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MASTERPIECES BEL ETAGE 2026

G. GURSCHNER - J. HOFFMAN - A. LOOS - K.MOSER

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This year's Spring Salon is dedicated to three protagonists of Viennese Modernism: Adolf Loos, Josef Hoffmann and Koloman Moser. Each of these outstanding artists facilitated and contributed towards the evolution of Modernism in architecture and design in his own, unique manner, anticipating developments that were to find their pragmatic expression in the Bauhaus.

As different as their positions were – which holds true especially for Loos, who neither belonged to the Vienna Secession nor embraced the ideal of Gesamtkunstwerk – all three shared the uncompromising will to renewal, united by their quest for a contemporary formal language, for clarity, reduction and a new interaction between people, space and object.

This artistic vision is also reflected in three extraordinary highlights of this year's Spring Salon:

Starting with the rarest object, I would like to draw your attention to the only known original chair from the legendary Cabaret Fledermaus. Opened in 1907, this Gesamtkunstwerk went down in history as the meeting place of Vienna's avant-garde, a vibrant centre of intellectual exchange, a hotspot of artistic and literary innovation. The 'Fledermaus' chair presented, is not only a rare museum-quality object but at the same time exceptionally authentic: its provenance is clearly evidenced by the original brass plaque featuring the seat number on its backrest and the preserved top hat holder under the seat. According to current knowledge, this chair is the only known original that has been preserved from this iconic cabaret.

Secondly, I am presenting two extraordinary interior design elements by Adolf Loos, both created around 1912 and both exemplary of his radical concept of architecture as interior art.

The first is the largest model, I am aware of, of his round table lamp with fringed passement in warm golden brown. Cast in brass and fitted with original flip switch, it embodies the subtle noblesse that is so characteristic of Loos' interiors. He repeatedly used this lamp model in furnishing apartments and mansions, varying it slightly, depending on the room's proportions. This table lamp is not merely a lighting device, but rather an atmospheric key piece that lends dignity and warmth to any room.

The second object is a room divider, also created around 1912. Placed against the wall, it seems almost inconspicuous. However, when positioned in the room, it reveals its true power as an architectural element, structuring, commanding and defining. It is more than a piece of furniture, it is an expression of Loos' concept of space, of his conviction that architecture is not some façade, but interior dramaturgy.

These works of art exemplify what Wiener Jugendstil/Viennese Art Nouveau and Viennese Modernism are all about: placing the focus on the object's 'personality', its effect in the room, creating a symbiosis between function and poetry. An object 'lives' through its presence – and this presence is intensified by its proper positioning, enabling it to interact with light, the room's architecture and the beholder. Art has the power to bring joy and happiness, promoting inner calm and peace of mind. The creation of a work of art is an act of dedication and devotion – a unity of spirit, craftsmanship and vision. This dedication is the source of timeless quality that enables us to feel and enjoy the vibrant presence of Viennese Modernism to the present day.

Yours sincerely,
Wolfgang Bauer

GUSTAV GURSCHNER
Mühldorf/Bavaria 1873 – 1971 Vienna
K.K. KUNSTERZGIESSEREI WIEN



1. A PAIR OF VASES WITH CELTIC MOTIFS

Designed by: Gustav Gurschner, CR no. B1905008, Vienna, around 1905

Executed by: k. k. Kunsterzgießerei Wien, model no. 1411
Marked: GURSCHNER, 1411, K. K. KUNST-ERZGIESSEREI WIEN

Bronze, ornamental relief, beautiful original patina, excellent original condition; H 23 cm

Provenance: private property, Austria
Ref.: G. Gurschner, catalogue raisonné, no. B1905008

GUSTAV GURSCHNER
Mühldorf/Bavaria 1873 – 1971 Vienna
K.K. KUNSTERZGIESSEREI WIEN



2. WRITING SET

Designed by: Gustav Gurschner, around 1900
Executed by: k.k. Kunsterzgießerei Wien, model no. 1413
Marked: GURSCHNER, K.K. KUNST-ERZGIESSEREI WIEN

Bronze, ornamental relief, nice original patina, slightly rubbed, one glass liner damaged, very good condition

H 10 cm, W 35.5 cm, D 15.5 cm

Provenance: private property, United Kingdom

Ref.: Catalogue raisonné Gustav Gurschner, GG-1900004., model no. 1413, around 1900

GUSTAV GURSCHNER
Mühldorf/Bavaria 1873 – 1971 Vienna
K.K. KUNSTERZGIESSEREI WIEN



3. TABLE LAMP

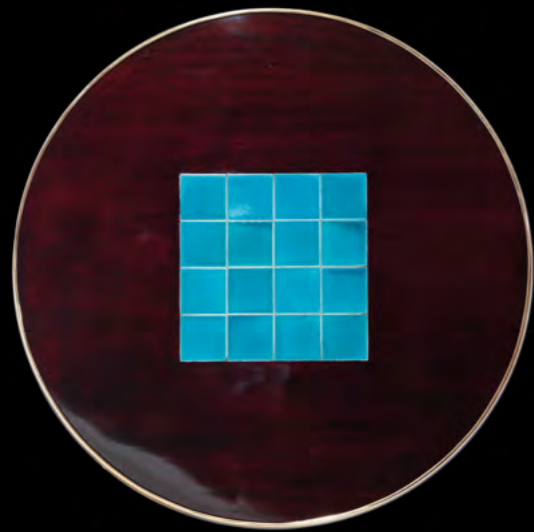
Designed by: Gustav Gurschner, model no. 537, Vienna,
around 1906
Marked: GURSCHNER

Bronze, very beautiful original patina, very good original
condition

H 35 cm
Provenance: private property, United Kingdom

Ref.: Sales catalogue of k. k. Kunsterzgießerei Wien, p. 109,
mod. no. 537

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



4. ROUND 'HABERFELD' TABLE

Designed by: Adolf Loos
Executed by: Friedrich Otto Schmidt, Vienna, after 1902

Solid beech and mahogany veneer, solid beech legs, dyed to rosewood and repolished, surface professionally repolished, brass fittings, 16 turquoise tiles in tabletop, excellent condition

H 64 cm, ø 85 cm

Loos first used this table in 1902 to furnish Dr Hugo Haberfeld's apartment. Loos employed braces, each connected to the respective opposite leg, to stabilise this round table.

