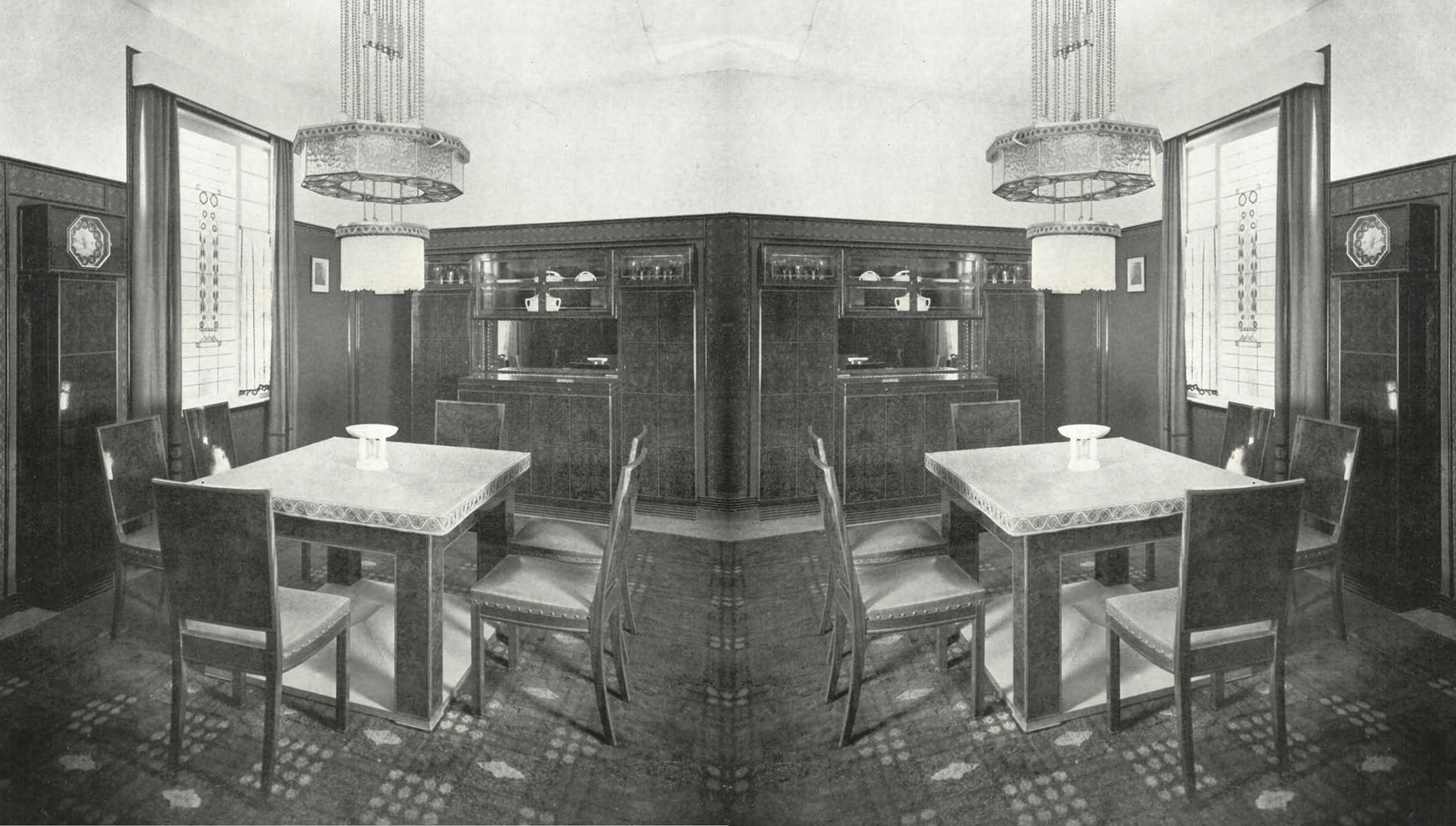




bel etage



Speisezimmer in Tuja-Masernholz, durch Ebenholzadern in Felder geteilt, mit schmaler Intarsiabordüre und schwarzem, geschnitztem Rundstab.

Entwurf von Architekt Maur. Herrgesell, Absolvent der k. k. Kunstgewerbeschule in Wien.  
Ausführung von Anton Herrgesell, Wien.

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WOLFGANG BAUER

DIE GALERIE BEL ETAGE  
AUF DER EUROPÄISCHEN KUNSTMESSE TEFAF 2024  
IN MAASTRICHT

9. – 14. März 2024

THE BEL ETAGE GALLERY EXHIBITING  
AT THE EUROPEAN FINE ART FAIR TEFAF 2024  
IN MAASTRICHT

9 – 14 March 2024

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Upon request, we will also be pleased to send you these descriptions by post or email.  
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Sehr geehrte Damen und Herren, liebe Freunde und Kunstsammler,

"Er erinnert uns daran, dass das Leben frei, sinnlich und leicht sein kann", wurde einst über Dagobert Peche geschrieben. Diesem vielseitigen österreichischen Künstler, dem tragischerweise kein langes Leben beschieden war, möchte ich im heurigen Frühjahr besonderes Augenmerk widmen. So stelle ich Ihnen u.a. ein Frühwerk Peches vor, eine weiße Vitrine aus der Zeit seiner Zusammenkunft mit Josef Hoffmann, wie wir vermuten, aus der sich in der Folge eine enge Zusammenarbeit mit der Wiener Werkstätte ergab. Halbsäulenförmig und von schlichter Strenge, ganz im Zeichen des reduzierten Wiener Jugendstils unterscheidet sich dieses dekorative Möbel sehr von späteren Werken Peches, die seine Naturverbundenheit in bizarr-floralem Dekor zum Ausdruck bringen. Gestaltungsreich bis nahezu übermäßig phantasievoll und tief ins Detail gehend, vermögen Peches Kreationen dennoch eine gewisse Ordnung beizubehalten, die diesen ungewöhnlichen Künstler auszeichnet.

Einen weiteren Höhepunkt stellen die Werke der Designkone Adolf Loos dar, darunter finden sich auch außergewöhnliche Werke seiner rationalen Ästhetik, wie eine rare Vitrine in raumteilender Gestaltung.

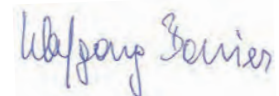
Daneben präsentieren wir Ihnen weitere Seltenheiten, wie Möbel aus der letzten Wohnung Otto Wagners, eines weiteren Wegbereiters moderner Formgebung, 1912 von ihm selbst entworfen, sowie erlesene Keramiken von Michael Powolny, hervorragende Werke der Werkstatt Hagenauer und vieles mehr. Und vor allem auch wieder Höhepunkte aus dem Schaffen des Allgestalters Josef Hoffmann, ausgeführt von der Wiener Werkstätte und der Firma J. & J. Kohn.

Ein offenes Herz für Menschen, ein ruhiges Gewissen, Sinnfindung in der Bewahrung unserer Kultur und unserer Werte, das ist es, was ich mir wünsche und zu vermitteln versuche.

Und erlauben Sie mir, Sie schlussendlich noch auf die Tafel Österreich, welche dieses Jahr ihr 25-jähriges Jubiläum feiert, hinzuweisen. Deren Unterstützung ist mir seit vielen Jahren ein großes Anliegen. Nähere Informationen finden Sie unter [www.tafel-oesterreich.at](http://www.tafel-oesterreich.at). Sie sind dankbar für jede Spende. Herzlichen Dank!

In diesem Sinne wünsche ich Ihnen viel Freude und Genuss bei der Betrachtung dieses Katalogs,

herzlich, Ihr



Wolfgang Bauer



Ladies and Gentlemen, Dear Friends and Art Collectors,

"He reminds us that life can be free, sensual and easy", was once written about Dagobert Peche. This spring, I would like to place a special focus on this versatile Austrian artist, who tragically did much too young. Among other exquisite objects, I am presenting an early work by Peche, a white display cabinet created at the time he met Josef Hoffmann, we assume – a meeting that translated into close collaboration with Wiener Werkstätte. Half-column-shaped and of unpretentious elegance, fully in line with the reduced style of Viennese Jugendstil, this decorative piece of furniture is very different from Peche's later works, which reflect his love for nature expressed in sometimes bizarre floral ornaments. Looking at this intricately detailed and exquisitely designed object, one can still feel this outstanding artist's almost overboarding creativity and imagination. Yet, Peche's creations are marked by a certain rigorous structure, another typical hallmark of this excellent artist's oeuvre.

Another highlight are the works by iconic designer Adolf Loos, including some extraordinary objects of rational aesthetics, including a rare display cabinet designed as a room divider.

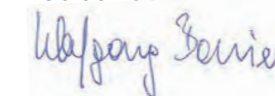
Alongside these extraordinary works, we are presenting further rare and sought-after objects, including pieces of furniture from Otto Wagner's last apartment, designed by this great artist and pioneer of modern design in 1912. Other masterpieces include exquisite ceramics by Michael Powolny, outstanding works by Werkstatt Hagenauer and many other carefully selected objects. Above all, we have the pleasure of again showcasing some highlights from the oeuvre of all-round designer Josef Hoffmann, executed by Wiener Werkstätte and the J. & J. Kohn company.

An open heart for people, a clear conscience, finding meaning in preserving our culture and our values - that is what I wish for and seek to share.

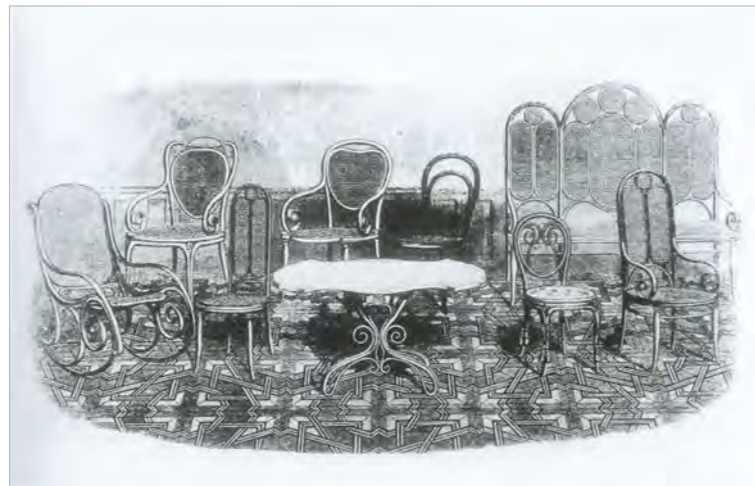
And finally, allow me to draw your attention to the Tafel Österreich food bank, which is celebrating its 25th anniversary this year. Supporting this organisation has for many years now been a major concern of mine. For more information, please see [www.tafel-oesterreich.at](http://www.tafel-oesterreich.at). They are grateful for every donation. Thank you very much in advance!

