



bel etage

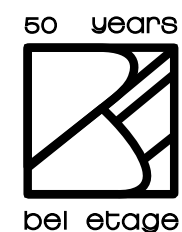


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In cooperation with: Christiane Gastl, MA, Marlene Kühnhackl, BA,
Karolina Jasek, BA, Mag. Agnes Prosch, Mag. Dr. Regine Vaget
Translation: Mag. Sabine Hübler
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THE BEL ETAGE GALLERY EXHIBITING AT ART AUSTRIA HIGHLIGHTS HONG KONG 2025

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bel etage, Kunsthandel GmbH · phone: +43 1 512 23 79 · office@beletage.com · www.beletage.com

A-1010 Vienna, Dorotheergasse 12



Dear Ladies and Gentlemen, dear Friends and Art Collectors,

Let me start by expressing my gratitude to our hosts for giving me this wonderful opportunity to present our Austrian cultural heritage here in Hong Kong.

This year, my gallery bel etage celebrates its 50th anniversary – half a century dedicated to art, collecting and a deep passion for the outstanding craftsmanship and aesthetic tradition of Central Europe. At the heart of this tradition lies Wiener Jugendstil/ Viennese Art Nouveau, that glorious era around 1900 that celebrated beauty, nature and symbolic depth through refined craftsmanship and stylistic clarity.

It is a particular pleasure and honour for me to combine this anniversary with a premiere: for the first time, I am presenting a selection of my collection in Asia – in Hong Kong, the heart of a dynamic market with an informed interest in art that embraces European art with cultural sensitivity and growing enthusiasm.

A significant part of this exhibition is dedicated to the “universal artist of Wiener Jugendstil”, Dagobert Peche – an exceptional artist and singular genius in the history of applied arts. His works demonstrate a deep understanding of shapes and materials combined with the power of imagination.

The stage will be set by the great designers and masterminds of Wiener Werkstätte: Josef Hoffmann, Koloman Moser and Otto Prutscher. These artists epitomise the unique combination of design, superior craftsmanship, attention to detail and an elegant, cultivated lifestyle that made Wiener Jugendstil one of the most relevant and influential cultural movements in Europe around 1900. Even today, Wiener Werkstätte is still metonymic with the finest European interior design, with overcoming the boundaries between art and everyday life – with the “Gesamtkunstwerk”, or total work of art. This is where the groundwork for Modernism was created, smoothly embedded in the pioneering achievements of medicine, technology, music and science – which at the time was still truly open and, in contrast to today, not purely ideological, doctrinaire and no longer serving the needs of humanity. “The Set Table” as an expression of the most refined Viennese dining culture, silverware, jewellery and artistically designed everyday objects tell of a time when beauty and utility were inseparably linked in artistic mastery. Many of these objects are unique, exhibited in European museums, some have already been shown in Japan and acclaimed by connoisseurs.

Another focus is placed on Viennese clockmaking during the Biedermeier and Empire periods from 1800 onwards, when Vienna was leading in the manufacture of elegant, functional timekeepers. These clocks are more than just instruments; they reflect a worldview that understood time as something precious.

Let me thus invite you to (re)discover the diverse nature, the rich depth and timeless beauty of Wiener Jugendstil.

Yours,

Wolfgang Bauer

KOLOMAN MOSER
1868 – Vienna – 1918
PORTOIS & FIX



1. BUFFET "THE RICH CATCH OF FISH"

Designed by: Koloman Moser, Vienna, 1900
Executed by: Portois & Fix, Vienna
Marked on all four locks: Portois & Fix, Wien, 4132 H

Maple veneer with geometrical inlay "The Rich Catch of Fish" in mahogany and boxwood, brass fittings, excellent original condition, surface slightly cleaned and polished, first-class original condition

H 180 cm, W 168 cm, D 67 cm

Until 1900, the exhibitions shown at the Vienna Secession - the first important work of Jugendstil

architecture in Vienna designed by Joseph Maria Olbrich - focused mainly on works of fine arts. It was not until the Eighth Secession Exhibition in 1900 that furniture, furnishings and even a complete music room were presented alongside sculptures and decorative art objects. The artists represented at this ground-breaking exhibition included the important Belgian sculptor Georg Minne and several of his Viennese peers, including Georg Wrba. The music room was designed by Charles Rennie Mackintosh, who exhibited together with his wife Margaret McDonald Mackintosh at the invitation of Fritz Waerndorfer and Josef Hoffmann.



KOLOMAN MOSER
1868 – Vienna – 1918
PORTOIS & FIX



Breaking with tradition, furniture designed by Josef Hoffman, Leopold Bauer and Koloman Moser also featured in this exhibition. The presentation of their works therefore marked a very courageous and unusual step, since in previous exhibitions, the strict rule of separating fine and applied arts, i.e. "arts and crafts" had consistently been applied. This recognition of furniture designers as well as "their" cabinetmakers and craftsmen as artists, also acknowledging the latter's work, was key to the further development of Viennese Jugendstil and 'Secession style'. Some open-minded upper-class Viennese, including Dr. Spitzer and Dr. Hugo Henneberg, highly appreciated this change from historicism towards stylistic renewal, and commissioned Josef Hoffmann with the construction of numerous mansions and homes to be furnished and equipped by Koloman Moser. Especially in Vienna's nineteenth district, on Hohe Warte – which subsequently became the eponym for the renowned "Hohe Warte" art magazine – Hoffmann designed numerous luxury villas from 1900 onwards.

Three pieces of furniture designed by Koloman Moser that proved ground-breaking for the Secession style, were presented at this Eighth Exhibition. These were the corner cabinet "The Enchanted Princess", a cigar cabinet and the buffet/sideboard "The Rich Catch of Fish". The buffet exhibited at the time was subsequently acquired by the Ministry of Education and donated to the Austrian Museum of Art and Industry (today's Museum of Applied Arts, MAK).

Conceived by Moser as part of a complete dining room ensemble, this sideboard/buffet was probably executed three times only. In the relevant literature there are records of the buffet in the MAK collection and of a complete dining room designed for a Dr. Z. In this object, Moser combined formal strict design, characterised by clear reduced structures, with the reciprocal "The Rich Catch of Fish" pattern (that obviously served as a substantial source of inspiration for M.C. Escher). The buffet's height of 180 cm further adds to this exquisite object's elegance. The reduction to simple fronts, "moving" forwards and backwards along the vertical axis, its six high and slender legs, the accentuation of the vertical line emphasised by the four geometric "The Rich Catch of Fish" inlays as well as the archaic-looking square glass panes in the doors are ground-breaking milestones that paved the way for modern early 20th century design.

This buffet is a museum-quality Vienna Secession-style object that lives up to the highest standards.

Provenance: private property, Austria
Shown at: Toyota Municipal Museum of Art, Japan, Josef Hoffmann and the Wiener Werkstätte, 1996

Ref.: Ver Sacrum, vol. 3, 1900, ill. p. 379; Acht Jahre Secession, p. 282 ff, p. 287; Die Kunst, 1901, vol. IV, ill. p. 184; DK, 1900, vol. IV, ill. p. 184 (Innendekoration/interior design); 1901, vol. XII, ill. p. 35; 1902, vol. XIII, ill. p. 235; The Studio, 1904, vol. XXXIII, ill. p. 114; Himmelheber, ill. 1148; Das Interieur, vol. 4, 1903, ill. pp. 36, 38



JUTTA SIKA
Linz 1877 – 1964 Vienna
JOHANN MEYR'S NEFFE for E. BAKALOWITS SÖHNE



2. DECANTER WITH THREE LIQUEUR GLASSES

Designed by: Jutta Sika, around 1900
Executed by: Meyr's Neffe for E. Bakalowits Söhne

Clear glass, crystal "Fiametta" décor, stopper and handle in honey-coloured glass

Decanter (with stopper): H 28 cm, Ø 9 cm
Glasses: H 15.5 cm, Ø 5 cm

Provenance: private property, Austria

Shown at: Nordico Stadtmuseum Linz, Enter the women.
Female artists in Linz 1851–1950, May until October 2022

Ref.: Die Kunst, Glasservice Fr. Jutta Sika E. Bakalowits
Söhne Wien, vol. 6, p. 134

RICHARD TESCHNER
Karlsbad 1879 – 1948 Vienna
LÖTZ WITWE



3. JUG "MERMAN" WITH SIX GLASS BEAKERS

Designed by: Richard Teschner, 1906
Executed by: Johann Lötz Witwe, Klostermühle, model no. 4506
Décor: alabaster white with jade green, around 1910

Mould-blown jug, handle with green cock's comb, long, green beard, eyes and pupils of yellow and red glass

Jug: H 17 cm

Beaker: H 9.8 cm

Provenance: private property, United Kingdom

Ref.: J. Mergl/E. Ploil/H. Ricke, Lötz, Böhmisches Glas 1880–
1940, Hatje Cantz Verlag, 2003, p. 189, ill. 155

ROBERT FIX
1877 – Vienna – 1945
PORTOIS & FIX
Wien III. Ungargasse 53; Paris 41, Bd. Haussmann



4. SHOWCASE

for the World Exhibition in Paris in 1900

Designed by: Robert Fix, Vienna,
Executed by: Portois & Fix, Vienna
Marked on the key: Portois & Fix, Wien, 2692; metal plaque visible on the front lower shelf: Portois & Fix, Wien, III. Ungargasse 53, Paris, 41, B. Haussmann
On the reverse: J. H. (blue oil crayon), rubber stamp: Portois & Fix Wien, 52647, 21274, Schl. N.

Solid birch and veneer, stained and polished, carved, surface delicately refreshed with slight retouching, original glass, excellent original condition

H 170 cm, W 95 cm, D 50 cm, weight: only 30 kg

This showcase is an exquisite example of the superb cabinetmaking skills of the Portois & Fix company, based in Vienna and Paris.
In my opinion, this piece was conceived for the World Exhibition in Paris in 1900, where it could easily stand any comparison with key works created by the most relevant French designers and furniture producers. Due to its supreme execution this showcase only weighs 30 kilos.

Provenance: private collection, Austria



MICHAEL NIEDERMOSER
Wagrain 1835 – 1908 Vienna



5. MUSIC CABINET

Designed and executed by: Michael Niedermoser, Vienna,
around 1900

Maple and maple veneer on pine, rose-shaped floral inlay,
surface slightly cleaned, retouches and slightly repolished,
silver-plated brass fittings;
First-class Viennese cabinet making

H 100 cm, W 58 cm, D 32.5 cm

Provenance: private property, Germany





6. A PAIR OF THREE-BRANCH ART NOUVEAU GIRANDOLES

Designed and executed by: L. F. Brenner & Co., Pforzheim/ London, 1902–03

Marked: Lion passant, London hallmark 1902–03, import mark, master's mark LFB & Co.

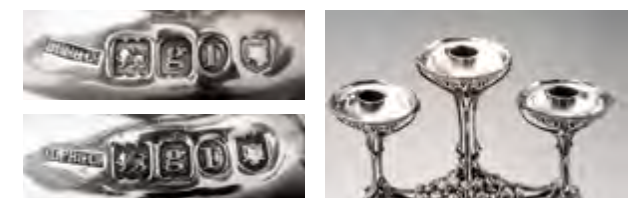
Silver (2430 g), small repair on one branch, some small scratches, very good original condition

H 37 cm

Designed around 1900, these two exceptionally well-crafted girandoles are important examples of floral Art Nouveau. These objects were masterfully executed by the Brenner, Friedrich & Co. silversmith company that was founded in Pforzheim and operated a branch office in London in 1902.



It may thus be assumed that these girandoles were made for the English market.



HERMANN VINZENZ HELLER
Vienna 1866 – 1949 Schleppehof near Klagenfurt



7. MONUMENTAL TRIPTYCH "AT THE CROSSROADS"

Oil on canvas, cleaned and varnished, some retouches;
original frames, one lateral frame replaced

Picture size: central panel: H 241 cm, W 301 cm
side panels: H 191 cm, W 351 cm

Provenance: estate of Hermann Vinzenz Heller

Ref.: H. Heller, Hermann Heller, Strukturen in Anatomie und
Landschaft, Klagenfurt, 1970, ill. 29, 30

HERMANN VINZENZ HELLER
Vienna 1866 – 1949 Schleppehof near Klagenfurt



8. DESIGN DRAWINGS FOR TRIPTYCH “AT THE CROSSROADS“

Oil crayon and mixed media on paper, restored, newly framed

Centre section: picture size: H 49 cm, W 59 cm; frame size: H 60.5 cm, W 70.5 cm; Wing sections: picture size:

H 39.7 cm, W 68.7 cm; frame size: H 50.5 cm, W 80.5 cm
Provenance: from the estate of Hermann Vinzenz Heller

Lit.: H. Heller, Hermann Heller, Strukturen in Anatomie und Landschaft, Klagenfurt, 1970, fig. 29, 30

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



9. MANTLE CLOCK

Designed by: Josef Hoffmann, 1903
Executed by: Wiener Werkstätte, model no. M 0005
Marked: JH, WW in oval, monogram KK (silversmith Karl Kallert), rose mark

Copper, chased and hammered, original patina, eight alabaster columns, two columns restored, alpaca dial with enamelled numerals, faceted and cut glass, chapter with gemstone, week movement with half-hour and hour strike

on bell, movement overhauled by expert clockmaker, delicately cleaned, first-class original condition

H 34 cm, W 33 cm, D 27 cm

According to Wiener Werkstätte archives, only two such clocks were manufactured in 1903, the founding year of Wiener Werkstätte: one for Dr. Spitzer and the other for the Kohn company.



This clock is one of the few large and iconic objects, made in the founding year of Wiener Werkstätte, that are again available. Only two such clocks have ever been executed, one silver-plated in copper and the other patinated in copper. Both clocks were sold to wealthy Viennese who were very close to Josef Hoffmann and Wiener Werkstätte. While the alpaca clock was acquired by the Kohn family, the clock we are offering was made for the Spitzer family, for whom Hoffmann had already designed and furnished a

mansion in the Hohe Warte villa colony in 1900.

Provenance: private property, Austria

Ref.: Wiener Werkstätte photo archives at the Museum of Applied Arts (MAK), Vienna, photo inv. no. WWF-97-1-1, model no. M 0005

JOSEPH MARIA OLBRICH
Troppau 1867 – 1908 Düsseldorf



10. MANTEL CLOCK

Designed by: Joseph Maria Olbrich, around 1902

Limewood, ivory, mother of pearl, celluloid; dial with inlay in white metal, brass, mother of pearl and different woods, hands made of steel, 8-day movement

H 19 cm, W 10.7 cm, D 7.8 cm

A similar model with a dark casing and columns at the side was presented at the 1902 International Exhibition of Decorative Arts in Turin.

Provenance: private property, Austria
Shown at: Leopold Museum, Vienna, 2010, "Joseph Maria Olbrich. Art Nouveau and Secession"

Ref.: Ein Dokument Deutscher Kunst 1901–1976, vol. 4; Die Künstler der Mathildenhöhe, Darmstadt 1976, p. 175; Wasmuth, J. M. Olbrich Architektur, reprint of the three original volumes 1901–1914, 1988, p. 138

K. & K. HOF-SILBER- UND CHINASILBERWARENFABRIK MORITZ HACKER



11. MANTEL CLOCK WITH BLUE GLASS COLUMNS

Executed by: k. & k. Hof-Silber- und Chinasilberwarenfabrik Moritz Hacker, Vienna around 1910
Unmarked

Silver-plated tin, silver plating partially worn, four columns made of dark blue glass, 8-day movement, movement has been overhauled by an expert clockmaker, nice original condition

H 35.5 cm, W 30 cm, D 17 cm

Provenance: private property, Austria

Ref.: W. Neuwirth, Blühender Jugendstil, vol. II, Vienna 1991, pp. 251–254

ADOLF LOOS
Brno 1870 – 1933 Kalksburg near Vienna
J. & J. KOHN



12. TWO PAIRS OF “CAFÉ MUSEUM” CHAIRS

Designed by: Adolf Loos for Café Museum, Vienna, 1898
Executed by: J. & J. Kohn, 1899
Unmarked

Bent beechwood, stained, polished, some executed with saddle seat, meshed seating surface, parts of mesh replaced, restored some 40 years ago, good condition,

H 90 cm, SH 42 cm, W 40.5 cm, D 42 cm

Despite its special elegance and stability, the “Café Museum” chair was only rarely executed for other interior design projects.

