

JOHANN LOETZ WITWE

PHÄNOMEN GENRE 1/214

Details:

Manufacturer: Johann Loetz (Lötz) Witwe

Decor: Phänomen Genre 1/4

Signature: glass unsigned, silver "STERLING"

Production number: Series I ca. 7755 – 7780 (missing paper pattern)

Style: Jugendstil

Material: Mold-blown and free-formed glass, reduced, with improved pontil and silver-overlay

Color: Thea with silver-blue iridescent threads and polished silver

Period: 1900 – 1909

Dimensions:

Height: 22cm

Diameter body: 11cm

Diameter base: 6cm

Condition: The vase is in excellent condition, showing no damage and only minimal age-related wear.

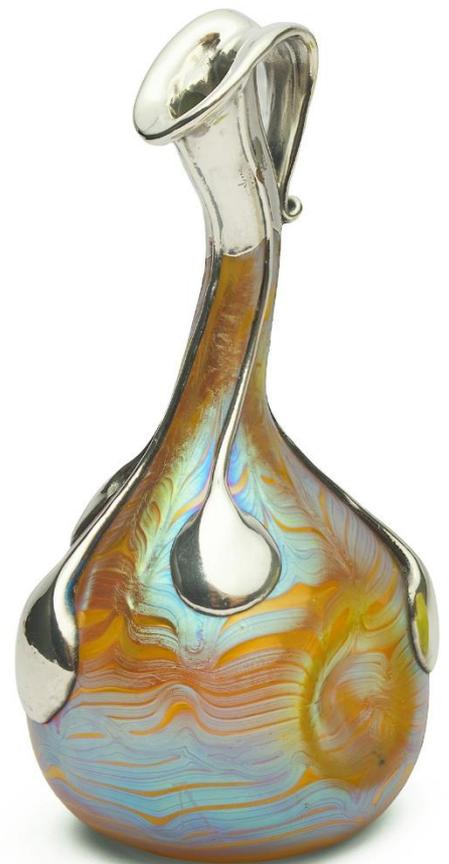
Provenance: Italian gentleman private collection

Literature:

Loetz: Bohemian Glass 1880–1940. Ostfildern: Hatje Cantz Verlag, 2003, 62.

Helmut Ricke and Patrick Rötig, Böhmisch Glas 1880–1940. Band 1: Werkmonographie (Munich: Prestel, 1989), 18, 19, 75, 85, 90.

Musée du Verre de Conches. Loetz 1900: Verre de Bohême. Conches-en-Ouche: Musée du Verre, n.d., 37.



Description:

Exceptional Loetz Rosewater Sprinkler Vase

This remarkable Art Nouveau rosewater sprinkler vase by Johann Loetz Witwe represents one of the most elegant and sculptural vessel forms produced during the early years of the twentieth century.

The distinctive form of the rosewater sprinkler has its origins in Middle Eastern vessels used to distribute perfumed water. Around 1900, this historical form was rediscovered and transformed by artists working within the Art Nouveau movement. One of the earliest and most influential interpretations was presented by Louis Comfort Tiffany, who introduced the form into the world of modern artistic glass. Inspired by this innovation, the Loetz glassworks in Klostermühle soon began exploring their own interpretations of the form, integrating it with their highly sophisticated iridescent glass techniques.

At Loetz, the form was not merely copied but reimagined. The elegant swelling body and the long, flowing spout were perfectly suited to the organic language of Art Nouveau. The shape allowed glassblowers to create dynamic movement within the glass, emphasizing the fluidity and vitality that characterized the finest Loetz designs of the period.

The present example is particularly striking due to its luxurious silver overlay, a technique frequently applied in the United States during the early twentieth century. High-quality Loetz vases were occasionally embellished by skilled silversmiths to further enhance their decorative impact and prestige. The silver overlay accentuates the flowing contours of the vessel and creates a beautiful contrast with the shimmering iridescent glass beneath.

With its sculptural silhouette, refined decoration, and excellent condition, this vase stands as a superb example of the artistic dialogue between Tiffany and Loetz, two of the most important innovators in iridescent Art Nouveau glass.