In this spirit, I hope you enjoy reading this latest edition of our catalogue.

Yours sincerely,



Wolfgang Bauer



## GEBRÜDER THONET

### 1. TABLE

Designed and executed by: Gebrüder Thonet, model no 5, Vienna, around 1855–1859

Bent beechwood laminated in nine layers, walnut wood and veneer, stained and polished, four brass wheels, good restored condition

H 77.5 cm, W 112.5 cm, D 78 cm

The table, its composition and unique design are an important example of the early works created by Gebrüder Thonet. Its legs are each made of nine layers of laminated bent beechwood. As the previous Thonet tables consisted of bent beechwood laminated in only four to five layers, we would date the design and execution of this masterpiece at around 1855 to 1859.

A slightly varied version of this table features on a Gebrüder Thonet advertising poster from 1859. The table is also depicted on a poster for the 1861 International Exhibition in London.

Provenance: private property, Germany

Ref.: E. Otthillinger (ed.), Gebrüder Thonet, Möbel aus gebogenem Holz, Vienna, 2003, p. 27; Derek E. Ostergard, 1987, Bent Wood and Metal Furniture, p. 210

## CHRISTOPHER DRESSER

Glasgow 1834 – 1904

HUKIN & MIDDLETON



### 2. CLARET JUG

**Designed by:** Christopher Dresser, around 1890

**Executed by:** Hukin & Middleton, 1894

**Marked:** JTM JHM, Lion passant, date letter T in amour for London 1894, state mark: Leopard for London, monogrammed on lid: AW

Sterling silver, wooden handle, clear glass, sophisticated cut on the outside, base: cut glass in starburst pattern, excellent condition  
H 42.5 cm

Provenance: The Fine Art Society, London, 1993, subsequently: private property, Beverly Hills, USA

Ref.: comp. B. Morris, Ch. Dresser. People's Designer, Worcestershire 1999, M091

## MARIE KIRSCHNER

Prague 1852 – 1931 Kosátky

JOHANN LÖTZ WITWE



### 3. JUG

**Designed by:** Marie Kirschner, 1903

**Executed by:** Johann Lötz Witwe, Klostermühle, 1903/4

**Décor:** Blattgrün verlaufend, 1903

**Shape:** comp. Com 1090/107

**Marked:** MK engraved on base

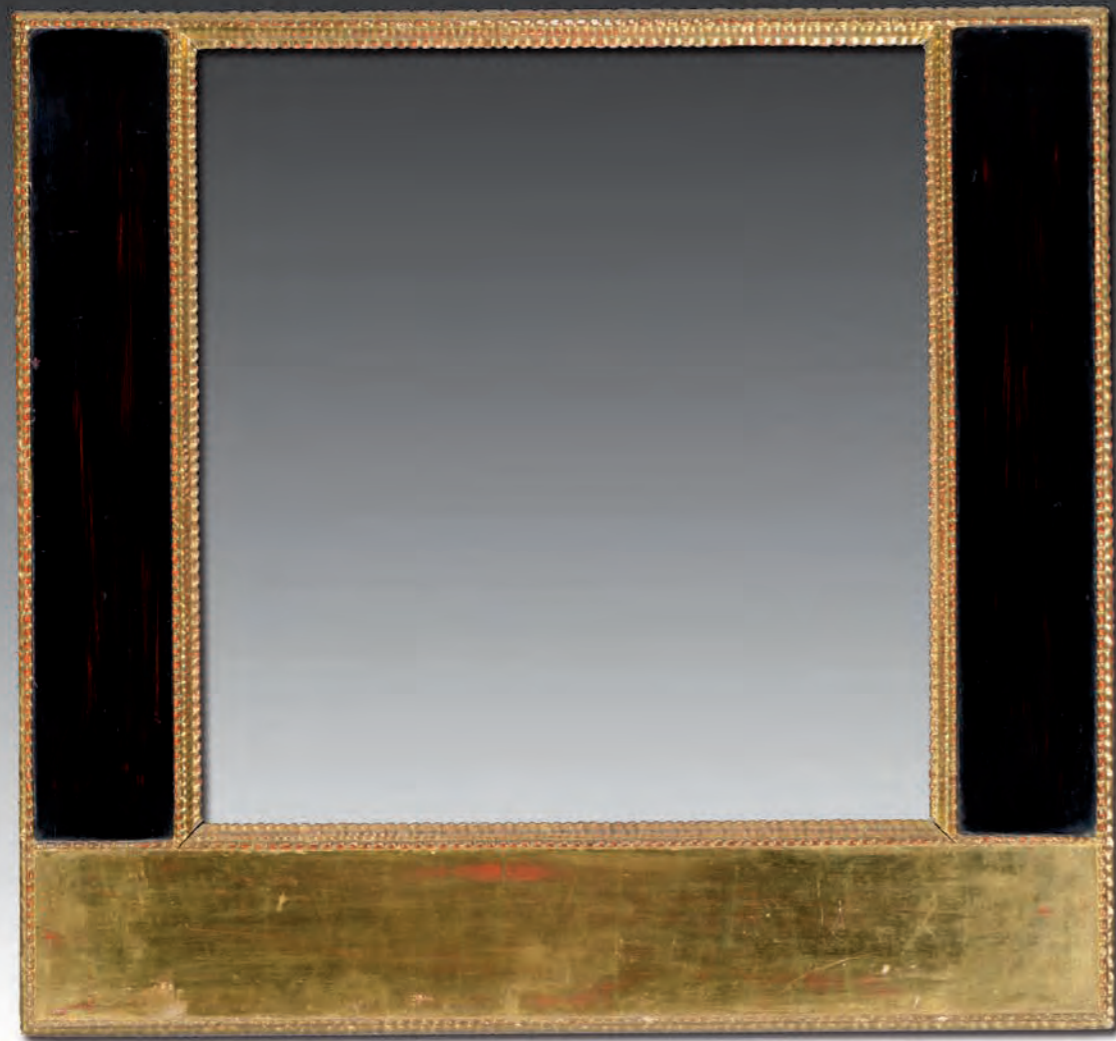
Clear glass, optically blown, underlaid with developing green pattern, matt iridescent, excellent original condition  
H 36.5 cm, Ø 12 cm

Provenance: private property, Austria

Ref.: H. Ricke et al. (eds.), Lötz, Böhmisches Glas 1880–1940, vol. 2, Munich, 1989, p. 345



1090/106, 107



## FRANZ VON STUCK

Tettenweis (Bavaria) 1863 – 1928 Munich

## HANS IRLBACHER

Munich, frame maker

### 4. PICTURE FRAME

**Designed by:** Franz von Stuck, Munich, around 1900

**Executed by:** Hans Irlbacher, Munich

**Marked:** paper label on the reverse of the frame: Schwindstr. 11, München

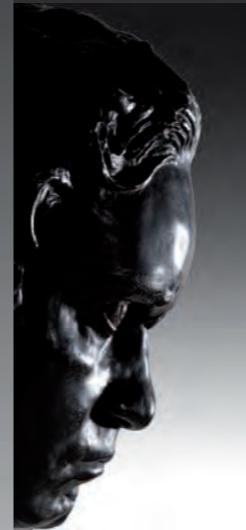
Lime wood, carved, gilt, small chips, very good original condition

H 72 cm, W 76.5 cm

Inside dimensions: H 54 cm, W 51cm

Provenance: private property, Germany

Ref.: comp. E. Mendgen, Franz von Stuck, Rahmenkunst, Zwischen Akademie und Secession, in: A. Husslein-Arco/A. Klee (eds.), Österreichische Galerie Belvedere, Vienna, exhibition catalogue Sin and Secession, Franz von Stuck in Vienna, Munich, 2016, p. 67–81



## FRANZ VON STUCK

Tettenweis (Bavaria) 1863 – 1928 Munich

## C. LEYRER MÜNCHEN

### 5. RELIEF PANEL WITH MASK OF BEETHOVEN

**Designed by:** Franz von Stuck, Munich, around 1900/02

**Executed by:** C. Leyrer, Munich

**Marked:** BEETHOVEN, FRANZ STUCK, foundry mark: Guss C. Leyrer München

Bronze, very nice original patina, slightly rubbed, very good original condition  
46.4 x 46.4 cm

Franz von Stuck had apparently created two versions of this relief panel, both before 1905.

Provenance: private property, Austria

Ref.: comp. A. Husslein-Arco/A. Klee (eds.), Österreichische Galerie Belvedere, Vienna, exhibition catalogue Sin and Secession, Franz von Stuck in Vienna, Munich, 2016, p. 270, ill. 218







## JOHANN LÖTZ WITWE

### 6. VASE

Designed by: Johann Lötz Witwe, 1903  
 Executed by: Johann Lötz Witwe, Klostermühle  
 Décor: Phänomen Genre 3/492  
 Unmarked

Transparent glass, irregular silver-blue threads, multi-colour iridescent, four purple heart-shaped applications  
 H 16 cm

Provenance: private property, USA

Ref.: <https://www.loetz.com/decors-a-z/phaenomen-genres/phaenomen-genres-enter-here/pg-3-492> (accessed 11 August 2022)



## FRANZ HOFSTÖTTER

Munich 1871 – 1958 Bachern

### J. LÖTZ WITWE für E. BAKALOWITS SÖHNE

### 7. INKWELL

Designed by: Franz Hofstötter, around 1900  
 Executed by: Johann Lötz Witwe, Klostermühle, for E. Bakalowits Söhne, Vienna, 1900  
 Décor: Phänomen Gre 358  
 Shape: cf. 85/3930/I-II  
 H 11 cm, Ø 17.5 cm

This inkwell features an elegant brass mount and a particularly elaborate and lavish Phänomen décor that was first used by Franz Hofstötter in his seminal vase designs presented at the 1900 Paris World Exposition.