Provenance: private property, Austria

Ref.: Eva B. Ottillinger, A. Loos, Salzburg-Wien, 1994, pp. 127, fig. p. 129; Fremdkörper (ed.), Moderne Möbel, 150 Jahre Design, 2009, p. 684



ADOLF LOOS
Brno 1870 – 1933 Kalksburg near Vienna
J. & J. KOHN



13. TABLE FOR CAFÉ MUSEUM

Designed by: Adolf Loos, Vienna, 1898
Executed by: J. & J. Kohn, mod. no. 909b, unlabelled

Bent beechwood, dyed to rosewood, surface professionally repolished, original brass fittings (polished), marble top with slight signs of usage, very nice condition
The brass fittings attached to the legs only feature on tables specifically made for Café Museum.

H 77 cm, Ø 65 cm

Provenance: private property, Austria

Ref.: Cf. E. B. Ottillinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, p. 36; Sales catalogue J. & J. Kohn, Vienna, 1916, p. 76



ADOLF LOOS
Brno 1870 – 1933 Kalksburg near Vienna
J. & J. KOHN



14. DINING TABLE

Designed by: Adolf Loos, Vienna, 1898
Executed by: J. & J. Kohn, mod. no. 907a, larger version, unlabelled

Beech bentwood, dyed to rosewood, surface professionally repolished, original brass fittings and marble top with chips, very nice condition
The brass fittings attached to the legs only feature on tables specifically made for Café Museum.

H 77 cm, Ø 124 cm

Provenance: private property, Austria
Ref.: Sales catalogue J. & J. Kohn, Vienna, 1916, p. 76; cf. E. B. Ottillinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, p. 36



KOLOMAN MOSER
1868 – Vienna – 1918
J. & J. KOHN



15. DESK

Designed by: Koloman Moser, Vienna, 1902
Executed by: J. & J. Kohn, Vienna, model no. 3134, from 1902 on

Beech bentwood and plywood, mahogany veneered, surface stained and professionally repolished, brass fittings, original cut and faceted mirror, top covering renewed in blue leather

H 104 cm, W 112.5 cm, D 56 cm

The desk was first presented at the Turin Exhibition of

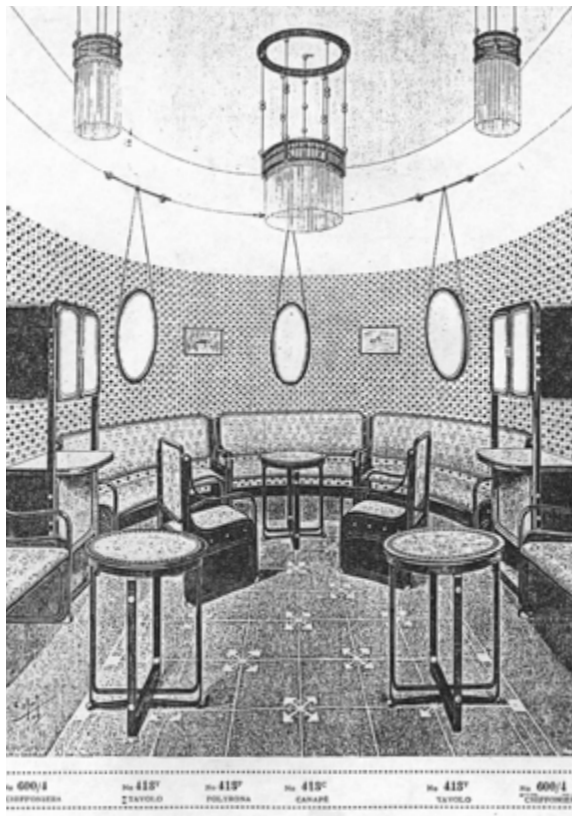
Decorative Arts in May 1902 and shown in Saint Louis in 1904 as well as in London in 1906.

Provenance: private property, France

Ref.: International Exhibition of Modern Decorative Art, Turin, 1902; J. & J. Kohn Italian sales catalogue, 1906, p. 40; R. Leopold (ed.), Koloman Moser 1868–1918 (exhibition catalogue), Vienna, 2007, p. 121; G. Renzi, Il mobile moderno, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, p. 86



KOLOMAN MOSER
1868 – Vienna – 1918
J. & J. KOHN



16. A PAIR OF DRAWING ROOM TABLES

Designed by: Koloman Moser, Vienna, 1901
Executed by: J. & J. Kohn, Vienna, model no. 413/T, Vienna,
from 1901 on

Solid bent beech and plywood, dyed to rosewood, surface
professionally restored, brass fittings, leather on table tops
renewed, beautiful, restored condition

H 73 cm, Ø 56 cm
Provenance: private property, Austria

Ref.: J. & J. Kohn Italian sales cat., 1906; J. & J. Kohn sales
cat., 1916, p. 73; G. Renzi, Il mobile moderno, Gebrüder
Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, pp. 54 ff



RICHARD LUDWIG
Viennese cabinetmaker



17. ART NOUVEAU LONGCASE CLOCK

Designed and executed by: Richard Ludwig, Vienna, 1904
Marked on metal label: "RICHARD LUDWIG Möbelfabrik & Kunstschlerei Wien VI Hofmuehlgasse 4"

Solid walnut wood and veneer, surface dyed and professionally repolished, faceted and cut glass with etched geometrical pattern freshly re-gilt, partially hammered brass fittings, dial in chased copper, 3 weights, 8-day-movement with Viennese 4/4-strike on 2 gongs, repaired by a master clockmaker, excellent condition;
First-class Viennese cabinetmaking

H 196 cm, W 50 cm, D 27 cm

This longcase clock was presented at the 1904 Kunstgewerbeverein exhibition together with the matching sideboard and a gas stove by Otto Wagner, all designed for an apartment in 'Majolikahaus' on Wienzeile in Vienna.

Provenance: private property, Austria

Ref.: Das Interieur, 1904, vol. 5, plate 14



GEORG KLIMT
1867 – Vienna – 1931
ANTON POSPISCHIL



**18. EXTRAORDINARY VIENNESE
ART NOUVEAU DESK**

Designed in: Vienna, around 1900
Executed by: Anton Pospischil, Kunstmöbeltischlerei,
Vienna
Fittings designed and executed by: Georg Klimt

African mahogany veneer on pine, drawers in solid maple,
doors with two chased copper relief panels with stylized
floral pattern, copper fittings, left: "English" (semi-open front)
drawers, right: three drawers with brass handles, desktop
newly covered with blue leather, surface professionally
repolished, excellent condition;
First-class Viennese cabinetmaking

H 88 cm, W 150 cm, D 82 cm

Alongside realising Josef Hoffmann's furniture designs for
the Paris World Exhibition in 1900, Anton Pospischil worked
closely with Georg Klimt. Klimt was commissioned by
Pospischil to design a series of fittings for some pieces of
his furniture, which Pospischil repeatedly executed with
slight variations, adapted to the respective functionalities
and requirements. Many of Pospischil's pieces thus feature
similar fittings and reliefs designed by Georg Klimt.

Provenance: private property, Austria



GEORG KLIMT
1867 – Vienna – 1931



**19. A PAIR OF RELIEFS AFTER THE BEETHOVEN
FRIEZE BY GUSTAV KLIMT REPRESENTING
“POETRY” AND “STRENGTH”**

Executed by: Georg Klimt, Vienna, around 1903

Copper, very delicately chiselled, beautiful original patina,
very beautiful original condition;
High-quality Viennese craftsmanship

Picture size: H 23 cm, W 23 cm
Frame size: H 33 cm, W 33 cm

Many of the reliefs created by Georg Klimt were designed
to decorate pieces of furniture produced by first class
Viennese cabinetmakers such as Michael Niedermoser or
August Ungethüm.

Provenance: private property, Austria
Ref.: Thieme/Becker (eds.), Allgemeines Lexikon der
bildenden Künstler, vol. XX, Leipzig, pp. 503

GEORG KLIMT
1867 – Vienna – 1931



20. ROMAN HEAD WITH LAUREL WREATH

Designed and executed by: Georg Klimt, Vienna, around
1900

Electroformed in copper, coloured glass cabochons, very
beautiful original patina, good original condition

Picture size: H 33 cm, W 32.5 cm
Frame size: H 38, W 37.5 cm

Provenance: private property, Austria

Ref.: Thieme/Becker, Allgemeines Lexikon der bildenden
Künstler, vol. XX, p. 503 f.

J. & J. KOHN



21. SHOWCASE

Designed in: Vienna, around 1902
Executed by: J. & J. Kohn, model no. 600/5, subsequently
model no. 3106
Not marked

Bent beech and plywood, stained and polished, brass cuffs
and studs, faceted and cut glass, faceted mirrors renewed,
surface slightly repolished, very good original condition

H 188 cm, W 116 cm, D 42 cm

Provenance: private collection, USA

Shown at: Detroit Institute of Arts, Decorative Arts 1900:
Highlights from Private Collections in Detroit, November
1993 - January 1994, p. 91, cat. no. 109

Ref.: S. Wichmann, Jugendstil Art Nouveau: Floral and
Functional Forms, 1984, p. 159; J. Kallir, Viennese Design
and the Wiener Werkstatte, exh. cat., Galerie St. Etienne,
New York, 1986, p. 82, no. 15; Italian sales cat. J. & J. Kohn,
1906; G. Renzi, Il mobile moderno, Gebrüder Thonet Vienna,
Jacob & Josef Kohn, Milan, 2008, p. 110 f



GUSTAV GURSCHNER
 Mühldorf (Bavaria) 1873 – 1971 Vienna
 K. K. KUNSTERZGIESSEREI WIEN attr.



22. THE VICTRESSES

Designed by: Gustav Gurschner, Vienna, around 1905
 Executed by: K. K. Kunsterzgieesserei Wien attr.
 Marked: Gurschner

Zinc cast, tin-plated, very solid and fine cast, marble base replaced, very beautiful condition

Sculpture: H 36 cm, W 23 cm, D 7 cm
 Base: H 4 cm, W 32.5 cm, D 16.5 cm

The Victresses were originally created as caryatids/supports for the upper part of a sideboard. They symbolise the female/victress who supports society, thus representing an early work of art that refers to emancipation.

Sincere thanks to art historian Dr Bernd Ernsting from the Letter Foundation Cologne for his expert opinion.

Provenance: private property, Germany



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



23. SILVER BASKET

Designed by: Josef Hoffmann, around 1906
Executed by: Wiener Werkstätte, model no. S 708
Marked: JH, WW, 2 x Austrian hallmark – small head of Diana (A for Vienna, 2 for 900/1000), 900, rose mark, master’s mark JH (for Josef Holi) in circle

Silver, square latticework, glass liner replaced, very good original condition; H 18 cm

Although a total of 36 baskets had been produced between 1906 and 1908 according to the Wiener Werkstätte archives, this model is extremely rare.

Particularly striking is the impressive formal resemblance to the Samsung Cultural Education and Entertainment Center in Seoul, designed and executed between 1990-1999.

Provenance: private property, Germany
Ref.: G. Fahr-Becker (ed.), Wiener Werkstätte 1903-1932, 1994, p. 31; Wiener Silber, Modernes Design 1780-1918, ill. p. 318; comp. Wiener Wekstätte pattern book, vases, p. 708



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



24. A PAIR OF LATTICE VASES

Designed by: Josef Hoffmann, Vienna, 1905
Executed by: Wiener Werkstätte, model no. S 661
Both marked: JH, WW, rose mark, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), JF (silversmith monogram)

Silver, square latticework, glass liner replaced, excellent condition

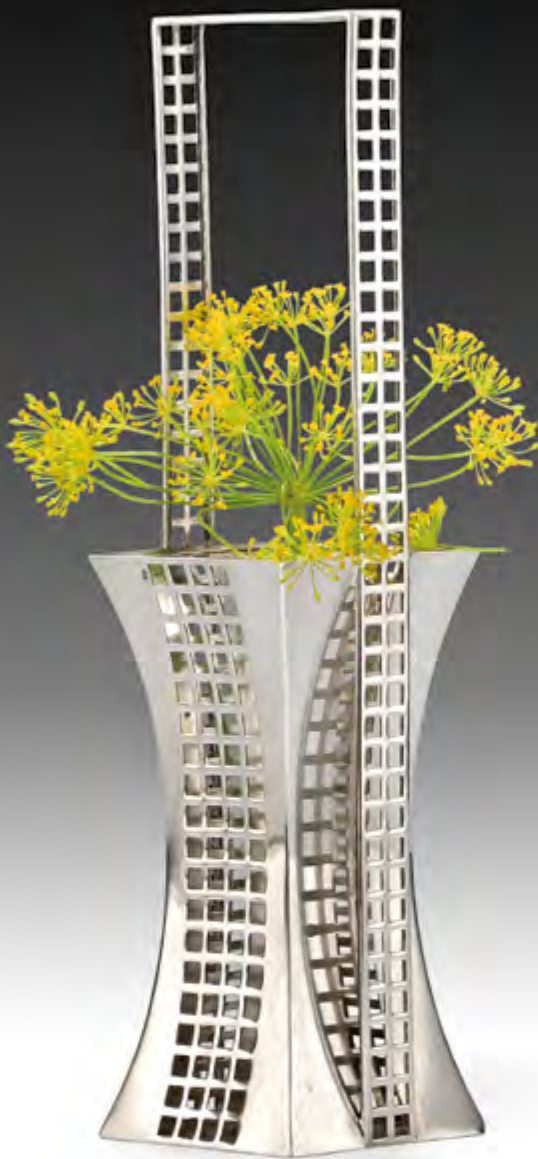
H 24 cm, W 4 cm, D 4 cm

Provenance: private property, Austria

Ref.: Wiener Werkstätte archives, Museum of Applied Arts (MAK), Vienna, inv. no. WWF 93-41-4; J. Hoffmann, MAK exhibition catalogue, 1987, pp. 140, 321; Price, Seidel (ed.), Neue Galerie New York and Kunsthistorisches Museum Wien, Wiener Silber – Modernes Design 1780–1918, 2003, p. 314, no. 170; K. Goubert, Zilvermuseum Sterckshof (ed.), Wiener Werkstätte Silver and Belgian Silver Design, 2010, p. 61



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



25. SILVER VASE

Designed by: Josef Hoffmann, before 1907
Executed by: Wiener Werkstätte, model no. S 768
Marked: JH, WW, rose mark, 2 x Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), 2 x Italian? importation mark

Silver, glass liner, polished, very good condition

H 26.5 cm

Provenance: private property, Italy

Ref.: Wiener Werkstätte archives at the Museum of Applied Arts (MAK), Vienna, design drawing inv. no. KI 12032/50, model no. S 768



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



26. A PAIR OF SILVER BASKETS

Designed by: Josef Hoffmann, 1906
Executed by: Wiener Werkstätte, serial no. in metal: M 972
Marked: JH, WIENER WERKSTÄTTE, WW, Austrian hallmark – small head of Diana (A for Vienna, 2 for 900/1000), rose mark, MADE IN AUSTRIA, JH (silver smith Josef Holi)

Silver, pierced square latticework, glass liners replaced, excellent condition
H 25/26 cm

Provenance: private property, Austria

Ref.: Wiener Werkstätte, vol. 11; special issue of "Deutsche Kunst und Dekoration", 1910, p. 407; J. Hoffmann, exhibition catalogue MAK 1987, pp. 140, 321; Wiener Werkstätte archives, Museum of Applied Arts, Vienna, inv. no. Go 2056/1982, model book WWMB 8, p. 698



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



27. OVAL SILVER TRAY

Designed by: Josef Hoffmann, Vienna, 23 March 1908
Executed by: Wiener Werkstätte
Marked: WW, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000)

Silver, ivy-leaf pattern, base in Macassar ebony

L 40 cm, W 33 cm, H 3 cm

According to the Wiener Werkstätte sample book, the tray

was made in two sizes: 40 and 49 cm. In total, only four trays were produced between 1908 and 1910.

