Roubíček, prod. no. 3135
Clear glass, golden-yellow Eldor glass, pink Rosalin, purple-violet Alexandrit, blue Aquamarine, green-blue Beryl glass, cut, glued.
H. 30 cm

✓ René Roubíček, a legendary glassmaker who has exhibited his works and won prizes at world expositions since the end of the 1950s, launched his renewed cooperation with the glassworks for the anniversary collection in

2007. The new spatial concept of the vase, which, in his version, increasingly becomes an objet d'art, is further developed in other designs by layering different coloured cut surfaces and segments.



✓ **SCULPTURE – CANDLESTICK KORE**

2008, design Karel Bečvář, prod. no. 3108
Clear cut glass in a mounting with bronze.
H. 88 cm

✓ The sculptor Karel Bečvář not only makes engraved glass designs but also combines bronze, glass and wood. Sculpture from his workshop is owned, for example, by American actress Whoopi Goldberg, art engravings using Bečvář's designs are represented in the collection of English singer Elton John, The Corning Museum of Glass in the United States or in the Museum of Decorative Arts in Prague.



✓ A vase from a collection of vases that won its author the title Designer of the Year 2008 from the Academy of Design of the Czech Republic. Jan Čtvrtník is one of the most successful Czech designers, whose name is associated with designs for a variety of the world's leading brands.

✓ **TWIST VASE**
2008, design Jan Čtvrtník,
prod. no. 3104
Green-blue Beryl glass
underlaid with green
Reseda glass.
H. 21 cm



✓ Lukáš Jabůrek joined the glassworks as a designer soon after his studies. Although his contact and experience with production were very short, he admirably proved able to capture the important moments in the evolution of

Moser's decorative glass and link them with his own artistic vision. The colour layered surfaces on the Aurora vase offer the space for an experienced grinder to cut through and form a completely new optical world.

✓ **AURORA VASE**
2009, design Lukáš Jabůrek, 3149
Clear glass underlaid with Aurora glass,
overlaid with blue glass, cut.
H. 28.5 cm



✓ **OENO SET**

2009, design Patrik Illo, prod. no. 29 900
Clear glass.
H. 13.3cm to 31cm

✓ Slovak artist Patrik Illo has designed a number of vases for the glassworks that continue in the tradition of glass shaped by different varieties of cut. However, the Oeno set offers a different perspective on perfectly pure crystal formed solely by breath.



✓ **FATA MORGANA SET**

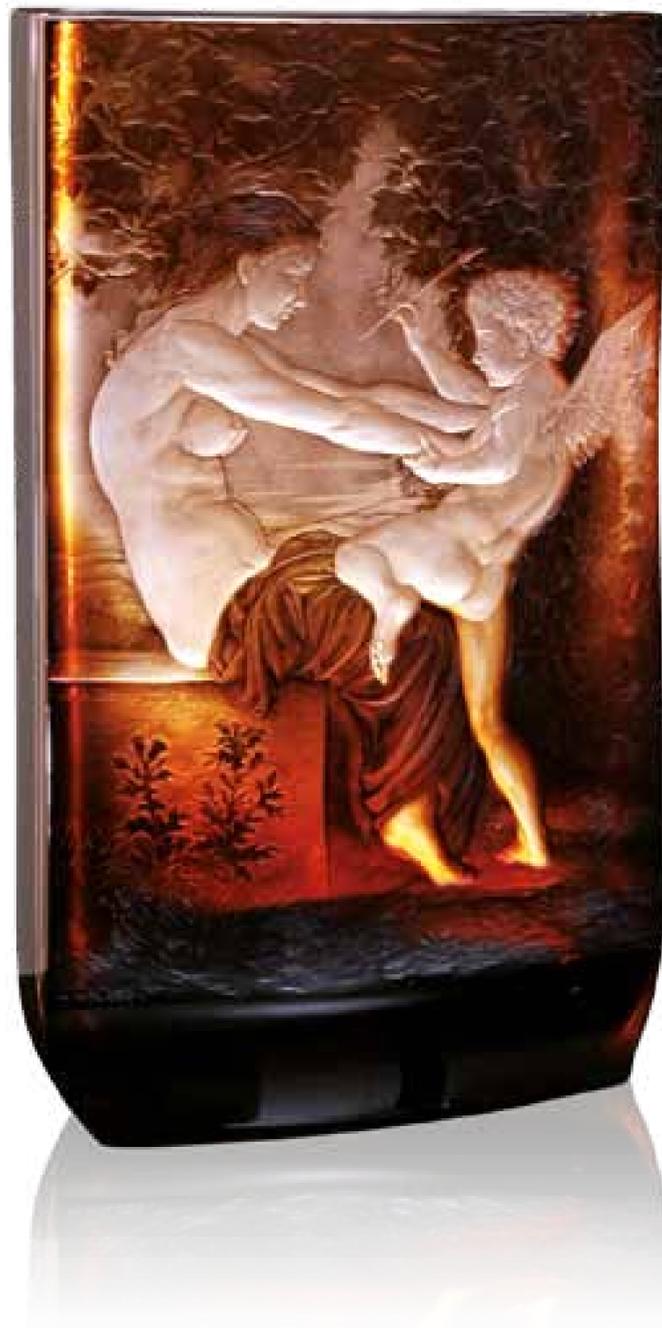
2010, design Ivana Houserová, prod. no. 29 840
Clear glass, cut, sandblasted, painted with platinum.
H. 9.7cm to 27.8cm

✓ The basic geometric motif of the Fata morgana set by experienced glass artist Ivana Houserová is a triangle. We find it in the fine oroplastique, in the layout for the set's base and, in particular, in the stepped cut. The various steps create a remarkable play of light inside the stem that suddenly disappears when moving, just like a Fata morgana.



✓ **A YOUNG GIRL DEFENDING HERSELF AGAINST EROS**

2010, prod. no. 3094
An engraving by Milan Holubek based on the eponymous classical painting by William-Adolphe Bouguereau from 1880. Golden-brown Topas glass layered with dark violet glass, cut, engraved.
H. 32 cm



✓ **FIORENTE**
2011, design Studio IRDS,
prod. no. 3192
Clear glass; blue-green Beryl
glass and golden-brown Topas
glass, cut, glued.
H. 81 cm

^ Ingrid Račková and David Suchopárek design large, complex objects glued from individually cut multi-coloured parts. They thus create sets construed to have a distinctly abstract nature. The

morphology of the complex subdivisions-vases, mostly comes from nature. The Fiorente vase was declared the winner of the prestigious Wallpaper Design Award 2014 by Wallpaper Magazine.

✓ **POPPYHEAD SET**

2011, design Rony Plesl, prod. no. 29 960
Golden-yellow Eldor glass, purple-violet
Alexandrit, blue Aquamarine, yellow-brown
Topas and clear glass, cut.
H. 12 to 29.2cm

✓ The gentle vertical cut defines the line of the entire set, whose cups are reminiscent (not only by name) of a poppyhead. The sculptor, professor at the Academy of Applied Arts in Prague and one of the most successful Czech designers, Rony Plesl, was the force behind the collection, which also included the drinking set Poppyhead, for which he was declared Designer of the Year 2011 by the Academy of Design of the Czech Republic.



✓ **GAUDI SET**

2011, design Lukáš Jabůrek, prod. no. 30 040
Golden-yellow Eldor glass, purple-violet
Alexandrit, green-blue Beryl and clear glass,
cut.
H. 23.2 to 34 cm

✓ Lukáš Jabůrek joined the glassworks as an artist soon after his studies. Although his past contact and experience with production were not extensive, he admirably managed to capture the important moments in the development of Moser's decorative glass and link them to his own artistic vision.



2009

- › The glassworks produced a state gift for Pope Benedict XVI, part of which was a crystal cross designed by Lukáš Jabůrek.
- › During their official visit to Prague the United States presidential couple, Barack Obama with his wife Michelle, were given glasses from the Splendid set. The gift was presented by the Czech President's wife Livia Klausová.
- › The artist Jan Čtvrtník won the Designer of the Year 2008 award from the Academy of Design of the Czech Republic. In the author's nominated collection were the vases Quinde, Tango and Twist made at the Moser Glassworks.

2010

- › Moser presented a new collection called Fresh From Moser, characterised by high quality handmade work as well as the artists' modern approach.
- › The lighting fixtures for the spa colonnade in Karlovy Vary were made in the Moser Glassworks.
- › Participation at the prestigious trade fair 100% Design in London, which connects the world of architecture and contemporary design.

2011

- › Moser was accepted among the members of the Comité Colbert, the association that brings together dozens of world famous brands. The main objective of Comité Colbert is to spread and promote values such as tradition, workmanship, creativity and innovation. Comité Colbert's mission is likewise the protection of industrial and intellectual property rights in order to maintain and develop traditional European handmade production of luxury goods. 2011, witnessed the first time ever that the association chose members other than French companies, Moser Glassworks stood next to such world famous brands as Chanel, Hermès, Dior, Cartier or Louis Vuitton.
- › In connection with the 100th anniversary of the Splendid set, a completely new tradition is born. Celebrating the birthdays of Moser's individual historical sets is always associated with choosing the set's patron and presenting a collection of new shapes inspired by the original set. The role of the Splendid set's patron was taken by Livia Klausová, the wife of the President of the Czech Republic.



^ The First Lady of the Czech Republic, Livia Klausová, Pope Benedict XVI and a Splendid bowl, Prague Castle, 2009.

2011

THE LUDWIG MOSER

AWARD

The high artisanal level of the glassmakers' and glass refiners' work under the Moser brand is traditionally a matter of the quality of the design by talented authors. Their selection has always followed two paths: the glassworks invites experienced and respected authors to work with it, however, at the same time, it tries to establish contacts with budding artists in the course of their studies. Since the First World War the glassworks has collaborated with the Academy of Applied Arts in Prague, with the Stuttgart State Academy of Art and

Design or the Glass School Nový Bor and this tradition has continued throughout its history.

In 2011, Moser first announced a competition for talented students of secondary and higher vocational glassmaking schools and universities under the name "The Ludwig Moser Award".

The winning designs are presented along with the Moser collection at the design shows in Frankfurt, Paris, Milan, New York and the most attractive of them is put into the glassworks' production programme.