Provenance: private property, Austria

Ref.: E. B. Ottillinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, p. 102, 139

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



5. TWO PAIRS OF IMPORTANT ARMCHAIRS

Designed by: Adolf Loos, for the apartment of Eugen Stössler, 1899

Executed by: F. O. Schmidt, model no. 6865

Walnut and walnut veneer on pine, white metal cuffs,

upholstery renewed and reupholstered with red leather, surface professionally repolished, 3 struts connecting legs renewed, 2 chairs with higher saddle

H 75.5 cm, SH 46 cm, W 51cm, D 46 cm

Our four chairs are among Adolf Loos' most accomplished designs. Inspired by English models, he designed them in 1899 for the dining room of apartment Stössler. Later, he used variations of the same design in a number of his interiors. The fact that these early chairs do not yet feature the front

arm supports used in later versions, adds to their particular elegance.

Provenance: private collection, Austria

Ref.: E. B. Ottillinger, A. Loos, 1994, p. 132, ill. pp. 40, 134; Kunkal, F. O. Schmidt company archives, no. 6865

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



6. CEILING LAMP

Designed by: Adolf Loos attr., Vienna, around 1905
Executed by: Johannes Heeg attr., for F. O. Schmidt

Brass, polished, faceted and cut glass, very nice original condition

H approx. 100 cm, Ø 35 cm

The execution of our ceiling lamp meets highest quality

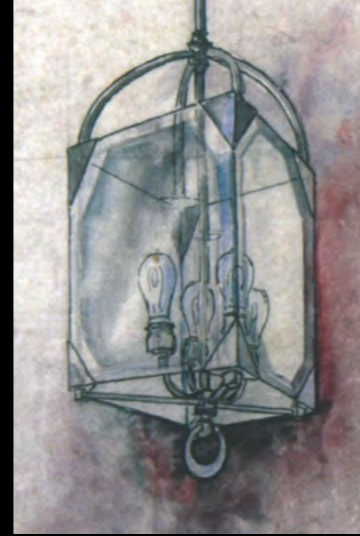
standards and corresponds in every detail to the outstanding craftsmanship of Viennese master Johannes Heeg.

Provenance: private collection, Germany

Ref.: comp. E. B. Ottillinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, p. 21 Knize & Co



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



7.1. PENDANT LIGHT
7.2. PENDANT LIGHT

Designed by: Adolf Loos, Vienna, around 1900
Executed by: Johannes Heeg attr., for F. O. Schmidt, comp.
model no. 1446

Brass, polished and stove enamelled, glass elements of 7.2.
renewed

7.1.: H 94.5 cm, W 25 cm, D 25 cm
7.2.: H 97 cm, W 25 cm, D 25 cm

An original photograph of a pendant light model number 1446 has been preserved in the F. O. Schmidt company archives. With respect to both shape and transparency, these two pendant lights show a close affinity to clocks

designed by Loos. To my knowledge, the clocks and lights designed by Adolf Loos were executed in metal exclusively by Johannes Heeg, a Viennese master craftsman.

Sincere thanks to Claus Lorenz and Johann Oberreiter from the Vienna company Friedrich Otto Schmidt for the relevant information and for providing us with the documentation.

Provenance: private property, Austria

Ref.: F. O. Schmidt company archives, no. 1446; Rukschcio, Burkhardt, Adolf Loos, Vienna, 1982, p. 45, ill. 40; P. Rostás, Mágnások Lakberendezője, 2010, p. 235

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



8. ROUND 'HABERFELD' TABLE

Designed by: Adolf Loos, Vienna, 1899, variant of the 'Haberfeld' table
Executed by: F. O. Schmidt, Vienna, after 1910

Solid beech 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. Ottillinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, p. 102, 139

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



9. TWO IMPORTANT ARMCHAIRS

Designed by: Adolf Loos, for the Manz bookshop, 1912
Executed by: F. O. Schmidt, model no. 6995

Solid mahogany and veneer, stained to darker mahogany, surface professionally repolished, brass cuffs, leather upholstery renewed, very good condition
H 75 cm, SH 46 cm, W 57 cm, D 51 cm

In 1912, Adolf Loos designed both the entrance portal and furnishings for the Manz bookshop on Kohlmarkt in

Vienna's first district. These two armchairs are a variation of the 'Stössler chair', he designed in 1899 inspired by English models. Loos repeatedly used variations on these designs for many of his interiors.

Provenance: private property, Austria
Ref.: Das Interieur, 1900, vol. 1, p. 95; E. B. Ottillinger, A. Loos, 1994, p. 132, ill. pp. 40, 134; Kunkal, F. O. Schmidt company archives, no. 6865; T. Hoffmann (ed.), Von Arts and Crafts zum Bauhaus, exhibition catalogue, Bröhan-Museum Berlin, 2018, p.119

ADOLF LOOS
Brno 1870 – 1933 Kalksburg near Vienna
JOHANNES HEEG attr.



10. TABLE LAMP

Designed by: Adolf Loos, after 1900
Executed by: Johannes Heeg attr., master craftsman,
specialised in lamps and metal clocks, after 1900

Cast brass, deep-drawn and hammered, original flip switch,
fringed passement renewed, very nice original condition

Loos repeatedly used this lamp model in the apartments
and mansions he furnished, varying it slightly as needed.
Our lamp corresponds to the model, he used in 1912 to

furnish the apartment of Gustav and Marie Turnovsky and is
largest such table lamp I am aware of.

H 65 cm, Ø 45 cm

Provenance: private collection, Italy

Ref.: K. Markus, Adolf Loos, Wohnungen, Album Verlag,
Vienna, 2001, p. 61; E. Ottillinger, Adolf Loos, Wohnkonzepte
und Möbelentwürfe, Salzburg, 1994, ill. 51, p. 58



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



11. ROOM DIVIDER

Designed by: Adolf Loos
Executed by: Friedrich Otto Schmidt, Vienna, 1912

Mahogany, solid and veneer, professionally repolished,
original bevelled and cut glass, original brass fittings,
excellent condition

H 112 cm, W 71 cm, D 31 cm

In numerous of his interior designs, Adolf Loos used such
room dividers tailored to the specific spatial conditions.
As early as 1902, Loos used room dividers of this type to

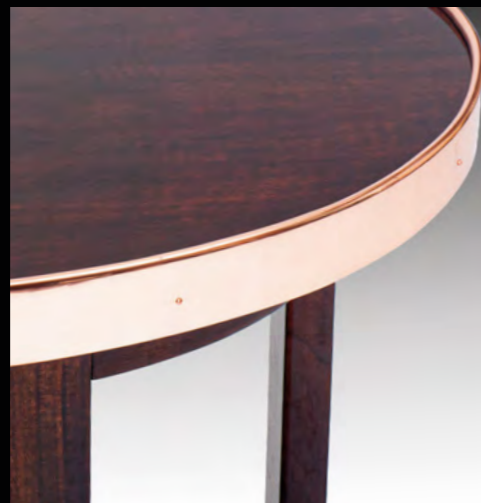
furnish the apartments of Dr Hugo Haberfeld and Gustav
Turnovsky, and in 1903 for Georg and Else Weiss' music
room. The formal language of our room divider is closely
related to that of Gustav Turnovsky's smoking room, Loos
equipped in 1912.

