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THE SOCIETY FOR POLISH APPLIED ART VERSUS THE VIENNA WORKSHOPS – AN ATTEMPT AT COMPARISON. STYLISTIC ANALOGIES IN FURNITURE AND INTERIOR DESIGN*

The Society for Polish Applied Art (Towarzystwo Polska Sztuka Stosowana, TPSS) was established in 1901, in Krakow on the wave of the revival of crafts; soon its circle included the most outstanding Polish designers. One of the TPSS activities was to support Polish furniture designers, facilitate them to receive commissions, and present their projects at exhibitions. Due to the geographical proximity to, but above all, to the ideological affinity with the Vienna Workshops (Wiener Werkstätte), the work of the Society can be juxtaposed with the activities of the latter. Analyzing the style of furniture designers associated with the TPSS, three tendencies can be noticed – inspiration with folk art, a turn to old styles, and the tendency to simplify furniture pieces and give them minimalistic forms, devoid of ornamentation. Usually, the stream associated with folk art, related to the pursuit of the national style, is brought to the fore. In this text, however, I would like to draw attention to the third, the most avant-garde, path. A new look at Polish furniture of the early 20th century was presented by Anna Sieradzka. She noted the analogies between Polish projects and the works of Austrian and German artists.¹ Following this interpretation path, I wish to compare the work of Polish designers associated with the TPSS with that of the artists from the Vienna Workshops.

THE POLISH APPLIED ART SOCIETY – VIENNA WORKSHOPS – COMMON IDEAS AND GOALS

The source of ideas for both the TPSS and the Vienna Workshops² lied in the English Craft Revival Movement. Both societies set themselves the goal of combating historicism and widespread kitsch. Jerzy Warchałowski, the main theoretician on the TPSS, wrote: “to burn, to discard all the ugly and unnecessary thoughtless pieces of furniture, among which we live [...] let a moderately wealthy man not imitate the master of the palace, let him not be dressed in forgeries of royal styles, let his own living conditions and

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¹ A. Sieradzka, *Początki awangardy w meblarstwie polskim 1904–1914*, [in:] *Studia z architektury nowoczesnej*, ed. J. Kucharczywska, J. Malinowski, Toruń 2007, pp. 131–143.

² Information on The Vienna Workshops based on: *Wien um 1900. Kunst und Kultur*, ed. M. Marchetti, Wien, München 1985; W.J. Schweiger, M. Brausch, Ch. Brandstätter, *Wiener Werkstätte. Art et artisanat 1903–1932*, Bruxelles 1983; W.J. Schweiger, *Art nouveau a Vienne. Le wiener Werkstätte*, Paris 1990; G. Fahr-Becker, *Wiener Werkstaette 1903–1932*, Köln 2015; *Yearning for Beauty. The Wiener Werkstätte and the Stoclet Hause*, ed. P. Noever, V. Doufour, E.F. Sekler, Ostifern-Ruit 2016.

own likes and dislikes create a sincere and artistic environment.”³ Polish applied art lovers found a patriotic aspect in this activity – by supporting native crafts and industry and acquiring Polish products, Polish companies grew and money was not allowed to be transferred to foreign businesses. “Kurier Warszawski” wrote: “The artistic industry is one note in the chord of national culture, which is now growing in such a powerful crescendo. By strengthening it, not only will we keep the money in the country [...], but also give testimony to a reborn vitality in this field as well”.⁴

The Vienna Workshops and the TPSS declared their willingness to establish cooperation between designers, craftsmen and commissioners. However, from its beginning, the Vienna Workshops focused on the functioning of workshops, and, owing to its shop, it was also commercial in character; its scope extended beyond Austro-Hungary. The TPSS, on the other hand, functioned thanks to membership fees, donations, annual subsidies from national institutions, and, to a lesser extent, to the sales of its works, e.g. kilims. Soon after it was formed, the Krakow association organized meetings between artists and representatives of the carpentry, printing and weaving industries. The Society failed to achieve such an essential goal as to establish workshops in which artists would cooperate with craftsmen, and there was no institution that would financially support this undertaking. Instead, every year, the TPSS announced a number of competitions in furniture, architecture and graphic design, which enabled projects to be selected for private individuals as well as commercial or social institutions. The TPSS also sought to ensure that its members be employed as artistic managers in various enterprises. This was successful in the cases of J. Niedźwiecki’s & Co Pottery Factory in Dębniaki in Krakow and Stanisław Gabriel Żeleński’s Department of Stained Glass and Mosaic in Krakow, as well as a number of Krakow printing houses (e.g. Printing House of the Jagiellonian University). The Society also made attempts to establish permanent cooperation with producers, involving its members to deliver projects. The cooperation with the workshop of Antonina Sikorska producing kilims in Czernichów near Krakow was successful. Completing their projects, the artists relied on small, family-run, usually Krakow workshops or, as was in Sikorska’s workshops, on the work of folk craftsmen. At the same time, the Vienna Workshops benefited from the services of considerably more qualified craftsmen working in small workshops or from those of Vienna Kunstgewerbeschule graduates. Exhibiting their works, the TPSS designers would diligently note the names of the craftsmen cooperating with them, which was also the practice in the Vienna Workshops.

The Krakow association sought to indicate, just as the Vienna Workshops did, that work in the field of applied art is equal to activities in the fields of painting, sculpture or architecture. The cooperation with the Society led many artists to abandon fine art in favor of applied art, or the former became their side area of activity. An example of this is the work of Karol Tichy, educated in the field of painting, who then was involved with the design of furniture, textiles, interiors, ceramics, stained glass, mosaics and even architecture.

For both of these artistic circles, applied art was to perform social and educational functions, its task was to show with what objects one should be surrounded, how to arrange a space, and how to build houses. To this end, in 1908, the TPSS organized an exhibition at the Society for the Encouragement of Fine Arts in Warsaw and in 1912, in Krakow, at the exhibition “Architecture and Interiors in Garden Settings”, where a set of coherent interiors was presented, not just a collection of furniture pieces. This is how the press reported on the 1908 exhibition: “The exhibition has the appearance of a nice, cheerful, well-kept flat. On the windows, behind the muslin of bright curtains, pots with flowering plants, the rooms full of cut flowers. The walls decorated with pictures, drawings. Finally, we have not a chaotic collection of furniture items, trinkets and various specimens of applied art, but a completely furnished flat, demonstrating reforming aspirations of new people and artists.”⁵

Both societies also shared a striving to achieve cohesion of all interior elements, that is to follow the idea of “Gesamkunstwerk”, the example of which is the 1908 exhibition. The artists succeeded in achieving harmony in the interiors presented, which the press commented on: “The artists do not limit themselves to creating loose furniture pieces and ornaments, but look for an architectural order in the

³ J. Warchałowski, *Sztuka Stosowana*, “Tygodnik Ilustrowany”, 1908, no. 6, pp. 106–108.