Provenance: private property, Austria
Shown at: Zilver Museum Sterckshof, Antwerp, 2010, "Wiener Werkstätte Silver and Belgian Silver Design"
Ref.: Museum of Applied Arts, Vienna, Wiener Werkstätte sample book, p. 6, ill. p. 1010; K. Goubert, Zilvermuseum Sterckshof (ed.), Wiener Werkstätte Silver and Belgian Silver Design, 2010, p. 72

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



28. THREE PAIRS OF SILVER EGGCUPS

Designed by: Josef Hoffmann, Vienna, 1908
Executed by: Wiener Werkstätte
Marked: rose mark, WW, JH, Austrian hallmark (A for Vienna, 2 for 900/1000)

Silver, ivy-leaf pattern, excellent condition

H 5.6 cm

According to the Wiener Werkstätte archives at the Austrian

Museum of Applied Arts (MAK), pattern book 55, a total of 19 of these eggcups were produced from 4 March 1908 onwards and sold for 24 Kronen each.

Provenance: private property, Germany

Ref.: Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Wiener Werkstätte pattern book, vol. 55, p. 1048; Wiener Werkstätte vol. IX; special D.K.&D. edition of 1909, vol. no. XXIII, ill. p. 180

HANS OFNER attr.
St. Pölten 1880 – 1939 Salzburg



29. DESK SET

Consisting of: 2 candlesticks, inkwell, blotter with tray, letter-opener

Designed by: Hans Ofner attr., Vienna, around 1906/07

Hammered brass, remains of silver plating, bone, slight signs of usage, very nice condition

Candlestick: H 17.5 cm
Inkwell: H 6 cm, 20.5 x 20.5 cm
Blotter: H 5.6 cm, 22 x 9.5 cm
Letter-opener: L 20 cm

Provenance: private property, Austria

Ref.: comp. Die Kunst, vol. XVI, 1907, p. 288, inkwell

BERNHARD LUDWIG
Viennese cabinetmaker



30. SILVERWARE CABINET "HEIMAT"

Designed and executed by: Bernhard Ludwig,
cabinetmaker by appointment to the Imperial and Royal
Court, Vienna, from 1906 on
Marked on the lockers: Bernh. Ludwig, Wien 845

Walnut and veneer, maple interior, floral and geometric
inlays in walnut and birch, silver-plated brass fittings, surface
cleaned and slightly repolished, 4 fittings at the hinges
missing, excellent original condition, first-class Viennese
cabinetmaking

H 149 cm, W 78 cm, D 39 cm

The cabinet "Heimat" [Homeland] by the Viennese
cabinetmaking company, Bernhard Ludwig, combines
tradition and modernity in a very remarkable and
distinctive design language, somewhat related to French
Art Nouveau. This piece stands out thanks to its elaborate
carving, inlays and fittings as well as the exceptionally
fine workmanship. A matching cabinet that belongs to a
16-piece dining room set, forms part of the collection held
by the Museum of Applied Arts (MAK) in Vienna.

Provenance: private property, Austria
Ref.: V. Behal, Möbel des Jugendstils, Vienna, 1981, p. 197 f.



OSKAR KOKOSCHKA
Pöchlarn 1886 – 1980 Montreux
WIENER WERKSTÄTTE/BERGER AND CHWALA

31. "THE DREAMING YOUTH"

Designed by: Oskar Kokoschka, Vienna, 1908
Executed by: Wiener Werkstätte, Berger and Chwala
copy 174 (of 275), edited by Kurt Wolff, 1917

2 black and white and 8 colour lithographs, original linen-covered upper cover with lithographed vignette on paper, faint staining to cloth, very good original condition

H 24.2 cm, L 27.6 cm

Provenance: Prof. Alfred Neumeyer (the letter from B. Westermann to Prof. Neumeyer comes with the lithographs).
Shown at: Museum Zinkenbacher Malerkolonie, 'In bright and in dark times – the Hagenbund on summer holiday, June until October 2022

Ref.: M. Pabst, Wiener Graphik um 1900, p. 300 f, ill. no. 330, pp. 302, 307; exhibition cat. of MoMA New York: German Expressionism, The Graphic Impulse, MoMA, 2011



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
J. & J. KOHN



32. SUITE

also known as "Buenos Aires Suite"
comprising: 1 settee, 2 armchairs, drawing room table

Designed by: Josef Hoffmann, around 1907
Executed by: J. & J. Kohn, model no. 675/C, F, T

Beech bentwood and plywood, dyed to rosewood, surface professionally repolished, decorative brass nails polished and stove-enamelled, upholstery and fabric renewed, original hammered brass top and base, excellent condition

Settee: H 75 cm, SH 42 cm, W 136 cm, D 71 cm

Armchairs: H 76 cm, SH 42 cm, W 76.5 cm, D 73.5 cm
Drawing room table: H 74 cm, Ø 57.5 cm

The name of this seating group derives from the exhibition in Buenos Aires in 1910, where J. & J. Kohn showed this suite based on a design by Josef Hoffmann.

Provenance: private property, Austria

Ref.: Das Interieur, XII, 1911, plate 31; G. Renzi, Il mobile moderno, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, pp. 172



GUSTAV KLIMT/JOSEF HOFFMANN
1862 – Vienna – 1918/Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



33. LUCIAN’S HETAIKOI DIALOGOI

Fifteen illustrations: Gustav Klimt, chamois leather binding:
Josef Hoffmann

Executed by: Wiener Werkstätte, 1907, specimen of the
premium deluxe edition B, no. 82/100

Marked: in gold on the reverse JH, WIENER WERK STÄTTE
(3 lines), handwritten dedication by Franz Blei (translator
of the Hetairikoi Dialogoi into German) on the endpaper:
“Meinen lieben Emil Preetorius in Freundschaft und
Verehrung, datiert 24.12.1907” (to my dear Emil Preetorius
in friendship and admiration, dated 24 December 1907)

The book's box most probably dates from the time the
edition was produced as it is lined with aged Jugendstil
endpaper.

Minimal signs of use on cover, otherwise excellent condition,

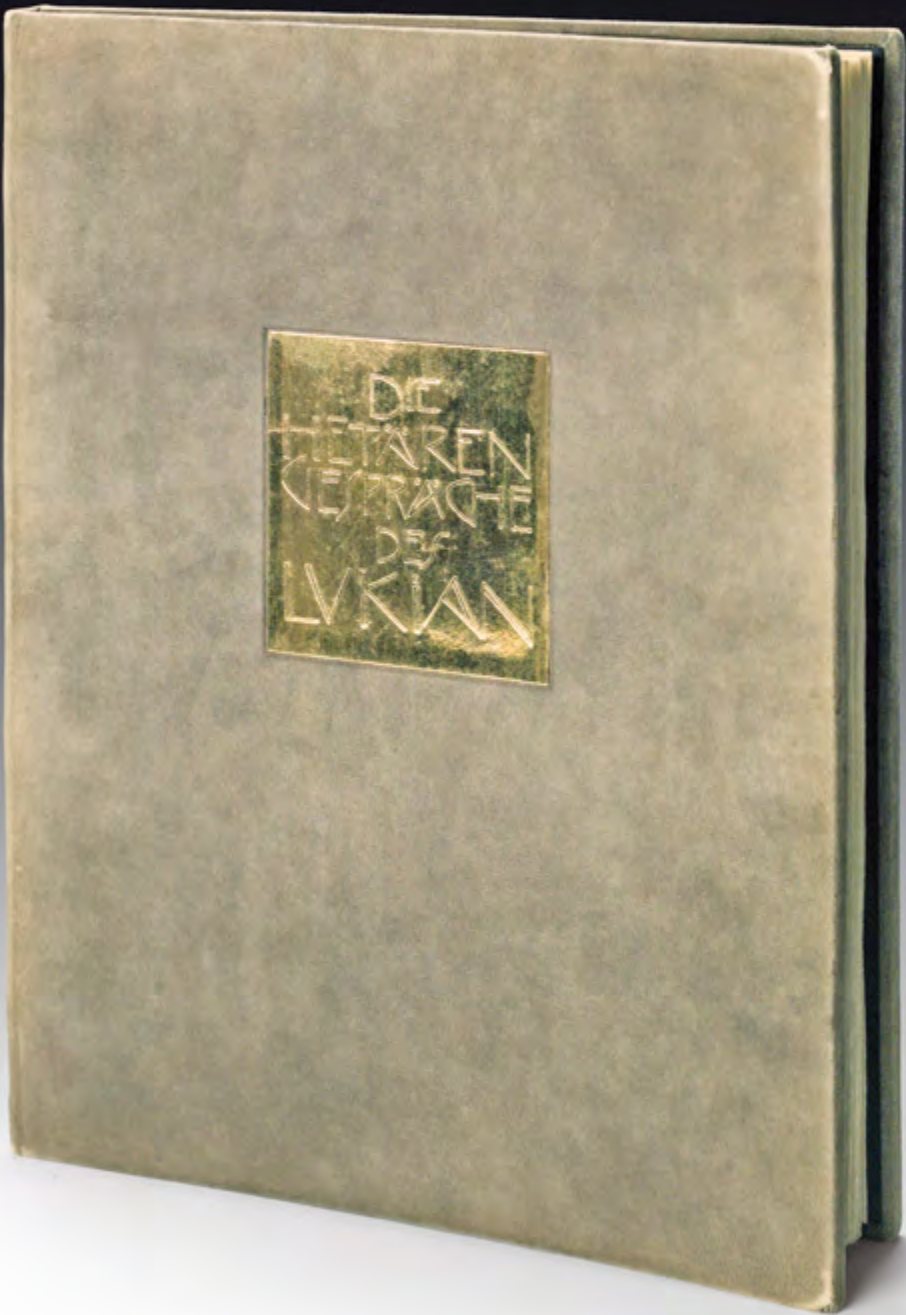
mint interior

37 x 29.5 cm

Provenance: private property, Germany, Emil Preetorius

Shown at: MAK Vienna, Josef Hoffmann 1870-1956. Progress
Through Beauty, December 2021 until June 2022

Ref.: Stella Rollig and Tobias G. Natter (ed.), Klimt und die
Antike. Erotische Begegnungen, Munich/London/New York
2017, p. 8-25; Renée Price (ed.), Gustav Klimt. The Ronald
S. Lauder and Serge Sabarsky Collections, Neue Galerie
New York, Munich/London/New York 2007, p. 130-143; cf.:
beletage TEFAF New York 2018, cat. no. 41; this specimen is
in an even better condition





JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



34. BROOCH

Designed by: Josef Hoffmann, around 1908
Executed by: Wiener Werkstätte
Marked: WW, Austrian hallmark - head of Diana, (A for Vienna, 2 for 900/1000), A (for Vienna)

Silver, malachite (some cracks)

3.7cm x 5.3 cm

The letters in the centre of the brooch can be read as "E AST". The brooch was a gift to Elsa Ast, née Bacher, a jeweller's daughter and the wife of physician Wilhelm II. Ast,

a brother of master builder Eduard Ast.

Sincere thanks to Dr Heinz Adamek for this kind information.

Exhibited at: "Emilie Flöge. Reform der Mode, Inspiration der Kunst", Gustav Klimt Zentrum am Attersee, 2016

Provenance: private property, Austria

Ref.: Tretter/Weinhäupl (eds.), Gustav Klimt. Emilie Flöge. Reform der Mode, Inspiration der Kunst, Gustav Klimt Zentrum am Attersee, exhib. cat., Vienna, 2016

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



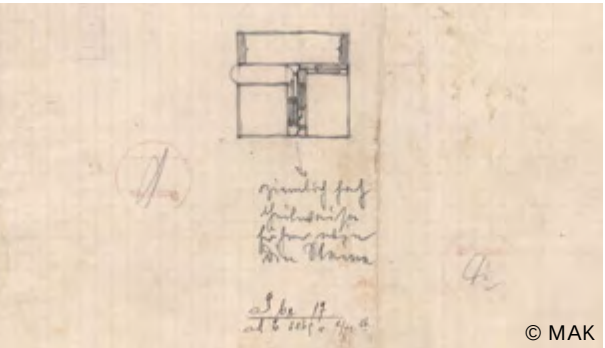
35. BROOCH

Designed by: Josef Hoffmann, before 1926
Executed by: Wiener Werkstätte, model no. S br 17
Marked: JH, WW, Austrian hallmark - head of hoopoe (W for Vienna, 2 for 900/1000), 900

Silver, malachite, turquoise

3.7 x 3.5 cm

Provenance: private property, NY, USA
Ref.: Wiener Werkstätte archives, Museum of Applied Arts, Vienna, design drawing inv. no. KI 12146-31, model no. S br 17



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
BERTOLD LÖFFLER
Nieder-Rosenthal 1874 – 1960 Vienna
WIENER WERKSTÄTTE



36. SMALL PILLBOX/BONBONNIERE

Designed by: Josef Hoffmann, lid: Bertold Löffler, Vienna, 1909
Executed by: Wiener Werkstätte, model no. S 1437, from 1910 to 1917
Marked: WW, rose mark, Austrian hallmark - small head of Diana (A for Vienna, 2 for 900/1000), monogram BLÖ (for Bertold Löffler), JH in circle (silversmith mark for Josef Holi)

Silver, chased, gilt inside, polished

Ø 6.3 cm

Provenance: private collection, Vienna

Ref.: Wiener Werkstätte photographic archives, Museum of Applied Arts, Vienna, photo inv. no. WWF, 94-108-5, model no. S 1437

BERTOLD LÖFFLER
Nieder-Rosenthal 1874 – 1960 Vienna
WIENER WERKSTÄTTE



37. MEDALLION WITH NECKLACE

Designed by: Bertold Löffler, Vienna, 1910
Executed by: Wiener Werkstätte, model no. S 1427
Marked: BLÖ, WIENER WERK STÄTTE (3 lines), rose mark, Austrian hallmark, head of Diana (A for Vienna, 2 for 900/1000)

Silver, original marbled paper, glass

L 38.5 cm, Ø 3.5 cm

Provenance: private property, Austria

Ref.: Wiener Werkstätte archives, Museum of Applied Arts (MAK), Vienna, model no. 1427, KI 12534-4, comp. model no. S 1625, WWF 94-109-3

BERTOLD LÖFFLER
Nieder-Rosenthal 1874 – 1960 Vienna
WIENER WERKSTÄTTE



38. A PAIR OF SILVER CUFFLINKS

Designed by: Bertold Löffler, Vienna, around 1910
Executed by: Wiener Werkstätte, model no. S 1573
Marked: WW, Austrian hallmark - head of Diana
(A for Vienna, 2 for 900/1000)

Silver

Ø 2.1 cm

Provenance: private property, Austria

Ref.: WW archive, Museum of Applied Arts, Vienna, design
drawing inv. no. KI 12534-4, model no. S 1573

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



39. A PAIR OF SILVER CUFFLINKS

Designed by: Josef Hoffmann, Vienna, around 1910
Executed by: Wiener Werkstätte, around 1910, model no.
S 1619
Marked: JH, WW, Austrian hallmark - small head of Diana (A
for Vienna, 2 for 900/1000), rose mark

Silver, gold-plated, some loss of gilt, very good original condition

Ø 1.5 cm

The cuff links are in the original Wiener Werkstätte case,
inscribed: "U.Y.C.A.S 12.8.1911 VIII. PREIS" (8th place at the
competition 1911 of the Union-Yacht-Club Attersee, one of
the oldest sailing clubs in Austria)

Provenance: private property, Austria
Ref.: A contemporary photograph is preserved in the
Wiener Werkstätte photo archive at the Austrian Museum
of Applied Arts (MAK), Vienna, inv. no. WWF 94-108-11

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



40.1. BROOCH
40.2. NECKLACE

Designed by: Josef Hoffmann, around 1909
Executed by: Wiener Werkstätte, model no. G 1039 (rectangular elements), model no. G 1039/G956 (brooch) G 957 (pendant)
Marked: brooch: WW, rose mark, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), hallmark A, ST (maker’s mark for Stanislaus Teyc); pendant: Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), clasp: WW

Silver, chased and hammered, mother-of-pearl, remains of gold plating, good original condition / 925 fine silver

(according to an expert opinion 878 fine silver for the extended chain), mother-of-pearl, remains of gold plating

H 1.8 cm, W 4 cm
L 43 cm

As yet, we have only been able to find evidence for parts of the necklace. The Wiener Werkstätte archives hold sketches for the two rectangular decorative elements (model no. G 1039), described there as chain elements for neck jewellery. The pendant is also documented on a design drawing preserved in the Wiener Werkstätte archives (model no. G 957,

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



referred to as pendant), it is also depicted in an illustration in Deutsche Kunst und Dekoration, 1909/1910 (Professor J. Hoffmann, neck jewellery, gold-plated silver with mother-of-pearl). Evidently Hoffmann designed basic elements for the serial production of jewellery, just as he had done with his earlier furniture designs for J. & J. Kohn. Originally the brooch was part of the necklace model no. G 956.

