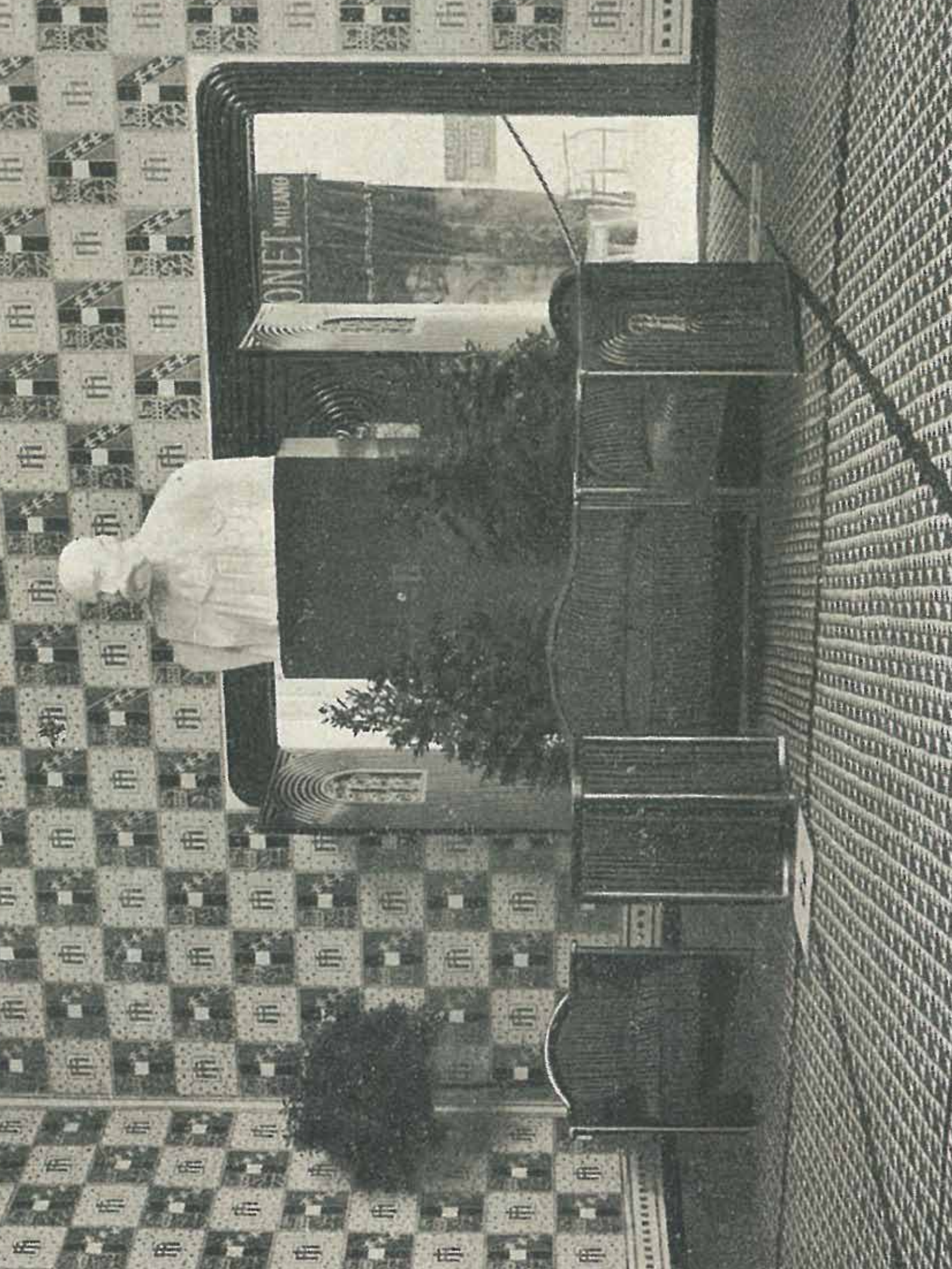




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Gerne senden wir Ihnen auf Wunsch die deutschen Texte zu.

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WOLFGANG BAUER

THE BEL ETAGE GALLERY EXHIBITING
AT THE EUROPEAN FINE ART FAIR TEFAF 2018
IN MAASTRICHT

10 – 18 March 2018

bel etage

A-1010 Vienna, Mahlerstraße 15

Wolfgang Bauer, Kunsthandel GmbH, phone: +43/1/512 23 79, fax: DW 99, office@beletage.com, www.beletage.com

dorotheergasse 12

A-1010 Vienna, Dorotheergasse 12



ROBERT FIX

1877 – Vienna – 1945

PORTOIS & FIX

Wien III. Ungargasse 53; Paris 41, Bd. Haussmann

1. SHOWCASE for the World Exhibition in Paris in 1900

Designed by: Robert Fix, Vienna,

Executed by: Portois & Fix, Vienna

Marked on the key: Portois & Fix, Wien, 2692;

metal plaque visible on the front lower shelf: Portois & Fix, Wien, III. Ungargasse 53, Paris, 41, B. Haussmann

On the reverse: J. H. (blue oil crayon), rubber stamp: Portois & Fix Wien, 52647, 21274, Schl. N.

Solid birch and veneer, stained and polished, carved, surface lightly refreshed with slight retouching, original - also curved - glass, excellent original condition

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

The showcase is an exceptional example of the superb cabinetmaking skills of the company Portois & Fix, which was based in Vienna and Paris.