⁴ W. Łada, *O polski przemysł artystyczny*, “Kurier Warszawski”, 1905, no. 92, p. 4.

⁵ Kraków, Biblioteka Akademii Sztuk Pięknych w Krakowie, Teki Jerzego Warchałowskiego (The Academy of Fine Arts Library in Krakow, Jerzy Warchałowski Archives), no. 20028, pp. 12, 13, *Wystawa „polskiej sztuki stosowanej”*, 5 III 1908.

whole of interior and for logic in the apartment plan.”⁶ This was achieved by “the colour harmony between furniture, walls, ceilings”, as well as by “architectural order, expressed in the division of walls, furniture arrangement, placement of paintings [...] [in] the lack of excessive trifles and unnecessary ornamentation”.⁷ The omnipresent principle of “Gesamkunstwerk” can be noticed in the interiors designed by Stanisław Wyspiański and other designers from the TPSS circle.

The founders of the Vienna Workshops assumed that their goal was to create solidly made, functional pieces of furniture, they did not strive to decorate items at any cost, it was the proportions and the material from which they were made that was more important. The TPSS members would undoubtedly share this view. However, the Society wished for more, their aim was to give Polish art a distinctive feature, “for a foreigner, who wanders to Poland, to find us at our place, living our own lives, the strongest expression of which is art, to find us in our Polish homes, in such homes which they have not seen in France or Germany, to find a peasant who would not be similar to a London fiacre driver, to be able to sit on a chair and to eat from a bowl different from the ones in their countries”.⁸ This distinctiveness was sought in three sources – the former heritage of Polish art, folk art of various Polish regions, as well as in the individual work of some Polish artists. Particularly at the beginning of its activity, the TPSS prioritized folk art; it was a source of inspiration for many artists, also in furniture design. The TPSS would organize folk craft exhibitions, create a collection, publish a periodical with reproductions of folk artifacts. Such activities were not found within the Vienna Workshops. Despite promoting folk art, the TPSS did not aim to impose any style; it wished to support “genuine talent and genuine pursuit of distinctiveness”. The society assured that it favored both artists who “develop folk motifs” and those who create new forms. Distinctiveness, diversity and individuality were to make the path to Polish art. In order to maintain this multiplicity of artistic stances, it was advisable to “ensure the greatest decentralization of art, diversity of art works, pursuit of and care for its sources”.⁹

The founders of the Vienna Workshops aspired to design objects intended for all social strata. However, due to high quality materials and the cost of craftsmen’s work, the furniture could be afforded by affluent people. A similar ambition was shared by the TPSS. Włodzimierz Tetmajer urged that “artistic thought” should spread both to chambers of the parliament and to “taverns”, because “even simple and yet well-designed furniture has a civilizing effect on the simplest minds and might become its need, might develop one’s needs and thoughts”.¹⁰ Yet, the items designed by the TPSS members were not cheap. On the occasion of the exhibition in 1908, one of the critics wrote: “as design ideas, the furniture is nice; there are sophisticated combinations of colors, neatly drawn patterns, but not enough... And where is at the exhibition ‘an averagely wealthy man’”.¹¹ This changed slightly at the end of the TPSS activity, and the 1912 exhibition presented the interiors of the peasant’s, laborer’s and craftsman’s flats.

The TPSS and Vienna Workshops were both rooted in English Arts and Crafts movement; they shared essential aims, such as to move away from historical styles and low quality products, to give applied art significance equal to that of fine arts, to search for social and guiding functions of applied art, to implement the idea of “Gesamkunstwerk”. The Krakow and Vienna societies sought to create solid, functional objects, without much decoration and designed for all. However, using craftsmen and maintaining high quality, they both manufactured elite goods. The TPSS and Vienna Workshops differed in their scopes and activities; the Polish society failed to create its own workshops or to develop its commercial activity. The significant difference between these two societies is that the TPSS put considerable emphasis on patriotic issues, which could be observed in promoting Polish goods, cooperating with Polish craftsmen, including folk artists, exhibiting and collecting handicraft from various regions of formerly Polish lands and, most importantly, in attempting to create the national style which would distinguish Poland in the international arena.

⁶ *Wystawa sztuki stosowanej*, “Architekt”, 1908, no. 2–3, pp. 28–31.

⁷ Kraków, Biblioteka Akademii Sztuk Pięknych w Krakowie, Teki Jerzego Warchałowskiego (The Academy of Fine Arts Library in Krakow, Jerzy Warchałowski Archives), no. 20028, pp. 12, 13, *Wystawa „polskiej sztuki stosowanej”*, 5 III 1908.

⁸ E. Trojanowski, *Polska sztuka stosowana*, “Nowa Reforma”, 1901, no. 249, pp. 1–2.

⁹ J. Warchałowski, *Katalog nowożytnych tkanin i wyrobów ceramicznych*. Exhibition catalogue, National Museum in Krakow, Krakow 1905, pp. 41–42.

¹⁰ W. Tetmajer, *Z powodu zawiązania się Stowarzyszenia Polskiej Sztuki Stosowanej*, “Krytyka”, 1901, no. 10, pp. 186–190.

¹¹ Kraków, Biblioteka Akademii Sztuk Pięknych w Krakowie, Teki Jerzego Warchałowskiego (The Academy of Fine Arts Library in Krakow, Jerzy Warchałowski Archives), no. 20029, pp. 198, 199, Stefan Popowski, *Sztuka stosowana*, “Gazeta Codzienna”, 1908.