Shown at: Gustav Klimt Zentrum am Attersee, 2016, Emilie Flöge. Reform der Mode, Inspiration der Kunst

Provenance: private collection, Austria / private property,

New York, USA

Ref.: Deutsche Kunst und Dekoration, vol. XXV, 1909, p. 383; Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. KI 12149-7/KI 12159-22, model no. G 1039/G 957; inv. no. KI 12149-7, model no. G 1039; a contemporary photograph is preserved in the Wiener Werkstätte archives at the MAK, Vienna, inv. no. WWF 92-65-1, G 956

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
EUGEN PFLAUMER
1876 - ?



41. PIECE OF JEWELLERY

Designed by: Josef Hoffmann, around 1909
Executed by: Wiener Werkstätte, model no. G 1039/G 956
Marked: 900, EP (master's mark of Eugen Pflaumer)

Silver, chased and hammered, gemstone cabochons, reworked on the back, repaired, beautiful condition

H 2 cm, W 4 cm

This piece of jewellery was originally part of a set, either a necklace or a choker (see catalogue no. 40)

Provenance: private collection, Germany

Shown at: Sparkasse Bozen, Lux magica, Gold und Silber in der Kunst, November 2024 – January 2025, ill. p. 64.

Ref.: Wiener Werkstätte archives at the Museum of Applied Arts (MAK), Vienna, design drawing inv. no. Kl 12149-7, model no. G 1039; a contemporary photograph is preserved in the Wiener Werkstätte archives at the Museum of Applied Arts (MAK), Vienna, inv. no. WWF 92-65-1, G 956

FRANZ KARL DELAVILLA
Vienna 1884 – 1967 Frankfurt am Main
OSKAR DIETRICH
1853 –Vienna – 1940



42. PENDANT

Designed by: Franz Karl Delavilla, Vienna, 1913
Executed by: Oskar Dietrich, 1913
Marked: Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), a, OD (master's mark of Oskar Dietrich)

Silver, partially gilt, lapis lazuli cabochons, very beautiful original condition

5.4 x 5.4 cm

Provenance: private property, Austria

Ref.: Wiener Werkstätte Archives at the Museum of Applied Arts (MAK), Vienna, Library and Works on Paper Collection, design drawing, inv. no. Kl 14676-1, in ill. executed in gold and amethysts or green and yellow gold with moonstones

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



43. FIVE PIECE CRUET SET

Designed by: Josef Hoffmann, 1909
Executed by: Wiener Werkstätte, model no. S 1914
Marked: Container: JH, WW, master's mark AB in circle, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), rose mark;
Cruet stand: JH, WW, master's mark AB in circle, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), rose mark, WIENER WERKSTÄTTE

Silver, chased, malachite, 1 handle possibly replaced, glass containers and carafes replaced

Josef Hoffmann designed at least two versions of this cruet set. Interestingly, both bear the same model number

although they differ in design and arrangement of both the containers and the carafes.

H 22.5 cm, W 17.5 cm, D 14 cm

Provenance: private property, Austria

Shown at: MAK Vienna, Josef Hoffmann 1870-1956. Progress Through Beauty, December 2021 until June 2022

Ref.: Contemporary photograph in the photo archive of the Wiener Werkstätte at the Austrian Museum of Applied Arts (MAK, Vienna), inv. no. WWF 94-107-1; MAK, Vienna, design drawing inv. no. KI-12027-7



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
J. & J. KOHN



44. CRADLE

Designed by: Josef Hoffmann, Vienna, 1907/08
Executed by: J. & J. Kohn, around 1908

Bent beech and plywood, dyed to rosewood, surface professionally repolished, iron fittings, very good condition

H 101/163 cm, W 110 cm, D 52 cm

Based on the structural design and construction method, the numerous elegant details, the astonishing design similarities to the Seven-Ball Chair as well as the overall appearance, one may – with a probability bordering on certainty – assume that this cradle was designed by Hoffmann.

In the Berlin Bröhan Museum there is an identical cradle, which, however, lacks the fixture for the cradle's curtain.

Provenance: art trade, Belgium

Ref.: G. Renzi, *Il mobile moderno*, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, pp. 210 f; E. B. Ottillinger (ed.), *Fidgety Philip! A Design History of Children's Furniture*, Vienna, 2006, p. 133; T. Hoffmann (ed.), exhibition catalogue, Bröhan Museum Berlin, Von Arts and Crafts zum Bauhaus, Berlin, 2019, p. 111



EDUARD JOSEF WIMMER-WISGRILL/JOSEF HOFFMANN
1882 – Vienna – 1961/ Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



45. MAGNIFICENT 24-BRANCH STANDARD LAMP

Designed by: Eduard Josef Wimmer-Wisgrill, Josef Hoffmann, Vienna, around 1912
Executed by: Wiener Werkstätte

Carved beech and oak, partial gold plating and gold leaf, glass holder of gold-plated brass with bead-and-reel decoration, original cut glass hangings, original glass hanging in leaf form, good original condition, gold-plating partially supplemented, some of the glass hangings are missing

H 221 cm, Ø 71.5 cm

Provenance: Jerome and Margaret Stonborough-Wittgenstein

Ref.: WW archive, Museum of Applied Arts, Vienna, design drawing inv. no. KI 13224-7



MICHAEL POWOLNY
 Judenburg 1871 – 1954 Vienna
 WIENER KERAMIK/WIENER WERKSTÄTTE



46. PUTTO WITH CORNUCOPIA "SUMMER"

Designed by: Michael Powolny, around 1907
 Executed by: Wiener Keramik, model no. 73, on from 1907
 Marked: MP, WK

Ceramic, polychrome glaze, gilt, excellent original condition

H 38 cm

Provenance: private property, Germany

Shown at: Österreichische Galerie Belvedere, Sag's durch die Blume! Wiener Blumenmalerei von Waldmüller bis Klimt, June to September 2018

Ref.: E. Frottier, Michael Powolny, Keramik und Glas aus Wien 1900–1950, cat. raisonné no. 73

MICHAEL POWOLNY
 Judenburg 1871 – 1954 Vienna
 WIENER KERAMIK/WIENER WERKSTÄTTE



47. PUTTO WITH WREATH "WINTER"

Designed by: Michael Powolny, around 1907
 Executed by: Wiener Keramik, model no. 83, from 1907 on
 Marked: WK, MP

Ceramic, polychrome glaze, gilt, excellent original condition

H 38 cm

Provenance: private property, Austria

Ref.: E. Frottier, Michael Powolny, Keramik und Glas aus Wien 1900–1950, cat. raisonné no. 83

BERTOLD LÖFFLER
Nieder-Rosenthal 1874 – 1960 Vienna
WIENER KERAMIK/WIENER WERKSTÄTTE



48. PUTTO WITH TWO CORNUCOPIAS

Designed by: Bertold Löffler, around 1910/11
Executed by: Wiener Keramik, model no. 156, for Wiener
Werkstätte: model no. K 513, around 1912
Marked: WK, LÖ

Ceramic, ivory-coloured glazing, decorated in black, very
good original condition

H 48.5 cm

Provenance: private property, Germany

Ref.: Wiener Werkstätte archives at the Museum of Applied
Arts, Vienna, inv. no. WWF 89-42-1, volume of photographs
I (WWF 89); W. Neuwirth, Markenlexikon für Kunstgewerbe,
vol. 3, Wiener Keramik Modelle 1906–1913, Vienna, 1991,
no. 156, p. 131



MICHAEL POWOLNY
Judenburg 1871 – 1954 Vienna
WIENER KERAMIK/WIENER WERKSTÄTTE



49. PUTTO WITH FLOWERS "SPRING"

Designed by: Michael Powolny, around 1907
Executed by: Wiener Keramik
Marked: MP, WK

Ceramic, white glaze, decorated in black, two firing cracks on base, excellent original condition

H 38 cm

Provenance: private property, Austria
Shown at: Gustav Klimt-Zentrum Attersee/Gustav Klimt Vienna 1900 Private Foundation: Gustav Klimt. Florale Welten, June 2019 – October 2020; Künstlerhaus Vienna, 1503. Mitglie derausstellung, June 2022 until September 2022

Ref.: E. Frottier, Michael Powolny, Keramik und Glas aus Wien 1900 bis 1950, cat. raisonné no. 27

MICHAEL POWOLNY
Judenburg 1871 – 1954 Vienna
GMUNDNER KERAMIK/WIENER WERKSTÄTTE



50. LARGE PUTTO WITH CORNUCOPIA VASE

Designed by: Michael Powolny, around 1911/12, cat. raisonné 142
Executed by: Gmundner Keramik, model no. 319
Marked: MP, GK, 319/2

Ceramic, glazed in black and white

Good original condition

H 32 cm

Provenance: private property, Austria

Ref.: E. Frottier, Michael Powolny, Keramik und Glas aus Wien 1900–1950, cat. raisonné 142

OTTO PRUTSCHER
1880 – Vienna – 1949
GEBRÜDER THONET



51. A PAIR OF FLOWER STANDS

Designed by: Otto Prutscher, Vienna, around 1913
Executed by: Gebrüder Thonet, Vienna from 1913 on,
model no. D 61

Bent beech wood, dyed to rosewood, surface professionally
repolished, excellent condition
H 123 cm, Ø 39 cm

Provenance: private property, Germany
Ref.: Thonet Sales Catalogue, 1922, p. 55

OTTO PRUTSCHER
1880 – Vienna – 1949



52. FOLDING SCREEN

Designed by: Otto Prutscher, Vienna, around 1915

Beech and bent beech, elaborate sculptural carvings,
dyed black, surface cleaned and slightly repolished, nickel-
plated iron fittings, very good original condition

H 140 cm, W 135 cm

Provenance: private property, Czech Republic

OTTO PRUTSCHER
1880 – Vienna – 1949
KARL ADOLF FRANZ



53. ORNATE CABINET WITH INTARSIA

Designed by: Otto Prutscher
Executed by: Karl Adolf Franz, master cabinetmaker

Lower section: solid rosewood and veneer on softwood, 2 doors with inlays/marquetry in 17 different fruit and precious wood veneers (rosewood, bird's eye maple, maple, birch, beech, plum, walnut, mahogany, yew, lemon, ash, poplar burl, merengue, pear, rosewood, amaranth, olive, some also stained in colour), partially stained black;

Interior: lemon wood, rosewood, artistic marquetry in pear with delicate painting; drawers: solid maple wood, lemon wood veneer

Top section/wall cabinet: solid rosewood and veneer on softwood, inlays/marquetry in rosewood, ebony?, walnut and maple, glass doors each with an oval, double-walled glass medallion, black (schwarzlot) and gold painting on the inside and decorated with extravagant mother-of-pearl inlays, 4 rounded faceted glass panes each; interior: lemon wood

H 132.5/165 cm, W 81.5/77 cm, D 40/19.5 cm

This magnificent cabinet by Otto Prutscher was exhibited at the 'Austrian Arts and Crafts' spring exhibition in Vienna in 1912.



OTTO PRUTSCHER
1880 – Vienna – 1949
KARL ADOLF FRANZ



Executed by cabinetmaker Karl Adolf Franz, this grand masterpiece features an artistically carved garland of flowers made from approx. 17 different types of wood on the door fronts, while stylised floral inlays decorate the interior and the fronts of the doors and drawers. The glass doors of the small wall cabinet each feature an oval, double-walled glass medallion decorated on the inside with schwarzlöt and gold painting and extravagant mother-of-pearl inlays.

This decorative cabinet is a most perfect example of both 'cheerful and graceful' and 'with the most refined elegance' – two expressions often used to describe early

works by Otto Prutscher.

Provenance: private property, Austria

Shown at: Spring exhibition 'Austrian Arts and Crafts', Museum of Arts and Industry (today's MAK), Vienna, 1912; Leopold Museum, The Schedlmayer Collection. A Discovery!, 10 September 2021 to 18 April 2022

Ref.: Das Interieur XIII, 1912, ill. 63; H. & F. Schedlmayer, C. Duit (ed.) Otto Prutscher, 1880 – 1949, Architekt und Designer zwischen Tradition und Moderne vol. 1, Basel, 2020, p. 209; V. Behal, Möbel des Jugendstils, Vienna, 1981, p. 58



OTTO PRUTSCHER
1880 – Vienna – 1949
WIENER WERKSTÄTTE



54. TABLE LAMP

Designed by: Otto Prutscher, Vienna, 1909
Executed by: Wiener Werkstätte, model no. M 1275

Alpacca, chased and silver plated; around the base 40 ivory squares mounted in metal; crowned by a female nude carved from white ivory; four light bulb fittings, newly rewired, silver plating slightly rubbed at some points, silk lampshade renewed, excellent original condition.

H 67 cm, Ø 37 cm

This table lamp is depicted in the Wiener Werkstätte photo book (WW 97, vol. 9, p. 46-4). In the model book (32, metal 4, p. 1275) there is a sketch with the note "O. Prutscher,

17.12.1909, für Herrenzimmer Böhler" [for the Böhler study]. Only one piece was ever made and sold for the more than impressive price of 1,200 Kronen.

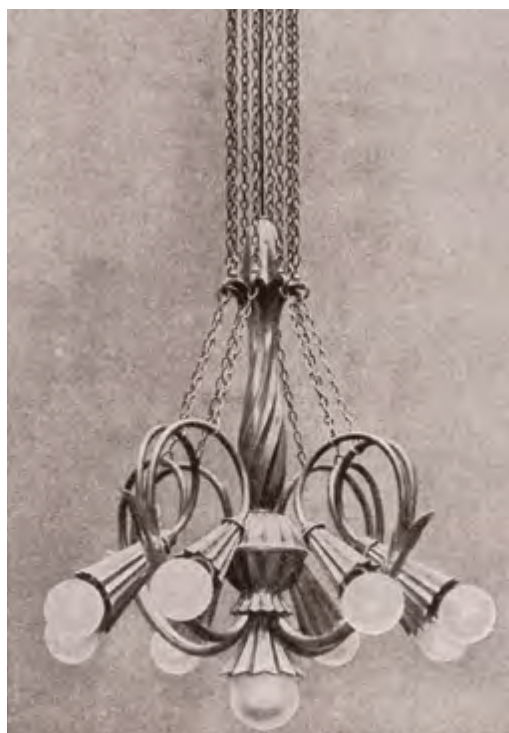
We would like to thank Frau Hermi Schedlmayer (author of an Otto Prutscher catalogue raisonné) for the kind information.