✓ **FELICITA**
Ludwig Moser Award 2011,
prod. no. 3212, design Světlana Svatošová,
graduate of Glass School Nový Bor.
H. 18cm



^ **STRATIS**
Ludwig Moser Award 2013,
prod. no. 3306, design Jakub Mendel,
The High School of Applied Arts for
Glassmaking in Železný Brod.
H. 18cm

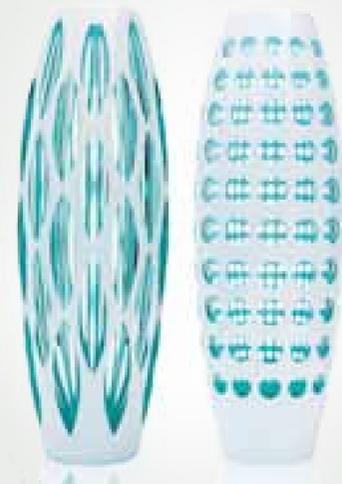


^ TOWERS

Ludwig Moser Award 2012,
prod. no. 3229, design Tadeáš Podracký,
Academy of Applied Arts in Prague.
H. 50.5cm

v CINQUE TORRI

Ludwig Moser Award 2014,
prod. no. 3348, design Filip Dobiás,
Academy of Applied Arts in Prague.
H. 34.5cm



^ SIMPLE

Ludwig Moser Award 2014,
prod. no. 3346, design Radek Brezar,
High School of Applied Arts for Glassmaking
in Železný Brod.
H. 33cm



< FUNNY

Ludwig Moser Award 2013,
Special Prize
prod. no. 3282, design Šimon Vozka,
High School of Applied Arts for Glassmaking
in Železný Brod.
H. 30.5cm

2012

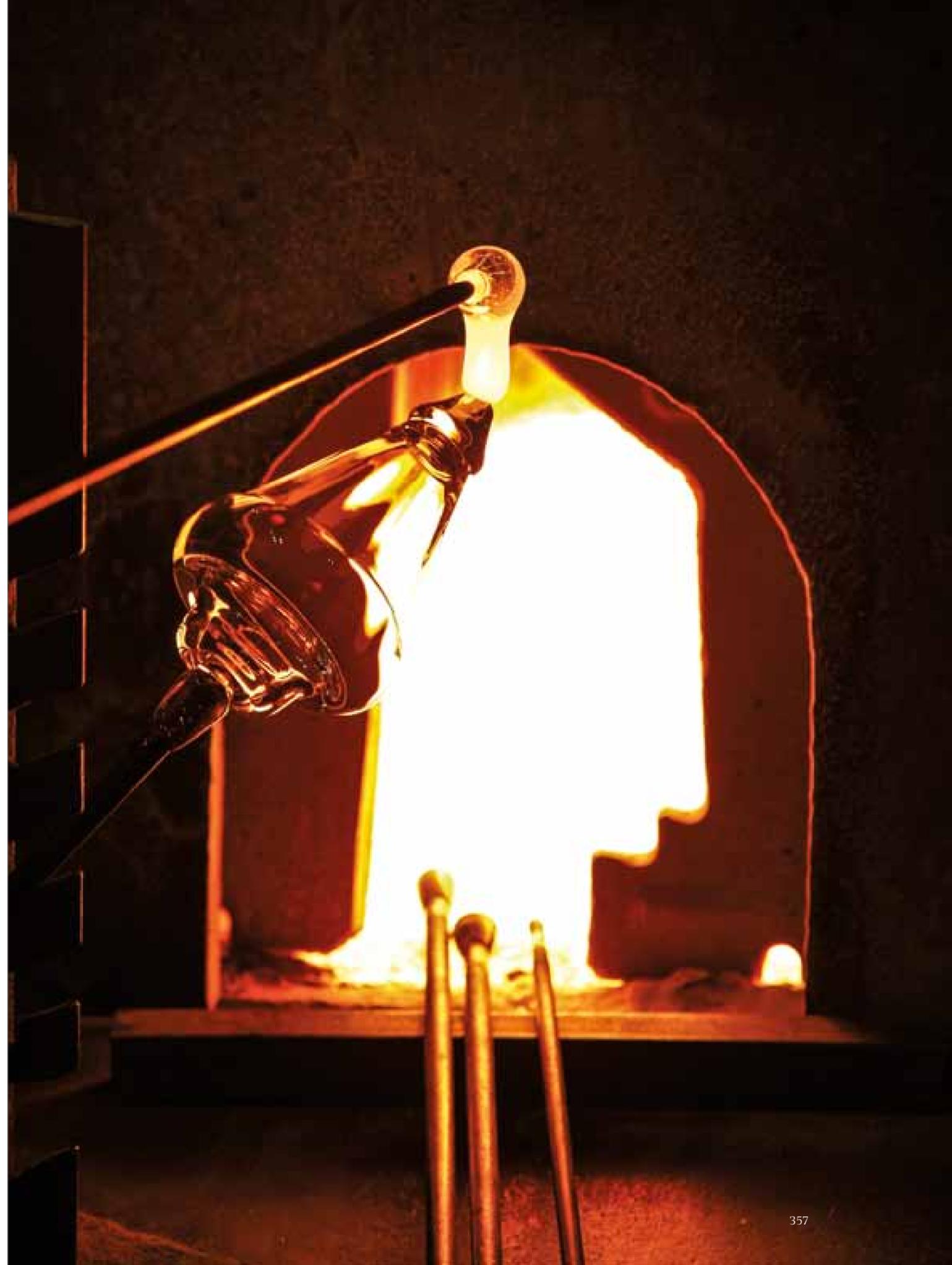
- › At Ambiente in Frankfurt the designs of Rony Plesl (the Cubism collection) and Lukáš Jabůrek (the Ikebana vase) won the prestigious Design Plus label.
- › The collection was also presented at Maison & Objet in Paris, and at other prestigious design shows in Milan and New York.
- › Rony Plesl won Designer of the Year 2011, awarded by the Academy of Design of the Czech Republic, among other things, for his Poppyhead set created for the Moser Glassworks.
- › The Moser Art Gallery, where exhibitions are held of the artists cooperating with the glassworks, was opened in the Moser Sales Gallery in Prague's Old Town Square. The gallery opened with René Roubíček's exhibition "Glass is Like Jazz".

2013

- › The Maria Theresia set celebrated its 100th anniversary. The unofficial patron of the set could be the American pop singer P!nk (Alecia Beth Moore), who visited the Moser Sales Gallery this year and chose this anniversary service.
- › A unique engraved bowl with a Rococo figural motif was made as part of the celebrations for 100 years of the Maria Theresia set. The author of the engraving inspired by a motif from the works of Jean-Antoine Watteau's is master engraver Roman Chalupka.



◀ **MARIA THERESIA BOWL**
2013, engraving design Roman Chalupka,
prod. no. 801.
Clear glass, cut, engraved.
H. 25.3cm



2013

> The People's Choice category of Czech Grand Design 2012, awarded by the Academy of Design of the Czech Republic, went to Lukáš Jabůrek for his design of the Pear vase and the Kolorit set. In connection with this prestigious award, Czech Television devoted an episode to the young artist as part of its documentary series "Fated Talent" about gifted personalities under thirty-five in various professions.



^ The Czech Grand Design 2012, People's Choice went to Lukáš Jabůrek for the Pear vase.

✓ **PEAR VASE**
2012, design Lukáš Jabůrek, prod. no. 3196
Blue Aquamarine glass underlaid with green
Reseda glass, cut.
H. 30 cm

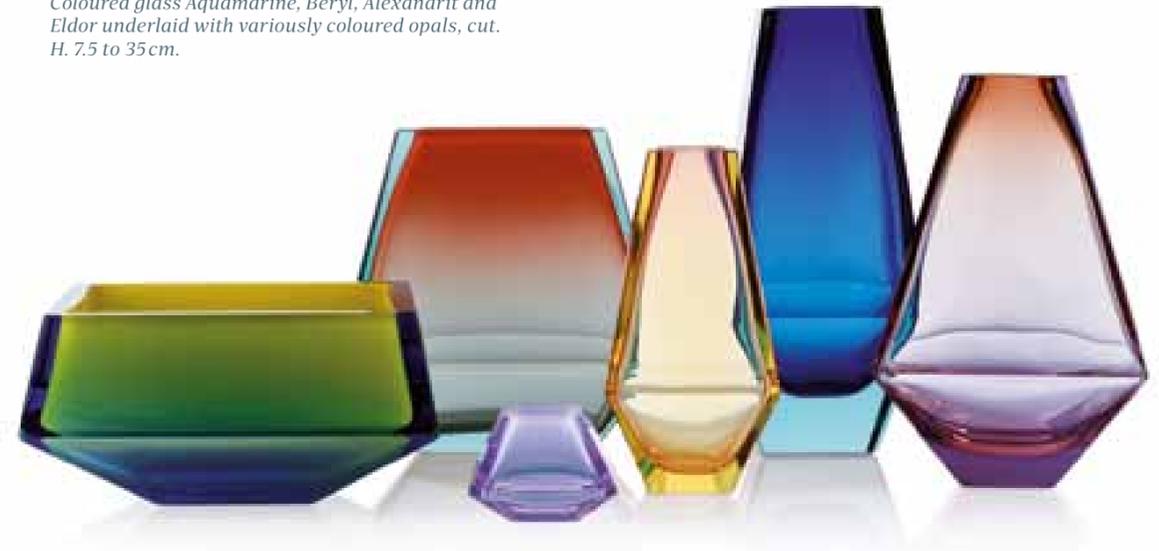
✓ The Czech Grand Design 2012, People's Choice went to the young artist Lukáš Jabůrek for his collection. The dominant shape of his competition collection was the Pear vase.





< **BLUES VASE**
2013, design René Roubíček,
prod. no. 3210
Purple-violet Alexandrit glass,
blue Aquamarine glass, cut,
glued.
H. 50 cm

∨ **CITY**
2014, design Lukáš Jabůrek,
prod. no. 3252; 3250; 3253; 3251; 3249; 3248
Coloured glass Aquamarine, Beryl, Alexandrit and
Eldor underlaid with variously coloured opals, cut.
H. 7.5 to 35 cm.



∨ **KOLORIT**
2012, design Lukáš Jabůrek,
prod. no. 3185; 3193-3195
Coloured glass Beryl, Rosalin, Alexandrit, Topas and
Eldor underlaid with variously coloured opals, cut.
H. 10 to 30 cm

∨ The Kolorit vases belong to the collection
that won Lukáš Jabůrek the Czech Grand
Design – People's Choice award in 2012.



2014

- › An artistically attractive centre for those that love glass and its history was completed in Karlovy Vary. In addition to the glass smelter and sales gallery it is also possible to visit the historical museum and visitor centre with Café Moser.
- › The interior of the sales gallery and the spaces in front of the glassworks in Karlovy Vary were reconstructed based on the plans of leading Czech architects. Jiří Šuhájek and Lukáš Jabůrek, together with the factory's glassmakers, took part in designing and making the sculptures. The popularity of the Moser Glass Museum in Karlovy Vary won the company the Travellers' Choice Attraction award from TripAdvisor.
- › During a visit to Prague the English composer and singer Elton John expanded his collection of Moser art engravings by a work by René Roubíček.
- › The vases by Lukáš Jabůrek, René Roubíček and Jiří Šuhájek took home awards from the International Triennial of Glass and Jewellery in Jablonec nad Nisou.
- › The Fiorente vase by Ingrid Račková and David Suchopárek won the prestigious Wallpaper Design Award 2014, from the renowned magazine Wallpaper.
- › The Moser Art Gallery on the Old Town Square in Prague gradually presented the work of Lukáš Jabůrek and Vladimír Jelínek.
- › The highly respected agency Ogilvy&Mather conducted a study according to which Moser is perceived as the most luxurious Czech brand in the Czech Republic.