Ref.: H. Ricke (ed.), Lötz. Böhmisches Glas 1880–1940, Munich, 1989, vol. 2, p. 290 (paper pattern)



85/3954, 3955



## JOHANN LÖTZ WITWE

### 8. VASE

Executed by: Johann Lötz Witwe, Klostermühle, around 1902  
Décor: Argus (PG 2/351)

Transparent glass, irregular silver-blue splashes and threads, multi-colour iridescent, excellent original condition  
H 35 cm

Provenance: private property, USA

Ref.: H. Ricke (ed.), Lötz, Böhmisches Glas 1880–1940, Munich, 1989, vol. 1, p. 288 (décor)



## JOHANN LÖTZ WITWE

### 9. VASE

Executed by: Johann Lötz Witwe, Klostermühle, around 1902  
Décor: Argus maron (Phänomen Gre 2/351)

Transparent glass, irregular silver-blue splashes and threads, multi-colour iridescent  
H 25 cm

Provenance: private property, Germany

Ref.: H. Ricke (ed.), Lötz, Böhmisches Glas 1880–1940, Munich, 1989, vol. 1, p. 325



**THERESE TRETHAN/SCHOOL OF PROF. KOLOMAN MOSER**

1879 – Vienna – 1957

**WIENER PORZELLAN-MANUFAKTUR JOSEF BÖCK**

10. SERVING PLATES

Designed by: Therese Trethan, Vienna, around 1902

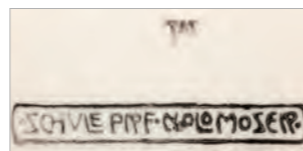
Executed by: Wiener Porzellan-Manufaktur Josef Böck

Marked on the back: Schule Prof. Kolo Moser, some: Wiener Porzellanmanufaktur Josef Böck

Ceramic, white glaze, painted, very good original condition  
28 x 40.5, 24.5 x 35 (2 plates), 21.5 x 30, 12.5 x 24 (2 plates)

Provenance: private property, Germany

Ref.: J. Lux, Die moderne Wohnung und Ihre Ausstattung, Vienna, 1905, p. 53



**KOLOMAN MOSER**

1868 – Vienna – 1918

**MEYR'S NEFFE for E. BAKALOWITS SÖHNE**

11. SHERRY DECANTER

Designed by: Koloman Moser, 1899

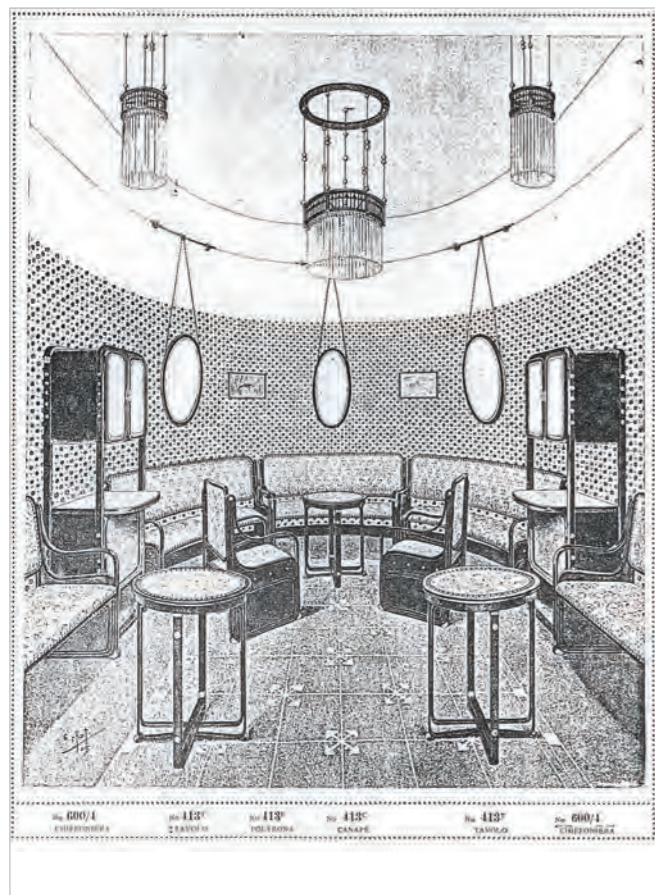
Executed by: Meyr's Neffe, Adolfov near Vimperk

Colourless glass, mould-blown, green overlay, décor: wheel-carved circles, gold-plated brass mount, parts of gilding preserved, excellent original condition  
H 23 cm

Provenance: Sotheby's, London, 4 June 1993, lot 401; subsequently private property, United Kingdom

Ref.: Die Kunst, 1901, vol. 4, p. 230 f; a similar decanter by Moser executed in amber glass is in the Saint Louis Museum, Missouri, object number 41:1996





**KOLOMAN MOSER**

1868 – Vienna – 1918

**J. & J. KOHN**

**12. A PAIR OF DRAWING ROOM TABLES**

Designed by: Koloman Moser, Vienna, 1901

Executed by: J. & J. Kohn, 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, very 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, p. 54 ff



## JOSEF HOFFMANN

Brno 1870 – 1956 Vienna

## J. & J. KOHN

### 13. A PAIR OF NESTING TABLES

Designed by: Josef Hoffmann, Vienna, 1906

Executed by: J. & J. Kohn, from 1906 on, model no. 986

Marked: paper label

Bent beech and plywood, dyed to mahogany and professionally repolished, biggest table with red marbled-glass top, excellent condition

H 74.5 cm, W 55/60 cm, D 44 cm

Provenance: private property, Austria

Ref.: G. Renzi, *Il mobile moderno*, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, pp. 180; J. & J. Kohn sales cat., 1906, p. 52; J. & J. Kohn sales cat., 1916, p. 79



## ADOLF LOOS

Brno 1870 – 1933 Kalksburg near Vienna

## FRIEDRICH OTTO SCHMIDT

### 14. ROUND TABLE "HABERFELD"

Designed by: Adolf Loos, Vienna, 1899, variant of the "Haberfeld" table

Executed by: Friedrich Otto Schmidt, Vienna, after 1910

Solid beech wood and mahogany veneer, legs solid beech wood, stained to rosewood, surface professionally repolished, stove enamelled brass fittings, glass top, very good condition

H 61.5 cm, ø 65.5 cm

Loos first used this iconic table in 1902 to furnish the apartment of Dr Hugo Haberfeld. Loos employed struts, each connected to the respective opposite leg, to stabilise this round table. Our table is a variant of this iconic piece of Loos' design.

Provenance: private property, Austria

Ref.: *Das Interieur*, 1899, illus. 10; E. B. Otthillinger, *Adolf Loos, Wohnkonzepte und Möbelentwürfe*, Vienna, 1994, p. 102, 139





**ADOLF LOOS**  
 Brno 1870 – 1933 Kalksburg near Vienna  
**FRIEDRICH OTTO SCHMIDT**

15. BIG DRAWING ROOM TABLE

Designed by: Adolf Loos, Vienna, after 1903  
 Executed by: Friedrich Otto Schmidt

Oakwood solid and veneer, surface cleaned, stained and professionally repolished, small repairs on veneer, copper cuffs and fittings polished, very beautiful condition  
 H 71 cm, W 91 cm, D 91 cm

Provenance: private property, Austria



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

16. A PAIR OF ARMCHAIRS  
 known as "Barrel Chairs"

Designed by: Josef Hoffmann, 1901  
 Executed by: J. & J. Kohn, Vienna, from 1901 on, model no. 720 F  
 Marked: original paper labels J. & J. Kohn Wien, 12 (on the backrests underneath the upholstery)

Bent beech and plywood, surface professionally repolished, fabric and upholstery renewed, missing decorative nails replaced, excellent restored condition  
 H 76 cm, SH 46 cm, W 63 cm, D 61 cm

Provenance: private property, Austria

Ref.: J. & J. Kohn sales catalogue, 1916, p. 50; D. E. Ostergard (ed.), Bent Wood and Metal Furniture 1850–1946, New York, 1987, p. 238, ill. 39; Fremdkörper (ed.), Moderne Möbel, 150 Jahre Design, 2009, p. 672



**ADOLF LOOS**  
Brno 1870 – 1933 Kalksburg near Vienna  
**FRIEDRICH OTTO SCHMIDT/  
JOHANNES HEEG**



**ADOLF LOOS**  
Brno 1870 – 1933 Kalksburg near Vienna  
**FRIEDRICH OTTO SCHMIDT/  
JOHANNES HEEG**



## 17. SMALL HANGING LAMP

**Designed by:** Adolf Loos, around 1900  
**Executed by:** Johannes Heeg for Friedrich Otto Schmidt; coloured design sketch: sheet 170, no. 22

Dodecahedron composed of 12 brass pentagons, cast, polished, stove enamelled, original faceted and cut glass, some small chips on glass, newly rewired, excellent condition  
H approx. 90 cm, Ø approx. 28 cm

Loos liked to use this model in different sizes for interior decoration projects, including for the interior design of the Vienna and Paris branches of the gentlemen's outfitter Knize and in a number of other interiors he furnished. Friedrich Otto Schmidt mostly commissioned the Viennese master craftsman and metalworker Johannes Heeg with executing the clocks and ceiling lamps designed by Loos.

Sincere thanks to Mr Klaus Lorenz und Mr Johann Oberreiter from the Friedrich Otto Schmidt company in Vienna for their kind advice and for providing us with the documentation.

Provenance: private collection, Austria

Ref.: Friedrich Otto Schmidt company archives, photo no. 2766, coloured design sketch: sheet 170, no. 22; E. B. Ottilinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, ill. p. 68, 139, 160; M. Kristan, Loos, Läden & Lokale, Vienna, 2001, p. 75; M. Kristan, Adolf Loos, Wohnungen, Vienna, 2001, p. 55

## 18. HANGING LAMP

**Designed by:** Adolf Loos, around 1900  
**Executed by:** Johannes Heeg for Friedrich Otto Schmidt; coloured design sketch: sheet 170, no. 22

Dodecahedron composed of 12 brass pentagons, cast, polished, stove enamelled, original faceted and cut glass, some small chips on glass, newly rewired, excellent condition  
H approx. 145 cm, Ø approx. 40 cm

Loos liked to use this model in different sizes for interior decoration projects, including for the interior design of the Vienna and Paris branches of the gentlemen's outfitter Knize and in a number of other interiors he furnished. Friedrich Otto Schmidt mostly commissioned the Viennese master craftsman and metalworker Johannes Heeg with executing the clocks and ceiling lamps designed by Loos.

Sincere thanks to Mr Klaus Lorenz und Mr Johann Oberreiter from the Friedrich Otto Schmidt company in Vienna for their kind advice and for providing us with the documentation.