THE TPSS ATTEMPTS AT THE VIENNESE ART SCENE

What connected Krakow designers associated with the TPSS with Vienna was exhibitions and art craft shops where the works of Polish designers were presented in the Austro-Hungarian capital. In 1902, the TPSS established steady cooperation with the Kilim Workshop of Antonina Sikorska in Czernichów. Already in its first year, the cooperation brought tangible results – by 1903, approximately 160 kilims had been made in Czernichów.¹² The kilim projects were supplied by the following artists – Franciszek Bruzdowicz, Kazimierz Brzozowski, Józef Czajkowski, Eugeniusz Dąbrowa-Dąbrowski, Ewelina Dąbrowska, Józef Mehoffer, Ludwik Puszet, Karol Tichy, Edward Trojanowski, Henryk Uziembło, Jan Wałach, Warchałowski and Wyspiański. The kilims were weaved by village girls from a small place near Krakow. Each kilim was original, if a motif was repeated, its color was changed. Artists could not make use of this design working with other workshops. Kilims were made of sheep wool spun mechanically, uniformly coloured with synthetic dyes. This affected the final appearance of kilims – their surface was too thick and even; the colours were sometimes too intense and not glistening. Vertical rectangle was most commonly used in compositions; horizontal rectangle was less popular. Motifs were placed symmetrically and repetitively, or the central motif dominated. Kilims fall into several groups. The first and most numerous group include kilims clearly inspired by folk art of the Lesser Poland (Małopolska) and the Podhale region (Podhale), for example by cuttings; the motifs were slightly altered. The second group of kilims consists of kilims with stylized, simplified and geometrized floral or zoomorphic motifs; they are characterized by strong rhythm and symmetry. The third, smallest group comprises kilims inspired by Kontush belts or oriental textiles. Czernichów kilims can also be divided according to their colours into the ones of intense and contrasting colours and into the ones of limited tones enlivened only by a touch of colour. The TPSS kilims were deeply rooted in folk art and in native flora and fauna, which made them different from the goods manufactured by the Vienna workshops.¹³ The TPSS sold their kilims in its headquarters in Krakow, exhibited them, and tried to use them to become known abroad. The Society presented kilims at exhibitions in Vienna, however, this was not connected with the activities of the Vienna Workshops, rather with those of the opposing “Secession” Society, still, I believe, this is of note as an attempt to become recognized in Viennese circles. Already in 1902 (November–December), at the exhibition Vereinigung Bildender Künstler Österreichs Secession, in the hall where the Krakow Association of Polish Artists “Sztuka” presented, two kilims by Tichy were shown, one of which used the motif of apple trees and fantastic birds. Tichy was also responsible for designing the Polish section of the exhibition and was the exhibition curator.¹⁴ In 1906, the TPSS together with the Association “Sztuka” participated in the London Austrian exhibition. The kilims from the Sikorska’s workshops by Trojanowski and Czajkowski and the chair by Mehoffer were exhibited.¹⁵ In the same year, the kilims by Brzozowski and Czajkowski appeared at the Vienna “Secession” exhibition, they accompanied the presentation prepared by “Sztuka” Association.¹⁶ The Society sold kilims at the Galician Products Bazaar at Spiegelgasse 21, in Vienna. As the press wrote, they sold quite well.¹⁷

The TPSS sought to present its works in the Vienna press. The first year’s issue of “Hohe Warte” (1904/1905), co-created by Hoffmann, Moser, Hermann Muthesius, Otto Wagner, included several articles on the Krakow Society. The text entitled *Polnische Volkskunst*, gave a summary of the Society’s current activity and included a considerable excerpt of Jerzy Warchałowski’s text *On Applied Art*. It presented his definition of applied art and outlined the aims of the Society, which were to support Polish applied art, to increase the public’s awareness on with what objects they should surround themselves, to create new jobs, to seek new talents and to strengthen national identity. Warchałowski briefly discussed the search for a national style in Poland. He noted that folk art was particularly inspiring for artists. However, according to him, it should be “only a lesson and an order that you create yourself, think with your own

¹² II. sprawozdanie Towarzystwa „Polska Sztuka Stosowana” w Krakowie 1903, Krakow 1904, p. 7.

¹³ I. Goldman, *Kilimy Józefa Mehoffera*, “Biuletyn Historii Sztuki”, 71, 2009, no. 3, pp. 389–399.

¹⁴ XV. Ausstellung der Vereinigung Bildender Künstler Österreichs Secession Wien, Nov[ember]–Dez[ember] 1902, [Wien 1902], pp. 30, 31.

¹⁵ Imperial-Royal Austrian Exhibition London. Exhibition catalogue, Earls Court, London 1906, p. 51.

¹⁶ XXVI. Ausstellung der Vereinigung Bildender Künstler Österreichs Secession Wien, März–Mai 1906, Wien 1906.

¹⁷ Kronika, “Czas”, 1904, no. 25, p. 2.

thought, and seek inspiration in your own soul.” He was of the opinion that disputes about the primacy of a certain region’s folk art should be abandoned; he wrote: “Let every genuine artist be free to create freely regardless of whether he develops a beautiful and finite folk Zakopane style [...] or gives new forms.” The publication was accompanied by reproductions of folk handicraft and wooden architecture.¹⁸ The next text, entitled *Polnische Holzbaukunst* also by Warchałowski, was a reprint of the article published in the TPSS magazine. The author focused on the disappearing old wooden architecture, in which the elements of the native style survived. He believed that these monuments could become the starting point for architects looking for modern forms, not devoid, however, of ties with native tradition. The illustrations included photographs and engravings of wooden buildings.¹⁹ The TPSS published the magazine “Towarzystwo Polska Sztuka Stosowana. Materiały”, where it presented reproductions of the Polish folk craft and wooden architecture. It was the banner of the Society’s idea; it was sent to the editorial offices of various magazines and museums, including Vienna.²⁰ This journal was mentioned by the Viennese periodical “Zeitschrift für österreichische Volkskunde”.²¹

ANALOGIES IN STYLE IN FURNITURE AND INTERIOR DESIGN

The TPSS members focused on the search for sources of national identity in folk art and in old eras, yet they noticed other tendencies in applied art of early 20th century. They criticized the secession in its French and Belgian versions. Wavy lines, fluid shapes, pastel colors were associated by Polish designers with something foreign, not compatible with the needs of Polish applied art. A critic supporting the association wrote that in the West “furniture of strange shapes is being created, with wavy lines, of a certain characteristic rhythm, in dim, faint, uncertain colours. This is already commonly known as the English style, modern style and, most strangely, the Secession style [...] all kind of timid in effects, as if misty in tones crawling, faded, anemic, with lines sickly elongated and pretentiously mannerist, not appealing to Polish artists who felt the need for stoutness, health, energy and honesty.”²² Jerzy Warchałowski, the long-time president and main theoretician of the TPSS, wrote with irony about the secession that dominated Europe and was quickly turning into its own caricature: “‘Modern style’, ‘l’art nouveau’, ‘Jugendstil’ and ‘secession’, crystallized in a thousandfold distorted line of van de Velde, from Belgium through Germany, circulate Europe, spread to us and here they reign supreme from Warsaw to Pacanów.”²³ The TPSS wished to object to and not to approve of such a version of the Art Nouveau style. At the same time, attention was drawn to the activities of the artists associated with the Vienna Workshops; their style was felt to differ, its minimalism seemed original and functional. In 1904, “Tygodnik Ilustrowany” presented the interior of the dining room from Edith Mautner-Markhof’s Viennese flat, designed by Josef Hoffmann and Koloman Moser. The photos were accompanied by a comment: the Viennese “indicate how much one can draw from such a simple motif as the square and the combination of shades of two colors, resulting in an excellent color harmony. [...] instead of mindlessly twisted Viennese lines, we see here a consistently and ingeniously developed one motif, based on firm contours. There is originality and grace in it. These qualities are especially striking in a neat cupboard and interesting chairs at a beautiful table.”²⁴