^ A view into the Moser museum and Moser sales gallery in Karlovy Vary.



< PEACOCK VASE
2014, prod. no. 3224,
design and engraving Tomáš Lesser
Purple-violet Alexandrit glass
underlaid with blue glass, cut,
engraved.
H. 40 cm



> AQUARIUM VASE
2014, prod. no. 3220,
design and engraving Tomáš Lesser
Blue Aquamarine glass underlaid with
green glass, cut, engraved.
H. 35 cm

✓ **TWIN SPIN VASE**

2014, design Jan Čtvrtník, prod. no. 3228
Green-blue Beryl glass underlaid with
yellow opal, cut.
H. 30 cm

✓ The main motivation when forming the object's form was to create the most perfect surface possible to induce a sense of perpetual motion. The deep cuts, rising in two spirals, and the subtle colour gradient create a magical whirling effect.



✓ **OUTLINE VASE**

2014, design Jiří Pelcl, prod. no. 3263
Clear glass, purple-violet Alexandrit
glass, cut.
H. 30 cm

✓ Jiří Pelcl's trademark designs suggest that one of the most highly regarded Czech designers, a professor and rector at the Academy of Applied Arts in Prague, has the disposition of an architect. The clean contour lines highlight the beauty and purity of the glass allowing its sophisticated cut to stand out.



2015

- > At the beginning of the year the Design Moser 2015 collection, artwork by twelve Czech glass artists cooperating with Moser Glassworks, was presented at the Na Příkopě sales gallery in Prague.
- > During the design week of Salone del Mobile in the centre of Milan, Moser presents a collection entitled Treasure Islands. All the artists with whom the glassworks currently collaborates participated in the designs.
- > With the help of Lukáš Jabůrek and the master glassmakers, Beata Rajská patterned a collection of jewellery and crystal vases at the glassworks named Queen. This Czech fashion designer has gained popularity in the past by making the clothes for the Czech beauty contestants entered in Miss International in Tokyo, Miss Europe in Paris or Miss World in London. The collaboration culminated in a fashion show on the premises of the Moser Glassworks during the 50th Karlovy Vary International Film Festival.
- > With the participation of the F1 driver Mika Häkkinen, the organisers of the Prague Opera Ball held a charity auction of Lukáš Jabůrek's Pear vase with the proceeds going to the Tereza Maxová Foundation, the Czech top model's foundation provides assistance to children in need.



< Fashion designer Beata Rajská in the Moser Glassworks, together with glass artist Lukáš Jabůrek.



^ The installation of the Moser 2015 collection at the Salone del Mobile in Milan.



^ **TROPHY VASE**
2015, design Jiří Šuhájek, prod. no. 3300
Golden-yellow Eldor glass underlaid
with jade-green glass, cut.
H. 54.5 cm

^ The Trophy, Stones, Guttula and Interfere vases
are part of the Design Moser 2015 collection
created in the glassworks by twelve Czech artists.



^ **STONES VASE**
2015, design Lukáš Jabůrek, prod. no. 3268
Purple-violet Alexandrit glass underlaid
with green glass, cut.
H. 31 cm



^ **GUTTULA VASE**
2015, design Libor Doležal, prod. no. 3296
Clear glass underlaid with Amethyst glass
overlaid with green Reseda.
H. 20 cm



◀ INTERFERE VASE AND BOWL
2015, design Kateřina Doušová,
prod. no. 3281, 3307
Purple-violet Alexandrit glass underlaid
with Ametyst glass, cut.
H. 10cm, 35cm

^ Talking about her designs Kateřina Doušová says: “A big topic for me is the interaction of optical structures and the effects that arise when they intertwine, I find them fascinating. The linear structure cut into the slightly convex sides of the vase conduct both light and colour, and because they have

a different angle on each side they create interference patterns that multiply and create ever-changing forms. The object’s shape and surface – even if fundamentally simple and quite regular – constantly transforms before one’s eyes and creates the impression of infinite motion.”



^ SIRAEI VASE
2015, design Vladimír Jelínek, prod. no. 3280
Purple-violet Alexandrit glass underlaid with
green glass, cut.
H. 35cm

2016

- › As is traditional the new Moser 2016 collection, with designs by Jiří Šuhájek, Lukáš Jabůrek, Beata Rajská, studio Bystro Design, Milan Knížák, Jan Čtvrtník, Studio IRDS and Daniel Eltner, was presented at the world design exhibitions and to the home audience in Moser's Sales Gallery on Prague's Na Příkopě street.
- › New to the glassworks' repertoire is a collection of table or hanging lamps for interiors. The designs build on the old tradition of making lighting fixtures, but they are also linked with famous sets from the glassworks. They draw on the most famous decorations for Moser sets such as Splendid, Maharani or Paula, but also on the modern designs by contemporary artists.
- › Designers Michaela Tomišková and Jakub Jandourek (Studio Dechem) entrusted the manufacture of the glass objects for the Academy of Design of the Czech Republic award to Moser's glassmakers. The Studio won the title Designer of the Year 2014, and the winner must make the trophy for the next year of the prestigious competition.
- › Moser exhibits at the Masterclass London show, which is organised by Lewis Wark to get better acquainted with traditional brands.
- › The Gema vase became the symbol of the Steven S. Cohen Prize, awarded for humanitarian activities by the Heart Foundation in the United States. Examples of former prize winners are Kirk & Anne Douglas.



› **STEPHANIE LAMP**
 2015, painting by Jan Janecký,
 prod. no. 3319
 Rosalin pink glass, painted,
 metal fitting.
 H. 52cm

✓ **SOFTHARD II VASES**

2016, design Milan Knížák, prod. no. 3270
Clear glass underlaid with orange opal, yellow opal
and purple-violet Alexandrit glass underlaid with
orange opal glass, cut.
H. 30.5cm

✓ “My collection is based on simplicity and
discreetness. This, of course, does not
exclude asymmetry, surprise and intense
colour variations. All these phenomena
should be in balance. The important thing
for me is the size of the objects, I count on
the dimensions of the flats and tables for
which they are intended. I always pay close
attention to the objects’ functionality, even

if I sometimes offer a slightly different type
of use. I have been working with design since
the 1960s and I know how quickly all fashion
elements fizzle out. Novelty and the present
don’t have to exhibit aggression and pomp.
New things can surprise us, but they must be
able to set themselves in the historical chain
that forms our value system,” states Milan
Knížák, commenting on his work.



✓ **TANGRAM VASE**

2016, design Jan Čtvrtník, prod. no. 3350
Blue-green Beryl glass and purple-violet
Alexandrit glass, cut.
H. 34cm

✓ The vase and the entire collection were inspired
by the ancient Chinese game Tangram. The
shapes are strictly geometric with absolutely
straight, precise surfaces and edges that,
for hand-made glass, are almost incredible;
they cast the gorgeous Moser colours into
a wonderful rainbow. “I tried to spare the
shapes so I could revel in the colours,” Jan
Čtvrtník says about his design.



✓ **ICELANDIC VOLCANOES VASES**
2016, design Studio Bystro Design, prod. no. 3339
Green-blue Beryl glass underlaid with rose or
blue glass, cut.
H. 30 cm

✓ The Icelandic Volcanoes vases were made by
Studio Bystro Design set up by glass artists
Dagmar Pánková and Leoš Smejkal in 2005.
Their design was included in the Design Moser
2016 collection.



✓ **PRIZES FOR CZECH GRAND DESIGN**
2016, design Studio Dechem,
prod. no. 55201–55203
Molten-shaped blocks, sandblasted,
with a sealed bottle of perfume.
H. 20.7, 17 and 11 cm

✓ The winners of the Academy of Design of the
Czech Republic award and the holders of the
title of Designer of the Year 2014 were Michaela
Tomišková and Jakub Jandourek (Studio
Dechem). They decided to make the prizes for
the next year of this prestigious competition in
the Moser Glassworks. They are glass objects
with a fragrance hidden inside.



> **THE BIRTH OF VENUS**

2016, prod. no. 3311
 An engraving by Vladimír Skála based on the eponymous Renaissance painting by Sandro Botticelli from 1484-1486. Green-blue Beryl glass underlaid with rose glass, cut, engraved and gilded. H. 45cm

> Vladimír Skála, a master of the art of engraving, transferred the Renaissance work of Sandro Botticelli from 1484-1486. This is a typical choice of model for this engraver, as Vladimír Skála, just like Botticelli, prefers a more linear artistic expression. His engraving excels in the precision and delicacy when rendering the details. Among the masterful renditions we find Renaissance works, or Gustave Doré's graphic pages from the late 19th century; an example of the contemporary artists he has chosen to work with is the Czech painter and graphic designer Vladimír Komárek



✓ **THE LUTE PLAYER**

2016, prod. no. 3312
 An engraving by Milan Holubek based on the eponymous Baroque painting by M. Merisi da Caravaggio from 1596. Green-blue Beryl glass cased with grey glass, cut, engraved. H. 26 cm



THE ANNIVERSARY
COLLECTION
2017
OF 160 YEARS



THE ANNIVERSARY

2017

COLLECTION OF 160 YEARS

› The fame and popularity of Moser glass began with its success among the wealthy and noble visitors to Karlovy Vary, the clientele of the world-famous spa. Through sophisticated sales and strategic gifts, the production from the Moser workshop and later the glassworks found its way into leading European homes. Besides aristocratic families, wealthy collectors also began to present themselves via glass and their taste influenced a wider clientele. The products from the Karlovy Vary glassworks began to be distinguished from the rest of European-made glass. During the last 160 years Moser glass has acquired characteristic, recognisable features.

The groups of subjects chosen for the anniversary collection should further adumbrate these features. The glassworks looks back on its glorious history, but at the same time it looks towards new horizons. Together with the young artist, who has been entrusted with caring for the glassworks' upcoming artistic form and the direction of production, let us look back on the past and the future of Moser glass.

› “For one hundred and sixty years we have been collecting experiences so our work can be ever more sophisticated. In addition to beauty it brings new stories of the people who for generations have put not only their art but their whole heart into their work.

We have created 80 works of art for the MOSER 2017 anniversary collection, works inspired by and reminding us of the Moser Glassworks' most successful times and arising in different artistic periods of the glassworks' history and bringing it global renown.

This has resulted in works with arduously painted historicising motifs, engraved with Art Nouveau plant patterns, sandblasted and gilded with bands showing scenes of African animals, vases with original Art Deco or Functionalist cuts and works from the 1960s and 1970s, which marked a strong artistic shift. The unique craftsmanship of our master engravers can capture the finest details in elaborate engravings using the masterpieces of globally famous painters such as Leonardo da Vinci, Sandro Botticelli, Caravaggio and William Leighton. The masterful engravings stand out due to their unique atmosphere and vivacity that the engravers created by gradually removing coloured layers of crystal with a sculptural eye for detail. The highlight of the collection are works arising in cooperation with leading glass artists, designers and artists, which stand out for their original design, unique combination of glass colours and distinctive stories, which bear our art and dreams for future generations,” says Lukáš Jabůrek, Moser Glassworks' Art Director, of the new collection.