Provenance: private collection, Austria

Ref.: Friedrich Otto Schmidt company archives, photo no. 2766, coloured design sketch: sheet 170, no. 22; E. B. Ottilinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, ill. p. 68, 139, 160; M. Kristan, Loos, Läden & Lokale, Vienna, 2001, p. 75; M. Kristan, Adolf Loos, Wohnungen, Vienna, 2001, p. 55

**ADOLF LOOS**  
Brno 1870 – 1933 Kalksburg near Vienna  
**FRIEDRICH OTTO SCHMIDT**



**ADOLF LOOS**  
Brno 1870 – 1933 Kalksburg near Vienna  
**MIKSA SCHMIDT**



#### 19. SIDE TABLE

**Designed by:** Adolf Loos, Vienna, after 1900  
**Executed by:** Friedrich Otto Schmidt, Vienna, after 1900

Solid mahogany wood, surface cleaned and slightly sanded, surface professionally repolished, damaged brass cuffs replaced, very beautiful repolished condition  
H 44.5 cm, W 65 cm, D 43.6 cm

This small side table is one of the most elegant and at the same time most unusual tables designed by Adolf Loos. The solid top is executed as a tray with handles on each side.

Provenance: private property, Germany

Ref.: Péter Rostás: A Friedrich Otto Schmidt Lakberendezőház Története (1858-1918), Budapest 2010, p. 202, no. 265



#### 20. DISPLAY CABINET

**Designed by:** Adolf Loos, around 1902  
**Executed by:** Miksa Schmidt, Budapest  
**Marked on the lock:** Miksa Schmidt Budapest

Solid mahogany and veneer, cut and faceted glass, brass fittings, surface lightly repolished, excellent original condition  
H 187 cm, W 83 cm, D 40 cm

The company Friedrich Otto Schmidt (and its Budapest branch) has been and still is the most important maker of bespoke furniture and cabinets in Vienna. Although the company also produced objects modelled on French and English designs, it is famous for the furniture made from designs by Adolf Loos, Wilhelm Schmidt and Koloman Moser.

Provenance: private property, Austria





Messingvitrine mit geschliff. Gläser 1,80 hoch · GWLB 1829  
Mod. Loos



Adolf Loos: Messingvitrine  
(Bourcel: Muzium, Schmidt-  
archivum; N 7. Abb. 134.)

## ADOLF LOOS

Brno 1870 – 1933 Kalksburg near Vienna

## FRIEDRICH OTTO SCHMIDT

### 21. DISPLAY CABINET

Designed by: Adolf Loos, Vienna, around 1905

Executed by: Friedrich Otto Schmidt, Vienna, after 1905

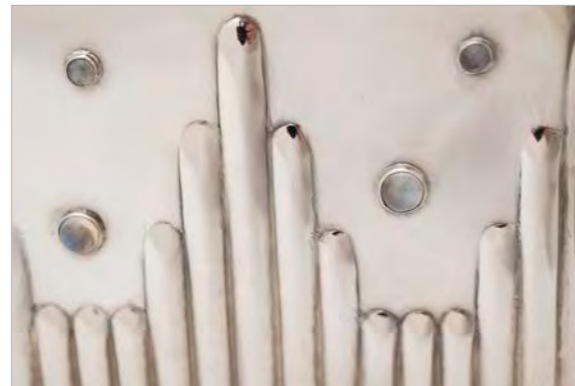
Solid mahogany wood and veneer, surface cleaned and slightly professionally repolished, brass cuffs and brass fittings, 138 faceted and cut crystal glass panels, very beautiful slightly repolished original condition  
H 144 cm, W 106 cm, D 54 cm

Even though I have not yet found references to this piece of furniture in contemporary documentation, it clearly features the unmistakable hallmarks of Adolf Loos' design language. The set-up of the glass cabinet element corresponds to the cabinet depicted in Péter Rostás book on p. 411. Our piece of furniture is, however, much more elegant. The legs are designed in a manner Loos liked to use for his gaming tables. The display cabinet is designed according to Loos' room divider principle. Thanks to its exquisite all-round design, it may be placed anywhere in the room. Please also see our 2022 Masterpieces catalogue, no. 15.

Provenance: private collection, Austria

Ref.: comp. Péter Rostás: A Friedrich Otto Schmidt Lakberendezőház Története (1858-1918), Budapest 2010, model no. GWLB 1829, ill. p. 411





**JOSEF HOFFMANN**  
 Brtnice 1870– 1956 Vienna  
**WIENER WERKSTÄTTE**

22. CENTREPIECE

Designed by: Josef Hoffmann, 1905  
 Executed by: Wiener Werkstätte, Vienna, 1904, model no. S 347  
 Marked: JH, WW, rose mark, master's mark JW (Josef Wagner), Austrian hallmark – head of Diana (A for Vienna, 3 for 800/1000),  
 on the side: Austrian hallmark – head of Diana (A for Vienna, 3 for 800/1000), small a (Austrian hallmark),

Silver, chased and hammered, hand polished, 23 moonstone cabochons, excellent original condition  
 H 10 cm, 16.5 cm x 16.5 cm



According to the Wiener Werkstätte model books two such centerpieces were executed on 10 March 1905.

Provenance: private property, Austria

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 93-12-1, model number: S 347; cf. Deutsche Kunst und Dekoration, 1905, p. 547



**JOSEF HOFFMANN**  
 Brtnice 1870 – 1956 Vienna  
**WIENER WERKSTÄTTE**

23. 1.-3. THREE PAIRS OF POINTED OVAL SILVER BASKETS

Designed by: Josef Hoffmann, 1906  
 Executed by: Wiener Werkstätte, model no. S 698  
 Marked: various marks: JH, WW, Austrian hallmark – small head of Diana  
 (A for Vienna, 2 for 900/1000), rose mark, small a (hallmark for Vienna)



Silver, pointed oval base, pierced square latticework, four with transparent glass liners;  
 two with blue glass liners, minor signs of usage, excellent condition  
 H 26 cm

Provenance: with blue glass liners: Oskar Schmidt, with transparent glass liners:  
 private property, England and Germany

Ref.: Wiener Werkstätte, vol. 11; special issue "Deutsche Kunst und Dekoration", 1910, p. 407; J. Hoffmann, exhibition  
 catalogue MAK 1987, pp. 140, 321; Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, inv. no. Go  
 2056/1983, model book WWMB 8, S 698



## BERTOLD LÖFFLER

Liberec/Bohemia 1874 – 1960 Vienna

### WIENER WERKSTÄTTE

#### 24. SILVER BROCHE

**Designed by:** Bertold Löffler, Vienna, 2 Sept. 1910

**Executed by:** Wiener Werkstätte, model no. S 1560

**Marked:** WIENER WERKSTÄTTE (3 lines), rose mark, BLö (Bertold Löffler), Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000)

Silver, chased and chiselled, turquoise cabochons, bead-and-reel decoration, excellent original condition

Ø 3.4 cm

Provenance: private property, Austria

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK, Vienna), inv. no. WWF 94-99-3; Wiener Werkstätte archives at the MAK, Vienna, design drawing, inv. no. KI 12534-4



## BERTOLD LÖFFLER

Liberec/Bohemia 1874 – 1960 Vienna

### WIENER WERKSTÄTTE

#### 25. SILVER PENDANT

**Designed by:** Bertold Löffler, Vienna, 1910

**Executed by:** Wiener Werkstätte, model no. S 1638

**Marked:** WIENER WERKSTÄTTE (3 lines), rose mark, BLö (Bertold Löffler), Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), JH (for metal worker Josef Holi)

Silver, chased and chiselled, bead-and-reel decoration, excellent original condition

3.8 cm x 3.2 cm

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK, Vienna), inv. no. WWF 94-109-9



## PORTOIS & FIX

Cabinetmaker Portois & Fix was founded in 1881 by the Austrian Anton Fix (1845–1918) and the Frenchman August Portois. The company's heyday was around the turn of the century. In 1899, new and modern premises, designed by Max Fabiani, were built in Vienna's Ungargasse. Apart from producing the work of in-house designers, the company also made furniture designed by such famous artists as Koloman Moser, Josef Hoffmann and Leopold Bauer. Portois & Fix participated most successfully in various exhibitions both in Austria and abroad.

Ref.: V. Behal, Möbel des Jugendstils, 1981, p. 65



## PORTOIS & FIX ROBERT FIX

### 26. STATELY DINING ROOM TABLE AND 18 CHAIRS "MODELL LONDON"

**Designed by:** Robert Fix, Vienna, around 1901  
**Executed by:** Portois & Fix, Vienna, 1901 to 1910

Solid mahogany wood and veneer, beech wood, linear inlays on tabletop, surface partially dyed to rosewood and professionally repolished, copper fittings polished and stove enamelled, upholstery and leather renewed, excellent restored condition

**Table:** H 77 cm, Ø 134 cm, extendable to up to 500 cm with 6 extensions, 58 cm each  
**Chairs:** H 90 cm, SH 45 cm, W 46 cm, D 55 cm

This dining room furniture by Portois & Fix was presented in 1902 at the Austrian Exhibition in London and in 1906 at the Austrian Exhibition in Earls Court, London. Since the furniture was very well received there, the entire series was designated "Modell London" (the London model).

This is also evidenced by the two original paper labels on the back of a corresponding Portois & Fix sideboard (Autumn Salon 2008, cat. no. 2: Fabr (Fabrikationsnummer - manufacturer's number) 2224, Buffet Modell London, Macassar, 9/11/06, Schäfer).

Provenance: private property, Austria

Ref.: M. Wenzl-Bachmayer, Vienna, 2008, Die Firma Portois & Fix, Pariser Esprit und Wiener Moderne, p. 71; Kunst und Kunsthandwerk 1901, p. 10; 1902, pp. 185, 369 (London), pp. 412–414 (Turin); Vittorio Pica, L'Arte Decorativa all'Esposizione di Torino del 1902, Bergamo, 1903, p. 177; Das Interieur, 1901, p. 169





Figure 49c:  
Side chair, Model No. 511, Restaurant, New York City, Thonet Brothers Sales Catalogue, New York, 1910.

much an insight into the technical properties of bent wood as it was a stylistic device; other European designers at the turn of the century attained the same effect by means of traditional joinery and solid wood that had been cut and carved into the



## GEBRÜDER THONET

### 27. TEN DINING ROOM CHAIRS

Designed by: Gebrüder Thonet, Vienna, 1904, model no. 511  
Executed by: Gebrüder Thonet, Vienna, from 1904 on

Bent beech, dyed to rosewood, surface professionally repolished, re-upholstered in very durable microfiber fabric, excellent condition  
H 99 cm, SH 45 cm, W 43 cm, D 41 cm

The furniture pieces of the 511 series, which include a desk, chairs, armchairs, a settee and a rocking chair, are amongst the most elegant Jugendstil furniture produced by Gebrüder Thonet. Nevertheless, it has not yet been possible to determine their designer. It is, however, assumed that these pieces were created by Marcel Kammerer. They were most definitely not authored by Josef Hoffmann, as he worked with Thonet's competitor J. & J. Kohn.