Provenance: private property, Austria

Ref.: E. B. Ottillinger, Adolf Loos, Wohnkonzepte und
Möbelentwürfe, Salzburg/Vienna, 1994, p. 59, illus. 52
(Photo © Marianne Haller), p.105, illus. 132



FRIEDRICH OTTO SCHMIDT



12. TABLE À LA LOOS

Executed by: Friedrich Otto Schmidt, Vienna, around 1905

H 70 cm, W 90 cm, D 60 cm

Solid Walnut and veneer, dyed to mahogany, surface professionally repolished, copper fittings stove enamelled, very good condition

Provenance: private property, Germany

ADOLF LOOS
Brno 1870 – 1933 Kalksburg near Vienna



13. ROMAN TABLE

model for Grete Hentschel's apartment

Designed by: Adolf Loos used this table, whose design is inspired by a Roman/Pompeian model, to furnish Grete Hentschel's apartment

Executed most probably by: FA. W. TILL or RUDL & BEHRING, Munich; Sold by: Friedrich Otto Schmidt, Vienna

Softwood and hardwood, white varnish finish, four carved, fluted legs ending in claw feet, original marble top, original

brass fittings with beautiful old patina, 2 shells replaced, signs of age, beautiful museum-quality condition

H 75 cm, W 80 cm, D 60 cm

In 1914, Adolf Loos furnished Grete Hentschel's studio apartment with a 'Roman' table, which was long considered a copy of a Pompeian original. Except for

ADOLF LOOS
Brno 1870 – 1933 Kalksburg near Vienna



minor differences, our table corresponds to this table. Documentation of this table dates back to 1898, when this model featured in a 'Roman' exhibition room by Munich architect Emanuel von Seidl and again in 1900 in another publication i. a. as part of Seidl's own home furnishings. At the 1900 Winter Exhibition of the Austrian Museum of Art and Industry, the Viennese company F. O. Schmidt presented a copy of a room, designed by French architect

and interior designer Pierre Fontaine in 1806, which also included such a table; yet another variant was used around 1810 in a castle in Naples, which had also been furnished by Fontaine.

Provenance: private property, Germany
Ref.: E. B. Ottilinger, *Adolf Loos, Wohnkonzepte und Möbelentwürfe*, Vienna, 1994, p.152 f



KOLOMAN MOSER
1868 – Vienna – 1918
WIENER WERKSTÄTTE

KOLOMAN MOSER
1868 – Vienna – 1918
WIENER WERKSTÄTTE



14. BREAD BASKET

Designed by: Koloman Moser, Vienna, 1903
Executed by: Wiener Werkstätte, Vienna, 1904, modell no. S 372
Marked: KM, WW, rose mark, Austrian hallmark - head of Diana (A for Vienna), 800 fine

Silver, latticework, finest silversmith work, slight signs of usage, very good original condition
H 7 cm, Ø 23 cm

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

Provenance: private property, Germany

Ref.: Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. KI 12565-6; photo, "Brotkorb" (bread basket), Koloman Moser, MAK Inv.nr. WWF 93-13-1

15. BOWL

Designed by: Koloman Moser, Vienna, 1904
Executed by: Wiener Werkstätte, Vienna, 1904, model no. M 118
Marked: KM, rose mark, WW in an oval

Brass, chased and very delicately hammered, silver plated, silver plating retouched, very nice original condition

H 9.5 cm, ø 21 cm

Provenance: private property, Austria

Ref.: A contemporary photograph has been preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK, Vienna), inv. no. WWF 97-4-2, model no. M118

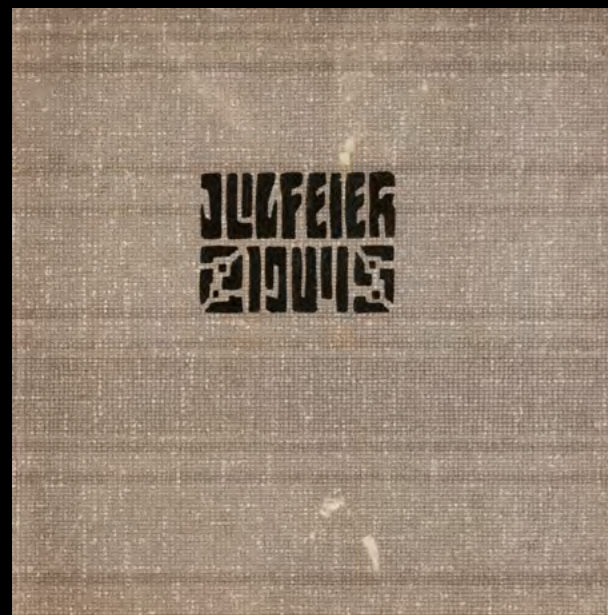


FRITZ DIETL b. Vienna 1880

WENZEL HABLIK Most, Bohemia 1881 – 1937 Itzehoe, Germany

RUDOLF HANCKE b. Vienna 1887

E. HRADEZKY; RICHARD MÜLLER; JOSEF STREJC



16. JULFEIER 1904

14-page booklet

Signed top left on the inside of the cover: J. Stroj
Vienna, 1904

24 x 25.5 cm

Cover: stencil print on ingrain wallpaper

1. F. Dietl, "Julfeier 1904"
stencil print on black Japanese paper

2. R. Müller, "Pattern"
lithography on paper

3. F. Dietl, "Two Puppeteers"
stencil print on grey Japanese paper

4. F. Dietl, "Love"
lithography on paper

5. J. Stroj, "Nymph and Faun"
linocut on Japanese paper

6. W. Hablik, "Three Portraits"
linocut on Japanese paper

7. R. Hancke, "Bathing Children"
linocut on Japanese paper

8. F. Dietl, "Heaven's Gate"
lithography on paper

9. J. Stroj, "Swans"
linocut on Japanese paper

FRITZ DIETL b. Vienna 1880
 WENZEL HABLIK Most, Bohemia 1881 – 1937 Itzehoe, Germany
 RUDOLF HANCKE b. Vienna 1887
 E. HRADEZKY; RICHARD MÜLLER; JOSEF STREJC