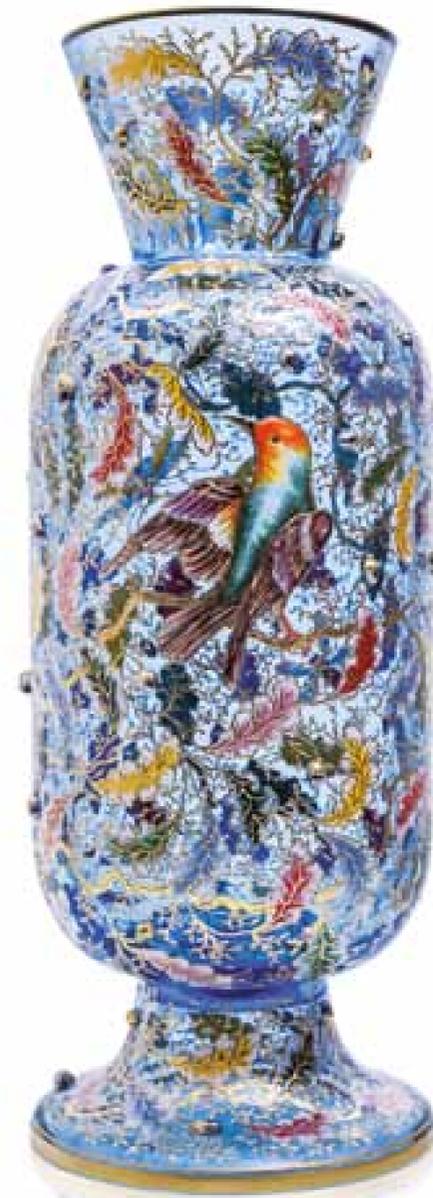
THE PECULIARITIES OF ANTIQUATED DECORATION TECHNIQUES

› The search for inspiration in the shapes and decorations at the end of the 19th century brought a revival of the product range in the form of a return to old technological processes. The self-confidence of today's glassmakers and painters, craftsmen and artists is raised by their success in identifying and mastering old recipes and practices for using the effects and variety of enamelled structural paintings.

› **CHLOE GOBLET**
 2017, prod. no. 3365,
 painting by Jan Janecký
 Inspired by the original shape and technology from the 1880s.
 Clear glass underlaid with green Reseda glass and rose glass, optically ribbed, painted with relief enamels and gold.
 H. 30 cm



› **LITTLE BIRD VASE**
 2017, prod. no. 3357,
 painting by Jan Janecký
 Inspired by the original shape and technology from the 1880s.
 Blue Aquamarine glass, painting with relief enamels and gold.
 H. 40 cm



› **EAGLE VASE**
 2017, prod. no. 3354,
 painting by Jan Janecký
 Inspired by the original shape and technology from the 1880s.
 Pink Rosalin glass, painting with relief enamels and gold.
 H. 45 cm



THE CUT AND ENGRAVING DETERMINE
THE OBJECT'S SHAPE

> At the beginning of the 20th century floral motifs dominated the decorative system of all craft disciplines. Only in exceptional cases, however, did the plant decoration determine the entire shape of the

subject. In Moser's Art Nouveau glass the grinder cuts into the walls of the simple geometric figures and the engraving crowns the artistic effect with finely modelled detail.

> **IRISES VASE**
2017, prod. no. 3373
Inspired by the original shape and technology from the early 20th century. Clear glass underlaid with blue glass, cut and engraved. H. 30cm



< **EMILY LAMP**
2017, prod. no. 3371,
engraved by Milan Holubek
Inspired by the original shape and technology from the beginning of the 20th century. Clear glass underlaid with blue glass, cut and engraved. Gold-plated mounting. H. 44 cm



< **AZALIN JARDINIÈRE**
2017, prod. no. 3291
Inspired by the original shape and technology from the early 20th century. Clear glass underlaid with green Reseda glass, fusion from pink glass, cut and engraved. H. 18cm

EXCLUSIVE COLOURS AND
DECORATIVE TECHNIQUES

> The period of Decorativism abounded with technological innovations, ideas that called attention to Moser's glass. First among these are the unique colours of the glass and the oroplastique decoration.



> **ANIMOR VASE**
2017, prod. no. 3362
Design by Rudolf Wels,
prod. no. 5705 from 1926.
Dark blue glass, cut,
sandblasted and gilded.
H. 30 cm



< **HERON VASE**
2017, prod. no. 3359
Design by Rudolf Wels, from 1922.
Smoked glass, sandblasted, gold-plated.
H. 26.5 cm

∨ **HERON BOWL**
2017, prod. no. 3360
Design by Rudolf Wels,
prod. no. 4109 from 1922.
Smoked glass, sandblasted
and gold-plated.
H. 12.5 cm



MONUMENTALITY OF FORM

> Simplicity does not mean a lack of arduousness. In pure and coloured glass crystal it is quite the opposite. Simple shapes with properly chosen proportions, together with perfectly and sensitively processed details, allow perfect glass to sink in and fully impress.

✓ PUNCH SET

2017, prod. no. 3369
From the original design by
Siegmond Schütz,
prod. no. 645 from 1942.
Clear glass, cut.
H. 9 to 29 cm



◀ WERSIN VASE

2017, prod. no. 3370
Design by Wolfgang von Wersin,
prod. no. 503, from 1940.
Pink Rosalin glass, cut.
H. 34 cm

PERSONAL ARTISTIC
TESTIMONIES IN GLASS

› The experimental approach of the emerging generation of glassmakers and designers in the 1960s, which brought completely unsuspected possibilities to Czech glass, shifted the boundaries of Moser glass towards an independent object, to sculpture.



◀ **MILANO SET**
2017, prod. no. 3386–3389
Inspired by the design and technology of vases made by Oldřich Lipa in 1960.
Clear glass, cut.
H. 7 to 27cm



◀ **OBJECT VASE**
2017, prod. no. 3383
Inspired by the design and technology of vases made between 1969 and 1971 by Vladimír Jelínek.
Blue Aquamarine glass underlaid with green glass, optical decoration, cut.
H. 25.5cm



◀ **MOON VASE**
2017, prod. no. 3380
Inspired by the design and technology of vases made by Jiří Šuhájek in 1975.
Clear glass and purple-violet Alexandrit glass, cut, glued.
H. 28cm

✓ **TWO HERONS VASE**

2017, prod. no. 3385
Based on a design by Luboš Metelák,
prod. no. 1808/LM 5 from 1963.
Clear glass, cut, engraved.
H. 21 cm



✓ **HOME VASE**

2017, prod. no. 3384
Based on a design by Luboš Metelák,
prod. no. 1864/LM 20 from 1963.
Clear glass, cut, engraved.
H. 12 cm



✓ **SURF VASE**

2017, prod. no. 3381
Inspired by the shapes designed by
Vratislav Šotola in 1975.
Blue-green Beryl glass underlaid with
blue and overlaid with orange opal, cut.
H. 30 cm

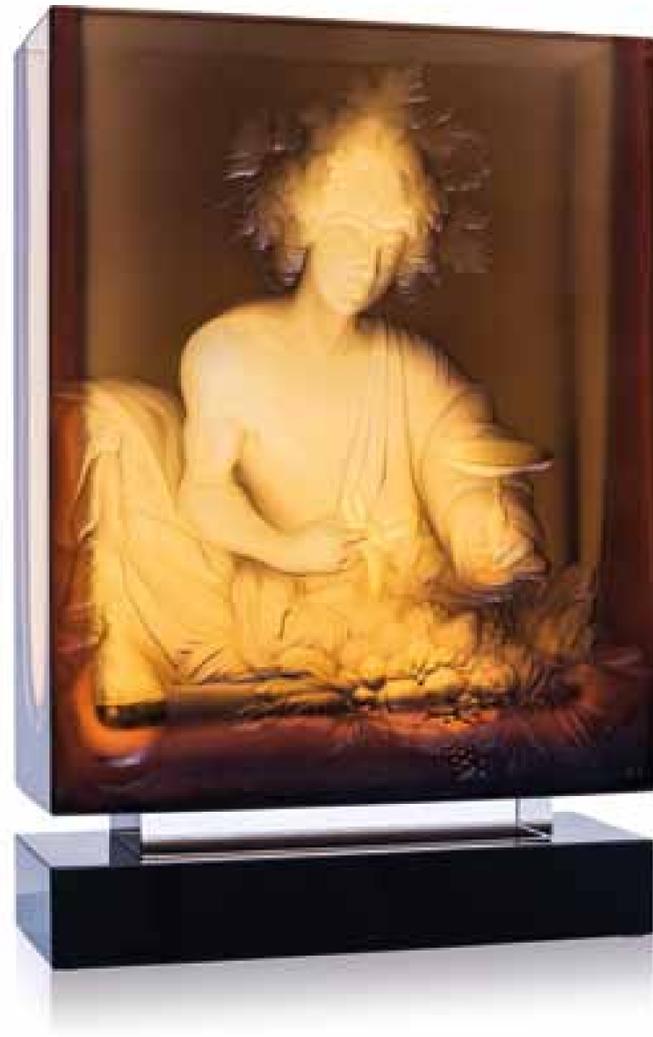


PICTURES IN GLASS

› One of the priority strategies of Moser has always been an engraving workshop staffed with excellent craftsmen and cooperation with the best masters in the field. One of an engraver's highest ambitions has always been to transfer a famous artwork

into a mass of glass. The result's appeal is guaranteed, despite the frugality of colour, under the hand of a master of the profession the engraving takes on the stylistic characteristics of an original work of art.

✓ **BACCHUS VASE**
 2017, prod. no. 3366
 The engraving was made by Milan Holubek based on the eponymous 1595 Baroque painting by M. Merisi da Caravaggio.
 Brown Topas glass layered with dark violet, a block of smoked glass, cut, engraved.
 H. 28.5 cm



✓ **FLAMING JUNE VASE**
 2017, prod. no. 3375
 The engraving was made by Tomáš Lesser based on the 1895 painting Flaming June by Frederic Leighton.
 Brown Topas glass cased with Aurora glass, a block of pink Rosalin glass, cut, engraved.
 H. 27.5 cm



✓ **AURORA AND ZEPHYRUS VASE**

2017, prod. no. 3368
 The engraving was made by Vladimír Skála based on the part of Renaissance painting Birth of Venus by Sandro Botticelli from 1484–1486. Green-blue Beryl glass cased with yellow Aurora glass and yellow-brown Topas glass, cut, engraved. H. 31 cm



✓ **LADY WITH AN ERMINE VASE**

2017, prod. no. 3367
 The engraving was made by Vlastimil Selinger based on the eponymous Renaissance painting by Leonardo da Vinci from 1489–1490. Yellow-brown Topas glass cased with blue and golden-yellow Eldor glass, cut, engraved. H. 31 cm



SEARCHING FOR NEW CHARACTERISTICS

> “We connect our rich history, peerless tradition, design and unique range of coloured glass with masterly craftsmanship and a contemporary lifestyle. The challenging work and the perfect symbiosis of glass masters, cutters and engravers and glass artists result in beautiful works of art with strong stories about extraordinary

imagination and hard work, humility and also a desire to constantly better oneself. That is our message for future generations, one that we put into each and every work thus giving it a new inner dimension and uniqueness.” It was with these words that Lukáš Jabůrek, the Art Director, presented the latest collection of the Moser Glassworks.