Provenance: private property, Germany

Ref.: Gebrüder Thonet sales catalogue, 1904, ill. p. 119; D. E. Ostergard (ed.), Bent Wood and Metal Furniture 1850–1946, 1987, p. 250, fig. 49 c; G. Renzi, Il mobile moderno, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, p. 122 f



**KARL WITZMANN**

1883 – Vienna – 1952

**28. SCONCE ALPACA**

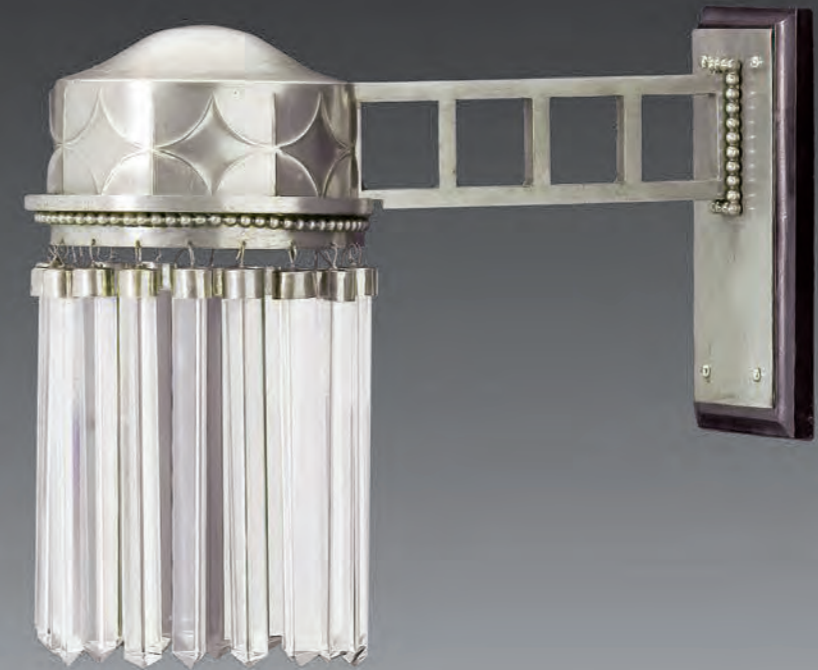
Designed by: Karl Witzmann, Vienna, before 1909

Alpaca, glass beads, octagonal lamp shade with bead-and-reel decoration, silk lampshade replaced, very nice original condition

H 42 cm, D 31 cm, Ø 20.5 cm, wall mount: 20.5 x 5.8 cm

Provenance: private property, Austria

Ref.: Das Interieur, vol. X, 1909, plate 79



**KARL WITZMANN attr.**

1883 – Vienna – 1952

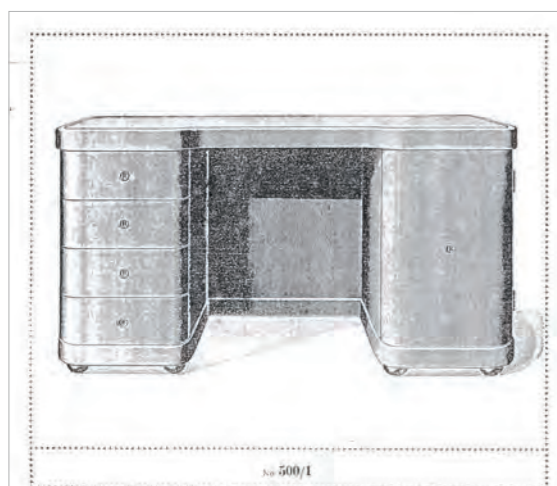
**SCHOOL OF PROF. JOSEF HOFFMANN**

**29. SCONCE**

Designed by: School of Prof. Josef Hoffmann/Karl Witzmann attr., Vienna, around 1906

Brass, nickel-plated, original glass prisms, excellent original condition  
H 25 cm, L 32.5 cm, wall mount: 17 x 9.5 cm

Provenance: bathroom furniture of Charlotte Donath's apartment in Vienna's fourth district



**JOSEF HOFFMANN attr.**

Brtnice 1870 – 1956 Vienna

**J. & J. KOHN**

**30. BUREAU**

Designed by: Josef Hoffmann attr., Vienna, before 1906

Executed by: J. & J. Kohn, model no. 500/1

Beech and bent beech dyed to rosewood, brass fittings, desktop newly covered with navy blue Alcantara-like fabric, surface professionally repolished, excellent condition  
H 74 cm, W 137 cm, D 77 cm

This desk is probably one of the highest quality pieces of furniture produced by J. & J. Kohn. The desktop's frame was executed in bent beech. The "English" (semi-open front) drawers inside the desk also have bent frames with fitted bottom. The two doors are likewise made of bent wood.

The only reference to this extraordinary desk is to be found in a 1906 J. & J. Kohn sales catalogue, where it is listed as model no. 500/1. There is, however, a picture included in the documentation of the 1911 Kohn brothers' exhibition in Buenos Aires. This picture shows exactly our model with three metal objects by Wiener Werkstätte on its top. The picture caption reads: "Top: hall. Bottom: reception room. Design and execution: Jakob and Josef Kohn, Vienna; from the Buenos Aires exhibition". The caption is actually not entirely accurate since the "Sitting Machine" and the "Barrel Suite", which are also depicted, are verified Hoffmann designs. Based on the formal language, I assume that the bureau was also designed by Hoffmann. Its production was probably so expensive that only a limited number were made.

Provenance: private property, Austria

Ref.: J. & J. Kohn, Italian sales catalogue, 1906, p. 40, no. 500/1; Das Interieur, XII, 1911, illus. 31







## GEBRÜDER THONET

31. A SET OF DINING ROOM CHAIRS  
consisting of eight chairs and two armchairs

Designed by: Gebrüder Thonet, Vienna, 1904, model no. 511  
Executed by: Gebrüder Thonet, Vienna, from 1904 on

Bent beech and plywood, stained to rosewood and professionally repolished, excellent condition  
Chairs: H 99 cm, SH 46 cm, W 42 cm, D 56 cm; Armchairs: H 106cm, SH 46 cm, W 54 cm, D 59 cm

The furniture pieces of the 511 series, which include a desk, chairs, armchairs, a settee and a rocking chair, are amongst the most elegant Jugendstil furniture produced by Gebrüder Thonet. Nevertheless, it has not yet been possible to determine their designer. It is, however, assumed that these pieces were created by Marcel Kammerer. They were most definitely not authored by Josef Hoffmann, as he worked with Thonet's competitor J. & J. Kohn.

Ref.: Gebrüder Thonet sales catalogue, 1904, ill. p. 119; D. E. Ostergard (ed.), *Bent Wood and Metal Furniture 1850-1946*, 1987, p. 250, fig. 49 c; G. Renzi, *Il mobile moderno*, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, p. 122 f



**SCHOOL OF OTTO WAGNER  
FRANZ KAYM**

1891 Moosbrunn – 1949 Vienna

**32. THREE HEADS**

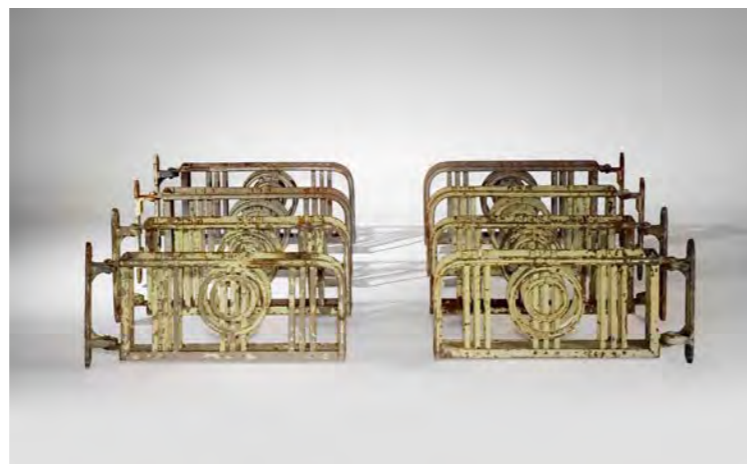
Unsigned

Printed in Festschrift für Otto Wagner, 1912

Mixed technique on golden metal foil  
11 x 11 cm

Provenance: private property, Austria

Ref.: Das Ehrenjahr Otto Wagners, 1912,  
Arbeiten seiner Schüler, ed. O. Schönthal



**OTTO WAGNER attr.**

**33. FOUR PAIRS OF EXTRAORDINARY HINGED WALL JARDINIÈRES**

Painted iron and cast iron, old partially painted-over paintwork, rust, original glass inserts, original condition; the jardinières are wall-mounted, swivel hinges enable 180° movement  
H 29 cm, W 71.5 cm, D 10.5 cm

When looking at these exceptional wall-mounted jardinières, one immediately thinks of Otto Wagner and that he must have created these extraordinary pieces. His works for the Vienna Stadtbahn/metropolitan railway (now the underground) are known to everyone in Vienna. The artistic closeness of these jardinières and the fencing for the metropolitan railway is more than obvious. Not only the design of the concentrically arranged circles, but also the simple yet very decorative lines as well as their outstanding functionality due to the swivel hinges indicate Wagner's authorship.

Despite intensive research, we have not yet been able to find any evidence of where these eight wall jardinières had been mounted, but it must have been a prominent place.

Provenance: private property, Austria



## OTTO WAGNER

1841 – Vienna – 1918

### BOTHE UND EHRMANN

#### 34. FURNITURE FROM OTTO WAGNER'S APARTMENT

1070 Vienna, Döblergasse 4

**Designed by:** Otto Wagner, Vienna, before 1912

**Executed by:** Bothe und Ehrmann

Bird's-eye maple veneer on pine, brass fittings, excellent original condition, surface professionally cleaned and refreshed, Viennese cabinet making of outstanding quality

##### 34.1. PYLON CUPBOARD

Cut and faceted glass, marble top, some interior fittings missing in the lower section, there may have been built-in cutlery drawers, surface slightly cleaned and polished  
H 227 cm, W 89 cm, D 69 cm

##### 34.2. LINEN CABINET

Nine drawers on the outside, three doors, door in the middle with mirror, six "English" (semi-open front) drawers inside  
H 178 cm, W 117 cm, D 45 cm

Otto Wagner, Austria's most important architect, had the habit of planning and equipping an apartment for himself in many of the apartment houses he designed. This also held true for the house at Döblergasse 4 in Vienna's 7th district, located in the immediate vicinity of the Wiener Werkstätte showrooms and workshops. Naturally, Wagner also designed the interior of this stately city residence, whose furnishing most impressively reflects the outstanding skills and expertise of this great artist. After having completed this apartment, Wagner designed only very few interiors, inter alia the extension to the Postsparkasse building in 1912 including furniture and fittings as well as the interior of the second Villa Wagner in Vienna's Hüttelbergstrasse.