Vienna attracted Polish designers connected with Krakow also due to the high level of education in the field of applied art. The graduates of the Kunstgewerbeschule des k. K. Österreichischen Museum für Kunst und Industrie included Henryk Uziembło (under professor Karl Karger in the years 1887–1902²⁵),

¹⁸ J. Warchałowski, *Polnische Volkskunst*, “Hohe Warte. Halbmonatschrift zur Pflege der Künstlerischen, Bildung und der städtischen Kultur”, 1, 1904/1905, 1 Heft, pp. 274–285.

¹⁹ J. Warchałowski, *Polnische Holzbaukunst*, “Hohe Warte. Halbmonatschrift zur Pflege der Künstlerischen, Bildung und der städtischen Kultur” 1, 1904/1905, 1 Heft, pp. 384–393.

²⁰ J. Warchałowski, *O sztuce stosowanej*, Kraków 1904, p. 21.

²¹ M. Haberlandt, *Wydawnictwo polskiej tow. sztuki stosowanej*, “Zeitschrift für österreichische Volkskunde”, 11, 1905, pp. 44, 45. On-line: https://www.volkskundemuseum.at/oezv_jahrgaenge

²² T. Jaroszyński, *Wystawa krakowskiego Towarzystwa sztuki stosowanej*, “Tygodnik Ilustrowany”, 1902, no. 41, p. 803.

²³ J. Warchałowski, *Sztuka Stosowana*, “Tygodnik Ilustrowany”, 1908, no. 6, pp. 106–108.

²⁴ *Sztuka Stosowana*, “Tygodnik Ilustrowany” 1905, no. 15, pp. 277, 278.

²⁵ K. Nowacki, *Wnętrza Henryka Uziembły*, “Krzysztofory. Zeszyty Naukowe Muzeum Historycznego Miasta Krakowa”, 4, 1977, p. 40.

Karol Frycz (under Alfred Roller, Koloman Moser and Felician Myrbach from 1902 to 1904²⁶), as well as Józef Czajkowski.²⁷

Designers not being able to personally visit Vienna galleries and museums could make themselves familiar with Viennese applied art by reading magazines on applied art, in which the designs of Vienna artists were presented. The library of the Krakow Technical and Industrial Museum took out subscription to “Art et Decoration”, “Deutsche Kunst und Dekoration”, “Die Kunst”, “Innendekoration”, “Das Interieur”, “Kunst und Kunsthandwerk”, “Kunstgewerbeblatt”, “The Studio”.

During the first period of the Vienna Workshops activity, in the years 1903–1907, “Quadratsil” dominated. It was characterized by classical symmetry, form simplification, ornament reduction as well as by the use of decorative features of materials, of geometrical shapes, the square and the rectangular, in particular, and of colour contrasts, especially black and white. There were also aspirations to design interiors where all elements would be one whole. Researchers consider this early stage of the Vienna Workshops as the beginning of art deco. The Austrians were inspired by the designs of the founders of Scottish secession called Glasgow School; their works were presented in Vienna in 1900. They exerted a particularly great influence on the works of Josef Hoffmann, who visited Scotland and obtained an approval of Renie Mackintosh to establish the Workshops. Good examples of “Quadratstil” are the interiors designed by Josef Hoffmann and Koloman Moser, dominated by black and white, by cubic furniture with geometrical construction elements, and by checked floors. These features were visible in the interiors of the Workshops headquarters and the Vienna shop at Neufstiftgasse 32–34, designed by Hoffmann and Moser. They had also been present in Hoffmann’s interior designs completed before the Workshops were created, in dr. Hugo Henneberg’s Vienna villa (1900), in dr. Hans Salzer’s Vienna apartment (1902). A purist shift from decoration to colour contrasts, symmetry and geometrical shapes fully triumphed in Hoffmann and Moser’s design of interiors and furniture for Purkersdorf sanatorium (1904) and in the interior of the Flöge sisters’ shop in Vienna (1904). There are numerous examples of coherently designed interiors by Hoffmann and Moser from that time, e.g. Jerome and Margaret Stonborough-Wittgenstein’s apartment (Berlin, 1905; The Brauner House (Vienna, 1905). This style was also reflected in other works created in the Workshops, in metal baskets jardinières, ceramic table sets as well as in jewellery²⁸.

One of the first polish projects in the field of furniture where the above features can be seen is the furniture and furnishings in Zofia and Tadeusz Żeleński’s apartment in Krakow, designed by Stanisław Wyspiański. The living room, dining room and bedroom were designed in 1904–1905. In the context of the associations to Vienna designers, the most interesting is the bedroom. The furnishing comprised two beds, accompanying night tables and stools, a wardrobe, a small table, a sofa, several armchairs. Unfortunately, only the armchair and chair are preserved. The whole interior was a very coherent design. The furniture was made of bunting; the upholstery was gray; there were also grey curtains with embroidery showing apple blossoms shading the door; a carpet of goatskin was laid out on the floor. The furniture was constructed based on the shapes of squares and rectangles, there are no wavy or even curved lines. All the furniture was given strong, even monumental, shapes. Wyspiański also did not include any ornamentation. The only decoration is squares and rectangles on the bed and closet, which was created by painting the construction elements of the furniture with slightly darker color. Furniture impress primarily with the beauty of raw wood.

The furnishing of Wyspiański’s bedroom can be juxtaposed with the bedroom furniture by Josef Hoffmann. In 1902, the furniture for Johanna and Johannes Salzer was created (Fig. 1, 2). Hoffmann used the same solution – he gave up decorations in favor of emphasis on the geometric divisions of furniture construction. The dominant ornament involved a square and a rectangle, this motif was repeated even on the carpet.²⁹ In Hoffmann’s works, more bedrooms designed in a similar, minimalist way can be found. In the “Deutsche Kunst und Decoration” magazine, a set of white-painted bedroom furniture was pre-

²⁶ L. Kuchtówna, *Karol Frycz*, Warsaw 2004, pp. 44–49.