> **PINE CONE VASE**
2017, design Lukáš Jabůrek, prod. no. 3404
Aquamarine glass underlaid with yellow opal, yellow-brown Topas glass underlaid with rose glass, cut.
H. 26 cm



> **MONDRIAN VASES**
2017, design Michal Kožený, prod. no. 3374/I and 3374/II,
Clear and grey glass, Rosalin, Eldor, Aquamarine,
Beryl glass, cut and glued.
H. 26.5 cm



> **VESSEL BOWL**
2017, prod. no. 3272, design Milan Knížák
Clear glass, Eldor, Beryl, Alexandrit,
and Aquamarine glass, cut and glued.
L. 42 cm



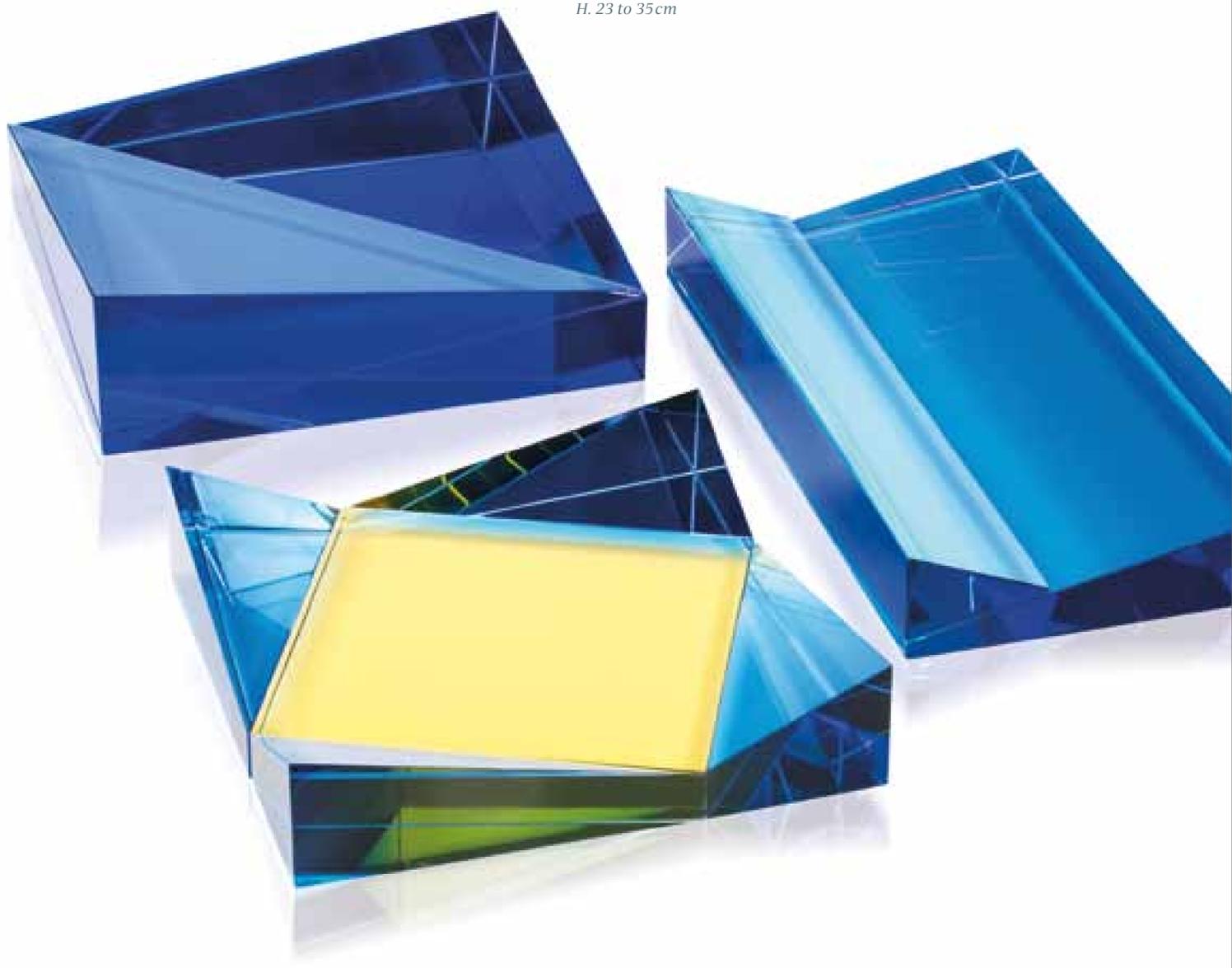
✓ WOOD COLLECTION
2017, design Sebastian Menschhorn,
prod. no. 3397 – 3399
Clear glass overlaid with green
Reseda glass, overlaid with
Amethyst glass, cut.
H. 18 to 29 cm



✓ JULIA COLLECTION
2017, design Boda Horák,
prod. no. 3400 – 3402
Blue Aquamarine glass, cut.
Metal mounting.
H. 21 to 55.5 cm



✓ **TANGRAM SET**
2017, design Jan Čtvrtník,
prod. no. 3394; 3395; 3396
Blue Aquamarine glass and purple-violet
Alexandrit; blue Aquamarine glass and
golden-yellow Eldor; blue Aquamarine
glass and green-blue Beryl, cut and glued.
H. 23 to 35 cm



› **MELODY VASE**
2017, design Studio IRDS,
prod. no. 3392
Full Moser colour spectrum,
cut and glued.
H. 80 cm



✓ **LUDWIG CHANDELIER**

2017, design Filip Houdek and Lukáš Jabůrek,
 prod. no. 3406
 Golden-yellow Topas glass, cut, sandblasted,
 gold-plated, metal mounting.
 H. 220 cm



∧ The crowning work of the anniversary collection is the Ludwig Chandelier, created in honour of Ludwig Moser, the founder of the

brand and the glassworks. The chandelier's arms hold 133 hand-cut golden drops, which are decorated with traditional oroplastique.

› Bohemian glass production represents a thousand years of uninterrupted craft and artistic tradition. Bohemian glass can rightly be considered to be part of world cultural heritage. In the past local glassmakers' technological and artistic discoveries often contributed to the flowering of glass culture. For the last 160 years the term Moser has been synonymous with the concept of Bohemian and Czech glass. Moser glass has a glorious past, but it also has a bright future. It will always be inextricably linked with historically proven sets and products which correspond to its ancient and famous tradition. But at the same time it will create a new tradition, the tradition of an avant-garde, experimental approach to Czech glass.

TRADEMARKS AND COMPANY LOGOS

CIRCA 1880		sticker with black print
CIRCA 1880 – 1893	<i>MOSEK</i>	written in gold or paint
CIRCA 1880 – 1890		sticker with black print
CIRCA 1880 – 1890	<i>Moser</i>	engraved
1898 – 1918		sticker with black print coloured stamp
1911 – 1938	<i>Moser Karlsbad</i>	engraved, etched, written in gold, coloured stamp, stamp with etching tincture
1911 – 1938		etched
1919 – 1929	OROGRAVURE	written
1919 – TO PRESENT	OROPLASTIQUE	written
1919 – 1938		sticker with black print, coloured stamp
CIRCA 1910 – 1923		sticker with brown print
1923 – 1934		etched, coloured stamp
1924 – 1934	VERROPLASTIK	written
1924 – 1934	OROPANTOGRAVUR	written
1925 – 1933	ANIMOR	written
1926 – 1936		etched
1926 – 1936		sticker with black print
CIRCA 1926 – 1930		etched
CIRCA 1926 – 1950	<i>Moser</i>	engraved, coloured stamp, stamp with etching tincture
CIRCA 1926 – 1936		stamp with etching tincture
CIRCA 1926 – 1930		stamp with etching tincture
1928 – 1938	ACIDOPLASTIK	written

TRADEMARKS AND COMPANY LOGOS

1928 – 1938	ARGENTOPLASTIK	written
1928 – 1938	PATINOR	written
1929 – TO PRESENT	<i>Faliolit</i>	stamp with etching tincture
1929 – TO PRESENT	<i>Prasemit</i>	stamp with etching tincture
1929 – TO PRESENT	<i>Alexandrit</i>	stamp with etching tincture
1930 – TO PRESENT	<i>Royalit</i>	stamp with etching tincture
1932 – TO PRESENT	<i>Eldor</i>	stamp with etching tincture
1936 – TO PRESENT		stamp with etching tincture
1936 – 1938	<i>Moser</i>	stamp with etching tincture, coloured stamp
1941 – 1945		engraved
1946 – TO PRESENT	<i>Moser Karlsbad</i>	stamp with etching tincture
CIRCA 1950 – TO PRESENT		sticker with gold print on a silver or gold background, stamp with etching tincture
1957		sticker with purple print on a silver background
1960 – TO PRESENT		label for the Giant Snifters Club
1966 – TO PRESENT		sticker with black print on gold background
CIRCA 1970 – 1990		sticker with black print on gold background
1992 – TO PRESENT	<i>Moser</i>	written in various versions, sandblasted
1992 – TO PRESENT	<i>Moser since 1857</i>	written in various versions, sandblasted
1996 – TO PRESENT	<i>Moser studio</i>	sandblasted
2007	<i>Moser 150</i>	sandblasted
2017	<i>Moser 160</i>	sandblasted

PROFILES OF LUMINARIES

>BÁRTOVÁ-KOROUSOVÁ, MILENA

(1924)
Glass artist. 1943–1945 State Graphic Design School in Prague, 1945–1949 Academy of Applied Arts in Prague, studio of J. Kaplický. External cooperation in preparing prototypes for international exhibitions in the late 1950s.

>BAYERL, BERNHARDINE

(1889–?)
German glass artist. 1905–1918 studied at the Kunstgewerbeschule in Munich, then the Glasfachschule Zwiesel until 1920. From 1922 had her own studio in Munich, after it closed at the end of the 1920s she worked as a designer with Marienhütte in Berlin-Köpenick and with Josephinenhütte in Silesia. Cooperated with the glassworks in 1931, designed a collection of decorative glass and toiletry sets using Eldor and Alexandrit glass.

>BEČVÁŘ, KAREL (1955)

Sculptor and glass artist. 1970–1974 Ceramic School in Bechyně, 1975–1980 Academy of Applied Arts in Prague, studio of J. Soukup. 1982–1984 artist at the Design Centre of the Moser Glassworks, designed drinking and decorative glass, he concentrated on designs for engravings and the sculptural combination of glass with metal.