Provenance: private collection, Germany

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archive at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 97-46-4



OTTO PRUTSCHER
1880 – Vienna – 1949
MELZER & NEUHARDT



55. CHANDELIER

Designed by: Otto Prutscher, before 1924
Executed by: Melzer & Neuhardt, Vienna

Brass

H 80 cm, Ø 60 cm

Provenance: private property, Austria

Shown at: Leopold Museum, Die Sammlung Schedlmayer.
Eine Entdeckung!, 10.09.2021 bis 18.04.2022

Ref.: Die Kunst, 27, vol. 50, 1924, p.116; H. + F. Schedlmayer,
C. Duit (Ed.) Otto Prutscher, 1880 – 1949, Architekt und
Designer zwischen Tradition und Moderne vol. 2, Basel,
2020, p. 47





56. DINING ROOM

consisting of sideboard, credenza, extendable dining table, 6 chairs, long case clock

Designed by: Mauritius Herrgesell, Vienna, around 1910

Executed by: Anton Herrgesell, Vienna

Marked on key: ANTON HERRGESELL WIEN

Thuya burl veneer, mahogany solid and veneer, elaborate geometrical border inlays, brass fittings, partially stove-enamelled, cut and elaborately faceted door glazing, two

mirrors replaced, surface slightly sanded, retouched and professionally polished, first-class condition

Sideboard: H 199 cm, W 112.5 cm, D 54 cm

Credenza: H 199 cm, W 219 cm, D 74 cm

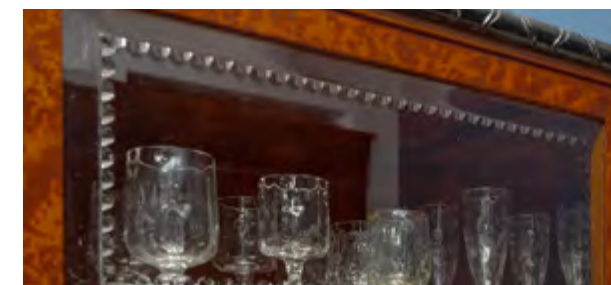
Dining table: H 77 cm, W 129.5/246 cm, D 109.5 cm

Chairs: H 95 cm, SH 48 cm, W 46 cm, D 55 cm

Long case clock: H 199 cm, W 51.5 cm, D 21.5 cm

Ref.: Das Interieur 1911, plate 5

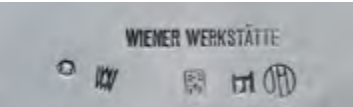
Mauritius Herrgesell studied architecture at the Vienna School of Arts and Crafts in the class of professor Josef Hoffmann from 1901 to 1905. The design for this dining room ensemble is strongly influenced by Hoffmann's then formal language. The pieces were manufactured in his father's workshop. Anton Herrgesell was a renowned Viennese cabinetmaker, who had his salesroom at one of the best addresses in Vienna, Am Stephansplatz 9, just opposite the main entrance to St. Stephan's Cathedral.



MAURITIUS HERRGESELL
1883 – Vienna – 1952
ANTON HERRGESELL



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



57.1. CANDY DISH
57.2. THREE PAIRS OF CUPS AND SAUCERS
57.3. LARGE TRAY

Designed by: Josef Hoffmann, 1909
Executed by: Wiener Werkstätte, model no. S 1844 / S 1851, 1909/10 / S 1749, between 1909 and 1915
Marked: Candy dish: JH, WIENER WERKSTÄTTE (1 line), WW, rose mark, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), master's mark JH in circle / Tray: JH, WW, rose mark, master's mark AB (unidentifiable) in circle, Austrian hallmark, head of Diana (A for Vienna, 2 for 900/1000); 4 legs: WW, Austrian hallmark, small head of Diana (A for Vienna, 2

for 900/1000) / Saucers: JH, WIENER WERK STÄTTE (3 lines), rose mark, Austrian hallmark, head of Diana (A for Vienna, 2 for 900/1000), AW in circle (master's mark of Adolf Wertnik); cups: WW, Austrian hallmark, head of Diana (A for Vienna, 2 for 900/1000)

Silver, blossom pattern, rosewood polished, candy dish and cups with original glass liner, very good original condition

H 7 cm, Ø 9 cm
H 8 cm, Ø 37 cm
Cup: H 10.5 cm (with glass)
Saucer: H 2 cm, Ø 12.5 cm

Sincere thanks to Mr. H.S. for this information.

Provenance: private property, New York, USA

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, which shows a smaller cylindrical container, inv. no. WWF 94-118-1 / A contemporary photograph is preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 94-118-1; cf. DKD vol. XI, 1910, silver tea set, illus. p. 225 / a contemporary photograph is preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 94-105-7

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



Professor
J. Hoffmann.
Teegarnitur,
Silber.



MICHAEL POWOLNY
 Judenburg 1871 – 1954 Vienna
WIENERBERGER AG



58. FOUR SEASONS PUTTI

Designed by: Michael Powolny, around 1914
 Executed by: Wienerberger AG, around 1915/16
 Marked: WIENER/KUNST/KERAMIK, model no. 4085, N 19
 (autumn)

Red clay, polychrome glaze, excellent original condition
 Spring: H 74 cm
 Summer: H 74 cm
 Autumn: H 72 cm
 Winter: H 73.5 cm

Powolny's Four Seasons putti were produced by the Wienerberger company from 1915 onwards to order for 'Wiener Keramik' and 'Vereinigte Wiener und Gmundner Keramik'. Later, they were also produced directly by 'Vereinigte Wiener und Gmundner Keramik'. In the unique Art Nouveau Gesamtkunstwerk of the Wiener Dianabad, which was completed in the year 1916, they were installed in the niches designed by Otto Prutscher in the ante-bath hall of the ladies' steam bath. They are among the most important sculptures of Viennese Jugendstil.

Michael Powolny studied at the School of Crafts in Znojmo (1891–1894), thereafter at the Vienna School of Arts and Crafts (1894–1901). In 1905, he founded the "Wiener Keramik" company together with Bertold Löffler. From 1912 to 1936, he was a professor at the Vienna School of Arts and Crafts. He made many designs for Wiener Keramik and Vereinigte Wiener und Gmundner Keramik as well as for Porzellanmanufaktur Augarten. Together with Josef Hoffmann, Powolny worked on reliefs and tiles for Palais Stoclet in Brussels and for the "Fledermaus" cabaret in

Vienna. He also created stoves for Sommerhuber in Steyr, Upper Austria, as well as glass designs for Lobmeyr and Lötze Witwe

Provenance: private property, Austria

Ref.: E. Frottier, Michael Powolny, Keramik und Glas aus Wien 1900–1950, cat. raisonné 176 and 199–202; Pinacothèque de Paris, Catalogue, Frise Beethoven / Sécession, pp. 228

MICHAEL POWOLNY
Judenburg 1871 – 1954 Vienna
WIENERBERGER AG



DAGOBERT PECHE
St. Michael im Lungau 1887 – 1923 Vienna
JAKOB SOULEK
Viennese cabinetmaker; 1060 Vienna, Mollardgasse 54



59. EXQUISITE FURNITURE SET

59.1. SHORT-LEGGED ARMCHAIRS
59.2. SETTEE

Designed by: Dagobert Peché, Vienna, 1913
Executed by: Jakob Soulek, Vienna, 1913

Legs in pearwood, carved, stained black and gilded, appliques in maple wood, carved, gilded, beechwood, minor retouches to the polishing, small parts replaced and regilded, one of the bench's rear legs replaced, upholstery

and fabric renewed, excellent condition

59.1. H 95 cm, SH 43 cm, W 88 cm, D 70 cm
59.2. H 115 cm SH 43 cm, W 224 cm, D 74 cm

This furniture was originally designed for the reception hall of Wolko Gartenberg's apartment in Paris. Our set was manufactured with slight amendments to the carvings' gilding on the seating furniture, the table (gilded appliques, thickness of the top) and the two armchairs (backrests).

Unfortunately, we do not know by whom this set was commissioned.

Provenance: private property, Germany

Ref.: Dekorative Kunst (DK), 1915/16, pp. 406, 409; Deutsche Kunst und Dekoration (DKD), 1914, p. 214f; Innendekoration (INN), 1917, p. 80; shown at the 45th Secession exhibition in 1913; Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK) Vienna, hand drawing inv. no. KI 15746



DAGOBERT PECHE
St. Michael im Lungau 1887 – 1923 Vienna
JAKOB SOULEK
Viennese cabinetmaker; 1060 Vienna, Mollardgasse 54



59. EXQUISITE FURNITURE SET

59.3. HIGH-LEGGED ARMCHAIRS
59.4. SALON TABLE

Designed by: Dagobert Peché, Vienna, 1913
Executed by: Jakob Soulek, Vienna, 1913

Legs in pearwood, carved, stained black and gilded, appliques in maple wood, carved, gilded, beechwood, minor retouches to the polishing, small parts replaced and regilded, one of the bench's rear legs replaced, upholstery

and fabric renewed, excellent condition

59.3. H 94 cm, SH 49 cm, W 80 cm, D 64 cm
59.4. H 73 cm, W 80 cm, D 55 cm

This furniture was originally designed for the reception hall of Wolko Gartenberg's apartment in Paris. Our set was manufactured with slight amendments to the carvings' gilding on the seating furniture, the table (gilded appliques, thickness of the top) and the two armchairs (backrests).

Unfortunately, we do not know by whom this set was commissioned.

Shown at: MAK Vienna, Peché Pop. Tracing Dagobert Peché in the 21st Century, December 2024 until May 2025

Provenance: private property, Germany



DAGOBERT PECHE
St. Michael im Lungau 1887 – 1923 Vienna
JAKOB SOULEK
Viennese cabinetmaker; 1060 Vienna, Mollardgasse 54



59. EXQUISITE FURNITURE SET

59.5. CHAIRS
59.6. SHORT-LEGGED ARMCHAIRS

Designed by: Dagobert Peché, Vienna, 1913
Executed by: Jakob Soulek, Vienna, 1913

Legs in pearwood, carved, stained black and gilded, appliques in maple wood, carved, gilded, beechwood, minor retouches to the polishing, small parts replaced and regilded, one of the bench's rear legs replaced, upholstery

and fabric renewed, excellent condition

59.5. H 93 cm, SH 53 cm, W 49 cm, D 47 cm
59.6. H 95 cm, SH 43 cm, W 88 cm, B 70 cm

This furniture was originally designed for the reception hall of Wolko Gartenberg's apartment in Paris. Our set was manufactured with slight amendments to the carvings' gilding on the seating furniture, the table (gilded appliques, thickness of the top) and the two armchairs (backrests).

Unfortunately, we do not know by whom this set was commissioned.

Shown at: MAK Vienna, Peché Pop. Tracing Dagobert Peché in the 21st Century, December 2024 until May 2025

Provenance: private property, Germany



DAGOBERT PECHE
St. Michael im Lungau 1887 – 1923 Vienna
WIENER WERKSTÄTTE



60. SILVER COFFEE SERVICE

consisting of: coffee pot, milk jug, sugar bowl, oval tray

Designed by: Dagobert Peché, Vienna, 1920
Executed by: Wiener Werkstätte, model no. S 5073, no. S 5074, no. S 5075
Marked: WIENER WERK STÄTTE (3 lines), monogrammed P with star for Dagobert Peché, MADE IN AUSTRIA, 900, the symbols of Mercury (Austrian export mark)

Silver, chased and hammered, bead-and-reel decoration, ivory handles, finial on coffee pot replaced in ivory, very good original condition

Coffee pot: H 32.5 cm, milk jug: H 10.7 cm, sugar bowl: H 13 cm, tray: 47 cm x 51 cm

Provenance: private collection, United Kingdom

Shown at: MAK Vienna, Peché Pop. Tracing Dagobert Peché in the 21st Century, December 2024 to May 2025

Ref.: M. Eisler, Dagobert Peché, Vienna, 1925, p. 27; Deutsche Kunst und Dekoration, vol. 52, 1923, p. 99; Moderne Bauformen XXIV, 1925, p. 281; Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, design drawing inv. no. KI 12704-5, KI 12668-7-2, model nos. S 5073-5075



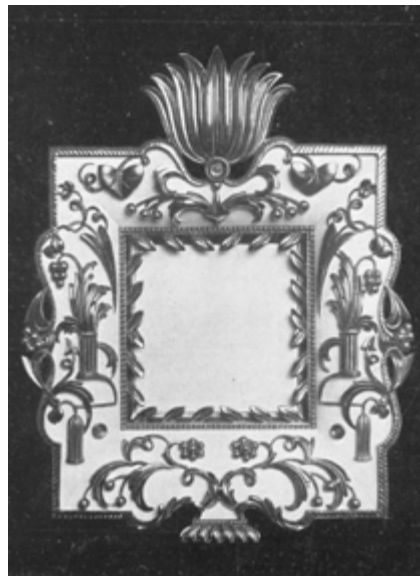
DAGOBERT PECHE
St. Michael im Lungau 1887 – 1923 Vienna
WIENER WERKSTÄTTE



DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

MAX WELZ / WIENER WERKSTÄTTE



61. EXTRAORDINARY MIRROR

Designed by: Dagobert Peché, Vienna, 1922

Executed by: Max Welz for Wiener Werkstätte, model no. WW 16

Limewood, carved, lacquered and gilded, minor cracks, excellent original condition