²⁷ I. Huml, *Józef Czajkowski*, [in:] *Słownik artystów polskich i obcych w Polsce działających*, vol. 1, Wrocław 1971, p. 386.

²⁸ See A. Sieradzka, *Początek działalności “Wiener Werkstätte” i narodziny stylu art déco w Wiedniu w latach 1903–1907*, “Ikonothea. Prace Instytutu Historii Sztuki Uniwersytetu Warszawskiego”, 18, 1998, pp. 189–200; *Josef Hoffmann. Interiors 1902–1913*, ed. Ch. Witt-Dörning, M. Huey, München 2006; *Koloman Moser. Designing modern Vienna 1897–1907*, ed. Ch. Witt-Dörning, Munich 2013.

²⁹ Ch. Witt-Dörning, *Dr. Johannes Salzer Residence*, [in:] *Josef Hoffmann. Interiors...*, p. 178.



1. Stanisław Wyspiański, Bedroom in the Żeleńskis' flat, 1904–1905, "Świat", 1908, no. 8, p. 5



2. Josef Hoffmann, Bedroom of Johanna and Johannes Salzer, 1902, "Das Interieur", 1903, vol. 4, p. 7

sented, in which the square and rectangle became the ornament again.³⁰ In a similar style, in 1902/1903, Hoffmann designed several bedrooms for Max Biach's Viennese apartment.³¹

The furniture in the Żeleńskis' apartment was designed by the artist like a theater set. The positioning of each individual piece of furniture was predetermined by the designer; they were not to be moved. It was impossible to take the furniture and arrange it, in an equally effective way, in a different space in the case of moving house. These furniture pieces did not look good with foreign, added elements, such as trinkets. They blended best with Wyspiański's paintings. As Tadeusz Żeleński wrote, furniture "should always be in its place, clean, cold, untouchable". Due to the fact that furniture was constructed using a predetermined module, it had harmonious proportions, but, unfortunately, for this reason, it was also very impractical. Żeleński recalled that, among other things, in the bedroom, the bedside tables were too high, the backs of the couches in the living room ate the back of the seated, the armchairs had too shallow seats, the chairs in the dining room in turn had too high backs, which was a hindrance when diner was being served. As the owner of the furniture wrote, "in the whole furniture arrangement, there was not a single piece of furniture on which one could rest, each made one sit stiffly straight", but "they were beautiful as a whole".³² The apartment designed by Wyspiański was a realisation of the idea of "Geamkunstwerk", which artists from the circle of the Vienna Workshops followed.

Żeleński's text also revealed the dark side of a design which does not take into account the needs of the user, but only an idea. *The story of certain furniture* can be juxtaposed with Adolf Loos's text *Poor rich man*. The Viennese architect criticized supporters of coherently designed interiors, where each element is part of a larger whole. An architect designs for the "poor rich man" an interior, in which every room is in one tone; walls, furniture, fabrics are in perfect harmony; each object in the interior has its place and should not be moved; no new items should be added. Living in this space, the owner becomes a prisoner of his home, spending time in it no longer gives him pleasure, this space no longer expresses his emotions, habits.³³ Similarly, the Żeleńskis, although they admired Wyspiański's talent, were unable to adapt to the rigorous interior and spent most of their time in the study, where old, worn-out but comfortable furniture was put.

Around 1908, study furniture was created by Edward Trojanowski for the Nobel Prize winner, Władysław Reymont. In this set of furniture for the writer, there could be observed some influence of folk art, which was visible in the ornamentation of bookshelves and the table. However, strictly geometrical forms

³⁰ "Deutsche Kunst und Dekoration", 15, 1904/1905, p. 128.

³¹ Ch. Witt-Dörning, *Max Biach Residence*, [in:] *Josef Hoffmann. Interiors...*, pp. 151–173.

³² T. Żeleński, *Historia pewnych mebli*, [in:] *Reflektorem w mrok*, ed. A.Z. Makowiecki, Warsaw 1984, pp. 141–148.

³³ A. Loos, *Ornament i zbrodnia. Eseje wybrane*, trans. A. Stępnikowska-Berns, Tarnów 2013, pp. 120–124.

dominate in armchairs and the sofa. The two types of seats with high and low backrests are compact, cubic solids, made of squares, rectangles and circles. The seat structure was subordinated to right angles. Trojanowski made use of the possibilities offered by the combination of two colors of wood. Geometric shapes made of darker wood were put on the construction of furniture made of light wood. The cubism of the furniture is broken by scaled volutes which make the finials of the armrests and the of the wings. Trojanowski made experiments with geometrical forms.

Trojanowski's furniture, characterised by a simplified form, with only geometrized ornamentation and using decorative aspects of wood, could be associated with the first phase of the Vienna Workshops. It could be compared with the works of Josef Hoffmann, Koloman Moser or Otto Prutscher. The armchairs designed for Reymont can be juxtaposed with those from the collection of the Museum für angewandte Kunst in Vienna (MAK), with those from the furniture set for Hermann Wittgenstein, designed by Hoffmann (1905) and with those from the furniture set for the Waerndorfer study designed by Moser (1903). The arrangements of rectangles and circles used by Trojanowski as decorative elements in the furniture for Reymont's study, can be compared to abstract, geometric layouts of squares used by Hoffmann to decorate armchairs and sofas in the hall of the villa of doctor Friedrich Viktor Spitzer (1900–1903)³⁴ (Fig. 3, 4), and to living room furniture reproduced in "Das Interieur".³⁵ Also, Trojanowski's tendency to emphasize the structure of furniture through the use of various types of wood and thus to give it additional decorative qualities could be inspired by the circle of the Vienna Workshops. Hoffmann used similar solutions in Mautner Markhof's bedroom furniture set (1902)³⁶; So did Moser in a table from a set of furniture for Eisler von Terramare (1903) from the MAK collection.