>BREZAR, RADEK (1995)

Graduated from the School of Glassmaking in Železný Brod, is a prize-winning participant in the Ludwig Moser Award.

>ČTVRTNÍK, JAN (1975)

Industrial designer, graduate from the Academy of Applied Arts in Prague (2004), where he attended the studio of Product Design led by M. Froněk and J. Němeček. After scholarship stays in Finland, Sweden and Peru he collaborated, for instance, with Sony-Ericsson, AEG, IKEA, Volvo and Liebherr. He holds prestigious design awards, he has been working with the Moser Glassworks from 2007.

>DOBIÁŠ, FILIP (1990)

As a student at the Academy of Applied Arts in Prague he became an acknowledged participant of the Ludwig Moser Award.

>DOLEŽAL, LIBOR (1977)

After studying at the School of Glassmaking in Železný Brod he graduated from the studio of V. Kopecký at the Academy of Applied Arts in Prague (2001). Artist, educator and an excellent glass cutter he has been working with Moser Glassworks from 1998.

>DOUŠOVÁ, KATEŘINA (1963)

Designer. Studied at B. Šípek's studio at the Academy of Applied Arts in Prague from 1983 – 1990, involved in interior creation. She worked with B. Šípek's studio, now she makes her own, visually distinct editions, but also designs collections for individual reputable manufacturers.

>ELTNER, DANIEL (1970)

A German designer, he has been working with Lino Sabattini in the Italian town of Bregnano from 1996. He designs porcelain for Studio Line Rosenthal in Selb and cutlery for WMF AG, Geislingen. He has been collaborating with the Moser Glassworks from 1997.

>ESCHLER, RUDOLF

(DATES UNKNOWN)
Corporate drafter. His share of designs documented from the early 1920s, in the 1930s he designed a number of shapes of vases, liqueur and toiletry sets.

>FILIP, MILOŠ (1926–1966)

Glass artist, designed for the Institute of Housing and Clothing Culture in Prague (ÚBOK).

>FOREJTOVÁ, JITKA (1923–1996)

Glass artist. 1942–1943 State Graphic Design School in Prague, 1945–1949 Academy of Applied Arts in Prague, studio of K. Štipl. She worked externally after 1955, preparation of prototypes for the international exhibition of the late 1950s.

>GOLLWITZER, GERHARD (1906–1973)

German painter and graphic artist, designer of porcelain and glass. From 1935, artistic co-worker with the Staatliche Porzellan-Manufaktur Berlin. Cooperation from 1941–1944, designs for cut and engraved decorative glass, engraved figural decorations for drinking glasses.

>HABLE, KONSTANTIN, JR. (1925–1985)

Engraver and master of the engraving workshop. He apprenticed in the glassworks as a glass engraver in 1939, from 1946–1982 he worked as a glass engraver. Apart from engraving the work of V. Lišková and L. Metelák he also made his own designs.

>HABLE, KONSTANTIN, SR. (1902–?)

Engraver and foreman of the engraving workshop 1945–1962. Author of the 'Watteau' engraved designs in the Maria Theresia set and decoration on the Baroque form. In addition to his own work he engraved designs by artists such as G. Gollwitzer. He came to the glassworks with his brother Ernst.

>HANČAROVÁ-MÜLLEROVÁ, LIBUŠE

(1922)
Glass artist. 1943–1949 Academy of Applied Arts in Prague, studio of K. Štipl. External cooperation in preparing prototypes for international exhibitions in the late 1950s.

>HARCUBA, JIŘÍ (1928–2013)

Glass artist, engraver and medallist. 1945–1947 National School of Glassmaking in Nový Bor, 1949–1954 Academy of Applied Arts in Prague, studio of K. Štipl, 1961–1970 lecturer at the Academy of Applied Arts in Prague, from 1990, the head of the studio, and rector of the Academy of Applied Arts in Prague until 1996. External cooperation in the preparation of prototypes for the World Exhibition in Brussels in 1958, cooperation and designs for engravings in the 1980 and 1990s.

>HETTEŠ, KAREL (1909–1976)

Theorist, director of the Museum of Decorative Arts in Prague, the editor of journals, involved in the historical and contemporary creation of Czech glass. His suggestions and ideas are reflected in the contemporary exhibitions of Bohemian glass abroad, but also in efforts to boost the culture of producing dishware and tableware.

>HLAVA, PAVEL (1924–2003)

Glass artist. 1939–1942 Vocational School of Glassmaking in Železný Brod, 1943–1949 Academy of Applied Arts in Prague, studio of K. Štipl, ÚVS artist from 1952. ÚBOK artist from 1958. He participated in the preparation of prototypes for international glass shows (XII Triennial in Milan), designed a variety of decorative sets, hand-blown glass for cutting and drinking sets.

PROFILES OF LUMINARIES

>HOFFMANN, JOHANN F. (1840–1900)

Glass engraver. The illegitimate son of the famous Karlovy Vary engraver Emanuel Hoffmann (1819–1879). Active as an engraver, or 'art painter' in Karlovy Vary, around 1880 he spent several years in Adolfov near Vimperk. Occasionally also supplied Ludwig Moser with his engraved glass. His work was exhibited in 1873 at the World Exhibition in Vienna.

>HOFFMANN, JOSEF (1870–1956)

Architect and designer, involved in designing for a variety of arts & crafts disciplines. Member of the Wiener Secession, co-founder of the Wiener Werkstätte in 1903. He worked with the Viennese glass firms J. & L. Lobmeyr and E. Bakalowitz Söhne. His designs for vases and jardinière for the Wiener Werkstätte were made in 1922 and 1923 at the Meyr's Neffe Glassworks in Adolfov, they were given the joint brand name Moser and WW.

>HOLUBEK, MILAN (1952)

Engraver. He apprenticed at the glassworks as a glass engraver in 1971 under I. Chalupka, after the apprenticeship he entered the glassworks' Design Centre where he works to this day. He specialises in current designs for art engravings, most often he collaborates with the artist K. Bečvář.

>HORÁK, BOHUSLAV (1954)

Designer. Studied at the Academy of Applied Arts in Prague, where he graduated from the studio of J. Svoboda (1980). Co-founder of the Atika group, active in Design studio Horák from 1991, where he makes one off designs or small series.

>HOUDEK, FILIP (1978)

Designer. Studied at the Secondary School of Applied Arts in Kamenický Šenov and the School of Glassmaking in Nový Bor (1998), continued his studies with fellowships at the Glass Design Centre in Leerdam and Design Centre in Utrecht. Together with Šárka Gebyová he established the design studio HG Atelier Design, he primarily focuses on designing and constructing light fixtures.

>HOUSEROVÁ, IVANA (1957–2015)

Glass artist. 1972–1976 State School of Glassmaking in Železný Brod, 1976–1982 Academy of Applied Arts in Prague, studio of S. Libenský. She focused on designing drinking sets, worked with the glassworks on an ongoing basis from the 1980s when she made a drinking set as her thesis work.

>HUSSMANN, HEINRICH (1897–1982)

German painter and graphic artist, trained glass painter. 1920 to 1924 he studied at the Staatliche Akademie für Graphische Künste und Buchgewerbe in Leipzig. Cooperated with the glassworks from 1925 to 1930, vases with deeply etched animal and floral patterns, etched drinking glasses, cut decorative and drinking glasses.

>CHALUPKA, IVAN (1933–1996)

Engraver. He joined the glassworks in 1948 as an apprentice engraver, he apprenticed under K. Hable Sr. From 1956–1993 he worked as a glass engraver in the glassworks' Design Centre. He worked very closely with the artist O. Lída, he engraved the designs of J. Harcuba, K. Bečvář, F. Burant and J. Paleček. Significantly contributed to the development of contemporary Czech engraving.

>CHALUPKA, ROMAN (1963)

Engraver. Studied at the Vocational School of Glassmaking in Nový Bor (1981), has worked as an engraver at Moser Glassworks from 1982.

>CHOCHOLATÝ, FRANTIŠEK

(1902–1973)
Manager of the Bohemia-Moser shop. Until 1961 head of the Bohemia-Moser shop in Prague, founder of the Giant Snifters Club, author of the Giant Snifters drinking set exhibited at many international exhibitions (The World Exhibition in Brussels, 1956, Corning 1959, Moscow 1959 and others).

>ILLO, PATRIK (1973)

Slovak glass artist, designer and educator graduated from the Academy of Fine Arts and Design in Bratislava and after study residences in the UK, France and Italy he began to collaborate with leading European manufacturers of household glass. In addition to his design activities he is also engaged in experimental work, besides glass he works with a variety of materials such as plush, leather or textile.

- > **JABŮREK, LUKÁŠ** (1983)
Glass artist. 1998–2002 the Glass School in Nový Bor, 2003–2006 Glassmaking College in Nový Bor. The Art Director of the Moser Glassworks is not only the main creator of the brand's artistic concept, but also an excellent glasscutter. He holds prestigious design awards, he has been working with the Moser Glassworks from 2007.
- > **JANÁK, FRANTIŠEK** (1951)
Glass artist. 1975–1981 Academy of Applied Arts in Prague, studio of S. Libenský. From 1985 an artist at Linea-ÚBOK. He has worked with the glassworks from 1981, when he made a drinking set as a part of his thesis. External cooperation from 1995. Focused on designing drinking sets and glass sculptures.
- > **JANĎOUREK, JAKUB** (1978)
Glassmaker, designer. He and Michaela Tomišková founded Studio Dechem in 2012; they hold the title of Designer of the Year 2014.
- > **JANECKÝ, JAN** (1978)
Glass artist, a graduate of the Glass School in Nový Bor and the Pedagogical Faculty of Charles University in Prague. He works as a glass painter and teacher at the Glass School in Nový Bor, he cooperates with such companies as Preciosa, Lasvit. He focuses on working on interiors, replicas and restoring paintings. He has been working with the Moser Glassworks from 2006.
- > **JASNÝ, KAREL** (1911–1970)
Glass cutter from 1926–1962.
- > **JELÍNEK, VLADIMÍR** (1934)
Glass artist. 1949–1952 Glassmaking School in Kamenický Šenov, 1952–1958 Academy of Applied Arts in Prague, studio of J. Kaplický, 1961–1964 artist at the Karolinka Glassworks, ÚBOK artist from 1966. External cooperation from 1968 to the present. Designs for hand-blown drinking sets and decorative cut glass.
- > **KNÍŽÁK, MILAN** (1940)
A leading Czech artist, musician, performer, theorist and educator with a distinctive approach to
- the arts. Former director of the National Gallery and rector of the Academy of Fine Arts in Prague; he has made a huge impact on both fine art and design. His characteristic principle of formal and contextual tension is also applied in the designs for the Moser Glassworks, where he has been creating collections from 2015.
- > **KOPŘIVA, PAVEL** (1968)
Multimedia artist, educator and headmaster of the Glass School and College in Nový Bor. He graduated from the Academy of Applied Arts in Prague, studio of J. Harcuba (1995), he has been working with the Moser Glassworks from 1997.
- > **KOPŘIVOVÁ, KAROLÍNA** (1970)
Glass artist. Studied under J. Harcuba and V. K. Novák at the Academy of Applied Arts in Prague from 1988–94. She designs glass and jewellery, from 1999 she has been working as a teacher at the Glass School and College in Nový Bor. She has been working with the Moser Glassworks from 1997.
- > **KOTÍK, JAN** (1916–2002)
Painter and graphic artist. 1935–1941, studied at the Academy of Applied Arts, in Prague, studio of Professor Benda. Engaged in the theoretical and practical issues of glass – designed hand-blown glass and engraving for Borské sklo (engraved by Č. Cejnar). Designed abstract engraving for the Moser Glassworks in 1963.
- > **KOŽENÝ, MICHAL** (1990)
Glass artist. Studied at the School of Applied Arts in Kamenický Šenov (2013). He has been working with the Moser Glassworks from 2016.
- > **LEBEAU, CHRIS** (1878–1945)
Dutch painter and graphic artist, glass designer. 1923–1925 worked with the N. V. Glasfabriek Leerdam glassworks, designs for Unica vases and glass. Cooperated with the glassworks in 1926, 1927 and at the end of 1928–1929, copyrighted designs for the hand-blown glass Unica and Urbanit made at the smelter in Adolfov near Vimperk.