For his wife's room, he designed a three piece suite and an occasional table in bird's-eye maple. The pattern of the silk fabric designed by Wagner to upholster this suite was also used for the room's carpet, both manufactured by the Backhausen company. Since the furniture was re-upholstered without removing the – already worn – material, we found some pieces of the original silk designed by Wagner and had the fabric woven true to the original, however, not in silk. Thanks to the presence of the original material, we have thus irrefutably identified this suite and occasional table as part of the pieces Wagner used to furnish his city residence. As the ensemble had been acquired as a whole, it can be thus be assumed with a probability bordering on certainty that both pieces of furniture offered are indeed from Wagner's apartment in Döblergasse.

Provenance: private property, Germany

Shown at: Pylon cabinet: Hofmobiliendepot Wien, Wagner, Hoffmann, Loos und das Möbeldesign der Wr. Moderne, 2018, Vienna; Linen cabinet: Wien Museum, Otto Wagner special exhibition, Vienna 2018; Pylon cabinet and linen cabinet: special exhibition Otto Wagner, Cité de L'Architecture et du Patrimoine, Paris, 2019 – 2020

Ref.: Das Interieur, XIV, 1913, plate 46, residence of Mr. & Mrs. W., detail from wife's room; Asenbaum, Haiko, Lachmayer, Zettl: O. Wagner, Möbel und Innenräume, 1984, p. 252 ff, ill. 267 (three piece suite, occasional table); fittings comp. ill. 350 and 372, 379, 381 (furniture for Postsparkasse); E. B. Otthillinger (ed.) Wagner, Hoffmann, Loos und das Möbeldesign der Wiener Moderne, Vienna, 2018, ill. cat. no. 26 (pylon cupboard), p. 43







**MICHAEL POWOLNY**  
 Judenburg 1871 – 1954 Vienna  
**WIENER KERAMIK**

35. PUTTO WITH CORNUCOPIA "SUMMER"

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

36. PUTTO WITH WREATH "WINTER"

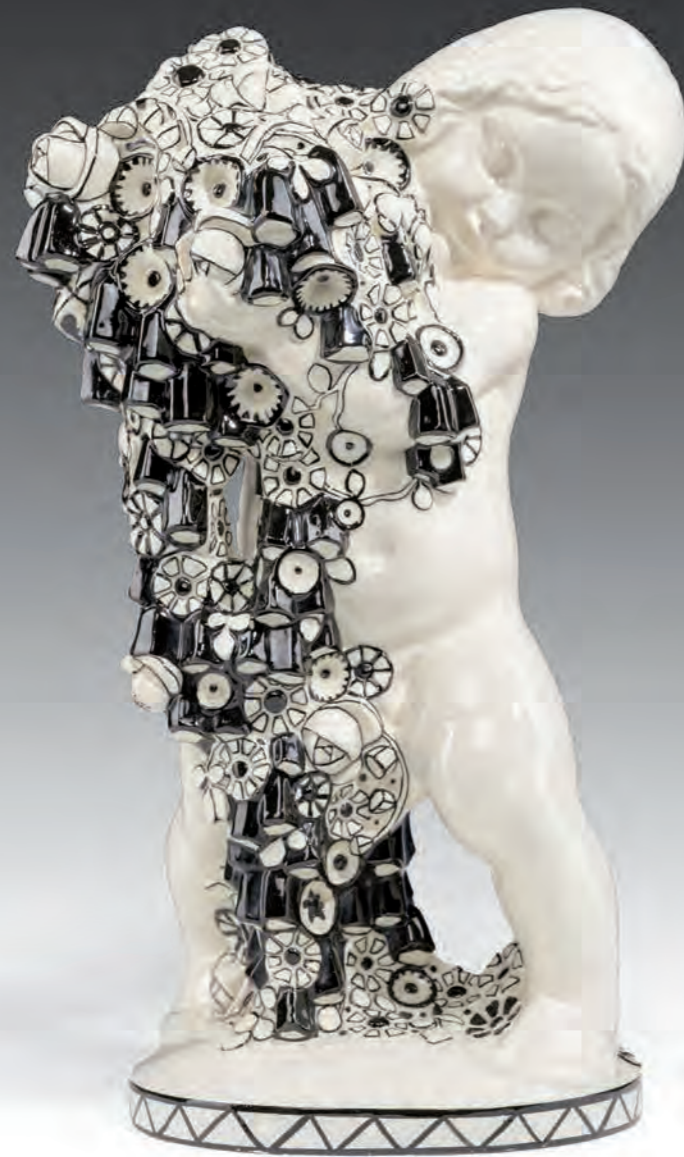
Designed by: Michael Powolny, around 1907  
 Executed by: Wiener Keramik, model no. 83, from 1907 on  
 Marked: WK, MP

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





**MICHAEL POWOLNY**  
 Judenburg 1871 – 1954 Vienna  
**WIENER KERAMIK**

37. 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: June 2019 – October 2020, Gustav Klimt. Florale Welten; Künstlerhaus Vienna, 1503. Mitgliederaustellung, June 2022 to 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**

38. 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



**BERTOLD LÖFFLER**

Liberec/Bohemia 1874 – 1960 Vienna

**WIENER KERAMIK/WIENER WERKSTÄTTE**

39. PUTTO WITH TWO CORNUCOPIAS

Designed by: Bertold Löffler, around 1910/11

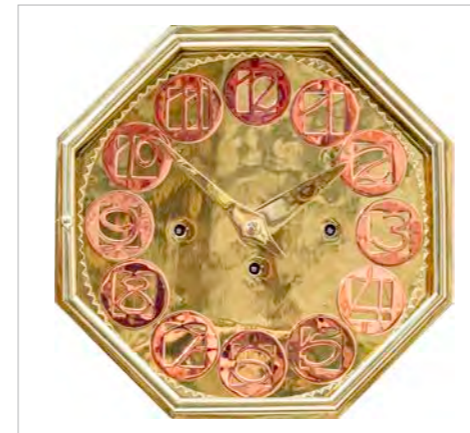
Executed by: Wiener Keramik, model no. 156, for Wiener Werkstätte: model no. K 513, around 1912

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



## MAURITIUS HERRGESELL ANTON HERRGESELL

### 40. DINING ROOM

consisting of sideboard, credenza, extendable dining table, 6 chairs, long case clock  
Photos not yet available at the time of going to press, but ready for download as of March 2024

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

From 1901 to 1905, Mauritius Herrgesell studied architecture at the Vienna School of Arts and Crafts in the class of Professor Josef Hoffmann. This dining room suite's design is strongly influenced by Hoffmann's then formal language. The furniture was manufactured in Mauritius' 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

Over three generations the small cabinetmaker workshop, founded in 1882 by Anton Herrgesell in Vienna's Storchengasse, developed into a company that remained in business until 1977 and had premises at Stephansplatz and Diefenbachgasse. Under the artistic leadership of the founder's first-born son, Mauritius, the company experienced a major upswing and its great economic success. Mauritius Herrgesell had studied architecture under Josef Hoffmann at the Vienna School of Arts and Crafts from 1901 to 1905. In Herrgesell's graduation certificate Professor Hoffmann emphasized that the young architect "proved (...) to have a great deal of talent and taste and can be recommended to everyone as having mastered all tasks most capably and skilfully".





**CARL OTTO CZESCHKA/JOSEF HOFFMANN**  
 Vienna 1878 – 1960 Hamburg/Brtnice 1870 – 1956 Vienna  
**WIENER WERKSTÄTTE**

**41. SILVER CUTLERY**

**Designed by:** Carl Otto Czeschka, Josef Hoffmann, Vienna, after 1912  
**Executed by:** Wiener Werkstätte, model nos. S 2811, S 2813  
**Marked:** COC, WW, rose mark, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000)

Silver, handles with floral decoration, very good original condition  
 L 18 cm

Documents preserved in the Wiener Werkstätte archives also name Hoffmann as designer of this cutlery.

Provenance: private property, Austria

Shown at: Gustav Klimt-Zentrum Attersee/ Gustav Klimt/Vienna 1900 Private Foundation: June 2019 – October 2020, Gustav Klimt, Florale Welten.

Ref.: Contemporary photographs of this cutlery are preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, model nos. S 2811, S 2813, KI 12087-89-1, WWF 95-149-4, WWF 95-149-2



**JOSEF HOFFMANN**  
 Brtnice 1870 – 1956 Vienna  
**WIENER WERKSTÄTTE**

**42. SIX TABLE KNIVES**  
 from the "RUNDES MODELL" (round model) cutlery design series

**Designed by:** Josef Hoffmann, 1906  
**Executed by:** Wiener Werkstätte from 1906 to 1913, model no. S 795  
**Marked:** Austrian hallmark – small head of Diana (A for Vienna, 2 for 900/1000), PP (for Paul Poiret)

L 18 cm

This knife was first presented in the 1906 Wiener Werkstätte exhibition "Der gedeckte Tisch" (the laid table) as part of a cutlery set on the wedding banquet table. It was available in silver-plated alpaca and in solid silver. The list of buyers of this cutlery set features such names as Sonja Knips and Titus.