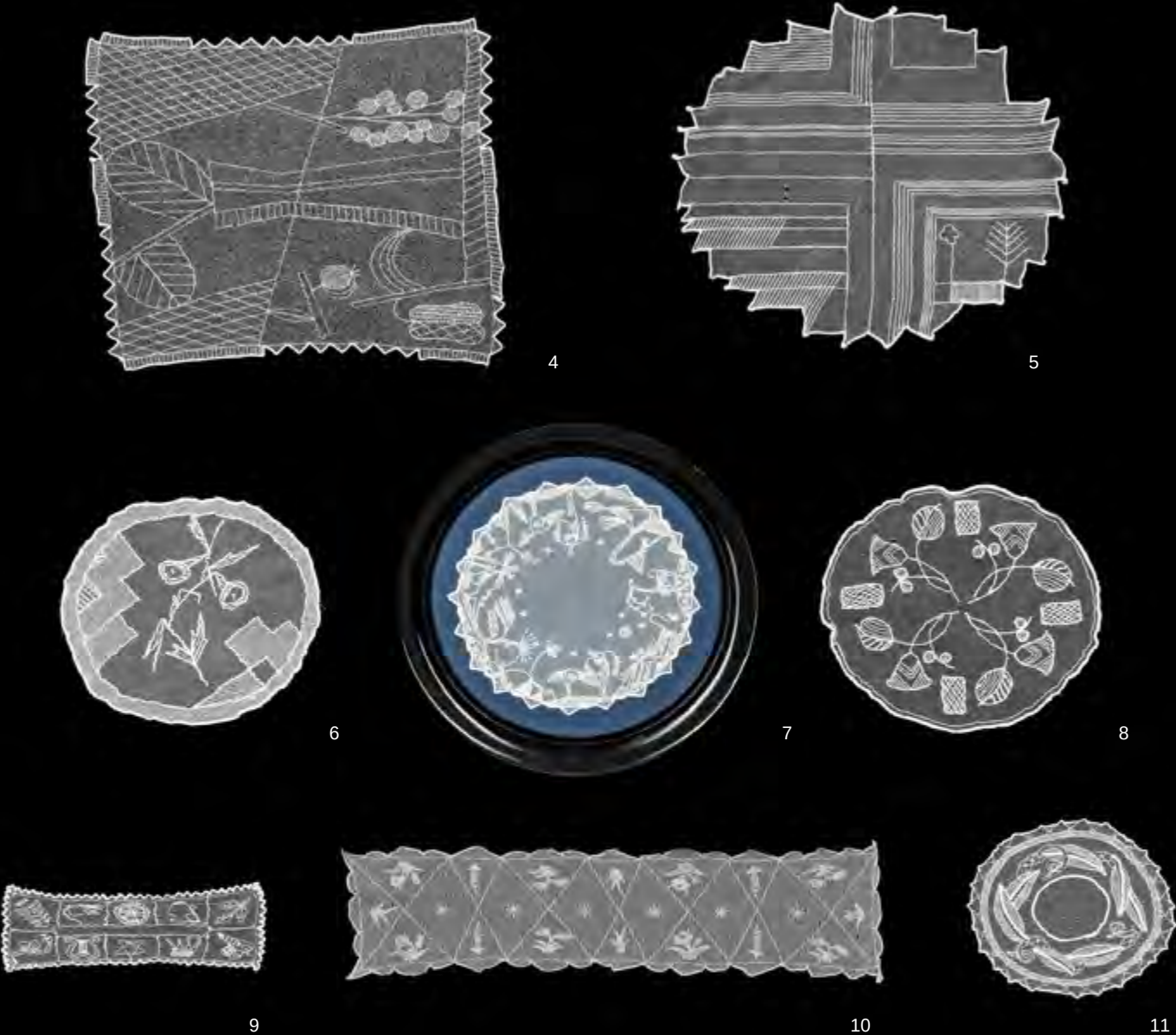
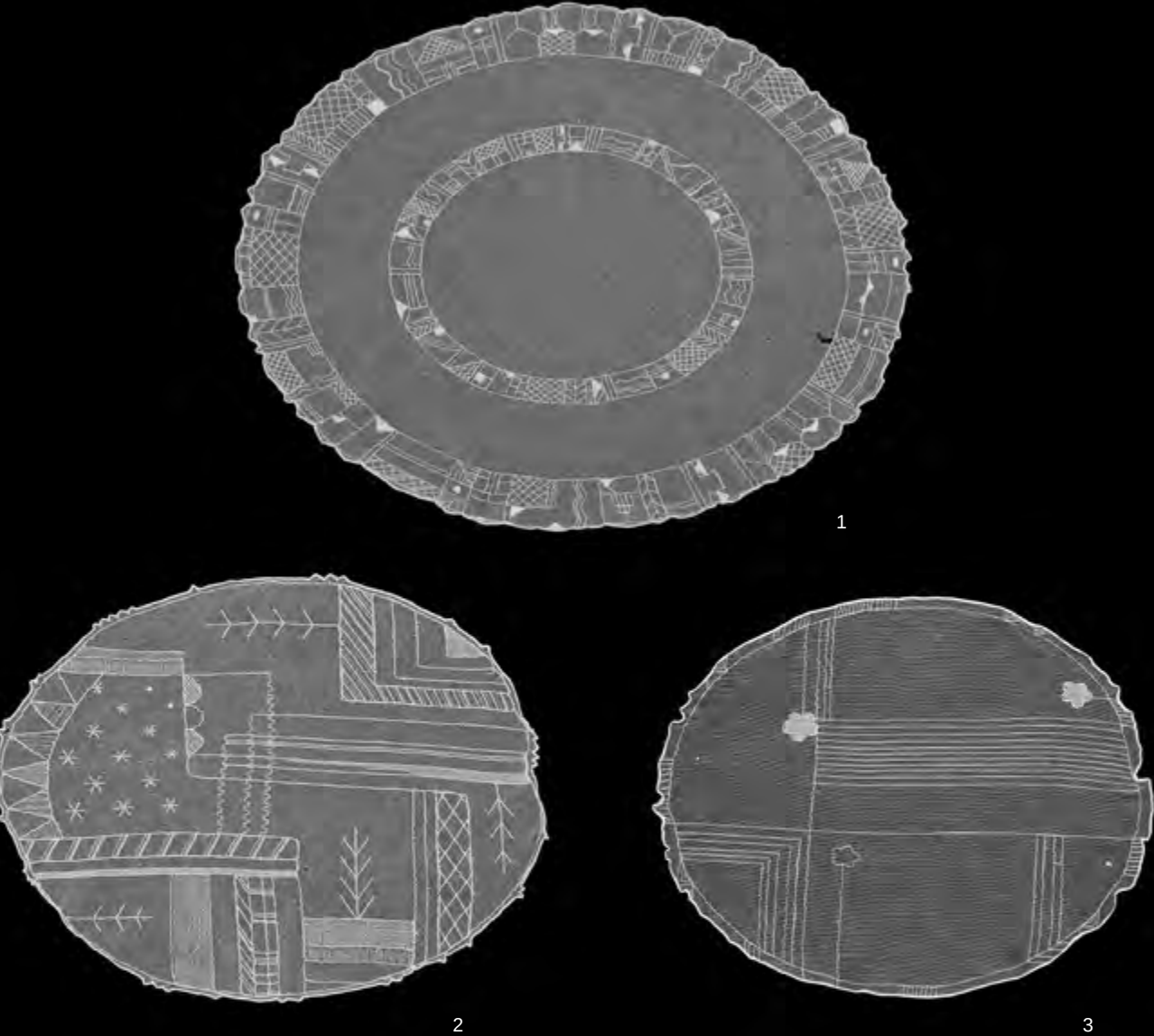
H 53 cm, W 43 cm

Dagobert Peché used this model to equip the living room of Wilhelm (Wolko) Gartenberg's Viennese apartment. The model was presented at the International Exhibition in Paris in 1925 and is also in the holdings of Neue Galerie New York. Sincere thanks to Dr. Anne-Katrin Rossberg (MAK) for this information.

Provenance: private collection, Sweden

Ref.: Max Eisler, Gerlach & Wiedling, 1925, Das Kunsthandwerk in Einzeldarstellungen, vol. 1, Dagobert Peché, p. 52; Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. WWE 108-2, model no. WW 16; a contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. KI 8692-2-2; L'Autriche à l'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925, exhibition catalogue, Vienna 1925, ill. p. 71





62. 11 BOBBIN LACES

Designed by: Mathilde Flögl, Maximilian Snischek, Fritz Löw-Lazar and others
Executed by: Wiener Werkstätte, 1920/30

Bobbin lace, cotton/linen thread

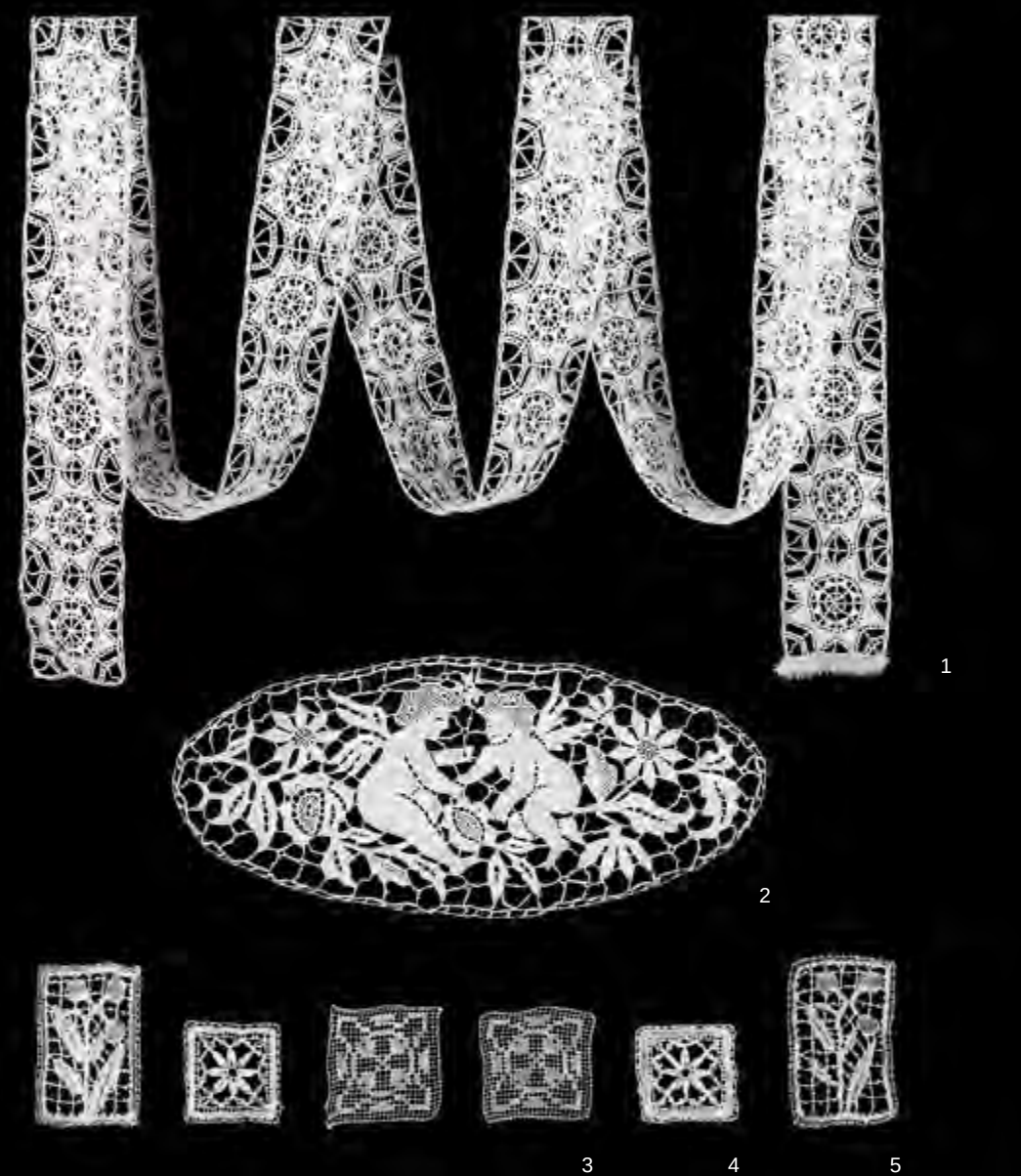
- 1. 1 pc. Ø 39 x 50 cm
- 2. 1 pc. Ø 33 x 42 cm

- 3. 1 pc. Ø 29 x 36 cm
- 4. 1 pc. 31 x 27 cm
- 5. Flögl, modell no. F 114/2521, 1 pc. Ø 25 x 29 cm
- 6. 1 pc. Ø 18 x 21 cm
- 7. Snischek, modell no. S 114/2024, 1 pc. Ø 18 cm
- 8. 1 pc. Ø 20 x 22 cm
- 9. 1 pc. 6 x 18 cm
- 10. 1 pc. 11 x 42 cm

- 11. 1 pc. Ø 13 x 15 cm

L 15 – 49 cm

Provenance: private property, Germany
Ref.: comp. WW Sales catalogue 1928, p. 76; The unknown Wiener Werkstätte – Embroidery and Lace 1906 to 1930, Christoph Thun-Hohenstein/Angela Völker p. 124



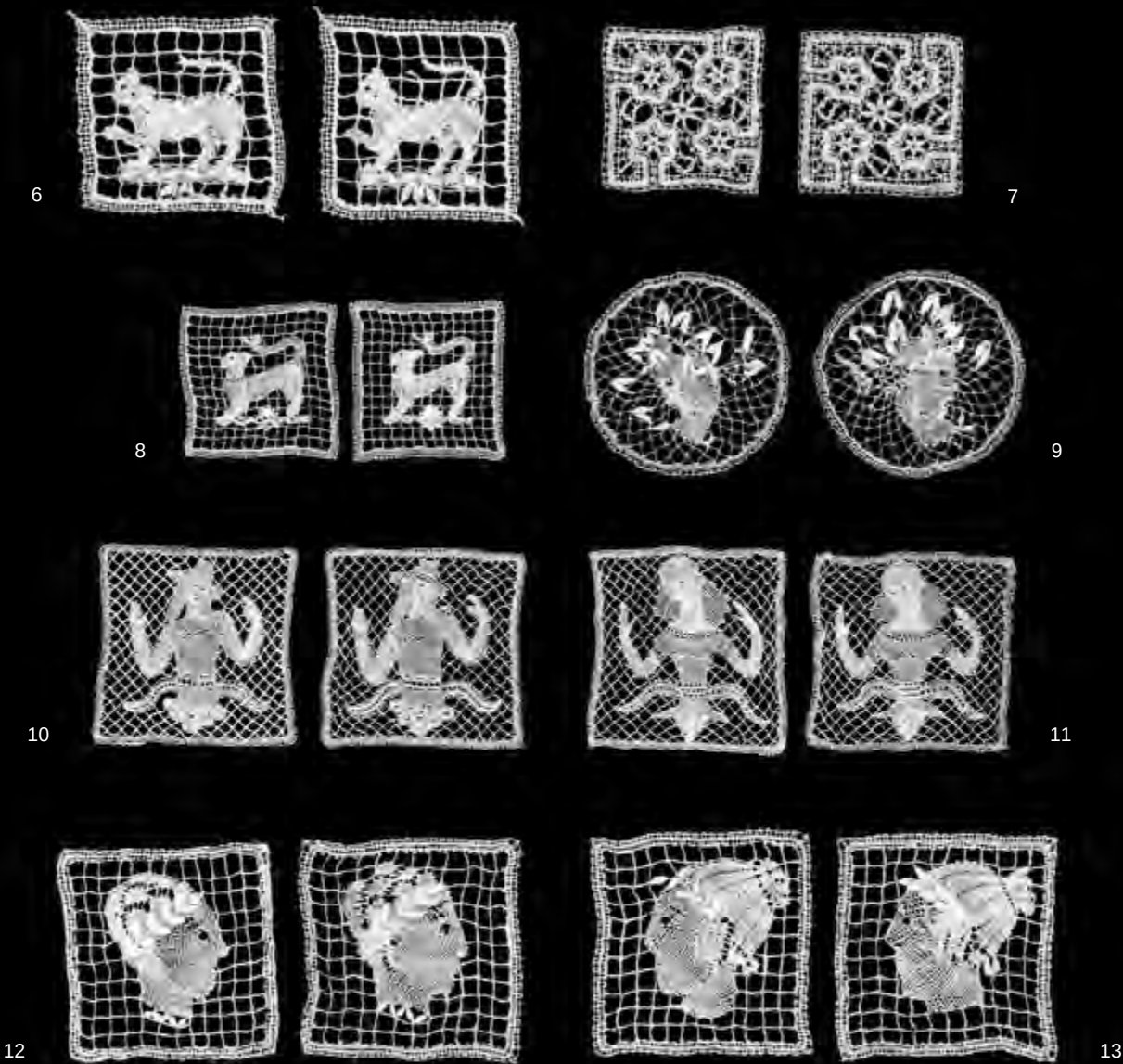
63. 41 BOBBIN LACES

Designed by: Fritzi Löw-Lazar, Dagobert Peche, Anny Schröder
Executed by: Wiener Werkstätte, 1920/30

Bobbin lace, cotton/linen thread

All pieces of bobbin lace are in a very good, cleaned, original condition. Most of them mint.