- > **LESSER, TOMÁŠ** (1975)
Engraver. Studied at the School of Applied Arts in Kamenický Šenov (1993), has worked as an artistic engraver at Moser Glassworks from 1993.
- > **LIBENSKÝ, STANISLAV** (1921–2002)
Glass artist. 1939–1950 Academy of Applied Arts in Prague, studio of J. Holeček, K. Štipl and J. Kaplický. 1949–1954 taught at the Glass School in Nový Bor. 1963–1989 head of the Glass studio of the Academy of Applied Arts in Prague. Made designs in the 1950s and 1970s for the Moser Glassworks.
- > **LÍPA, OLDŘICH** (1929–2014)
Glass artist. 1950–1955 Academy of Applied Arts in Prague, studio of J. Kaplický, 1955–1981 artist at Moser Glassworks, 1995–1997 external cooperation with the glassworks' Design Centre – Studio Moser. He participated in the preparation of the exhibits for the XI and XII Triennial in Milan, the World Exposition in Brussels 1958, Montreal 1967, international festivals of glass (Corning 1959, Moscow 1959, São Paulo 1959 and others).
- > **LIPSKÝ, OLDŘICH** (1922–1987)
Glass artist. 1950–1955 Academy of Applied Arts in Prague, studio of K. Štipl and J. Wagner. From 1958, he taught at the Glassmaking School in Kamenický Šenov, later in Nový Bor. At the glassworks he made drinking and decorative glass in the 1950s, in the 1960s hand-blown glass, using sealed metal techniques.
- > **LIŠKOVÁ, VĚRA** (1924–1985)
Glass artist. 1942–1949 Academy of Applied Arts in Prague, studio of J. Holeček, K. Štipl and J. Kaplický. 1949–1961 collaboration with Moser Glassworks, looser co-operation continued into the mid-1960s. She designed drinking sets, thin-walled decorative glass, solid objects out of coloured glass cut with a spherical grinder and sculptures. She participated in the preparation of the exhibits for the XI and XII Triennial in Milan, the World Exposition in Brussels 1958, the international festivals of contemporary glass (Corning 1959, Moscow 1959, São Paulo 1959 and others).

- > **LUNDGREN, TYRA CAROLINA** (1897–1979)
Swedish painter and sculptor, designer of table porcelain and glass. She attended art schools in Stockholm, Vienna and Paris. In the 1920s she made designs for Finnish and Swedish glassworks, in the 1930s for the porcelain factory at Sèvres. In 1937 her designs were made at the Venini Glassworks in Venice. Briefly cooperated with the glassworks in 1922, created several sets with engraved decorations.
- > **MAREŠ, JAN** (1953–2005)
1975–1981 Academy of Applied Arts in Prague, studio of S. Libenský. In 1981 he completed his thesis (an engraved object) using raw material from the Moser smelter. External cooperation from 1993. He designs multi-coloured decorative glass and blocks with engraved decorations.
- > **MATURA, ADOLF** (1921–1979)
Glass artist. 1941–1948 Academy of Applied Arts in Prague, studio of K. Štipl. ÚVS artist from 1954, ÚBOK from 1958. Designed drinking and toiletry sets in 1953, from 1957 he regularly collaborated in preparing collections of decorative glass for international shows (XI and XII Triennial in Milan, the World Exhibition in Brussels in 1958, Montreal 1967, the exhibitions in Moscow 1959, São Paulo, 1959 and others).
- > **MENDEL, JAKUB** (1995)
Graduated from the School of Glassmaking in Železný Brod, is a prizewinning participant in the Ludwig Moser Award.
- > **MENSCHHORN, SEBASTIAN** (1971)
Austrian designer and graphic designer. Studied at the Academy of Applied Arts in Vienna, industrial design studio (1996). Specialises in interior design, for example works with famous European brands in glass and ceramics production.
- > **METELÁK, LUBOŠ** (1934)
1954–1959 Academy of Applied Arts in Prague, studio of K. Štipl. Artist at the glassworks from 1962–1993. Primarily designed drinking sets, for which he received numerous awards for Czech design, he devoted himself to decorative glass and engraving.

- > **MOSER, LOTTE P.** (1897–?)
Daughter of Rudolf Moser. Painter, designer of glass and porcelain. Studied fine arts at the Academy in Dresden. She also worked with the porcelain company Epiag in Březová. From the end of the 1930s she lived in France and was devoted to painting and decorative arts. Designs for the glassworks around 1925. Vases cut to her designs won the Gold Medal at the International Exhibition of Decorative Arts in Paris, 1925.
- > **PÁNKOVÁ, DAGMAR** (1971)
After graduating from the Glassmaking School in Kamenický Šenov she worked as a designer and later as a teacher at the glass school, has been in contact with leading Czech glass companies from 1997. Founded Studio Bystro Design together with glass artist Leoš Smejkal in 2005.
- > **PELCL, JIŘÍ** (1950)
Architect and industrial designer. After studying at the Academy of Applied Art in Prague and internships abroad he took up design and pedagogical activities. At the Academy of Applied Arts in Prague, where he also served as a rector, he heads the studio for Furniture and Interior Design. Cofounder of the Atika group, has owned the Atelier Pelcl studio from 1990. Besides practical design activities for industrial production he is involved in design theory, gives university lectures at home and abroad and publishes.
- > **PENNEL, RONALD** (1935)
British engraver, one of the most important engravers of the present. His glass engraving is enriched by the experience gained in rock crystal engraving. His engravings are full of affectionate humour, people and animals. He studied and taught at the Birmingham College of Art, he founded the Pennell Studio in 1964. Participated in engraving symposiums at the glassworks together with Jiří Harcuba.
- > **PETRI, TRUDE** (1906–1998)
A German designer of porcelain and glass. Artistic collaborator with the Staatliche Porzellan-Manufaktur Berlin from 1928, designed a number of sets as well as decorative objects, in cooperation with the porcelain factory she was awarded a Gold

- Medal at the VI Triennial in Milan in 1936 and the Grand Prix at the World Exhibition in Paris in 1937. Cooperated with the glassworks from 1942–1944, decorative glass designs with cut and engraved patterns, drinking glasses.
- > **PFOHL, ALEXANDR** (1894–1953)
Painter, glass and porcelain designer. Studied at the Glass School in Bor, 1911–1914 at the Kunstgewerbeschule in Vienna. From 1919 to 1928, lead designer of the Josephinenhütte Glassworks in Szklarske Poreba, Silesia. A number of designs for cut, engraved and painted drinking and decorative glass. Member of the German Werkbund. 1928–1945 professor of the German Technical Glass School in Bor, designs for a variety of North Bohemian refineries and glass factories. Cooperation with the glassworks from 1930 to 1932, decorative glass with matt etched patterns, cut vases, tableware and drinking glasses.
- > **PLESL, RONY** (1965)
Glass and industrial designer. 1984–1990 Metal and Jewellery studio of V. K. Novák and J. Harcuba, Academy of Applied Arts in Prague. He is known as a studio artist with extensive work in interior design. From 2008, he has run the Glass Studio at the Academy of Applied Arts in Prague. He holds prestigious design awards; he has been working with the Moser Glassworks from 2008.
- > **PODRACKÝ, TADEÁŠ** (1989)
Graduated from the Glass Studio of R. Plesl at the Academy of Applied Arts in Prague (2014). He represents the youngest generation of talented Czech designers. He received the title Discovery of the Year 2013 awarded by the Czech Academy of Design and was a prizewinner of the Ludwig Moser Award.
- > **RAČKOVÁ, INGRID** (1975)
Glass artist. From 1993 till 1999 she studied at the studio of V. Kopecký at the Academy of Applied Arts in Prague, together with David Suchopárek she founded Studio IRDS, which is involved in designs for large cut and bonded objects. She has been collaborating with the Moser Glassworks from 1998.

>RAJSKÁ, BEATA (1962)

A fashion designer who graduated from the Secondary School of Clothing in Trenčín and the Philosophical Faculty of the Comenius University in Bratislava, Slovakia (1986). She has been making her designs under the brand name 'Beata Rajska' from 1997. She has successfully presented her work at fashion shows both at home and abroad (Moscow, St. Petersburg, Paris, London, Madrid, Barcelona, Warsaw, Berlin, Toronto, Mexico City) and has received numerous major awards. She also designs glass jewellery, produced designs at the glassworks in 2015.

>RATH, STEFAN (1876–1960)

The nephew of L. Lobmeyr, a partner and, after 1917, owner of the eponymous Viennese company. From 1945 he ran the subsidiary branch in Kamenický Šenov, where he supported the post-war preparation of young Czech glass artists. Following the company's nationalisation after 1948, he became the company's artistic advisor and also prepared designs that were made in the Moser Glassworks.

>ROUBÍČEK, RENÉ (1922)

Glass artist. 1940–1944 Academy of Applied Arts in Prague, studio of J. Holeček and J. Kaplický. 1945–1952 he taught at the Glassmaking School in Kamenický Šenov. 1952–1965 an artist at Borské sklo. In the 1950s he created a collection of decorative cut glass for Moser Glassworks. Returned to the glassworks in 2006 to work on the 150th anniversary collection.

>ROUBÍČKOVÁ, MILUŠE (1922–2015)

Glass artist. 1940–1949 Academy of Applied Arts in Prague, studio of J. Holeček and J. Kaplický. From 1948 she worked with Lobmeyr in Kamenický Šenov, with the studios Art Glass in Nový Bor. Glassworks in Škrdlovice. She belongs to the generation of Czech glassmakers that made Czech glass famous in an international context.