In my opinion, this piece was conceived for the World Exhibition in Paris in 1900, where it could easily stand any comparison with the most excited works of the most important French designers and furniture producers. Due to its exquisite execution this showcase only weighs 30 kilos.

Provenance: private collection, Vienna



JUTTA SIKA
Linz 1877 – 1964 Vienna

GISELA BARONESS OF FALKE

KOLOMAN MOSER
1868 – Vienna – 1918



2.1. LARGE PUNCH BOWL WITH LID/2.2. CONTAINER/2.3. SUGAR BOWL/2.4. JAR/2.5. JUG

Designed by: Jutta Sika; Gisela Baroness of Falke (shape), Koloman Moser (glass), around 1900

Executed by: Mounting: Argenter-Werke, Glass: Meyr's Neffe for E. Bakalowits Söhne

Décor: Kristall Meteor 100

Marked: B.E.P.W.F.

Clear glass, optically blown, silver plated brass mounting, jug: glass optically blown, partially worn silver plating, very good original condition



2.1. H 20 cm, W 41 cm, Ø 26.5 cm

2.2. H 14.5 cm

2.3. H 5 cm

2.4. H 10 cm

2.5. 15.5 cm

Provenance: various private Austrian owners



Ref.: W. Neuwirth, Argentor-Werke, Rust & Hetzel, Nachdruck des Musterbuches no. 13, 2006, p. 82



KOLOMAN MOSER/E. BAKALOWITS SÖHNE



3. SET OF GLASSWARE

Designed by: Koloman Moser, 1900
 Executed by: Meyr's Neffe for E. Bakalowits Söhne
 Décor: Kristall Meteor

3.1. 102-PIECE SET OF GLASSWARE from table service model no. 100a

consisting of: 2 large carafes, 2 small carafes, 2 pairs of carafes with stoppers, 8 medium-sized water glasses, 2 small water glasses, 21 large beer/water glasses, 1 large punch bowl with lid (small chip on the inner rim), 4 large punch glasses, 2 small white wine glasses, 16 small red wine glasses, 6 Rhine wine glasses with green gradient bowls, 16 champagne flutes, 10 large liqueur glasses, 4 small liqueur glasses, 2 large champagne glasses, 2 small champagne glasses

7. Neue Formen in Glas.



Fig. 47.
 Preisgekröntes Tafelservice nach Prof. Kolo Moser von E. Bakalowits Söhne in Wien.



3.2. 16-PIECE MUSEUM-QUALITY DISPLAY SET

consisting of: 1 large carafe, 1 water jug with lid, 1 medium-sized water glass, 1 small water glass, 1 large beer/water glass, 1 small beer/water glass, 1 small punch glass, 1 large white wine glass, 1 small red wine glass, 1 large red wine glass, 1 red wine glass with long stem, 1 champagne flute, 1 large liqueur glass, 1 small liqueur glass, 1 rum glass, 1 dessert bowl

Transparent glass, optically blown

Large carafe: H 20 cm; small carafe: H 17.5 cm; carafe with stopper: H 19 cm; large water jug: H 15 cm, water glasses: H 10.5 cm, 10.1 cm; large beer glasses: H 15.2 cm; small beer glasses: H 13 cm; champagne flutes: H 17.3 cm; large white wine glasses: H 15.6 cm; small white wine glasses: H 13.1–13.4 cm; red wine glasses: H 11–11.4 cm; Rhine wine glasses: H 15.4 cm; liqueur glasses: H 7 cm; dessert bowl: Ø 12.4 cm

Provenance: private property, Austria

Ref.: Kunst- und Kunsthandwerk, vol. 3, Vienna, 1900, p. 50; G. E. Pazaurek, Moderne Gläser, p. 59, ill. 4



LEOPOLD BLAUENSTEINER

1880 - Vienna - 1947

4.1. THUNDER CLOUDS

Original paper estate label

Pastel chalk on paper on cardboard

Picture size: H 26 cm, W 45 cm

Frame size: H 41 cm, W 60 cm

Provenance: estate of Leopold Blauensteiner
See also objects catalogue nos. 8, 30 and 31



4.2. IN THE SULTRINESS OF SUMMER

Unsigned

Oil crayon and mixed media on paper on canvas

Picture size: H 199 cm, W 206 cm

Provenance: estate of Leopold Blauensteiner
See also objects catalogue nos. 8, 30 and 31

HERMANN VINZENZ HELLER

Vienna 1866 – Schleppehof near Klagenfurt 1949

Studied at the Medical University and simultaneously attended the Academy of Fine Arts in Vienna where he was trained as academic painter and sculptor by professor Ritter von Frisch. Lecturer on "Anatomy and Anatomic Drawing" at the Imperial and Royal School of Arts and Crafts at the Austrian Museum for Arts and Industry, later taught human anatomy at the Academy of Fine Arts.