R. HANKE



KEHRE ZURÜCK, WIR BRAUCHEN KEINE MODELLE. — F. DIETL



W. HABLIK

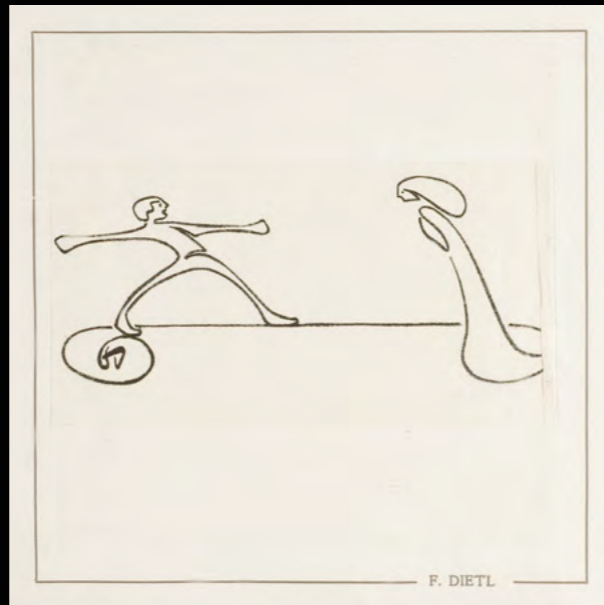


R. MÜLLER

E. HRADEZKY



J. STREJC



F. DIETL



W. HABLIK



F. DIETL

10. F. Dietl, "Joyful Welcome"
 lithography on paper

11. W. Hablik, "Village on the lake"
 linocut on Japanese paper

12. R. Müller/E. Hradetzky, "Country House"
 lithography on paper

13. W. Hablik, "The Fortune Teller"
 linocut on Japanese paper

14. F. Dietl, "The Artist's Christmas Eve"
 stencil print on Japanese paper

The artists Fritz Dietl, Richard Müller, Wenzel Hablik, Josef Strejc, E. Hradetzky and Rudolf Hancke created this booklet

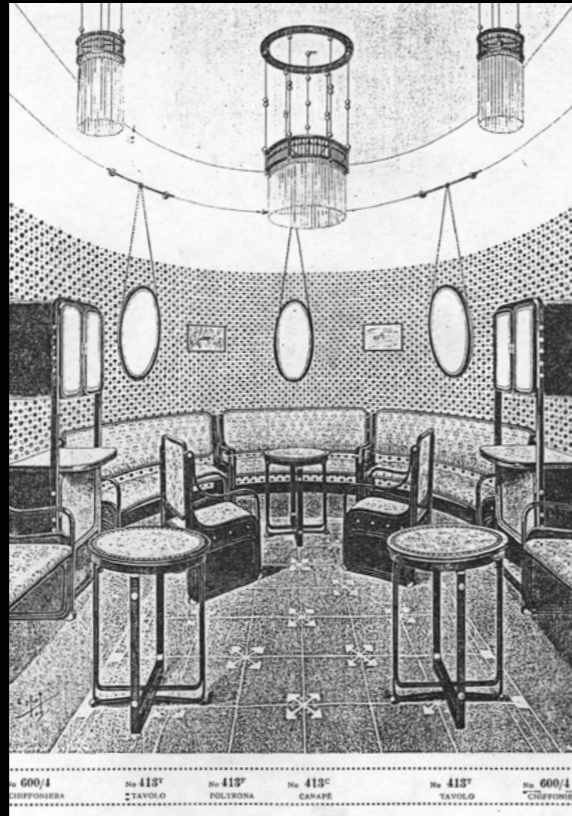
in collaboration. It was probably shared only by these fellow artists and maybe passed on to close friends. Our copy belonged to Josef Strejc. Despite intensive research, we are not aware of any other copies.

The Yule festival was observed by the Germanic peoples celebrating winter solstice as the rebirth of the sun on 21 December (Yule moon). In Northern European countries,

the Yule Festival is still celebrated at Christmas.

Provenance: from the estate of Josef Strejc
 Shown at: Schirn Kunsthalle Frankfurt, 2016/Albertina, Vienna, 2017, Kunst für alle. Der Farbholzschnitt in Wien um 1900
 Ref.: T. G. Natter/M. Hollein/K. A. Schröder (ed.), Schirn Kunsthalle Frankfurt / Albertina, Vienna, Exhib. cat., Kunst für alle. Der Farbholzschnitt in Wien um 1900, Cologne 2016, p. 80 f

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



17. CORNER SETTEE

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

Bent beech and plywood, brass cuffs and fittings, surface dyed to rosewood and professionally repolished, upholstery and fabric renewed, very good condition

H 100 cm, SH 44 cm, W 127 cm, D 115 cm, SD 50 cm

This corner settee was first presented as part of a drawing

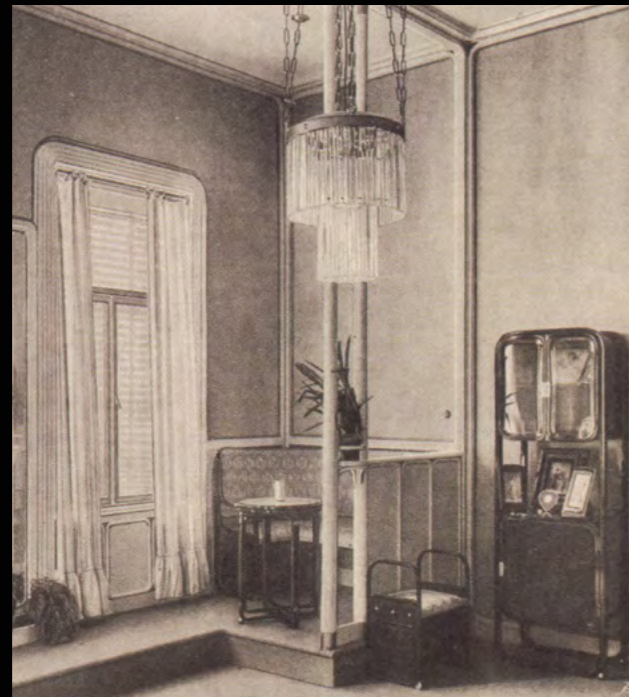
room ensemble at the Winter Exhibition of the Austrian Museum of Art and Industry in 1901. The year after, it was shown in Turin and, in 1904, in Saint Louis.

Provenance: private property, Austria

Ref.: Italian sales catalogue J. & J. Kohn, 1906; sales catalogue J. & J. Kohn, 1916, p. 49; G. Renzi, *Il mobile moderno*, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, p. 54 f



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



18. 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, 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



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



19. A PAIR OF CAUSEUSES

Designed by: Koloman Moser, Vienna, 1901
Executed by: J. & J. Kohn, model no. 413, Vienna, from 1901 on
Marked: paper label: Jakob & Josef Kohn

Bent beech and plywood, stained to mahogany, surface

professionally repolished some years ago, upholstery and leather also renewed at that time, original brass fittings, very beautiful condition

H 66 cm, SH 41 cm, W 54.5 cm, D 36.5 cm

The armchair matching these causeuses was first presented at the Winter Exhibition of the Austrian Museum of Art and Industry in 1901, where it formed part of a drawing room ensemble. The year after, it was shown in Turin and in 1904, in Saint Louis.