- 1. 1 pc. L 320 cm, W 7 cm
- 2. 1 pc. H 14 cm, L 32 cm
- 3. 2 pcs. 7 x 7 cm
- 4. 2 pcs. 6 x 6 cm
- 5. 2 pcs. 6 x 10 cm
- 6. Anny Schröder, dog, model no. Sp 4/41015 Schd, WW archives - 8 pcs.14 x 14 cm
- 7. 4 pcs. 10 x 10 cm



- 8. 8 pcs. 10 x 10 cm
- 9. Dagobert Peche, head round, model nos. Sp 4-41005, Sp 4-41006, WW archives - 2 pcs. Ø 10 cm
- 10. Fritzi Löw-Lazar, half-length figure male with hat, model no. Sp 4/41019, WW archives - 2 pcs. 14 x 14 cm
- 11. Fritzi Löw-Lazar, half-length figure female, model no. Sp 4/41018, WW archives - 2 pcs. 14 x 14 cm
- 12. Fritzi Löw-Lazar, head in profile with laurel wreath, model

- no. Sp 4/41010, WW archives - 3 pcs.14 x 14 cm
- 13. Fritzi Löw-Lazar, head in profile with laurel wreath, model no. Sp 4/41011, WW archives - 4 pcs. 14 x 14 cm

DAGOBERT PECHE
 St. Michael im Lungau 1887 – 1923 Vienna
MAX WELZ / WIENER WERKSTÄTTE



64. A PAIR OF MIRRORS

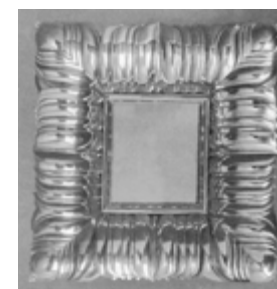
Designed by: Dagobert Peché, Vienna, 1922
 Executed by: Max Welz for Wiener Werkstätte

Lime wood, carved and gilded, guilt cleaned, excellent original condition

1.: H 47.5 cm, W 46.5 cm, D 8 cm
 2.: H 48 cm, W 46 cm, D 8 cm

Provenance: private property, Germany

Ref.: Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, design drawing inv. no. KI 12683-2; M. Eisler, Dagobert Peché, Vienna, 1925, p. 50



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



consisting of: Teapot, creamer, sugar bowl with lid, sugar tongs, tray

Designed by: Josef Hoffmann, Vienna, 1922
Executed by: Wiener Werkstätte, model nos. S 5369 – S se 8-1, S 5370 – S se 8-2, S 5371 – S se 8-3, S 5372 – S se 8-4, S 5373 – S se 8-5
Marked: JH, WIENER WERK STÄTTE (3 lines), WW, Austrian hallmark - head of hoopoe (W for Vienna, 2 for 900/1000), 900

Silver chased and hammered, teapot and creamer with ivory spacers (these replaced), handles of finely carved double twisted ivory, lids with stylized pinecone finials, finest quality of silversmith craftsmanship, excellent original condition

Tray: W 48 cm, D 45 cm, teapot: H 26 cm, sugar bowl: H 18 cm, sugar tongs: L 12 cm, creamer: H 15.5 cm

Provenance: private collection, United Kingdom

The Wiener Werkstätte pattern book records the production of 3 such tea sets – one each in 1922, 1924 and 1926. Josef Hoffmann also exhibited one of these sets at the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925.
In 2014, we showed an identical set at the TEFAF (catalogue number 30), which we had acquired in the USA and sold to a renowned art collector.

Shown at: MAK Vienna, Josef Hoffmann 1870-1956. Progress Through Beauty, December 2021 until June 2022
Ref.: Contemporary photographs in the Wiener Werkstätte photo archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 96-236-1 and WWF 137-11-1; design drawings inv. no. KI-12056-22, KI-12056-23-1, KI-12056-24-1, KI-12056-24-2, KI-12056-25-1



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE attr.



66. WOODEN BOX

Designed by: Josef Hoffmann, Vienna, around 1920
Executed by: Wiener Werkstätte attr., Vienna, around 1920

Walnut, cubic inlay work (rosewood, stained birch), ivory relief

H 16 cm, W 25 cm, D 20.5 cm

The architectural construction of this box reminds one of

Hoffmann's buildings from the period between 1913 and 1915 (Villa Skywa-Primavesi, Austrian pavilion of the "Werkbund" exhibition in Cologne, 1914; see Sekler, ill. pp. 363, 367).

The extremely high quality of craftsmanship, the inlay work and the relief clearly suggest Wiener Werkstätte. It is also possible that this precious object was created in a co-operative effort by several Wiener Werkstätte artists, with Hoffmann in charge.

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



67. SILVER TEA SERVICE

consisting of: teapot, milk jug, sugar bowl with sugar tongs, round tray

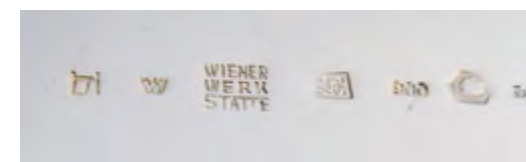
Designed by: Josef Hoffmann, Vienna, 1918
Executed by: Wiener Werkstätte, model no. Sse 3, 1918–1925
Marked: teapot and milk jug: JH, WW, WIENER WERK STÄTTE (3 lines), rose mark, 900, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000); tray: JH, WW, WIENER WERKSTÄTTE (1 line), rose mark, 900, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000); sugar bowl: JH, WW, WIENER WERK STÄTTE (3 lines), rose mark, 900, Austrian hallmark – head of Diana (2 for 900/1000); sugar tongs: JH, WW, rose mark, 900, Austrian hallmark – head of Diana (2 for 900/1000)

Silver, chased and hammered, ivory handles, excellent original condition

Teapot: H 16 cm
Tray: H 2 cm, L 45 cm, W 40 cm

An identical tea service was exhibited at the exhibition "Arts Décoratifs et Industriels Modernes" in Paris in 1925. Hoffmann designed the Austrian pavilion in co-operation with Oswald Haerdtl. Wiener Werkstätte silverwork, including the Hoffmann service, was exhibited in hand-painted showcases by Christa Ehrlich.

Shown at: Zilvermuseum Sterckshof, Antwerp, 2010, "Wiener Werkstätte Silver and Belgian Silver Design"
Ref.: Austrian Museum of Applied Arts (MAK), Vienna, exhib. cat., 2003, Yearning for Beauty, p. 270; A. Krekel, Modern Silver 1880–1940, London/Amsterdam, 1989, pp. 203, 211; K. Goubert, Zilvermuseum Sterckshof (ed.), Wiener Werkstätte Silver und Belgian Silver Design, Antwerp, 2010, p. 79





JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
MAX WELZ



68. MIRROR

Designed by: Josef Hoffmann, Vienna, around 1925
Executed by: Max Welz for Wiener Werkstätte

Carved and gilded limewood, decorated with lanceolate leaves, gold very lightly scratched, small retouches, excellent original condition

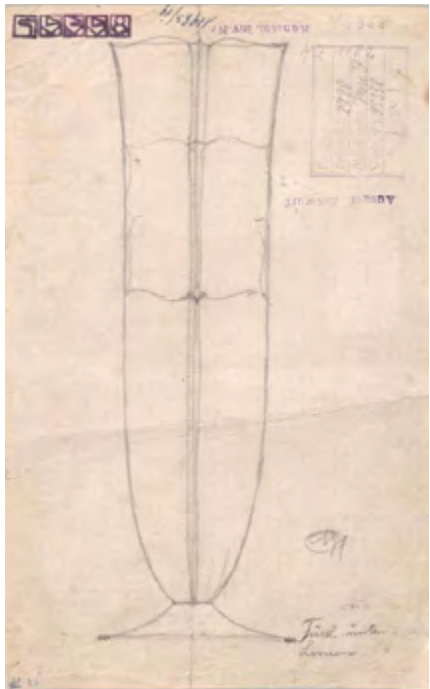
H 58.4 cm, B 15.5 cm

Provenance: private property, Austria

Ref.: Deutsche Kunst und Dekoration LXVI, 1930, p. 309



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



© MAK

69. A PAIR OF VASES

Designed by: Josef Hoffmann, Vienna, around 1921
Executed by: Wiener Werkstätte, 1923, model no. S 5358
Marked: JH, WIENER WERK STÄTTE (3 lines), WW, 900, Austrian
hallmark - head of Diana (A for Vienna, 2 for 900/1000)

Silver, chased and hammered, hand polished, excellent
original condition

H 27 cm, Ø 10 cm

Provenance: gift from architect Joseph Urban to film
producer William Sistrom

Ref.: Wiener Werkstätte archive at the Museum of Applied
Arts (MAK), Vienna, design drawing inv. no. KI 11983-19;
a contemporary photograph is preserved in the Wiener
Werkstätte photo archive at the MAK, Vienna, inv. no. WWF
96-228-1



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



70. A PAIR OF CENTREPIECE GOBLETS

Designed by: Josef Hoffmann, 1925
Executed by: Wiener Werkstätte, model no. M sh 17
Marked: WIENER WERK STÄTTE (3 lines), JH, Made in Austria

Chased and hammered brass
H 17.8 cm, W 28 cm/H 17 cm, W 28.7 cm

Provenance: private property, Austria
Ref.: Sales catalogue of Wiener Werkstätte, 1928, p. 405;
WW archive, Museum of Applied Arts, Vienna, design
drawing inv. no. K 12059-9, model no. M sh 17



OSWALD HAERDTL
1899 – Vienna – 1959
MAX WELZ



**71. EXCEPTIONALLY LARGE SURTOUT DE TABLE FOR
THE AUSTRIAN EMBASSY IN ANKARA**

consisting of 9 parts

Designed by: Oswald Haerdtl, Vienna, around 1935
Executed by: Max Welz

Carved wood, original gilding, very small retouches, mint condition, mirrored glass new, as the Surtout de Table has never been used

H 4.5 cm, W 74.5 cm; the round central part consisting of two semicircular elements (Ø 74.5 cm) can be extended stepwise with 7 elements (each 59 cm long) to a maximum

of approx. 488 cm

Oswald Haerdtl designed this Surtout de Table for the Austrian Embassy in Ankara, planned by Clemens Holzmeister. Manufactured by Max Welz, this outstanding object was, however, not delivered. We are in the possession of a written confirmation by the Koch-Welz company proving that this Surtout was executed by Max Welz and designed by Oswald Haerdtl.

Provenance: Rudi Minichbauer, Galerie Walfischgasse, Vienna, who acquired it directly from the Welz company



BIOGRAPHIES

E. BAKALOWITS

Founded 1845, Vienna

Founded in 1845 by Elias Bakalowits, the Viennese firm E. Bakalowits Söhne gained international fame for its crystal chandeliers, commissioned by Emperor Franz Joseph for the Hofburg and other palaces. From 1885 it exported worldwide. Under Elias's son Ludwig, the company collaborated with Secession artists such as Josef Hoffmann, Koloman Moser, and Otto Prutscher, whose glassware designs were often produced by Bohemian makers like Loetz. After 1945, Bakalowits restored lighting for major Viennese landmarks including St. Stephen's Cathedral, the Burgtheater, and the State Opera.
Ref.: W. Neuwirth, Das Glas des Jugendstils, Vienna, Prestel 1973 (Materialien zur Kunst des 19. Jahrhunderts. Vol. 9).

FRANZ KARL DELAVILLA

Vienna 1884 –1967 Frankfurt am Main

Franz Karl Delavilla was a graphic artist, stage designer, and arts-and-crafts designer. He studied from 1903 to 1908 at the Vienna School of Arts and Crafts under Bertold Löffler and Carl Otto Czeschka. In 1907 he collaborated with Oskar Kokoschka on postcards, posters, and decorations for the Cabaret Fledermaus of the Wiener Werkstätte. From 1908 he taught at schools of arts and crafts in Magdeburg, Hamburg, and Frankfurt am Main, where he later joined the Städtelschule. Alongside his teaching, Delavilla worked as a stage designer for theatres in Frankfurt and Darmstadt. He also produced designs for publishers, wallpaper, carpets, posters, textiles, and tapestries, bridging graphic and applied arts.

GUSTAV GURSCHNER

Mühldorf/Bavaria 1873 – 1971 Vienna

Gustav Gurschner was a sculptor, metal designer, and craftsman. He studied at the Vienna School of Arts and Crafts and later at the Munich Academy. He was a co-founder of the Vienna Secession and the Hagenbund, and a member of the Society of Visual Artists. Gurschner became known for bronzes, medals, and decorative metalwork that combined naturalistic forms with Jugendstil motifs. He also served as director of the artists' foundry in Vienna, where he promoted innovative casting techniques. His works were widely exhibited and today belong to major museum collections.

Ref.: Vollmer, vol. II, p. 339; exhib. cat. Österreichische Galerie Belvedere, 1993, "Hagenbund – Die verlorene Moderne", pp. 117, 247

K. & K. HOF-SILBER- UND CHINASILBERWARENFABRIK MORITZ HACKER

1882 – after 1910, Vienna and Budapest

The firm of Moritz Hacker took over the premises of the Chinasilberwarenfabrik Conraetz in Vienna's 4th district in 1882. From 1901 it traded as "k. & k. Hof-Silber- und Chinasilberwarenfabrik Moritz Hacker." A branch office was opened in Budapest in 1896, reflecting the company's growing success. Hacker participated in collective exhibitions of the Lower Austria Business Association and in the 1909/10 Austrian Arts and Crafts exhibition in Vienna.

The company specialized in fine silver and plated ware, supplying both the Viennese middle classes and the imperial court. As a court supplier, it played an important role in the production of decorative metalwork in the Jugendstil era.
Ref.: W. Neuwirth, Blühender Jugendstil, vol. II, Vienna 1991, pp. 251–254

OSWALD HAERDTL

1899 – Vienna – 1959

Oswald Haerdtl was an architect, designer, and professor who studied under Josef Hoffmann. He began as Hoffmann's assistant at the Museum of Applied Arts in Vienna and later became a professor at the Academy of Applied Arts in 1949. Haerdtl designed furniture, interiors, glass, and silverware that combined functional clarity with elegant modernism. He was responsible for many important commissions in postwar Vienna, including the Wien Museum, the Volksgarten dance café, the Graben Café, and interior designs for the Austrian Federal Railways. His work carried forward the legacy of Viennese Modernism into the 1950s.
Ref.: Hochschule für angewandte Kunst (Academy of Applied Arts) exhib. cat., Vienna, 1978; Vollmer, Vol. II, p. 350

HERMANN VINZENZ HELLER

Hietzing (Vienna) 1866 – 1949 Schleppehof near Klagenfurt

Hermann Vinzenz Heller studied medicine at the University of Vienna while simultaneously training as a painter and sculptor at the Academy of Fine Arts. From 1897 he taught anatomy and anatomical drawing at the Vienna School of Arts and Crafts, and from 1906 he lectured on human anatomy at the Academy of Fine Arts. His teaching combined scientific precision with artistic practice, and he influenced many students of Viennese Modernism. Heller also pursued his own work as an academic painter and sculptor. He remained an important figure in bridging medicine, anatomy, and the fine arts in early 20th-century Vienna.

Ref.: H. Heller, Hermann Heller, Strukturen in Anatomie und Landschaft, Klagenfurt, 1970

MAURITIUS HERRGESELL

1883 – Vienna – 1952

Mauritius Herrgesell was an architect and cabinetmaker who continued the family firm founded in 1882 by Anton Herrgesell. He studied architecture under Josef Hoffmann at the Vienna School of Arts and Crafts between 1901 and 1905. Hoffmann praised him for his talent and mastery of craftsmanship, qualities that shaped the success of the company. Under his leadership, the firm produced interiors, furniture, and fittings in line with the refined aesthetic of the Wiener Werkstätte. The company's work combined artisanal skill with Hoffmann's modernist ideals, achieving its greatest economic success during this period. The firm remained active until 1977.