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

5. TWO PANELS/ALLEGORIES OF HEALING

Relief, Vienna around 1900

Solid oak, carved, waxed, very good original condition

Each: H 175 cm, W 50 cm, D 9.5 cm

Provenance: estate of Hermann Vinzenz Heller





JOSEF HOFFMANN

Brtnice 1870 – 1956 Vienna

WENZEL HOLLMANN

6. LARGE DINING ROOM SIDEBOARD

Designed by: Josef Hoffmann, Vienna, 1899

Executed by: Wenzel Hollmann, Kunstmöbeltischlerei Wien

Solid oak and veneer on pine, stained dark brown, decorative sunflower carving on the front, numerous cut and faceted crystal-glass elements, fittings in brass, surface slightly repolished, retouches and minimal repairs, very good original condition

First-class Viennese cabinetmaking

H 89/155 cm, W 227 cm, D 40/74 cm

Provenance: private property, Vienna

Ref.: Das Interieur, vol. 1, 1900, p. 129





JOSEF HOFFMANN ANTON POSPISCHIL

7. SMALL SIDE BOARD for the Paris World Exhibition

Designed by: Josef Hoffmann, Vienna, 1899
Executed by: Anton Pospischil, Kunstmöbeltischlerei Wien

Solid walnut and veneer on pine, interior birds eye maple veneer, 6 drawers, numerous cut and faceted crystal-glass elements, mirror renewed, fittings in copper or copper-plated brass, surface professionally repolished, very good condition

H 192 cm, W 79 cm, D 53 cm

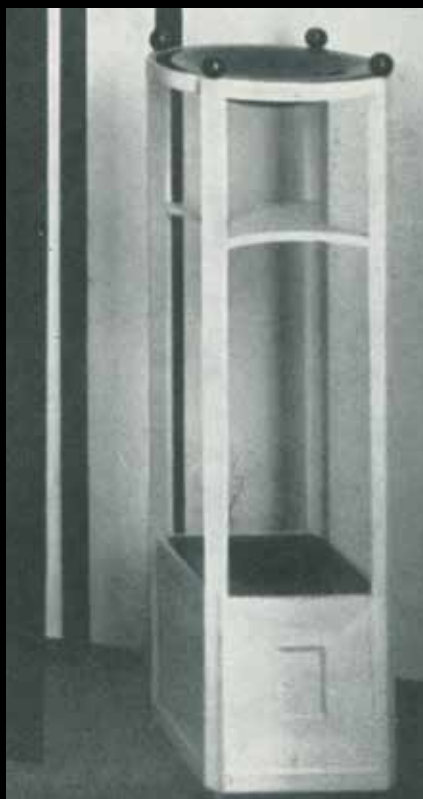
Our sideboard was part of the dining room designed by Josef Hoffmann in 1899/1900 especially for the World Exhibition in Paris. It was first presented in the Austrian Museum for Art and Industry in February 1900 in a pavilion that had specifically been designed for the Paris World Exhibition.

In the catalogue for Tefaf 2015 we showed the large sideboard designed for the same room as catalogue number 1.

Provenance: private collection, Germany

Ref.: Das Interieur, vol. 1, 1900, p. 33, ill. 19





JOSEF HOFFMANN attr.
WIENER WERKSTÄTTE attr.

8. SMALL RECEPTION TABLE WITH PENCIL TRAY AND UMBRELLA STAND

Designed by: Josef Hoffmann attr., Vienna, around 1904
Executed by: Wiener Werkstätte attr.

Solid pine, painted white, surface cleaned and some retouches, drawer made of zinc sheet, very beautiful original condition

H 112 cm, W 31.5 cm, D 32 cm

The table clearly bears the hallmarks of Hoffmann. In 1904, Hoffmann, together with Koloman Moser, equipped and furnished the business premises of the Flöge sisters' fashion salon. On a contemporary documentation two very similar tables are depicted in this fashion salon's dressing rooms. Our reception table used to stand in Blauensteiner's very generous painting studio on the top floor of his upscale apartment house in Schottenfeldgasse in Vienna's Neubau (7th) district. As early as 1903, Blauensteiner, commissioned by his teacher and friend Alfred Roller, illustrated a monthly edition of the *Ver Sacrum* magazine with his woodcuts. Although he was not a member, Blauensteiner only a short time later also exhibited his works in the Secession. There he also forged closer ties with Josef Hoffmann, Koloman Moser, the Wiener Werkstätte, established in the same year (1903), and the numerous eminent artists of the Secession. He then joined the Klimt Group, which left the Secession shortly afterwards.

Provenance: estate of Leopold Blauensteiner
See also objects catalogue nos. 4, 30 and 31

Ref.: comp. *Deutsche Kunst und Dekoration*, XVI, 1905, p. 523; *Hohe Warte*, volume 1, 1904/5, p. 29





9. A RARE SECESSIONIST FLOWER STAND

Designed and executed: Vienna, around 1903

Iron, forged and hammered, very good original condition

H 96 cm, Ø 34.5 cm

Provenance: private property, Vienna





FRIEDRICH KÖNIG

1857–Vienna–1941

10. SIX COPPER PANELS: THE ADORATION OF THE MAGI

Designed and executed by: Friedrich König, Vienna, around 1903
Monogrammed: F.K.



Copper, chased, mounted on wooden panels, partly gilded and colour enamelled, very good original condition

Each: 29 cm x 25.5 cm

Provenance: private property, Austria



PORTOIS & FIX ROBERT FIX

11. LONG CASE CLOCK FORMING PART OF AN ELEGANT DINING ROOM "MODEL LONDON"

Designed by: Robert Fix, Vienna, around 1901

Executed by: Portois & Fix, Vienna

Marked on the lock: Portois & Fix Wien 6123 H, on the reverse: rubber stamp: PORTOIS & FIX / WIEN / 3281 / 38

Solid mahogany and veneer, geometrical inlay, surface slightly repolished, cut and faceted glass, granite base, 1-week movement with ½ hour strike on 1 gong, blued steel hands, silver-plated chapter ring, dial, pendulum and two weights in matt brass, movement has been overhauled by a master clock-maker, very good original condition

The designation "Modell London" derives from two original paper labels found on the back of a Portois & Fix sideboard from the same ensemble as our long case clock (Autumn salon 2008, cat. No. 2: Fabr (Fabrikationsnummer - manufacturer's number) 2224, Buffet Modell London, Macassar, 9/11/06, Schäfer).

