



M A K

Museum of
Applied Arts

Stubenring 5
1010 Vienna, AT

MAK.at

Restoration Project

**FLOOR LAMP FROM THE
BEDROOM FURNISHINGS
OF ELISABETH
BACHOFEN-ECHT**

Eduard Wimmer-Wisgrill

Commissioning customer	Elisabeth Bachofen-Echt
Design	Eduard Wimmer-Wisgrill
Execution	unknown
Origin	Vienna, ca. 1921/22
Dimensions	Base diameter: 53 cm Height: 150 cm
MAK inventory number	H 2171

The bedroom that Eduard Wimmer-Wisgrill designed for Elisabeth Bachofen-Echt in the early 1920s was intended to feature an opulent light source—a floor lamp in the form of a classic Baroque chandelier. Unfortunately, all that remains of this chandelier today is the stand with its carved leaf tendrils, which are partly reminiscent of the Rococo and partly of the Empire style, thus already pointing towards Art Deco.

ABOUT ELISABETH BACHOFEN-ECHT

Elisabeth Bachofen-Echt (1894–1944) was the daughter of August and Serena Lederer. Serena Lederer was an important patron of the arts during the Vienna Modernism period, who was a strong supporter of Gustav Klimt, among others, and was portrayed by him. Her daughter Elisabeth, who was herself an artist and studied sculpture at the Vienna School of Arts and Crafts, was also portrayed by Klimt. In 1921, Elisabeth married Wolfgang Bachofen-Echt: as part of the wedding celebrations, Eduard Wimmer-Wisgrill was commissioned to design a bedroom. The furnishings, which were completed around 1923/24, were acquired by the Museum of Applied Arts (MAK) from the Bachofen-Echt family in 1969.



Gustav Klimt, *Portrait of Elisabeth Lederer* (1914–1916, National Gallery of Canada, Ottawa), later Elisabeth Bachofen-Echt

ABOUT EDUARD WIMMER-WISGRILL

As a member of the Wiener Werkstätte and the Austrian Werkbund, architect and designer Eduard Wimmer-Wisgrill (1882–1961) was one of the most important figures of Viennese Modernism. Between 1901 and 1907, he attended the Vienna School of Arts and Crafts, where he studied painting under Alfred Roller and architecture under Josef Hoffmann. After completing his studies, he joined the Wiener Werkstätte, where he founded the fashion department in 1910. As head of the fashion department, Wimmer-Wisgrill initially participated in exhibitions at the Austrian Museum of Art and Industry in Vienna (now the MAK) before he began to accept commissions for interior design and theater. After World War I, he headed the workshop for women's fashion and fashion drawing at the Vienna School of Arts and Crafts for three years. In 1922, Wimmer-Wisgrill went to the USA for several years to support the local branch of the Wiener Werkstätte. He returned to Vienna in 1925 and took over the master class for fashion at the School of Arts and Crafts in 1927, which he headed until 1955. He remained friends with Josef Hoffmann until the latter's death in 1956.



Eduard Wimmer-Wisgrill, bedroom furnishings for Elisabeth Bachofen-Echt, around 1923/24



Eduard Wimmer-Wisgrill, bedroom furnishings for Elisabeth Bachofen-Echt, around 1923/24



CURRENT CONDITION

*Eduard Wimmer-Wisgrill, floor lamp from the bedroom
furnishings for Elisabeth Bachofen-Echt*



ORIGINAL CONDITION

*Eduard Wimmer-Wisgrill, floor lamp from the bedroom
furnishings for Elisabeth Bachofen-Echt, around
1923/24*



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WITH YOUR HELP, A NEW LIGHT WILL ILLUMINATE THE MAK.

CONDITION

The floor lamp is designed in the form of a classic Baroque chandelier, which must be completely restored or reconstructed in order to be able to present the entire bedroom to the public for the first time ever as part of the exhibition on Viennese interwar interior design culture planned for December 2026.

The Lobmeyr company has already provided an estimate for the complex restoration: Eight arms with electric candles on the lower level, an intermediate level with eight decorative arms, and a second row with six candles and a six-part crown above it must be reconstructed. In addition to the fabric covering of the half-shades, the iron frame must also be reconstructed and then decorated with glass strips and rosettes. The unusually large glass hangings must be cut by hand. The upper edge will be finished with a cut glass tip.

YOUR SUPPORT

According to an expert opinion, the estimated cost of this work is \$ 25,000 / € 20,000. Your support would not only ensure the preservation of this extraordinary masterpiece, but also make it accessible to a wide audience as an important testimony to Viennese Modernism. Become part of this special initiative and help us preserve this important cultural heritage.

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OUR DONATION ACCOUNTS

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The MAK – Museum of Applied Arts is one of the three most important museums of applied arts in the world. It stands for the connection between the past and the future, which can also be felt and experienced when visiting its extensive collection, its spacious showrooms, and its themed special exhibitions.

Founded in 1863, the MAK is one of the most magnificent buildings on Vienna's Ringstrasse and the second oldest museum of applied arts in the world. A special feature are the exhibition rooms designed by some of the most important contemporary artists, such as Donald Judd and Jenny Holzer.

The MAK collection comprises over 900,000 objects and printed works from five centuries—outstanding examples of artistic creation in applied arts, design, architecture, fashion, and contemporary visual and digital art, including the famous Thonet bentwood furniture and furniture designs of Viennese Modernism.

MISSION STATEMENT

The MAK is the second oldest museum of applied art in the world. Founded in 1863 as the Imperial Royal Austrian Museum of Art and Industry with the aim of serving as both a sample collection and an educational and training institution, it represents the fruitful combination of past and future, of applied and fine art. Ranging from the Middle Ages to the present day, our collection's outstanding examples of artistic creativity run the gamut from applied art, design, architecture, and fashion to contemporary fine and digital art.

WE BELIEVE IN THE POWER OF CREATIVITY.

The MAK approaches its core missions—collecting, researching, and educating—the context of the forward-thinking and sustainable development of our society and environment. Our narrative revolves around the impact and power of art and design, and how our understanding of history can enable us to tap into this in response to the challenges of both the present and the future.

WE STAND FOR DIVERSITY, INCLUSION, AND SUSTAINABILITY.

With our wide range of topics and educational formats we aim to start a socially relevant and lively dialogue with a broad and diverse public, whom we welcome to our museum. We encourage reflection related to everyday life, with the aspiration that every time visitors come to the MAK they find enrichment, inspiration, and guidance.

To this end, we are in constant communication with the most interesting creatives of our age, at home and abroad, visionary and interdisciplinary. We want to keep an open mind about the future and make these ideas accessible to all.