JOSEF HOFFMANN

Brtnice 1870 – 1956 Vienna

Josef Hoffmann was one of the most important architects and designers of Viennese Modernism. After studying under Otto Wagner, he co-founded the Vienna Secession in 1897 and the Wiener Werkstätte in 1903. As professor at

the Vienna School of Applied Arts from 1899 to 1937, he trained generations of artists and designers. Hoffmann's buildings, including the Purkersdorf Sanatorium and the Palais Stoclet in Brussels, exemplify the Gesamtkunstwerk. His designs extended to every branch of the applied arts, uniting simplicity with elegance. Hoffmann's holistic approach made him one of the most influential figures in early modern design.
Ref.: C. Brandstätter, Design der Wiener Werkstätte 1903 – 1932, Vienna, p. 23

FRANZ HOFSTÖTTER

Munich 1871 – 1958 Bachern

Franz Hofstötter was a German painter and glass designer. Trained in Munich, he worked on the interior decoration of churches and public buildings before turning to glass design. Around 1896 he began collaborating with the Bohemian glassworks Johann Loetz Witwe. For the Paris World Exhibition of 1900, Hofstötter created iridescent art glass that won a Grand Prix for the firm and a silver medal for himself. His innovative use of form and colour made him one of the leading designers of Jugendstil glass. His work exemplifies the interplay of painting, architecture, and decorative arts.

GEORG KLIMT

1867 – Vienna – 1931

Georg Klimt was a designer and artisan, and the younger brother of Gustav and Ernst Klimt. After his apprenticeship, he studied at the Vienna School of Arts and Crafts. From 1897 onward he exhibited reliefs and metalwork at the Austrian Museum of Art and Industry. Between 1901 and 1922 he taught at the Vienna Art School for Women and Girls. Klimt created Secessionist relief panels of great quality and designed the bronze entrance doors of the Secession building, constructed by Joseph Maria Olbrich in 1898. Influenced by Charles Rennie Mackintosh, he developed elegant Viennese-style reliefs that combined international inspiration with local refinement.
Ref.: Thieme/Becker, Allgemeines Lexikon der bildenden Künstler, vol. XX, S. 503 f.

J. & J. KOHN

JACOB & JOSEF KOHN

Founded in 1850 as a timber business, Jacob and Josef Kohn soon expanded into bentwood furniture and emerged as Thonet's main competitor after the end of Thonet's monopoly. The firm collaborated with leading designers such as Otto Wagner, Adolf Loos, Josef Hoffmann, Koloman Moser, and Gustav Siegel, combining affordability with modern design. Their participation in major exhibitions, including Paris 1900, Vienna 1901–02, Turin 1902, and the Werkbund Exhibition in Cologne 1914, established J. & J. Kohn as a central force of Viennese Modernism.
Ref.: E. Ottillinger (ed.), Wagner, Hoffmann, Loos und das Möbeldesign der Wiener Moderne, Vienna, 2018, p. 140ff

ADOLF LOOS

Brno 1870 – 1933 Vienna

Together with Josef Hoffmann, Loos belonged to the most avant-garde group of architects in Vienna, Adolf Loos was an architect, designer, and theorist, known as one of the

most radical figures of Viennese Modernism. He studied architecture in Dresden and lived in the United States from 1893 to 1896, where he absorbed ideas of functionalism. Returning to Vienna, he became a sharp critic of ornament, formulating his famous essay Ornament und Verbrechen in 1907. Loos designed significant buildings including the Café Museum, the American Bar, and the Looshaus on Michaelerplatz. His work rejected decoration in favour of pure form and function, influencing modern architecture far beyond Vienna.

Ref.: Thieme-Becker, vol. XXIII; Vollmer, vol. III

BERTOLD LÖFFLER

Nieder-Rosenthal near Reichenberg/Bohemia 1874 – 1960 Vienna

Bertold Löffler was a painter, graphic artist, and ceramicist. He studied under Franz Matsch and Koloman Moser and later became a professor at the Vienna School of Arts and Crafts. In 1905 he co-founded Wiener Keramik with Michael Powolny, producing designs for the Wiener Werkstätte. His work was inspired by fantasy and folkloric motifs, and he taught important artists including Oskar Kokoschka. From 1921 onward he was a member of the Vienna Künstlerhaus. Löffler's imaginative approach helped define the decorative character of Viennese Jugendstil ceramics and graphics.

Ref.: Thieme/Becker, Allgemeines Lexikon der bildenden Künstler, vol. XXIII, p. 317; W. Neuwirth, Österreichische Keramik des Jugendstils, Munich, 1974, p. 82, p. 86

BERNHARD LUDWIG

Bernhard Ludwig founded his Viennese furniture workshop in 1865 and became k.u.k. and Romanian royal court cabinetmaker. Known for technical innovation and high-quality artistic furniture, the firm won international awards and expanded with factories and branches in Vienna-Liesing, Brno, Bucharest, and Alexandria. Under Bernhard Ludwig Jr., it employed over 500 workers and furnished major commissions including the Vienna Court Opera and royal residences. Decline followed after 1918; the Liesing factory closed in 1929. The firm continued on a smaller scale under Pauline Ludwig after 1939, contributing to postwar reconstruction.

Ref.: Vera J. Behal, Möbel des Jugendstils, Munich 1981, p. 62

KOLOMAN MOSER

1868 - Vienna - 1918

Koloman Moser was a painter, graphic artist, and designer, and one of the most versatile artistic personalities in Vienna around 1900. He co-founded the Vienna Secession in 1897 and the Wiener Werkstätte in 1903, where he worked alongside Josef Hoffmann. Moser designed furniture, silver objects, glass, textiles, and interiors, as well as paintings and graphic works of rare quality. His designs embody the idea of Gesamtkunstwerk and the synthesis of art and life. Until his resignation from the WW in 1906, he shaped the direction of Viennese Modernism with clarity and refinement.
Ref.: Vera J. Behal, Möbel des Jugendstils, Munich 1981, p. 75

HANS OFNER
St. Pölten 1880 – 1939 Salzburg
Hans Ofner was a designer and craftsman who studied under Josef Hoffmann. As early as 1905 he exhibited objects of applied arts, and in 1908 he participated in the Kunstschau Wien. He designed complete interiors for villas in St. Pölten and decorated the extension of the Hotel Pittner. Though not part of the Wiener Werkstätte's inner circle, Ofner's works were stylistically close to its ideals. Contemporary critics praised his artistry with enthusiasm. His career demonstrates the wide influence of Hoffmann's teaching and the principles of Viennese Modernism.
Ref.: Die Kunst, 1907, vol. 16, p. 273

JOSEPH MARIA OLBRICH
Troppau (Opava) 1867 – 1908 Düsseldorf
Joseph Maria Olbrich was an architect and a student of Otto Wagner. He was a founding member of the Vienna Secession and designed its exhibition building in 1898, the first major Jugendstil structure in Vienna. Olbrich created villas, interiors, and furniture, making him an exponent of the Gesamtkunstwerk. In 1899 he accepted an invitation to Darmstadt, where he became artistic leader of the artists' colony. His work combined Viennese elegance with Darmstadt reform ideals. Olbrich's contribution to the St. Louis World's Fair brought him international fame, though his early death cut short a brilliant career.
Ref.: V. J. Behal, Möbel des Jugendstils, 1981, p. 75

DAGOBERT PECHE
St. Michael/Lungau 1887 – 1923 Mödling near Vienna
Dagobert Peche was a designer and architect whose ornamental and imaginative style reshaped the Wiener Werkstätte. He studied in Vienna and joined the WW in 1915, becoming its leading creative force. Between 1917 and 1918 he directed the WW's Zurich branch. Peche designed furniture, textiles, jewellery, metalwork, ceramics, toys, and stage sets, demonstrating astonishing versatility. His works combined craftsmanship with playful fantasy and decorative richness. Though he died at only 36, Peche left a lasting mark on Viennese design.
Ref.: Thieme/Becker, Allgemeines Lexikon der bildenden Künstler, vol. XXVI, p. 333

PORTOIS & FIX
Founded 1881, Vienna
Portois & Fix was a furniture and interior design company founded by Anton Fix and Auguste Portois. In 1899 it built a modern factory designed by Max Fabiani in Vienna's Ungargasse. The firm produced work by in-house designers and by notable artists such as Koloman Moser, Josef Hoffmann, and Leopold Bauer. Portois & Fix achieved great success at Austrian and international exhibitions. Its refined furniture and interiors contributed significantly to Viennese Jugendstil.
Ref.: V. J. Behal, Möbel des Jugendstils, 1981, p. 65

EUGEN PFLAUMER
1876 - ?
Eugen Pflaumer was a gold- and silversmith and one of the first craftsmen employed by the Wiener Werkstätte. He executed jewellery designs for Josef Hoffmann and

object designs for Koloman Moser, including the famous presentation casket in the MAK. From 1904 to 1906 he headed the WW's goldsmithing workshop. His master's stamp "PE" appears on numerous works. Pflaumer later taught as professor of goldsmithing and maintained close ties with leading designers. His surviving documents and testimonials confirm his importance in the early years of the Wiener Werkstätte.

ANTON POSPISCHIL
Artistic cabinetmaker
Anton Pospischil was an artistic cabinetmaker with a furniture factory on Wiedner Hauptstraße in Vienna's 5th district. He produced furniture after designs by Josef Hoffmann for the Paris World Exhibition of 1900. Pospischil collaborated with Georg Klimt, who designed fittings for his furniture. His work represents the close cooperation between architects, designers, and craftsmen that characterized Viennese Modernism.

MICHAEL POWOLNY
Judenburg 1871 – 1954 Vienna
Michael Powolny was a ceramicist, glass designer, and teacher. He studied in Znojmo and Vienna and in 1905 co-founded Wiener Keramik with Bertold Löffler. From 1912 to 1936 he taught at the Vienna School of Arts and Crafts. Powolny created ceramics, stoves, glass, and decorative reliefs, and collaborated with Josef Hoffmann on the Palais Stoclet and Cabaret Fledermaus. He also worked with firms such as Augarten, Sommerhuber, and Lobmeyr. His playful and refined designs were central to the character of Viennese Jugendstil.
Ref.: E. Frottier, M. Powolny, Keramik und Glas aus Wien 1900–1950, Vienna, Cologne, 1990

ANTON PRIBYL
Goldschmied der Wiener Werkstätte
Anton Pribyl was a gold- and silversmith of the Wiener Werkstätte. He received his license in June 1914, with his workshop registered at Gablenzgasse 23 in Vienna's 15th district. He executed jewellery based on designs by leading WW artists such as Josef Hoffmann, contributing to the workshop's characteristic blend of craftsmanship and modern design.
Ref.: W. Neuwirth, Wiener Gold- und Silberschmiede und ihre Punzen 1867-1922. Lexikon L-Z, Wien, 1977, p. 120

OTTO PRUTSCHER
1880 – Vienna – 1949
Otto Prutscher was an architect, designer, and professor, and a member of the Wiener Werkstätte. He studied under Franz von Matsch and Josef Hoffmann and later taught at the Vienna School of Arts and Crafts. Prutscher designed villas, shops, and interiors as well as furniture, silverware, jewellery, glass, ceramics, and textiles. He collaborated with leading firms such as Lobmeyr, Augarten, and Wienerberger. His work combined elegance, functionality, and exquisite craftsmanship.
Ref.: Thieme/Becker, vol. XXVII, p. 437; V. J. Behal, Möbel des Wiener Jugendstils, p. 75

JUTTA SIKA
Linz 1877 – 1964 Vienna
Jutta Sika was a designer of ceramics, textiles, and graphics. She studied at the Vienna School of Arts and Crafts under Koloman Moser, Alfred Roller, and others. Sika exhibited internationally and received awards at the St. Louis Exposition, the Vienna Hunting Exhibition, and the Paris Arts and Crafts Exhibition. From 1920 she was a member of the Vereinigung bildender Künstlerinnen Österreichs. Her designs combined Secessionist style with delicate craftsmanship. She is regarded as one of the pioneering women artists of Viennese Modernism.
Ref.: W. Neuwirth, Braunschweig 1974, Wiener Keramik, p. 294

RICHARD TESCHNER
Karlsbad 1879 – 1948 Vienna
Richard Teschner was a painter, sculptor, puppeteer, and designer. He was a member of the Klimt Group and the Wiener Werkstätte, for which he created postcards, sculptures, goblets, and book illustrations. Teschner was also an imaginative stage designer and puppet-maker, developing a unique style that earned him the nickname "magician of Gersthof." His work combined fine and applied arts and influenced Viennese theatre and visual culture. He remains one of the most original figures of Viennese Jugendstil.
Ref.: M. Pabst, Wiener Graphik um 1900, p. 338 f; A. Roessler, Richard Teschner, Vienna, 1947

GEBRÜDER THONET
Founded 1819, Boppard am Rhein; Vienna after 1849
The Thonet company was founded by Michael Thonet and became famous for pioneering bentwood furniture. After relocating to Vienna in 1849, the company expanded rapidly with factories across the Habsburg Empire. Thonet's chairs, in particular, combined elegance, comfort, and mass-productibility. The firm exhibited successfully at international fairs, including London 1851, Paris 1867 and 1900, and Cologne 1914. Thonet's designs embody the modern synthesis of form and function and remain icons of furniture history.
Ref.: E. Ottillinger (ed.), Wagner, Hoffmann, Loos und das Möbeldesign der Wiener Moderne, Vienna, 2018, p. 149 ff.

MAX WELZ
1870 – after 1920, Vienna
The Welz company was founded in 1870 by Johann Welz as a frame-making workshop and was later directed by his son Maximilian. A trained sculptor and gilder, Maximilian Welz became a member of the Austrian Werkbund. The firm collaborated with Josef Hoffmann and Dagobert Peche of the Wiener Werkstätte, whose designs influenced its range. In addition to frames and mirrors, Welz produced clocks, lamps, and small furniture. The company exhibited widely and contributed to the Viennese applied arts movement.
Ref.: M. Kristan, Die Rahmen- und Leistenfabrik Max Welz. Historismus – Wiener Werkstätte – Nachkriegszeit, Wien 2024 – Markus fragen ob ok so

WIENER KERAMIK
Founded 1906, Vienna
The Wiener Keramik manufactory was established in 1906 by Bertold Löffler, Michael Powolny, and Gustav Lang, all former students of the Vienna School of Arts and Crafts. Though short-lived, it was the most innovative and significant of Vienna's ceramic producers, especially through its collaboration with the Wiener Werkstätte. Löffler had studied with Franz von Matsch and Koloman Moser, while Powolny trained as a potter, later studying sculpture with Otto König and Arthur Strasser. Lang, who had returned from America, initiated the project, originally intending to transfer production overseas. A workshop was set up in Vienna's 3rd district with private funding. Despite Lang's early departure, the firm quickly achieved success, most famously supplying around 7,000 ceramic tiles for the Cabaret Fledermaus in 1907. Wiener Keramik employed both permanent staff and freelance designers, and during its brief existence it produced some of the most striking ceramic works of Viennese Modernism.
Ref.: W. Neuwirth, Österreichische Keramik des Jugendstils, Munich 1974.

WIENER WERKSTÄTTE
1903 – 1932, Vienna
The Wiener Werkstätte was founded in 1903 by Josef Hoffmann, Koloman Moser, and Fritz Waerndorfer. Inspired by the English Arts and Crafts movement, its aim was to unite all branches of applied arts into a Gesamtkunstwerk. Its workshops produced furniture, metalwork, glass, ceramics, textiles, fashion, and graphic art. Major commissions included the Purkersdorf Sanatorium and the Palais Stoclet in Brussels. After Moser's departure in 1907, Dagobert Peche became the main stylistic innovator. The WW also operated branches in New York, Zurich, and Karlsbad, but financial difficulties led to its closure in 1932. Despite this, the Wiener Werkstätte shaped the international reputation of Viennese Modernism.
Ref.: E. Ottillinger (ed.), Wagner, Hoffmann, Loos und das Möbeldesign der Wiener Moderne, Vienna, 2018, p. 152ff

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