Provenance: private property, Vienna

Ref.: M. Wenzl-Bachmayer, Die Firma Portois & Fix, Pariser Esprit und Wiener Moderne, Vienna, 2008, p. 22; Kunst und Kunsthandwerk 1901, p. 10; 1902, pp. 185, 369 (London); pp. 412-414 (Turin); V. Pica, L'Arte Decorativa all'Esposizione di Torino del 1902, Bergamo, 1903, p. 177





**E. BAKALOWITS SÖHNE
BOHEMIAN GLASSMAKER**

12. FOUR-BRANCH CHANDELIER

Designed and executed by: E. Bakalowits Söhne,
Vienna, around 1905
Lamp shades: Bohemian glassmaker

Brass, polished and stove enamelled, 4 glass lamp shades, 15 solid transparent glass balls, wiring renewed,
easily adjustable to the height of the room, excellent condition

Current height 150 cm, top: Ø 25 cm, Ø approx. 40 cm

Provenance: private property, Vienna



LEOPOLD BAUER
LÖTZ WITWE
E. BAKALOWITS SÖHNE

13. FOUR-BRANCH CHANDELIER

Designed by: Leopold Bauer, Vienna, around 1903

Executed by: E. Bakalowits Söhne, Vienna, around 1903; original lamp shades by Lötz Witwe, Klostermühle
Décor: Kristall Texas (flash glass)

Brass, polished and stove enamelled, 4 glass lamp shades, 15 solid transparent glass bulbs, wiring renewed,
easily adjustable to the height of the room

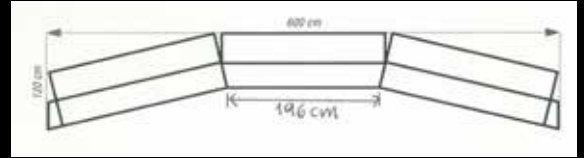
H 180 cm, Ø 50 cm, Ø 38 cm (ceiling top)

Leopold Bauer was particularly close to the Spaun family. In Klostermühle, he designed their villa including its fittings and furnishings. Numerous lamps, flower vases and table decorations, which he designed in 1903, were produced using the so-called flash glass technique.

Provenance: private collection, Vienna

DR CLARE HORNSBY

Clare Hornsby FSA was formerly Assistant Director at the British School at Rome and latterly Honorary Research Fellow at the Royal Academy of Music in London. Clare's academic work has focussed on the history and art of the eighteenth century. She has researched and published on French landscape drawing, Roman topography, Grand Tour studies and the 18th century art market. She has worked recently on the relationship between art and music in terms of patronage and aesthetics and has lectured in the USA and Italy on the central role of the Catholic artistic tradition in the development of European culture.



ADOLF LOOS

Brno 1870 – 1933 Kalksburg near Vienna

FRIEDRICH OTTO SCHMIDT

14. PRESTIGIOUS GLASS-FRONTED LIBRARY BOOKCASE

Designed by: Adolf Loos, around 1905

Executed by: Friedrich Otto Schmidt, Vienna, around 1905

Mahogany, solid and veneer on pine, stained pine, expertly repolished about 20 years ago, scratches and signs of use, small loss to veneer, original brass fittings, some glass replaced, very nice condition

H 230/44 cm, W 600 cm, D 66/35.5 cm, an installation depth of 120 cm is required because the angle between the 'wings' and the central section amounts to approx. 15°

The design of the full-wall library bookcase in the study of Arthur and Leonie Friedmann's apartment (in 1010 Vienna, Belaristraße 4/2nd floor) shown on the photo from 1905 is almost identical. The rod pattern on the top rails of the bookcase was developed by Adolf Loos and is a typical feature of furniture designed by him. The pattern follows a very special rhythm: square follows double square, vertical follows horizontal shape. Friedrich Otto Schmidt produced much of the furniture designed by Adolf Loos for the latter's wealthy clients. Often he also produced variations for his own customers. In this case, however, I assume with a probability bordering on certainty that this work of art was designed by Adolf Loos.

Provenance: Dorotheum Auction house, around 1995; Galerie bei der Albertina, Christa Zetter, Vienna, 1996; Clare Hornsby (art historian)

Expert opinion: Dr. Burkhard Rukschcio, November 1996; Dr. Markus Kristan, November 2010

Ref.: Rukschcio, Burkhardt; Adolf Loos. Vienna 1982, p. 438, ill. 445, p. 444, ill. 454; M. Kristan, Adolf Loos. Wohnungen in zeitgenössischen Photographien aus dem Archiv des Architekten, Vienna, 2001, ill. p. 50



Image courtesy of Phillips / Phillips.com







ADOLF LOOS/FRIEDRICH OTTO SCHMIDT/JOHANNES HEEG attr.