Provenance: private property, USA

Ref.: W. Neuwirth, Josef Hoffmann. Bestecke für die Wiener Werkstätte. Exhibition catalogue, Austrian Museum of Applied Arts (MAK), Vienna, 1982, p. 78, 86 (designs: model no. M 847, M 852) and p. 25, illus. 11; MAK inv. no. WWF 130-2-1; MAK inv. no. WWF 130-1-1



## JOSEF HOFFMANN/EDUARD JOSEF WIMMER-WISGRILL

Brtnice 1870 – 1956 Vienna/1882 – Vienna – 1961

### WIENER WERKSTÄTTE

43. SILVER TEA SET  
consisting of 6 cups and saucers, tray, sugar bowl and tongs

Designed by: Josef Hoffmann/Eduard Josef Wimmer-Wisgrill, around 1909

Executed by: Wiener Werkstätte, model no. S 1828, S 1946, S 1948-49

Marked: rose mark, WW, JH, maker's mark JH in circle (for Josef Hossfeld), Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), WIENER WERKSTÄTTE

Silver, tray base in Macassar ebony, professionally repolished, original glass liners, one with crack, finest silversmith work, excellent original condition  
Cup: H 9 cm, ø 7 cm; Saucer: H 2 cm, ø 12 cm; Sugar bowl: H 5.5 cm, W 12 cm; Tray: W 42 cm, D 36.5 cm; Sugar tongs: L 10 cm  
Provenance: private property, USA

Ref.: W. Neuwirth, Wiener Werkstätte: Avantgarde, Art Deco, Industrial Design, Vienna, 1984, p. 110, no. 76; A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. nos. WWF 94-117-1, WWF 94-116-2





**JOSEF HOFFMANN/EDUARD JOSEF WIMMER-WISGRILL**

Brtnice 1870 – 1956 Vienna/1882 – Vienna – 1961

**WIENER WERKSTÄTTE**

**44. OVAL TRAY**

**Designed by:** Josef Hoffmann/Eduard Josef Wimmer-Wisgrill, around 1910

**Executed by:** Wiener Werkstätte

**Marked:** WW, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000)

Silver, very good original condition  
H 2.7 cm, W 18.5 cm, D 12.8 cm

Ref.: comp. tea set: A contemporary photograph is preserved in the Wiener Werkstätte archives, Museum of Applied Arts, Vienna, model nos. S. 1828, 1946, 1948, 1949, WWF 94-117-1; W. Neuwirth, Wiener Werkstätte, Avantgarde, Art Déco, Industrial Design, Vienna 1984, p. 110, ill. 76



**JOSEF HOFFMANN**

Brtnice 1870 – 1956 Vienna

**WIENER WERKSTÄTTE**

**45. TWO OVAL TRAYS**

**Designed by:** Josef Hoffmann, before 1906

**Executed by:** Wiener Werkstätte, model no. S 841

**Marked:** JH, WW, rose mark, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), master's mark AW in circle (for Adolf Wernik)

Silver, "four-leaf clover pattern" decoration, very good original condition  
H 3 cm, W 18.8 cm, D 12.6 cm

Provenance: private property, Germany

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 94-65-5; design drawing preserved in the Wiener Werkstätte archives at the MAK, Vienna, inv. no. KI 12010-14



**JOSEF HOFFMANN**  
 Brtnice 1870 – 1956 Vienna  
**WIENER WERKSTÄTTE**

**46. ARMCHAIR FROM THE VIENNESE APARTMENT OF MORITZ GALLIA**

Designed by: Josef Hoffmann, Vienna, 1913  
 Executed by: Wiener Werkstätte

Solid pear and veneer, dyed black and polished, some retouches and repairs, newly upholstered, very beautiful, expertly reworked original condition  
 H 90 cm, W 60 cm, D 54 cm

The wealthy Jewish Viennese Mori(t)z Gallia had his wife Hermine portrayed by Gustav Klimt in 1903. In 1912, he commissioned Josef Hoffmann to build a residential house at Wohllebengasse 4 in Vienna. He moved into the master's apartment, which was very generously furnished by Hoffmann. In 1938, he and his family were forced to give up their home under the National Socialist regime. The family was, however, able to take most of the furnishings and art objects along to Australia.

Provenance: Estate of Mr and Mrs Gallia in Sydney, for approx. 50 years private property, Australia

Shown at: Museum of Applied Arts (MAK), Vienna, Josef Hoffmann 1870-1956. Progress Through Beauty, December 2021 to June 2022

Ref.: C. Thun-Hohenstein, C. Witt-Döring, et alia (eds.), Josef Hoffmann 1870-1956. Fortschritt durch Schönheit: Das Handbuch zum Werk. MAK Vienna, 2021, p.193, ill. 19; MAK inv. no. KI 9277-2





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

47. SIX CHAIRS

Designed by: Josef Hoffmann, Vienna, 1914/16  
 Executed by: J. & J. Kohn, model no. T 826

Bent beech and plywood, ebonized, surface professionally repolished, very nice condition  
 H 92 cm, SH 46 cm, W 46 cm, D 41 cm



Josef Hoffmann designed the chairs for both the drawing and the dining room of Berta Zuckerkanal's apartment in a corner house on Vienna's Ringstraße/Oppolzergasse. In the dining room, the walls, ceilings, curtains and the lampshade fabric were decorated with a leaf pattern designed by Arthur Berger, thus making a symbolic reference to a pergola. Material of the same pattern also decorated the salesroom of the Wiener Werkstätte fashion department in Kärntner Straße. This sales room was also furnished with identical chairs, previously designed by Hoffmann for the dining room in Berta Zuckerkanal's apartment.

Provenance: private property, Austria

Ref.: J. & J. Kohn sales cat., 1916, p. 18; E. F. Sekler, Josef Hoffmann, Das architektonische Werk, Salzburg, 1982, p. 376; G. Renzi, Il mobile moderno, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, p. 259



**JOSEF HOFFMANN**  
Brtnice 1870 – 1956 Vienna  
**WIENER WERKSTÄTTE**

**48. NAPKIN RING**

**Designed by:** Josef Hoffmann, Vienna, around 1912  
**Executed by:** Wiener Werkstätte  
**Unmarked**

Silver, chased, bead-and-reel decoration, very good original condition  
H 2 cm, W 5 cm, D 4 cm

Provenance: Jacqueline Fowler, Connecticut, USA

Ref.: comp. Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. KI 11997-23-1



**CARL OTTO CZESCHKA attr.**  
1878 – Vienna – 1960  
**ALEXANDER STURM**

**49. CENTREPIECE**

**Designed by:** CARL OTTO CZESCHKA attr.  
**Executed by:** Alexander Sturm, Vienna around 1910  
**Marked:** maker's mark Alexander Sturm (four-leaf clover), Austrian hallmark – head of Diana (A for Vienna, 3 for 800/1000), model no. 50522

Silver, chased, bead-and-reel decoration, excellent original condition

First-class Viennese silversmith craftsmanship  
H 19 cm, Ø 21.5 cm

Provenance: private property, Italy





## DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

### 50. DISPLAY CABINET

Designed by: Dagobert Peche, Vienna, 1913

Solid beech, softwood, painted, interior stained black, in the lower section two vertical struts were replaced in oak during a previous restoration, original glasses (one with a crack), original hinges, original locks missing; retouches aimed at preserving the original paint, seeking to carefully match the colour of the original paint when retouching imperfections.  
H 200 cm, B 54 cm, T 48 cm

Peche received his first major public acclaim in 1913 in the magazine "Deutsche Kunst und Dekoration", volume 32, where author Rene Delhorbe wrote inter alia the following in his 13-page documentation: "He reminds us that life can be free, sensual and easy, for which we owe him a debt of gratitude. ... . Hardly ever is an artist so versatile. ... Peche is above all an architect, but he is also a wood carver and painter. I may say without exaggerating that Peche's work is in a way unique, standing out in this art movement of ours". On page 367 of this magazine the display cabinet is depicted as part of the living room furniture. This cabinet is one of the few early pieces of furniture designed by the artist. Sadly, Peche died only 10 years later at the young age of 35.

Provenance: Berta Zuckerkandl gave this display cabinet to its previous owner's parents

Ref.: Deutsche Kunst und Dekoration, 1913, vol. 32, p. 366 f







## DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

## WIENER WERKSTÄTTE

### 51. SILVER COFFEE SERVICE

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

Designed by: Dagobert Peche, 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 Peche), 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

Ref.: M. Eisler, Dagobert Peche, 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 and KI 12668-7-2, model nos. S 5073-5075; a contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 96-224-1; P. Noever, MAK (ed.), Der Preis der Schönheit, 100 Jahre Wiener Werkstätte, Vienna, 2003, p. 338; P. Noever (ed.), Die Überwindung der Utilität, Dagobert Peche und die Wiener Werkstätte, Vienna, 1998, p. 213, p. 338





## DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

### WIENER WERKSTÄTTE

#### 52. SILVER CENTREPIECE

Designed by: Dagobert Peche, Vienna, 1920

Executed by: Wiener Werkstätte, model no. S 5101 – S sh 1, 1923/24

Marked: WIENER WERK STÄTTE (3 lines), monogrammed P with star (for Dagobert Peche), 900, Austrian hallmark – head of toucan (W for Vienna, 2 for 900/1000);  
on base: Austrian hallmark – head of toucan (W for Vienna, 2 for 900/1000)

Silver, chased and hammered  
H 8.5 cm, L 34.4 cm

Provenance: private collection, USA

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 96-222-3; WW archives, Austrian Museum of Applied Arts, Vienna, design drawing inv. no. KI 2012639-5





## DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

## WIENER WERKSTÄTTE

### 53. SILVER CENTREPIECE

Designed by: Dagobert Peche, Vienna, around 1920

Executed by: Wiener Werkstätte, model no. S 4809 – S sh 48 (AZ) 2880

Marked: WIENER WERK STÄTTE (3 lines), monogrammed P with star (for Dagobert Peche), 900, MADE IN AUSTRIA, WW, the symbols of Mercury (Austrian export mark), triangle (most probably American import mark); on base: 900, WW

Silver, chased and hammered, bead-and-reel decoration, hand-polished, connection between base and bowl soldered, very good original condition  
H 14.6 cm, Ø 24 cm

This centerpiece was executed only once. According to the model book kept in the Wiener Werkstätte archives, this object was executed on 11 December 1926. It thus seems to have been commissioned after Dagobert Peche's death.

Sincere thanks to Dr Anne-Katrin Rossberg for this information.

Provenance: private collection, USA

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 96-233-6; WW archives, Austrian Museum of Applied Arts, Vienna, design drawing inv. no. KI 12005-14





## DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

### WIENER WERKSTÄTTE

#### 54. CLUTCH

Designed by: Dagobert Peche  
Executed by: Wiener Werkstätte  
Marked: on ring: WIKNA

Glass bead bag with silk lining, excellent original condition  
H 11.5 cm, W 20 cm

In the original list of Wiener Werkstätten objects in his private collection, Fritz Niescher lists this clutch as a work by Dagobert Peche.