In 1908, the Technical and Industrial Museum in Krakow announced a competition for the design of bedroom furniture. The set was to comprise a bed, a bedside table, a wardrobe, a washbasin and chairs. The furniture should be modest and intended for middle-class people. The competition was won by Karol Tichy.³⁷ In 1909, Krakow carpenter Andrzej Sydor, who had also made furniture for the Żeleńskis, completed the project. Two sets of furniture differing in details were created. One of them, designed for Tadeusz Stryjeński in Krakow, only partially preserved, is known from photography; the other one, once owned by the Antoniewiczzs from Warsaw, is now in the collection of the National Museum in Warsaw. The sets comprised two beds, two wardrobes, two bedside cabinets, a dressing table, a chair, two stools, and, in its Krakow version, a washroom. Designing individual furniture pieces, Tichy based their forms on the simplest geometrical figures – squares, rectangles, triangles, circles, ovals dominate. He balanced shapes, proportions and decorations of furniture with great sensitivity. This can be illustrated with the example of a dressing table in the shape of a rectangular prism; its dense form was broken with oval holes in supports and with the shape of an hourglass which was given to the board joining the supports. The compact shape of the cabinet changes when the door is opened as three mirrors are hidden in the interior. Tichy also geometrized the ornamentation of the furniture – if the dressing table is closed, it is decorated only by a strip of light and dark squares, when it is opened, triangular decorations appear. Similar solutions were used in other furniture. The bedside cabinets are decorated with discreet stripes of two-colored squares and triangles. The most innovative piece of furniture is the armchair. Its shape was reduced to the most essential elements – three supports, a seat, an arched backrest. All elements were perfectly balanced. The armchair appears to be made of straight line systems – creating an abstract form suspended in space. The minimalism of the furniture is revived by a strip of triangles placed at the front of the seat.

Both the form of the bedroom furniture as well as its ornaments and even some design solutions can be compared with the projects of Viennese artists. A set of bedroom furniture with minimalist forms, where the only decoration is a square and a combination of two colors can be found in the works of Hoffmann and Moser. For an additional bedroom in the apartment of Max Biach in Vienna (1902–1903), Hoffman designed white-painted furniture constructed and decorated on the basis of a square. The stiffness of these furniture pieces was broken by rounded backrests and seat backs and by the combination of the

³⁴ "Art et Décoration", 16, 1904, pp. 64, 67.

³⁵ "Das Interieur", 6, 1904, p. 12.

³⁶ "Innen-Dekoration", 16, 1905, pp. 180, 182.

³⁷ I. Grzeluk, *Polskie meble. Konkurs na sypialnię*, "Biuletyn Historii Sztuki", 61, 1999, no. 3/4, pp. 411–420.



3. Edward Trojanowski, The study of Władysław Reymont, c. 1908. Courtesy of Graphic Art Room, The Academy of Fine Arts in Cracow



4. Josef Hoffmann, Hall in the villa of Friedrich Viktor Spitzer, 1900–1903, “Art et Décoration”, 1904, vol. 16, p. 64

white colour and fabric with the motif of geometrized trees.³⁸ A similar formal solution was applied in the bedroom of the lady of the house and in the guest bedroom in the villa of Professor Pickler in Budapest (1909). The furniture of very simple form, devoid of decorations or ornamented with rhombuses, was combined with patterned fabrics and wallpapers.³⁹ Similar solutions to bedroom sets reign at the time in Moser’s work. The servant’s room in the apartment of Eisler von Terramare (1903) was furnished with simple furniture, devoid of any curvatures yet painted red and decorated with a motif of contrasting white squares⁴⁰ (Fig. 5, 6). Equally purist forms were used by Moser when designing the bedroom of well-to-do clients – of Jerome Stonborough and Margarete Stonborough-Wittgenstein in Berlin (1905). The furniture was based on straight angles; the only wavy line appears in the shape of a sofa. The white color of the furniture pieces comes alive thanks to metal plaques, fabrics, wallpapers, and fur rugs. The Tichy armchair, which does not have equivalents in Polish furniture of the early 20th century, could be compared with Hoffmann’s and Moser’s chairs and armchairs of ultralight construction created with arrangements of squares and rectangles. The examples include: Moser’s chairs for the reception in the Flöge sisters’ fashion salon (1904), chairs and armchairs for Margarethe Hellmann’s lounge (c. 1904), Hoffmann’s chairs for the hall and dining room in Johannes Salzer’s apartment (1902). The motif of alternating light and dark squares and triangles used by Tichy as the only decoration often appears on the furniture from the Vienna Workshops, e.g. white and black checked pattern decorate Hoffmann’s glass cabinet from the Leopold Museum (around 1906), as well as the seats of Moser’s armchairs for the hall of the sanatorium in Purkersdorf (1903).

Although furniture whose form and ornamentation reflected the influence of “Quadratstil” can easily be found, it is much more difficult to find interiors partially preserved or well-documented photographically where Vienna’s influence is visible. The exception is the hall and staircase in Karol Tichy’s own house on Na Groblach square in Krakow. The house was built around 1913, but the project was probably created a few years earlier. The walls of the entrance hall in the lower part were covered with black tiles and in the upper part, they were painted white; the edges of the walls were underlined with stripes of alternating white and black squares. The ceiling was divided with black stripes into squares; the intersections of the lines were filled with a lighter color, while inside squares, on the blue background, gold and gold-blue geometrical rosettes were alternately painted. The motif of squares appears consistently in subsequent elements of the interior. Both the entrance door and the one leading to the staircase were also divided into squares; the divisions were additionally underlined with a darker color at the intersections

³⁸ Witt-Dörning, *Max Biach Residence...*, pp. 165–167.

³⁹ “Deutsche Kunst und Dekoration”, 33, 1913/14, p. 308; “Deutsche Kunst und Dekoration”, 25, 1909/1910, pp. 400, 401.

⁴⁰ G. Pichler, *Kolo Moser “Wohnung für ein junges Paar” – Gerta und Dr. Hans Eisler von Terramare*, [in:] *Koloman Moser 1868–1918*, ed. R. Leopold, M. Bisanz-Prakken, München–Wien 2007, p. 199.



5. Karol Tichy, Bedroom set, 1909. Courtesy of Graphic Art Room, The Academy of Fine Arts in Cracow



6. Koloman Moser, Servant's room in the flat of Eisler von Terramare, 1903, "Die Kunst", 1904, p. 347

of the lines. The walls of the staircase were white, the edges were emphasized with stripes of ornaments like in the hallway. Stringer of the stairs were decorated with rosettes. The floor repeats the motif of the squares, this time made of black and white tiles, filled with beige ones. Rectangles and squares once again appeared in the metal balustrade, in their middle fields, there were cups with two handles. The motifs of the cups and belts of alternating gold and black squares also appeared in Tichy's house in the form of a mosaic on the façade⁴¹.