Ref.: Italian sales catalogue J. & J. Kohn, 1906; sales catalogue J. & J. Kohn, 1916, p. 49; G. Renzi, *Il mobile moderno*, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, p. 54 f

KOLOMAN MOSER OR JOSEF HOFFMANN attr.
1868 – Vienna – 1918/ Brtnice 1870 – 1956 Vienna



20. BEDSIDE CABINET

for the Second Villa C. Moll

Designed by: Koloman Moser or Josef Hoffmann attr.

Solid maple wood, mahogany veneer, drawers made of solid oak wood, geometrical inlay, ebonized and stained mahogany colour, surface professionally repolished, approx. 25 cm of the legs replaced, black marble, brass fittings, very good condition

H 72 cm, W 45 cm, D 45 cm

Carl Moll commissioned Josef Hoffmann after 1906 to build a villa on Hohe Warte, which was intended exclusively for Moll and his family.

Despite extensive research, it has proven impossible to find any documentation of the villa's interiors. Several years ago, I acquired a cabinet and a bedside cabinet from a Viennese dealer. The cabinet is marked on the back: "Besitz Carl Moll" (property of Carl Moll). The style, this piece of furniture is designed in, points to both J. Hoffman and K. Moser. A very similar bedside cabinet is shown in a Hohe Warte III documentation, volume 1906-7, p. 29, Der gedeckte Tisch.

Provenance: private property, Austria

Ref.: Hohe Warte III, 1906-7, p. 29, Der gedeckte Tisch



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



21. THREE-SEATER SETTEE

Designed by: Koloman Moser, around 1906
Executed by: J. & J. Kohn, model no. 418, from 1906 on
Marked: paper label: Josef Stula Tapezierer & Dekorateur
Teschen West/Schlesien, 18/IV 1907

Bent beech and plywood, stained black, limed oak
decoration, surface cleaned and slightly repolished,
retouches, 4 panels with linear brass inlays, reupholstered,
very beautiful original condition

H 76 cm, SH 42 cm, W 162 cm, D 70 cm

A variant of this settee was shown at the World Exhibition in
Milan in 1906.

I am not aware of any bent wood piece of furniture whose
production was technically more challenging than this
settee. The individual sections on the sides and the back
consist of up to 16 seamlessly joined bent beech elements,

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



which must interlink most perfectly to simulate a closed surface. In order to achieve such a perfect connection, a special iron mould had to be produced with the highest level of precision for each individual bent element. The goal was not only to excel with cutting-edge products, but also to demonstrate to Gebrüder Thonet, who exhibited in the adjacent room, that products made by J. & J. Kohn are not only top-of-the-line, but indeed more artistic and technically superior. Experts are as yet aware of only one

table, one armchair and this settee.

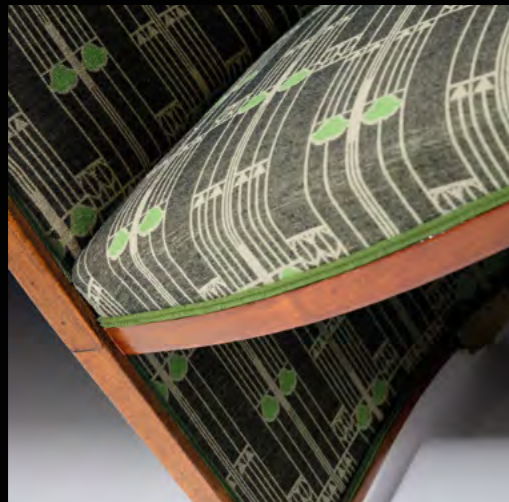
Sincere thanks to Giovanni Renzi for his kind support and for providing us with the documentation.

Provenance: private collection, USA

Ref.: G. Renzi, *Il mobile moderno*, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, p. 186 et seq.



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



22. ARMCHAIR

also known as 'Barrel Chair'

Designed by: Josef Hoffmann, 1901

Executed by: J. & J. Kohn, Vienna, from 1901 on, model no. 720 F

Marked: most probably original adhesive paper labels: J. & J. Kohn Wien (underneath the upholstery on the backrest)

Bent beech and plywood, surface slightly repolished, brass fittings, original brass cuffs with spherical castors, decorative nails, upholstery renewed with Backhausen cover fabric,

very nice condition

H 76 cm, SH 46 cm, W 61 cm, D 64 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

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



23. SITTING GROUP

consisting of settee and two armchairs

Designed by: Josef Hoffmann, Vienna, around 1901
Executed by: J. & J. Kohn, model nos. 330/C, 330/F
Marked: paper label: J. & J. Kohn, Wien

Bent beech and plywood, dyed to rosewood, retouches,
surface slightly repolished, original brass fittings, decorative
nails renewed, upholstery and cover fabric renewed, very
beautiful condition
Settee: H 100 cm, SH 51 cm, W 119 cm, D 60 cm

Armchairs: H 100 cm, SH 50 cm, W 59 cm, D 60 cm
Provenance: private property, Belgium

Ref.: J.&J. Kohn sales catalogue 1916, p. 53; The Studio
1906, C 14, Art Revival in Austria



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



24. 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 the 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.

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This clock is one of the few large and iconic objects created 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.: A contemporary photograph has been preserved in the Wiener Werkstätte photographic archives at the Museum of Applied Arts (MAK), Vienna, photo inv. no. WWF-97-1-1, model no. M 0005



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



25. 'FLEDERMAUS' CHAIR

Designed by: Josef Hoffmann, Vienna, around 1906
Executed by: J. & J. Kohn, model nos. 729/S, 728/T
Marked: Original brass plaque with seat number 3 on the backrest, original brandmark still visible inside the seat ring

Solid and bent beech and plywood, had been painted over in black, original white and black finish carefully brought out, delicately retouched, iron hat rack, good condition

H 72.5 cm, SH 43.5 cm, W 58.5 cm, D 42.5 cm

In October 1907, 'Cabaret Fledermaus' was opened in the centre of Vienna's first district, a cabaret deep beneath the city's busy streets that journalist Egon Friedell described as a 'treasure trove of intimacy and elegance'. Designed as 'Gesamtkunstwerk' under the leadership of Josef Hoffmann, it featured bentwood furniture by J. & J. Kohn, interior decoration and lighting fixtures by Wiener Werkstätte, and the famous 'American Bar,' decorated with over 7,000 colourful tiles by Bertold Löffler and Michael Powolny (comp. Anne-Katrin Rossberg, The radical early