Provenance: collection of the Chemnitz entrepreneur and manufacturer Fritz Niescher; via inheritance private collection Dr Müller, Westphalia (Germany)



## JOSEF HOFFMANN

Brtnice 1870 – 1956 Vienna

### WIENER WERKSTÄTTE

#### 55. A PAIR OF LONG STEM CUPS

Designed by: Josef Hoffmann  
Executed by: Wiener Werkstätte, Vienna, around 1925  
Marked: JH, WIENER WERK STÄTTE (3 lines), Austrian hallmark – head of toucan (A for Vienna, 2 for 900/1000), 900, the smaller cup additionally: MADE IN AUSTRIA

Silver, chased, hand polished, excellent original condition  
H 12/13.3 cm

Provenance: collection of the Chemnitz entrepreneur and manufacturer Fritz Niescher; via inheritance private collection Dr Müller, Westphalia (Germany)

Ref.: comp. Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, Wiener Werkstätte design drawing inv. no: KI 12092-2





**56. SILVER TROPHY WITH OLIVE BRANCH**

**Designed by:** Josef Hoffmann, Vienna, 1940

**Executed by:** Alexander Sturm

**Marked:** Austrian hallmark – head of toucan (W for Vienna, 4 for 800/1000), 800 fine, four-leaf clover (trademark of the Sturm company)

Cast silver, chased and hammered  
H 26.5 cm, Ø 7 cm

After the bankruptcy of Wiener Werkstätte, Hoffmann had numerous silver objects manufactured by the Alexander Sturm company, J. C. Klinkosch as well as other Viennese gold and silver smiths. Hoffmann designed this cup for Vereinigte Werkstätten für Kunst im Handwerk, Munich. In the recently published book "Der Späte Hoffmann, Wiener Kunsthandwerk nach 1932" by M. Kristan and F. M. Bogner, the cup is shown on the front cover.

Provenance: private property, Austria

Ref.: Die Pause, 5th year's issue, Vienna, November 1940, number 11; M. Kristan, F. M. Bogner (eds.), Der Späte Hoffmann, Wiener Kunsthandwerk nach 1932, Vienna 2023



**JOSEF HOFFMANN**

Brtnice 1870 – 1956 Vienna

**J. C. KLINKOSCH**

**57. SILVER GOBLET**

**Designed by:** Josef Hoffmann, around 1935

**Executed by:** J. C. Klinkosch, Vienna, around 1935

**Marked:** Austrian hallmark – head of toucan (A for Vienna, 3 for 800/1000), 800, JCK (master's mark Klinkosch), helmet with vizor

Silver, chased and hammered, gilt inside, very nice original condition  
H 18 cm

After the bankruptcy of Wiener Werkstätte, Hoffmann had numerous silver objects manufactured by J. C. Klinkosch, the Alexander Sturm company, as well as other Viennese gold and silver smiths.

Provenance: private property, Austria



**JOSEF HOFFMANN**  
Brtnice 1870 – 1956 Vienna  
**WIENER WERKSTÄTTE**



**58. A LOOP-HANDLED CENTREPIECE**

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



Brass, chased and hammered, hand polished, excellent original condition  
H 19 cm, W 29.5 cm

Provenance: private property, USA

Ref.: Wiener Werkstätte sales catalogue, 1928, p. 405; Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, design drawing inv. no. K 12059-9, model no. M sh 17

**ARTHUR BERGER**  
Vienna 1892 – 1981 Moscow  
**WIENER WERKSTÄTTE**



**59. SIX-BULB CHANDELIER**

**Designed by:** Arthur Berger, 1918, model no. M 2881  
**Executed by:** Wiener Werkstätte

Chased and hammered brass, newly rewired

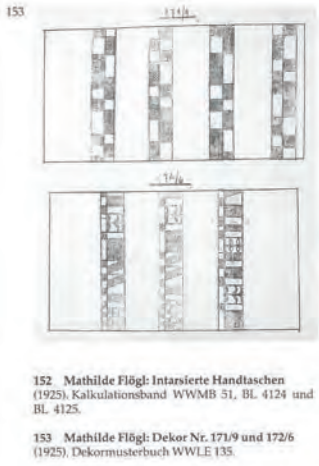
H 89 cm, Ø 38 cm

This chandelier is catalogued in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts in Vienna as WWF 98, M 2881 of 20 Sept. 1918. The design is also listed in the Wiener Werkstätte order books under ref. no. WW MB 39/M9. A variation of this chandelier is depicted in the Wiener Werkstätte photographic archives.

Provenance: private property, Germany

Ref.: Wiener Werkstätte volume of photographs, Museum of Applied Arts (MAK), Vienna, WWF 98, M 2881

**JOSEF HOFFMANN/MATHILDE FLÖGL**  
 Brtnice 1870 – 1956 Vienna/ Moravia 1893 – 1958 Salzburg  
**WIENER WERKSTÄTTE**



152 Mathilde Flögl: Intarsierte Handtaschen (1925). Kalkulationsband WWMB 51, Bl. 4124 und Bl. 4125.  
 153 Mathilde Flögl: Dekor Nr. 171/9 und 172/8 (1925). Dekormusterbuch WWLE 135.



**JOSEF HOFFMANN**  
 Brtnice 1870 – 1956 Vienna  
**WIENER WERKSTÄTTE**

60. GOBLET WITH PLANETARY SYMBOLS

**Designed by:** Josef Hoffmann, 1922/23  
**Executed by:** Wiener Werkstätte, model no. S sh72  
**Marked:** MADE IN AUSTRIA, WW, JH, Austrian hallmark – head of toucan (A for Vienna, 2 for 900/1000), 900

Silver, chased and hammered, six soldered-on planetary symbols  
 H 9 cm, Ø 13.5 cm

Provenance: private property, Germany

Ref.: Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, design drawing inv. no. KI 11997-14



61.1. LEATHER WALLET

**Designed by:** Josef Hoffmann, Vienna, 1926/1928  
**Décor designed by:** Mathilde Flögl, no. 172  
**Executed by:** Wiener Werkstätte  
**Marked:** gilt-embossed stamp WIENER WERK STÄTTE (3 lines)

Gilt-embossed geometric pattern on leather, very good original condition  
 H 17 cm, W 11 cm

Provenance: private collection, United Kingdom

Ref.: Angela Völker/Ruberta Pichler, Wiener Werkstätte Lederobjekte, MAK, 1992, p. 47, no. 79, p. 83, no. 153



61.2. VISITING CARD WALLET

**Designed by:** Josef Hoffmann, Vienna, 1926/1928  
**Décor designed by:** Mathilde Flögl, no. 172  
**Executed by:** Wiener Werkstätte  
**Marked:** gilt-embossed stamp WIENER WERK STÄTTE (3 lines)

Gilt-embossed geometric pattern on leather, very good original condition  
 H 11 cm, W 14.5 cm

Provenance: private collection, USA

Ref.: Angela Völker/Ruberta Pichler, Wiener Werkstätte Lederobjekte, MAK, 1992, p. 47, no. 79, p. 83, no. 153



**62. SEAGULL**

**Designed by:** Karl Hagenauer attr., Vienna, 1930s  
**Executed by:** Werkstätte Hagenauer, model no. 4556, around 1940  
**Marked:** ATELIER HAGENAUER WIEN, MADE IN GERMANY, WHW in circle

Nickel cast, maple carved, surface slightly cleaned and polished, excellent condition  
H 38.5 cm, W 25.5 cm, D 11 cm

Provenance: private property, Austria

Ref.: Monika Wenzl-Bachmayer (ed.), Hagenauer. Wiener Moderne und Neue Sachlichkeit, Vienna, 2011, p. 41;  
comp. contemporary photograph in the Hagenauer archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. HAF 1368



**63. POLYGONAL HEAD**

**Designed by:** Franz Hagenauer, Vienna, 1977  
**Executed by:** Werkstätte Hagenauer, model no. 1029  
**Marked:** WHW in circle, HAGENAUER WIEN

Nickel-plated brass, excellent original condition  
H 45 cm, W 26 cm, D 20 cm

Among the most impressive and best-known works by Professor Franz Hagenauer are his depictions of human heads. These sculptures remain a consistent feature of this important designer's oeuvre from the mid-1920s until his death in 1986. The artist's continuous further development and related modifications to his style are clearly reflected in his works. While his early oeuvre still featured elements also shared by contemporary works by Amedeo Modigliani or Constantin Brancusi, Franz Hagenauer started to develop his individual style in the mid-1930s – a completely unique style, which was to remain a hallmark of all his future works.

Hagenauer's teaching assignment as a professor of creative design at the Academy of Fine Arts in Vienna also inspired his own creativity, with the new impulses clearly reflected in his oeuvre. While his figural objects were initially fully sculptural, he moved to designing almost two-dimensional heads from the end of the 1960s. These heads were also executed in a new technique: a nickel-plated brass plate served as the base, onto which he soldered tubes and other metal elements. Using only a few materials, he thus succeeded by applying only a limited number of sophisticated production steps in creating highly individual art objects of outstanding expressive intensity.

Sincere thanks to Dr Maria-Luise Jesch, Hagenauer archives at the Austrian Museum of Applied Arts, Vienna, for this information.  
Provenance: private property, USA  
Shown at: Künstlerhaus Wien, 1503. Mitgliederausstellung, June 2022 to September 2022

Ref.: comp. contemporary photograph in the Hagenauer archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. HAF 1189





64. MALE AND FEMALE BUSTS

Designed by: Franz Hagenauer, around 1981  
Executed by: Werkstätte Hagenauer, Vienna  
Marked: FRANZ, Handmade, HAGENAUER, WIEN, MADE IN AUSTRIA, WHW in circle

Nickel-plated brass, excellent original condition  
H 46 cm, W 49.5 cm, D 11 cm

Provenance: Rita Moreno

Ref.: comp. contemporary photograph in the Hagenauer archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. HAF 1188





**FRANZ HAGENAUER**  
1906 – Vienna – 1986  
**WERKSTÄTTE HAGENAUER**

65. DANCER

Designed by: Franz Hagenauer, Vienna 1954  
Executed by: Werkstätte Hagenauer, model no. 9671, 1955/56  
Marked: WHW in circle, HAGENAUER WIEN

Walnut, maple, surface slightly cleaned and refinished, brass polished, very good original condition  
H 61 cm, W 28 cm, D 17 cm

Sincere thanks to Dr Maria-Luise Jesch, Hagenauer archives at the Austrian Museum of Applied Arts, Vienna, for her kind assistance in dating this artefact and the information provided about the designer.

Provenance: private property, Austria

Ref.: Entry in model book, Hagenauer archives at the Austrian Museum of Applied Arts (MAK), Vienna



photo: © MAK



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Kat. Nr./Cat. no. 17. and 18. ADOLF LOOS, Hanging Lamp



bel etage