The hall and staircase by Tichy can be compared with similar interiors by Viennese artists. The project bearing the closest resemblance is the hall and staircase in the Purkersdorf sanatorium designed by Hoffmann (Fig. 7, 8). Already on the façade of the building, there are the stripes of white and black squares emphasizing the edges of the walls, also used by Tichy. The black and white squares of the floor are the main decorative motif of the sanatorium hall; the checkered tile layouts also fill the steps of the stairs, squares are also found in the railing decoration of the stairs.⁴² Similar arrangements of two-color squares designed by Hoffmann dominated the decoration of the hall at the Henneberg house in Vienna.⁴³ The motifs of squares are found in the divisions of the doors and floors. In the decoration of the hall and staircase, Tichy used blue juxtaposed with white and black, which is not alien to Viennese artists. The walls in Carl Moll's house designed by Hoffmann in the Hohe Warte district in Vienna were painted dark blue, also the architectural detail of the villa was highlighted with this color. Hoffmann used this color to decorate white furniture, as exemplified by Katharina Biach's bedroom in Vienna.⁴⁴ Such solutions were also used by Koloman Moser. For the Mautner von Markof family, he designed armchairs made of black painted wood combined with blue upholstery; in white and blue, he also designed furniture for the kitchen in the flat of the Stonboroughs in Berlin.⁴⁵

After the first stage of the Vienna Workshop activity, which was dominated by "Quadratstil" and when Josef Hoffmann and Koloman Moser were the leading designers, a new period started which could be called

⁴¹ J. Korzeniewski, *Karol Tichy (zarys monograficzny)*, "Zeszyty Naukowe Akademii Sztuk Pięknych w Warszawie", 1988, no. 3, pp. 29–34.

⁴² See *Josef Hoffmanns Sanatorium Purkersdorf bei Wien*, Wien 2003.

⁴³ W. Zadniecek, *Josef Hoffmann und die Wiener Werkstätte*, Wien 2006, p. 75.

⁴⁴ Witt-Döring, *Max Biach Residence...*, p. 171.

⁴⁵ Ch. Witt-Döring, *Interiors and Furniture*, [in:] *Koloman Moser: Designing modern Vienna...*, pp. 139, 179.



7. Karol Tichy, Staircase in his own house, c. 1913. Courtesy of the Jagiellonian University Museum



8. Josef Hoffmann, Hall in a sanatorium in Purkersdorf, 1903–1904, “Deutsche Kunst und Dekoration”, 1906, vol. 18, p. 428

“ornament revenge”. In 1907, Moser left the Workshops. The new, younger generation of designers who joined the Vienna Workshops in the second decade of the 20th century both distanced themselves from the tendencies from the Workshops the beginnings and cut themselves off from functionalism. Designers such as Dagobert Peche, Eduard Josef Wimmer-Wisgrill, Carla Otto Czeschka, Michael Powolny, were not afraid to reinterpret old styles, to exaggerate furniture proportions, to move to the limits of logic, to combine contrasting shapes, for example, rigid, geometrical forms with curves, the stiffness of wood with the softness of quilted fabrics; they did not emphasize furniture components, but blurred its borders, “wallpapered” it with multiplied motifs like a wall, not spatial objects, they used lush ornamentation inspired by ancient styles, the decorations were stylized and rescaled. The style of Josef Hoffmann was also changed, which could already be seen in the design of Karl Wittgenstein’s Hochreit hunting cabin (1905). The style change was visible particularly in the interiors of the Stocklets’ palace in Brussels (1905–1911), dominated by massive furniture covered with intarsia, leather, or quilted textiles, with spectacularly decorative floors, wallpapers, wooden or marble wall facings and almost abstract mosaic by Gustav Klimt. After 1909, Hoffmann clearly turned to classical forms, examples of which were Ast and Skyra-Primavesi villas in Vienna as well as the Primavesis’ country villa in Winkelsdorf. Their furnishings were an advancement on the style observed in the Stocklets’ palace. Ornament triumphed around 1910 in ceramics, metal objects, jewellery, and textiles created in the Workshops by Hoffmann, Carl Otto Czeschki, Michael Powolny, Eduard Josef Wimmer-Wisgrill. Around that time, there appeared densely placed, multiplied, geometrized plant ornaments. The artists did not move away from abstract geometrical decorations, however, they gave them illusionistic forms⁴⁶.

Similar features can be found in several furniture projects of Polish artists, in those of Karol Frycz and Henryk Uziembło, the students of the Vienna Kunstgewerbeschule. Frycz designed the lady’s room for the above-mentioned mansion presented at the 1912 Krakow exhibition. The furniture set was of an exuberant shape; in all pieces, there can be found flexible, fluid, yet strong and determined lines shaping, among others, the backs of chairs, bergère, sofas. In Frycz’s furniture, contrasting combinations and

⁴⁶ See A. Sieradzka, *Art déco w Europie i w Polsce*, Warsaw 1996; *Dagobert Peche and the Wiener Werkstätte*, ed. P. Noever, H. Egger, New York–New Haven 2002; *Yearning for Beauty. The Wiener Werkstätte and the Stoclet House*, ed. P. Noever, V. Doufour, E.F. Sekler, Ostifern–Ruit 2016.



9. Karol Frycz, Lady's room in suburban mansion, The exhibition "Architecture and Interiors in Garden Settings", 1912.
 Courtesy of the Jagiellonian University Museum



10. Otto Prutscher, Boudoir, c. 1911, "Die Kunst", 1911, vol. 14, p. 219

intentionally disturbed proportions are common. Stout seats and the backrests of the bergère and of the armchair were contrasted with small legs. The legs of the table and of the jardiniere are slender and narrow downwards; additionally, they were contrasted with strong apron. The motif connecting all the furniture pieces is a volute often combined with a decoration in the form of a curled twig or two overlapping twigs. The decorative element also includes the upholstery fabric in floral patterns. The decorativeness of the furniture is emphasized by the arrangement of the room. The boudoir is full of fabrics, ceramics, lamps, candlesticks, as well as cut flowers and pot plants.

Frycz's sources of inspiration can be found in the history of furniture making. However, the designer was as far from literal as possible and was able to juggle influences with great skill. The form of the chairs resembles Chippendale chairs. Other seats – a bergère, a sofa, a wing armchair – are variations on the Biedermeier furniture. Frycz broke stable, stubby Biedermeier shapes with soft lines of ornaments and cabriole legs. It can be assumed that the delicate legs of the table and the jardinière are inspired by Louis Philippe furniture.

Frycz's furniture can be compared with Otto Prutscher's boudoir (Fig. 9, 10). The Viennese designer experimented with Louis XV furniture forms. He highlighted the curves and flexible lines of furniture pieces and juxtaposed this with the upholstery made of flowery fabric. The whole interior is designed as a lounge filled with small furniture – tables, chairs, sofa, cupboard, mirrors, paintings, candlesticks, creating the atmosphere of a feminine neo-rococo living room.⁴⁷ Equally close to Frycz's lady's room is Dagobert Peche's boudoir (1913), which is a variation on historical styles – on Rococo and Biedermeier styles. Peche used elements drawn from ancient art and stylized them. He contrasted elements of soft and rigid shapes, as exemplified by chairs with rectangular backs, but with cabriole and grooved legs, just as Frycz did. The black lacquered furniture was contrasted by the Viennese artist with gilded decorations inspired by baroque ornamentation. Peche loved to use decorativeness of fabrics – the sofa, armchairs and seats of the chairs are upholstered with quilted fabric⁴⁸.