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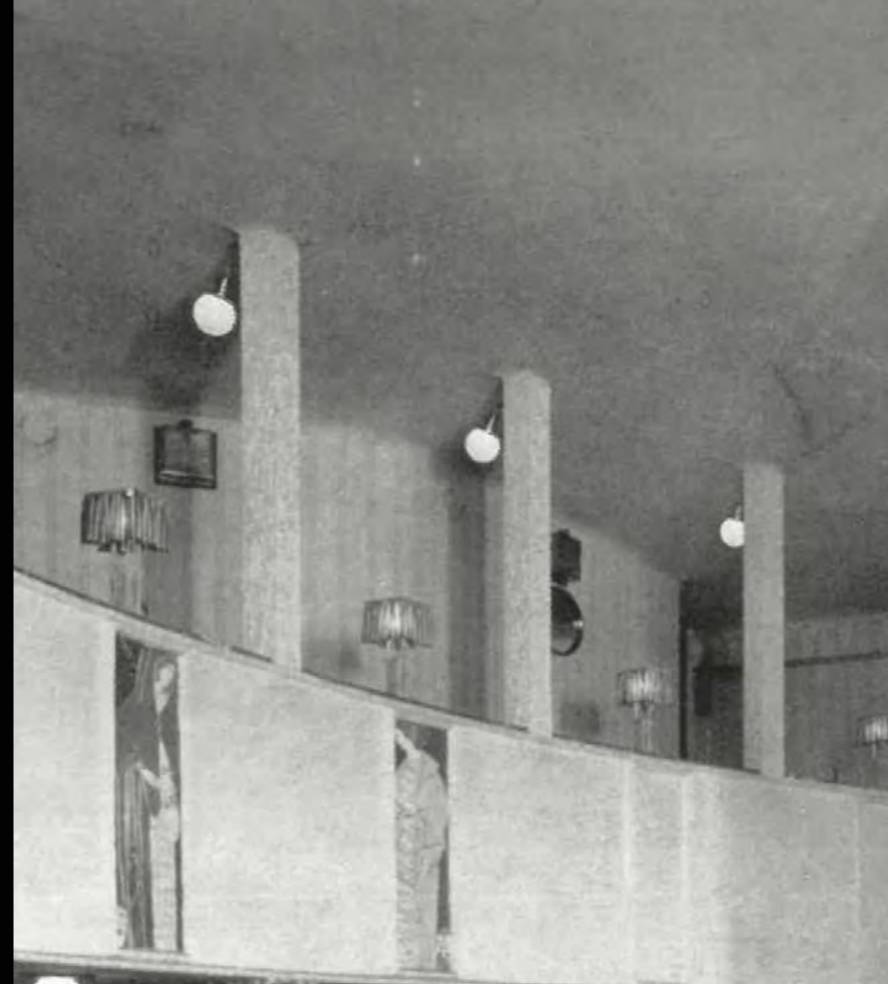


period, Kabaret Fledermaus, exhibition catalogue Wiener Werkstätte arts/crafts 1903-1932, Museum Millesgarden, Stockholm, September 2024 - January 2025). This is the only 'Cabaret Fledermaus' chair I and many other experts are aware of. The original brass plaque giving the seat number on its backrest and the hat rack under the seat provide further proof of this chair's 'Cabaret Fledermaus' provenance.

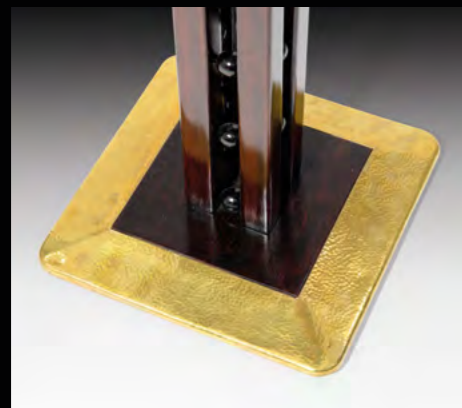
Sincere thanks to Dr. Gerd Pichler for providing the expert

information.
 Provenance: private property, Austria

Ref.: J. & J. Kohn sales catalogue, 1916, pp. 37, 38; M. J. Gradl (ed.), *Moderne Bauformen*, Monatshefte der Architektur, VII, Stuttgart, 1908, p. 374, M. Buhrs, B. Lesák, T. Trabitsch (ed.), *Kabarett Fledermaus 1907 bis 1913*, Ein Gesamtkunstwerk der Wiener Werkstätte, Literatur. Musik. Tanz, Christian Brandstätter Verlag, Österreichisches Theatermuseum, Vienna 2007, p. 60; DKD, Bd. XXIII, S. 158



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



26. TABLE

Designed by: Josef Hoffmann, 1908
Executed by: J. & J. Kohn, model no. 1263, from 1908 on

Six balls connect each of the four columns, bent beech and plywood, dyed to rosewood and polished, retouches, surface slightly refreshed, top and base covered with very fine hammered brass, very good, slightly refreshed original condition

H 74 cm, W 50 cm, D 50 cm

Provenance: private property, Austria

Ref.: G. Renzi, *Il mobile moderno*, Gebrüder Thonet Vienna, Jacob & Josef Kohn, Milan, 2008, pp. 220 f

JOSEF HOFFMANN
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WIENER WERKSTÄTTE



27. A PAIR OF SILVER BASKETS

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

Silver, pierced square latticework, glass liners replaced, excellent condition; H 23 cm

Although both versions share the model number S 698, the older pair

(cat. no. 27) is narrower at the level of the insert than at the base. The baskets produced from around 1908 onwards were as wide at the base as at the level of the insert (cat. no. 28). Sincere thanks to Mr. H.S. for this information.

Provenance: private property, Austria
Ref.: WW, vol. 11; special issue of "DKD", 1910, p. 407; J. Hoffmann, exhibition catalogue MAK 1987, pp. 140, 321; WW archives, MAK, inv. no. Go 2056/1983, model book WWMB 8, p. 698