15.1. CHANDELIER, 15.2. CHANDELIER

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, glasses of 15.2. replaced

15.1.: H 94,5 cm, W 25 cm, D 25 cm/15.2.: H 97 cm, W 25 cm, D 25 cm



An original photograph of a lamp numbered model number 1446 has been preserved in the archives of the company Friedrich Otto Schmidt. With respect to both form and transparency, these two lamps show a close affinity to clocks designed by Loos. Clocks and ceiling lamps designed by Loos were often executed in metal by Johannes Heeg, a Viennese master craftsman.

We would like to thank Mr. Klaus Lorenz und Mr. Johann Oberreiter from the company Friedrich Otto Schmidt in Vienna for their friendly help and for providing us with the documentation.

Provenance: private property, Vienna

Ref.: Company archives of Friedrich Otto Schmidt, no. 1446; Rukschcio, Burkhardt, Adolf Loos, Vienna, 1982, p. 45, ill. 40; P. Rostás, Mágnesok Lakberendezője, 2010, p. 235



FRIEDRICH OTTO SCHMIDT À LA LOOS

16. MECHANICAL GAMING TABLE À LA LOOS

Designed and executed by: Friedrich Otto Schmidt, Vienna, around 1903

Solid mahogany and veneer, one drawer, surface professionally repolished, polished copper fittings, some of them cast, ashtrays and automatically opening gaming chip containers activated by a central pull-out mechanism, table top recovered with blue Alcantara-like fabric, excellent condition

H 73 cm, W 95 cm, D 95 cm

An original design sketch showing an almost identical table numbered model number 181 has been preserved in the archives of the company Friedrich Otto Schmidt. Because of its very expensive mechanism our model certainly cost considerably more than the 260 kronen quoted on the sketch.

We would like to thank Mr. Péter Rostás, Budapest, and Mr. Klaus Lorenz from the company Friedrich Otto Schmidt in Vienna for their friendly help and for providing us with the documentation.

Provenance: private property, Germany

Ref.: Company archives of Friedrich Otto Schmidt, no. 181; A. Loos, *Wohnkonzepte und Möbelentwürfe*, Vienna, 1994, p. 78; P. Rostás, *Mágnások Lakberendezője*, 2010, p. 228; Y. Macaux, *Through Modernism*, Brussels, p. 34, p. 70





ADOLF LOOS

Brno 1870 – 1933 Kalksburg near Vienna

FRIEDRICH OTTO SCHMIDT

17. FOUR 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 between the legs renewed, 2 chairs with higher saddle





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

Our four chairs are among the most accomplished designs of Adolf Loos. Influenced by English models, he designed them in 1899 for the dining room of the Stössler apartment. Later he used variations of the same design in a number of his interiors. Since these early chairs were executed without the front arm supports of later versions, they are particularly elegant and airy.

Provenance: private collection, Vienna

Ref.: Das Interieur, 1900, vol. 1, p. 95; E. B. Otfillinger, A. Loos, 1994, p. 132, ill. pp. 40, 134; Kunkal, F. O. Schmidt company archives, no. 6865



Herrenmoderaleon Knize – Paris · Verkaufstraum, Blick gegen das Stofflager
Photo Henri Manuel, Paris

ADOLF LOOS FRIEDRICH OTTO SCHMIDT

18. LARGE OVAL TABLE

Designed by: Adolf Loos

Executed by: Friedrich Otto Schmidt, Vienna, after 1902

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

High-quality Viennese cabinetmaking

H 70 cm, W 120 cm, D 80 cm

Adolf Loos also used this model (with slight variations) for furnishing the gentlemen's outfitter 'Knize' in Paris. We would like to thank Mr Markus Kristan for his friendly help and for providing us with the documentation.

Provenance: private property, Austria

Ref.: E. B. Otfillinger, A. Loos, Wohnkonzepte und Möbelentwürfe, p. 102; M. Kristan, Loos, Läden & Lokale, Vienna, 2001, p. 75





227. Speisezimmer der Wohnung W. Hahn und Martha Hirsch in Ploze, 1929



ADOLF LOOS attr. FRIEDRICH OTTO SCHMIDT

19. DRAWING ROOM TABLE

Designed by: Adolf Loos, Vienna, around 1905

Executed by: Friedrich Otto Schmidt, Vienna

Solid mahogany and veneer on pine, surface slightly cleaned, retouches and repolished, solid copper fitting polished, ceramic tiles, glass on top, very good condition

H 65 cm, Ø 88 cm

In her standard reference, "Adolf Loos, Wohnkonzepte und Möbelentwürfe" (dining and side tables), Dr. Eva B. Ottillinger writes: "The final model, which is at the same time the one boasting the largest number of variations, has a round table top (...) the most interesting variation of this model with a grid-like, perforated table stand can also be found in a smaller variant as side table, as illustrated by contemporary photographs of the interior of the Hirsch apartment taken in 1929".

An old design sketch of an almost identical table numbered model number 395 has been preserved in the archives of the company Friedrich Otto Schmidt.

We would like to thank Mr. Péter Rostás and Mr. Klaus Lorenz from the company Friedrich Otto Schmidt in Vienna for their friendly help and for providing us with the documentation.

Provenance: private property, Vienna

Ref.: Company archives of Friedrich Otto Schmidt, no. 395; E. B. Ottillinger, A. Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, p. 156, p. 159, ill. 227; G. Fahr-Becker, Jugendstil, 2007, p. 357; P. Rostás, Mágánások Lakberendezője, 2010, p. 228





Wohnung Khuner · Herrenzimmer
Photo M. Gerlach jun., um 1930 (3119)



ADOLF LOOS JOHANNES HEEG attr.