Features present in the projects of Viennese artists from around 1910 can also be observed in at least two interior and furniture designs by Henryk Uziembło. In 1912, the artist designed the interior of one of the first cinemas in Krakow called "Uciecha". In the waiting room, whose walls were covered with pink polychrome, there were sofas, chairs and stools painted white. The furniture pieces had a simple yet sophisticated form subtly referring to the old styles. Stable, wide seats and backrests were covered with upholstery; the lightness of the furniture was achieved by the cabriole legs decorated with palmettes, volutes placed on the ends of the handrails and truss handrails. Uziembło's designs were clearly inspired by

⁴⁷ "Die Kunst", 14, 1911, p. 219.

⁴⁸ Ch. Witt-Dörning, *Beyond Utility. Furniture and Interior Design*, [in:] *Dagobert Peche...*, p. 100.



11. Henryk Uziembło, Hall in the “Uciecha” cinema in Krakow, 1912. Courtesy of Mr. and Mrs. Suffczyński



12. Dagobert Peche, Reception in Austrian Pavilion at Werkbund exhibition in Cologne, 1914, “Die Kunst”, 1914, vol. 17, p. 467

Louis XVI furniture and classicism. The furniture for the “Uciecha” cinema can be compared with Dagobert Peche’s projects – with the reception at the Austrian Pavilion at the Werkbund exhibition in Cologne (1914) and with a ladies’ room at the Austrian Wallpaper, Linkrusta and Linoleum Industry exhibition at the Vienna Museum of Applied Arts (1913). Peche, like Uziembło, used the white color and combined it with the rich colors of the upholstery. An artist connected with the Vienna Workshops processed and enlarged motifs taken from the early art, often turning them into structural elements of furniture⁴⁹ (Fig. 11, 12).

In 1919, Uziembło designed the interiors of the “Bagatela” theater in Krakow (Fig. 13). The sofas, stools and small tables were placed in the rooms that served as waiting rooms – in the cafeteria and in the corridor next to the balconies. Uziembło designed furniture pieces of simple forms, but reflecting the early styles in their elements and proportions. In the cafeteria, white stools had round seats, turned legs with a bulgy base narrowing downwards. Similar solutions were used by Uziembło in the corridor furniture which was dark in color. The Krakow artist’s project can be compared with a set of furniture for the Primavesi villa in Ołomuniec, created by Eduard Josef Wimmer-Wisgrill (1917). The white bed, cupboard, table, chairs have simple forms and balanced proportions broken with delicate curves, for example of a backrest or legs, and with



13. Henryk Uziembło, Cafeteria in the “Bagatela” theater in Krakow, 1919. Courtesy of the Jagiellonian University Museum

⁴⁹ *Ibidem*, p. 101; A. Völker, *Patterns and Colors. Peche’s Design for Textiles and Wallpapers*, [in:] *Dagobert Peche...*, p. 126.

a discreet ornament filling the edges or legs of the furniture, reflecting loosely the furniture of Louis XVI's day.⁵⁰

The activities of the TPSS and those of the Vienna Workshops share common ideas and goals which had their source in the Crafts Revival Movement. Vienna attracted Polish designers with a high level of education and gave them the opportunity to present their achievements to a wider audience. The TPSS ended its operation in 1913, as, unlike the Vienna Workshops, it did not manage to find wealthy investors. However, its activities were continued by designers of the younger generation who created the Krakow Workshops, alluding to the Viennese association not only in the name, but also in the ideological background. The style of the Viennese Workshops, separating itself from the commercialized French secession, became an interesting and original alternative for Poles. The furniture of Polish artists, often students of the Vienna Kunstgewerbeschule, demonstrated purist geometricization, the trend visible in the first years of the Vienna Workshops, and decorativeness and experimentation with old styles around 1910, also noticeable in the Vienna Workshops. The furniture and interiors of Polish designers discussed in this text are among the most avant-garde on the Polish art scene of the early 20th century, and their forms and decorations herald the Art Deco style.

TOWARZYSTWO POLSKA SZTUKA STOSOWANA – WARSZTATY WIEDEŃSKIE. POWIĄZANIA IDEOWE I STYLOWE

Streszczenie

Na fali odrodzenia rzemiosł w 1901 r. w Krakowie powstało Towarzystwo Polska Sztuka Stosowana (TPSS), szybko skupiło ono w swoim kręgu najwybitniejszych polskich projektantów. Towarzystwo ze względu na bliskość geograficzną, ale przede wszystkim pokrewne idee i cele możemy zestawić z działalnością Warsztatów Wiedeńskich. Towarzystwo próbowało zaistnieć na wiedeńskiej scenie artystycznej poprzez prezentowanie przedmiotów zaprojektowanych przez jego członków na wystawach wiedeńskiej „Secesji”, ich sprzedaż w wiedeńskich sklepach, a także publikację tekstów na temat własnej działalności w czasopiśmie „Hohe Warte”. Analizując prace projektantów mebli związanych z TPSS, możemy wskazać trzy tendencje: inspiracje sztuką ludową, zwrot ku stylom dawnym, a także skłonność do upraszczania sprzętów i nadawania im minimalistycznej formy, pozbawionej ornamentyki. Zazwyczaj na pierwszy plan wysuwany jest nurt związany ze sztuką ludową, wiążący się z poszukiwaniem stylu narodowego. Jednakże najbardziej innowacyjne projekty możemy odnaleźć w trzeciej grupie. Właśnie te prace polskich projektantów możemy porównać z dziełami artystów związanych z Warsztatami Wiedeńskimi. W nurt purystycznej geometryzacji, który dominował w pierwszych latach działalności Warsztatów, wpasowują się projekty Stanisława Wyspiańskiego, Edwarda Trojanowskiego i Karola Tichego. Również kolejna faza stylowa, którą prezentowało młodsze pokolenie członków Warsztatów, czyli skłonność do dekoracyjności i eksperymentowania ze stylami dawnymi, znajduje odbicie w polskim meblarstwie, czego przykładem są projekty Karola Frycza i Henryka Uziębły.

⁵⁰ C. Klein-Primavesi, *Die Familie Primavesi. Kunst und Mode der Wiener Werkstätte*, Wien 2006, p. 132–135.