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



28. A PAIR OF SILVER BASKETS

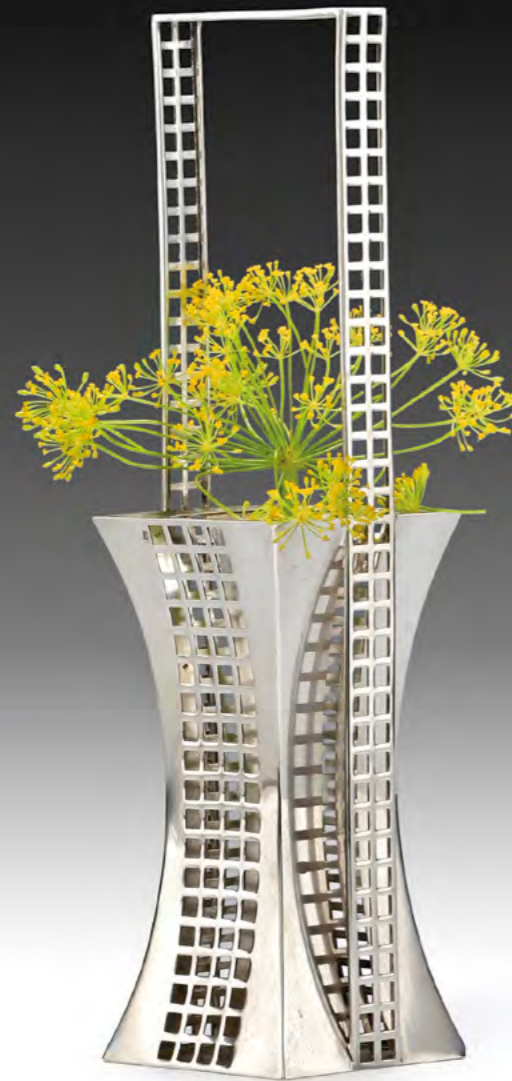
Designed by: Josef Hoffmann, from 1908 on
Executed by: Wiener Werkstätte, model no. S 698
Marked on base: JH, WW, WIENER WERK STÄTTE, Austrian hallmark - small head of Diana (A for Vienna, 2 for 900/1000), rose mark, JH (silver smith Josef Holi), Dutch custom and import marks

Silver, pierced square latticework, original glass liners, minor chips, excellent condition

H 25 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 2056/1983, model book WWMB 8, p. 698

JOSEF HOFFMANN
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WIENER WERKSTÄTTE



29. 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



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WIENER WERKSTÄTTE



30. A PAIR OF SILVER BASKETS

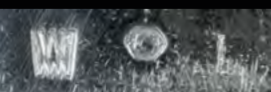
Designed by: Josef Hoffmann, 1909
Executed by: Wiener Werkstätte, model no. S 1548
Marked on base: JH, WW, 2 x Austrian hallmark – small head of Diana (A for Vienna, 2 for 900/1000), rose mark

Silver, "blossom pattern" decoration, glass liners missing, repairs at the handle, nice condition; H 22 cm

A total of 12 similar baskets were executed between 1909

and 1910. Although the details in the Wiener Werkstätte pattern book are vague, one can see that our baskets differ from the one depicted in the pattern books in both shape and number of pattern rows. Sincere thanks to Dr. Anne-Kathrin Rossberg, MAK Vienna, and Mr. H.S. for this information.

Provenance: private property, Germany
Ref.: comp. Wiener Werkstätte pattern book, Blumenkörbchen (small flower basket), p. 1548



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



31. LUCIAN'S HETAIRIKOI 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:
"Meinem 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 this 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; comp.:
beletage TEFAF New York 2018, cat. no. 41; this specimen is
in an even better condition

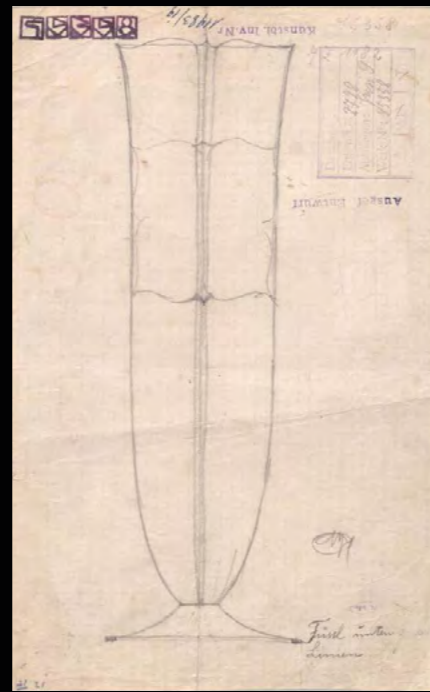


GUSTAV KLIMT/JOSEF HOFFMANN
1862 – Vienna – 1918/Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE

... Herr Oberst, gehört die Panychis
... und kriegt noch ein zweites, wie
... Panyche, und der Oberst
... hier bei Polemon kannst du
... eifersüchtiger
... das sag'
... Schlächten
... auf die Flanken! Die
... Herr Oberst, oder glaubst du,
... ein Hohn
... Wächter in
... Ich und mein Tibios da,
... und Austern-
... wohin ihr rennen



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



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32. 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 Siström

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



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
FELICE RIX
Vienna 1893 – 1967 Kyoto
WIENER WERKSTÄTTE



33. TABLE LAMP

Designed by: Josef Hoffmann, Vienna, around 1920
Fabric design by: Felice Rix for Wiener Werkstätte, around 1924, pattern: Mandarin
Executed by: Wiener Werkstätte
Unmarked

Chased brass, polished and stove enamelled; lampshade replaced, covered with original Wiener Werkstätte fabric,

minor signs of usage in the fabric, very beautiful condition
H 48 cm, Ø 31 cm

Provenance: private collection, France, acquired by bel etage, see 2010 Autumn Salon catalogue, cat. no. 92