>RYDLO, JIŘÍ (1949)

Glass artist. He studied to be a glass cutter at the Moser Glassworks, he completed Glassmaking School in Kamenický Šenov in 1970. From 1994–2007 he worked as a draftsman and designer in Studio Moser.

>SATTLER, HEINRICH (1898–1985)

A German painter, graphic artist and designer in the field of applied arts. 1916–1917 apprenticed as a glass painter, then studied at the Kunstgewerbeschule in Munich. 1922–1923, teacher at the Fachschule für Glasindustrie, 1927 began work as a teacher of decorating glass at the Werkkunstschule in Cologne. From 1925–1930 he made glass designs for Deutsche Werkstätte. Cooperated with the glassworks in 1929, probably occasionally in the following years too; cut, engraved and etched decorative glass and stemware.

>SELINGER, VLASTIMIL (1963)

Engraver. Studied at the School of Applied Arts in Kamenický Šenov (1981), has worked as an artistic engraver at Moser Glassworks from 1982.

>SCHÜTZ, SIEGMUND (1906–1999)

A German sculptor, ceramist and medallist. From 1932, artistic co-worker of the Staatliche Porzellan-Manufaktur (KPM) Berlin, his designs, especially decorative figural motifs, were influenced by German neoclassicism. 1936 and 1938, he lived in Venice, glass designs for Societa Veneziana per l'Industria delle Conterie e Cristalle, Murano. From 1945 in Selb, Germany, continued his cooperation with KPM Berlin. He lived and worked in Berlin from 1955. Cooperated with the glassworks from 1941–1943. Designs for drinking glasses and vases made of cut clear and ruby glass.

>SKÁLA, VLADIMÍR (1956)

Engraver. 1971–1975 High School of Applied Arts in Železný Brod. 1975, he joined the glassworks' Design Centre where he worked with M. Holubek under the leadership of I. Chalupka, until 1987. He has worked as an artistic engraver at Studio Moser from 1987 to this day.

>SMEJKAL, LEOŠ (1973)

Studied at the Glassmaking School in Kamenický Šenov, from 1993 he has been at the Glass studio at the Academy of Fine Arts and Design in Bratislava. He founded Studio Bystro Design, together with Dagmar Pánková, in 2005.

>SMRČKOVÁ, LUDVIKA (1903–1990)

Glass artist. 1921–1927 studied at the Academy of Applied Arts in Prague, studios of V. H. Brunner and F. Kysela. From 1952 she was the head designer of the Design Centre of the Glass and Ceramics Industry (later ÚBOK), she participated in the preparation of the exhibits for the XI and XII Triennial in Milan, for the International Exhibition of Glass in Corning in 1959 and others. Her first glass designs at the V. H. Brunner studio from 1924 were made by the Moser Glassworks. Regular cooperation continued from 1949 until the 1980s.

>STÁHLÍKOVÁ, MÁRIA (1922)

Glass artist. 1943–1949 Academy of Applied Arts in Prague, studio of J. Kaplický, cooperation with the Design Centre in Prague. Designs for XI and XII Triennial modelled in the Moser Glassworks.

>STANĚK, MARIAN (1976)

Engraver. Studied at the Vocational School of Glassmaking in Nový Bor (1994), worked as an engraver at Moser Glassworks from 1994 until 2008.

>STUDIO BYSTRO DESIGN

see Dagmar Pánková
see Leoš Smejkal

>STUDIO DECHEM

see Michaela Tomišková
see Jakub Jandourek

>STUDIO IRDS

see Ingrid Račková
see David Suchopárek

>SUCHOPÁREK, DAVID (1973)

Glass artist. From 1993–1999 he studied at the studio of M. Karel at the Academy of Applied Arts in Prague, together with Ingrid Račková he founded Studio IRDS, which is involved in designs for large, cut and bonded objects. He has been collaborating with the Moser Glassworks from 1998.

>SVATOŠOVÁ, SVĚTLANA (1982)

Graduate of the Glass School Nový Bor, prize-winner of the Ludwig Moser Award.

>ŠIMICE, BOHUSLAV (1929)

Glass artist. Creatively active within the Art Centre for Glass and Fine Ceramics in Prague from 1953. Formerly a drawer at the glassworks, upon relocating to Prague worked on designs for the XI and XII Triennial in Milan and Expo 58 in Brussels.

>ŠOTOLA, VRATISLAV (1931–2010)

Glass artist. 1949–1954 Academy of Applied Arts in Prague, studio of J. Kaplický. 1958–1962 artist at the glassworks in Nový Bor. ÚBOK artist from 1962. Designed hand-blown, colour layered, through cut glass for the glassworks in the 1970s.

>ŠUHÁJEK, JIŘÍ (1943)

Glass artist. 1957–1961 Glassmaking School in Kamenický Šenov, 1961 as a draughtsman and designer at the Moser Glassworks, 1964–1971 Academy of Applied Arts in Prague, studio of S. Libenský. During his studies he spent four months at the Royal College of Art in London, at the Venini glass factory in Venice and the Rietveld Academy in Amsterdam, 1972–1978 Moser Glassworks artist, external cooperation from 1979. Throughout his career he created new and original designs for the glassworks.

>TAUSCHEK, OTTO (1881–1971)

Painter and graphic artist, designer of porcelain and glass. 1917–1926 worked for the Rosenthal Porcelain Factory. Further biographical details unknown. Cooperated in 1911, etched and painted decorative glass. Presumably the author of the Mozart drinking set.

>TOMIŠKOVÁ, MICHAELA (1983)

Designer. Graduate of the Academy of Applied Arts in Prague, the product of design studio of F. Burian. Founded Studio Dechem in 2012 with Jakub Jandourek, holds the title Designer of the Year 2014 from the Czech Academy of Design.

>VÍZNER, FRANTIŠEK (1936–2011)

Glass artist. 1956–1962 Academy of Applied Arts in Prague, studio of K. Štipl and V. Plátek. 1961–1967, designer at Sklo Union Teplice, 1967–1975 artist at the Škrdlovice Glassworks. He worked with the glassworks' Design Centre from the 1990s, he used Moser's prowess of perfect cuts in his work.

>VOIGT, FRANZ (1898–?)

Chief Clerk from 1929, from 1938 he was the manager of the shop in Prague. In 1946 he led the group of Czech artists that had been expelled and were working in Bad Ischl for Austria Glas. From 1936 to 1941 he worked with R. Eschler on designs for decorative glass and later designed his own variety of shapes. Included designs for the cut patterns on drinking glasses designed by R. L. F. Schulz in 1941.

>VOZKA, ŠIMON (1995)

Graduated from the School of Glassmaking in Železný Brod, is a prize-winning participant in the Ludwig Moser Award.

>WACHS, SABINE (1960)

German designer. After studying at the University of Industrial Design in Halle (1985) she mainly works with the porcelain manufacturer in Meissen. She is the author of the Wellenspiel porcelain set, the shape of which also inspired her design for the eponymous set made at the Moser Glassworks.

>WELS, RUDOLF (1882–1944)

Architect and designer. Skilled master builder, studied engineering at the Akademie der bildenden Künste in Vienna, an associate of Adolf Loos from 1912–1914. After 1918 he built constructions in Northwest Bohemia, in the 1920s and 1930s a number of spa buildings in Karlovy Vary. In 1921 the glassworks was reconstructed based on his plans. Cooperated with the glassworks from 1921–1926. Designed decorative glass, vases from black hyalith with gilded decorations and glass with the Animor oroplastique decorations, occasionally drinking glasses too.

>WERSIN, WOLFGANG VON

(1882–1976)

A German architect and designer in the field of applied arts. Member of the German Werkbund, associate of the Deutsche Werkstätten from 1912. In the 1930s he created a series of designs for German porcelain factories, designs for the glassworks in Weißwasser. Cooperated from 1939–1941, designs for large cut vases.

>ZADIKOW, ARNOLD (1884–1943)

Polish sculptor. He studied under the sculptor Heinrich Waderé at the Akademie für Angewandte Kunst in Munich, in 1920 he married Hilda Lohsing. From 1933 he worked in Paris, from 1936 to 1942 in Prague. He died in the concentration camp in Terezín. From 1936–1938 he was the glassworks' Art Director. A number of designs for cut decorative glass, engraved glass and drinking sets with figural motifs.

>ZADIKOW-LOHSING, HILDA

(1890–1974)

Draughtswoman and Illustrator. Studied painting in Munich. Lived in Munich, then in Prague from 1932. During World War II she was in Terezín, after 1945 in Prague, in 1948 she left for the United States. Cooperated from 1930–1932. Designed and made punctured figurative motifs.

>ZEMEK, FRANTIŠEK (1913–1960)

Glass artist. 1940–1948, the Academy of Applied Arts in Prague, studio of K. Štipl, J. Sokol and J. Wagner. 1956–1959 worked for Teplické sklo at the Mstišov plant and at the same time for Karlovské sklo Moser. Designed decorative glass shaped by cutting. Took part in international exhibitions (XI Triennial in Milan, Expo 58).

>ŽÁČKO, ASKOLD (1946–1997)

Glass artist. 1971 graduated from the Academy of Fine Arts and Design in Bratislava, studio of Professor V. Cigler. He taught at the Academy of Fine Arts and Design in Bratislava as an associate professor. Designed drinkware for the glassworks in the 1970s as did his students at the time.

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- The Corning Museum of Glass, collection of Juliette K. and Leonard S. Rakow Research Library, Leo Moser's estate*

LIST OF ABBREVIATIONS

<i>dec. no.</i>	decoration number
<i>H.</i>	height
<i>inv. no.</i>	inventory number
<i>L.</i>	length
<i>p., pp.</i>	page, pages
<i>prod. no.</i>	production number
ÚBOK	Institute of Housing and Clothing Culture in Prague
ÚVS	Central Art Centre in Prague

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MOSER 1857–2017 ■ MOSER CRYSTAL STORY

CONCEPT FOR THE BOOK AND TEXT: Jan Mergl, Lenka Merglová Pánková

EDITORIAL COOPERATION: Lukáš Jabůrek, Daniela Sládková,

Richard Ullisch – MOSER, a. s.

LANGUAGE EDITOR: Pavel Růžička

TRANSLATION INTO ENGLISH: Solten Agency, www.solten.com

Richard R. H. Withers

ENGLISH LANGUAGE EDITOR: Maryam Drholcová

PHOTOS: Gabriel Urbánek, Miroslav Vojtěchovský,

Petr Vaněk, Martin Prokeš, Petr Adámek, Lukáš Pelech, Josef Zvolánek, Ondřej Hošt,

Film Servis Festival Karlovy Vary

OWNERS OF THE REPRODUCED WORKS: MOSER, a. s.;

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Museum of West Bohemia in Pilsen and a private collection in Pilsen; Moravian Gallery in Brno

GRAPHIC DESIGN AND TYPESETTING: KANTORS CREATIVE CLUB

PRINT: GRAFICO

PUBLISHER: MOSER, a. s., Karlovy Vary