20. TABLE LAMP

Designed by: Adolf Loos, after 1900

Executed by: Johannes Heeg attr., master craftsman for lamps and metal clocks, after 1900

Cast brass, deep-drawn and hammered, trimming renewed, very nice condition

This is one of the lamps that Loos favoured for furnishing apartments and villas, employing slight variations according to context. Our version is of the type that he designed in 1907 as a desk light for the study of the Paul Khuner apartment. In 1912, he used a further slight variation for the Gustav and Marie Turnovsky apartment.

H 52 cm, Ø 32 cm

Provenance: private collection, Germany

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





FRIEDRICH OTTO SCHMIDT

21. DRAWING ROOM TABLE À LA LOOS

Executed by: Friedrich Otto Schmidt, Vienna, around 1910

Mahogany veneer on pine, solid beech, stained and polished, surface professionally repolished, polished white metal fittings, excellent condition, outstanding Viennese craftsmanship

H 69 cm, top: W 90 cm, D 75 cm, base plate: W 71 cm, D 55 cm

Our table stands out for its supreme elegance and simplicity. Despite intensive search efforts, I have, however, not been able to find any contemporary documentation.

Provenance: private property, Vienna





373. Tükörkeret terve [Kiscelli Múzeum, Schmidt-archívum, R.16A nagymappa, 42.]



**ADOLF LOOS attr.
FRIEDRICH OTTO SCHMIDT**

22. MIRROR

Designed by: Adolf Loos attr., Vienna, around 1905
Executed by: Friedrich Otto Schmidt

Copper, surface slightly cleaned, original mirror, beautiful original patina, excellent condition

H 95 cm, W 151 cm, D 3 cm
Mirror: 68.5 x 124.5 cm

We would like to thank Mr Peter Rostás for his friendly help and for providing us with the documentation.

Provenance: private property, Germany

Ref.: P. Rostás, *Mágnások Lakberendezője*, 2010, p. 234, ill. 373





JOSEF HOFFMANN WIENER WERKSTÄTTE

23. MOCHA SET

consisting of: mocha pot, creamer and sugar bowl

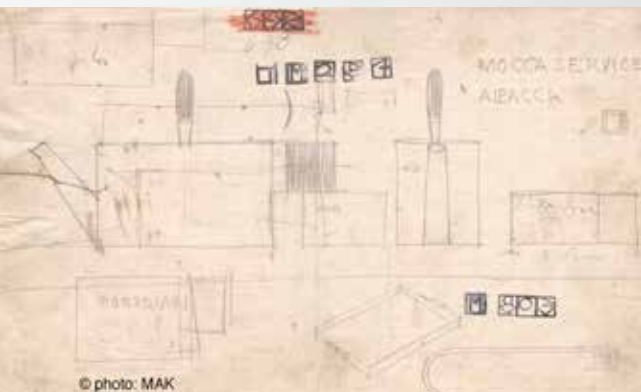
Designed by: Josef Hoffmann, around 1904

Executed by: Wiener Werkstätte, model no. M 0257

Marked: JH, WW (in oval form), rose mark, AW in circle (master's mark of Adolf Wertnik)

Alpaca, silver-plated, hardwood stained, excellent original condition





Mocha pot: H 7.1 cm, W 15 cm, D 4.1 cm
Creamer: H 3.8 cm, W 10.4 cm, D 2.9 cm
Sugar bowl: H 2.4 cm, W 6.1 cm, D 4.1 cm

Only three such mocha sets were produced until 1905.

Provenance: private property, Vienna

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 97-12-7; Archives of Wiener Werkstätte, Museum of Applied Arts, Vienna, design drawing inv. no. KI 12051-13; Neuwirth, Wiener Werkstätte, Avantgarde, Art Déco, Industrial Design, Vienna, 1984, p. 34, no. 9

© photo: MAK



JOSEF HOFFMANN WIENER WERKSTÄTTE

24. LATTICE VASE

Designed by: Josef Hoffmann, Vienna, 1905

Executed by: Wiener Werkstätte

(comp. model no. S 661, WWMB 30, S 508)

Marked: JH, WW, rose mark, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000)

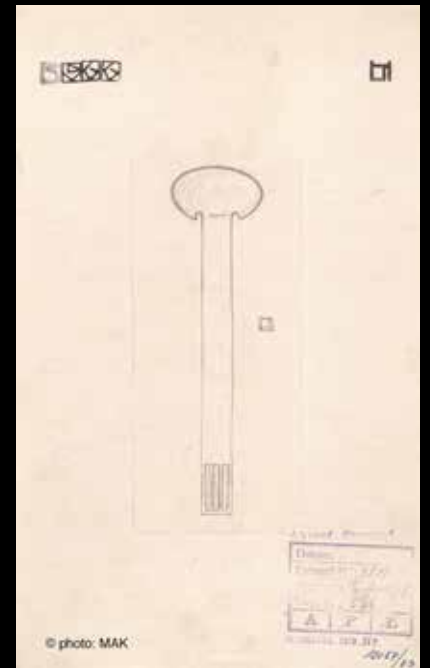
Silver, pierced square latticework, original glass liner,
mint original condition