Ref.: Die Kunst, vol. XXIV, 1921, p. 240

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



34. 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

Brass, chased and hammered
H 17.8 cm, W 28 cm/H 17 cm, W 28.7 cm

Provenance: private property, Austria

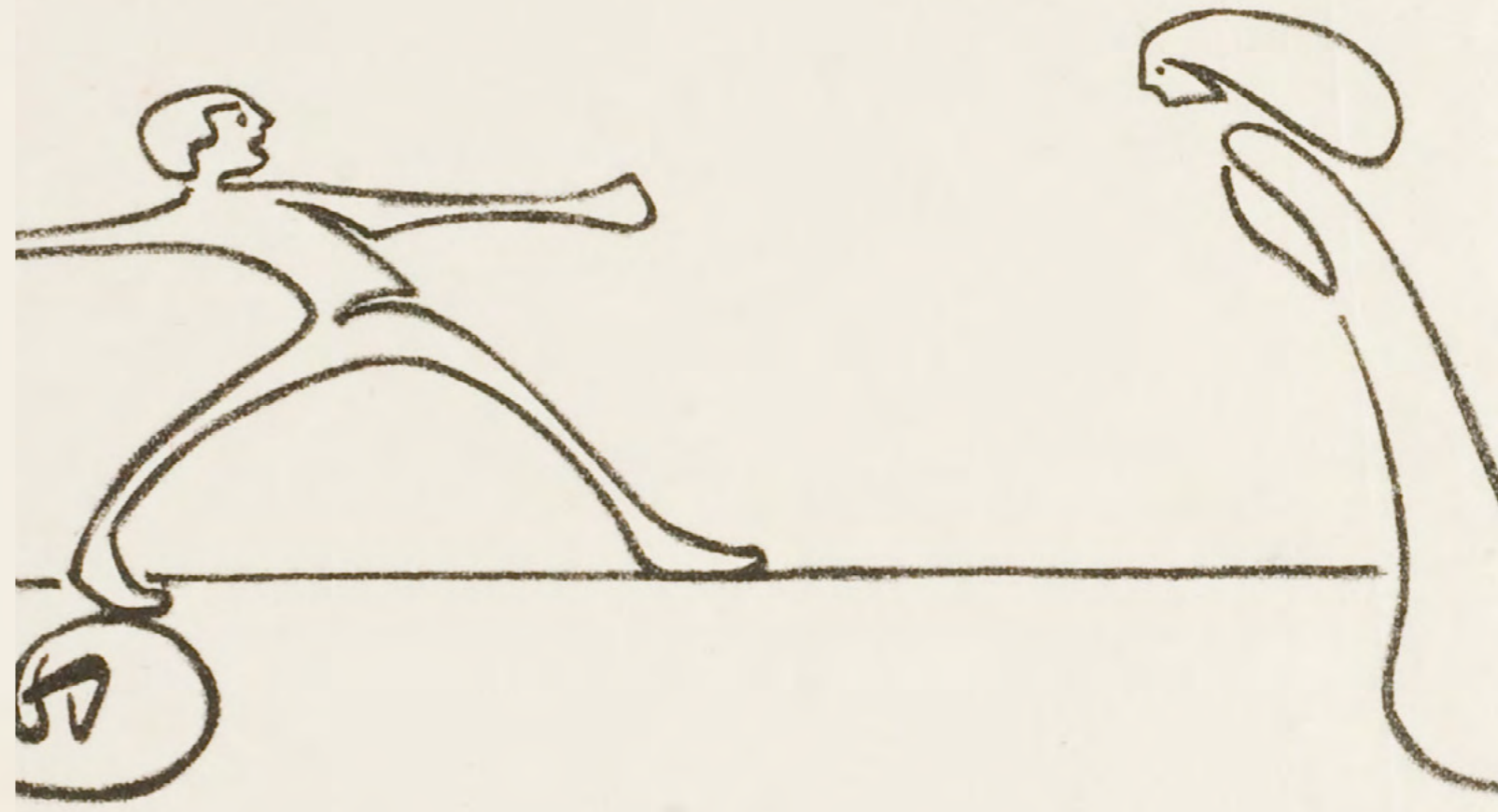
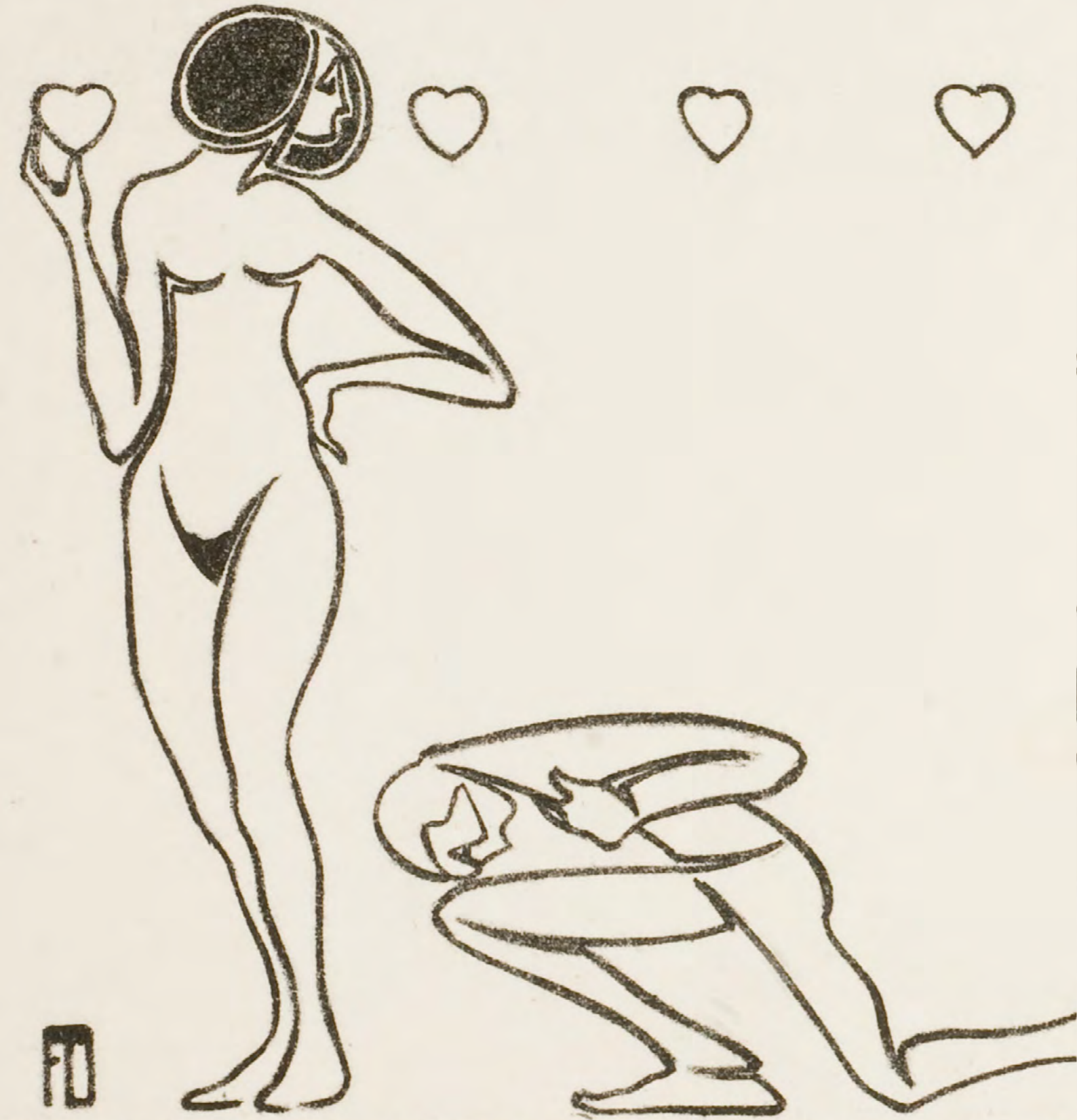
Ref.: Wiener Werkstätte sales catalogue, 1928, p. 405;

Wiener Werkstätte archives at the Museum of Applied Arts (MAK), Vienna, design drawing inv. no. K 12059-9, model no. M sh 17



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