H 24 cm, W 4 cm, D 4 cm

Provenance: private property, United Kingdom

Ref.: WW archives, Museum of Applied Arts, Vienna, inv. no. E1 961/1983, photo volume WWF 132, model book WWMB 30, S 508; J. Hoffmann, MAK exhibition catalogue, 1987, pp. 140, 321; Price, Seidel (ed.), Neue Galerie New York and Kunsthistorisches Museum Wien, Wiener Silber – Modernes Design 1780–1918, 2003, p. 314, no. 170; K. Goubert, Zilvermuseum Sterckshof (ed.), Wiener Werkstätte Silver and Belgian Silver Design, 2010, p. 61





JOSEF HOFFMANN WIENER WERKSTÄTTE

25. DECORATIVE SPOON

Designed by: Josef Hoffmann, before 1905
Executed by: Wiener Werkstätte, 1905, model no. S 566
Marked: JH, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), WW, rose mark, JH in circle (master's mark of for Josef Hossfeld)

Silver, chased and hammered,
excellent original condition

L 17.5 cm

According to the Wiener Werkstätte archives two such spoons were produced, the selling price amounted to 30 kronas each.

Provenance: private collection, USA

Ref.: Archives of Wiener Werkstätte, Museum of Applied Arts, Vienna, design-drawing inv. no. K1 12087-63, model no. S 566; a contemporary photograph is preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 93-23-6; W. Neuwirth, Josef Hoffmann, Bestecke für die Wiener Werkstätte, Vienna, 1982, p. 191



JOSEF HOFFMANN WIENER WERKSTÄTTE

26.1.-3. THREE SILVER VASES

Designed by: Josef Hoffmann, 1906 until 1909

Executed by: Wiener Werkstätte, model no. S 768, model no. S 1451,

Marked: JH, WW, rose mark, WIENER WERKSTÄTTE (1 line), Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), master's marks

Silver ivy-leaf pattern, glass liners, polished, very good to excellent condition

H 27 cm, H 26.5 cm, H 25.5 cm

Ref.: Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. KI 12032/50, model no. S 768; Inv. no. WWF 94-102-2, model no. S 1451





JOSEF HOFFMANN WIENER WERKSTÄTTE

27.1. FRUIT BOWL

Designed by: Josef Hoffmann, Vienna, before 1907
Executed by: Wiener Werkstätte, similar to model no. S 973 (S t.), S 921 (S t.)
Marked: JH, WW, rose mark

Alpaca, chased, hand polished, mint original condition

H 12 cm, Ø 18.5 cm

Provenance: private property, Vienna

Ref.: Deutsche Kunst und Dekoration, 1909, p. 223





**JOSEF HOFFMANN
WIENER WERKSTÄTTE**

27.2. SMALL CENTREPIECE

Designed by: Josef Hoffmann, Vienna, before 1907

Executed by: Wiener Werkstätte, model no. S 973

Marked: JH, WW, rose mark, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000),

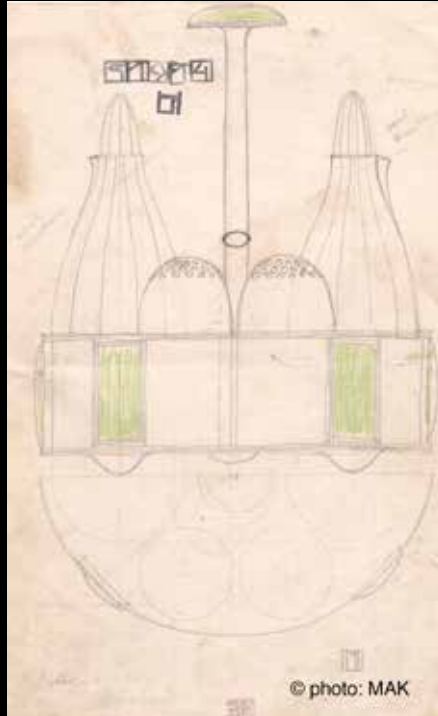
Silver, chased, hand polished, mint original condition

H 12 cm, Ø 18.5 cm

Provenance: private property, Vienna

Ref.: The design drawings for this piece have been preserved in the WW archives, Museum of Applied Arts, Vienna, inventory no. KI 12003-9





JOSEF HOFFMANN WIENER WERKSTÄTTE

28. FIVE-PIECE MÉNAGÈRE

Designed by: Josef Hoffmann, 1909

Executed by: Wiener Werkstätte, model no. S 1914

Marked: container: JH, WW, rose mark, master's mark AB in circle, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000); ménagère: JH, WW, rose mark, master's mark AB in circle, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), WIENER WERKSTÄTTE

Silver, chased, malachite, 1 handle might have been replaced, glass containers and carafes replaced

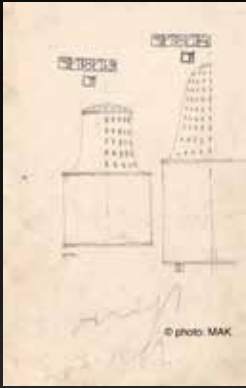
Josef Hoffmann designed this ménagère in at least two versions. Most interestingly, both carry the same model number, although they differ with respect to design and arrangement of containers and also as regards the bottles.

H 22.5 cm, W 17.5 cm, D 14 cm

Provenance: private property, Austria

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





JOSEF HOFFMANN WIENER WERKSTÄTTE

29.1. SAND SHAKER

Designed by: Josef Hoffmann, before 1909

Executed by: Wiener Werkstätte 1909, model no. S 1814

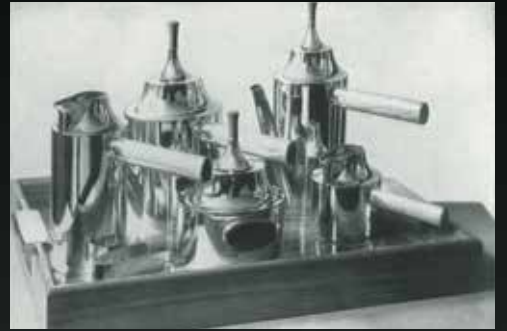
Marked: WW, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), rose mark, JH

Silver, chased, bead and reel decoration, hand polished, excellent original condition

H 10.5 cm

Ref: A contemporary photograph is preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 94-117-2, Wiener Werkstätte archives, Museum of Applied Arts (MAK), Vienna, design drawing inv. no. KI 12082-22





JOSEF HOFFMANN WIENER WERKSTÄTTE

29.2. CREAMER

Designed by: Josef Hoffmann, Vienna, 1906

Executed by: Wiener Werkstätte, model no. S 645

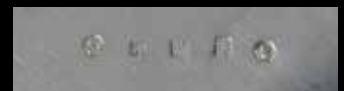
Marked: WW, JH, rose mark, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), AW (master's mark of Adolf Wertnik)

Silver, chased, hand polished, handle: serpentine wood, excellent original condition

H 9.1 cm, L 15 cm

The creamer was presented in the magazine *Deutsche Kunst und Dekoration*, 1908, vol. 22, on p. 90, where it formed part of a coffee set. The description read as follows: coffee set with serpentine wood.

Ref.: *Deutsche Kunst und Dekoration*, 1908, vol. 22, p. 90; *Wiener Silber, Modernes Design 1780 - 1918*, Ostfildern-Ruit, 2003, p. 264; Wiener Werkstätte archives, Museum of Applied Arts, Vienna, design drawing inv. no. KI 12054/10, model no. S 645





JOSEF HOFFMANN attr.
WIENER WERKSTÄTTE attr.

30. CHILDREN'S TABLE

Designed by: Josef Hoffmann attr., Vienna, around 1904
Executed by: Wiener Werkstätte attr.

Solid Oak and veneer, ebonized, limed, surface slightly cleaned, small retouches, very good original condition

H 60 cm, W 45 cm, D 45 cm
open: W 85 cm, D 45 cm
tray: H 2 cm, W 43 cm, D 43 cm

Also this table clearly bears the hallmarks of Josef Hoffmann. Hoffmann and Koloman Moser consistently used the characteristic formal features displayed by our table for stools, side tables and drawing room tables. The table's design is based on a square table plate carried by square legs and cross struts. On top of the plate sits a square removable tray. The aprons are 25 cm high and can be unfolded and locked. The small additional rest table thus created enabled each of the children playing at this table to also have a small table of their own. Liming was favoured by Moser and Hoffmann as surface finishing in the early stages of Wiener Werkstätte.

When closed, this table radiates archaic serenity. As soon as the aprons have been unfolded, it seems to shed off its weight and start to float.

The table forms part of the estate of Leopold Blauensteiner, who, according to his heirs, acquired it for his children.

Provenance: estate of Leopold Blauensteiner
 See also objects catalogue nos. 4, 8 and 31

Ref.: comp. Deutsche Kunst und Dekoration, 1906, p.157





JOSEF HOFFMANN

31. SIX SETS OF DOOR HANDLES
from the studio of Leopold Blauensteiner

Designed by: Josef Hoffmann, around 1905

Brass, remains of the original nickel plating, original used condition
The door fittings will be restored upon purchaser's request.

Door fittings: H 25 cm, W 4 cm
Door handle: L 12 cm, D 6 cm



Around 1905, Leopold Blauensteiner built an upscale apartment house in Schottenfeldgasse in Vienna's Neubau (7th) district. Together with his wife and their three children, he lived in a large apartment in this building. On the top floor, under the roof and directly above their apartment he established a very generous painting studio for himself. Being a member of the Klimt Group, he was friends with numerous artists. Commissioned by his teacher and friend Alfred Roller he illustrated a monthly edition of the *Ver Sacrum* magazine with his woodcuts as early as 1903. Only a short time later, Blauensteiner also exhibited his works in the Secession, although he was not a member. He joined the Klimt Group, which left the Secession. For quite a long time he had also been in close contact with Josef Hoffmann and the *Wiener Werkstätte*. This network of the very best Austrian artists was also open to Blauensteiner. Thus, he also used the door handles designed by Hoffman for his apartment and in his studio.

Provenance: studio of Leopold Blauensteiner,
Schottenfeldgasse Vienna
See also objects catalogue nos. 4, 8 and 30

Ref.: Contemporary photographs have been preserved in the *Wiener Werkstätte* archives, Museum of Applied Arts, Vienna, WWF 102-116-1, WWF 104-232-1; *Deutsche Kunst und Dekoration* vol. XXII, 1908, p. 78 f; E. Seckler, *Josef Hoffmann, Das architektonische Werk, Salzburg und Wien*, 1982, p. 102, WV 121, *Wohnhaus Alexander Brauner, Hohe Warte, Vienna*



JOSEF HOFFMANN/KUNSTSCHAU 1908 J. & J. KOHN

32. BENCH

Designed by: Josef Hoffmann, Vienna, 1906
Executed by: J. & J. Kohn, mod. no. 421 C

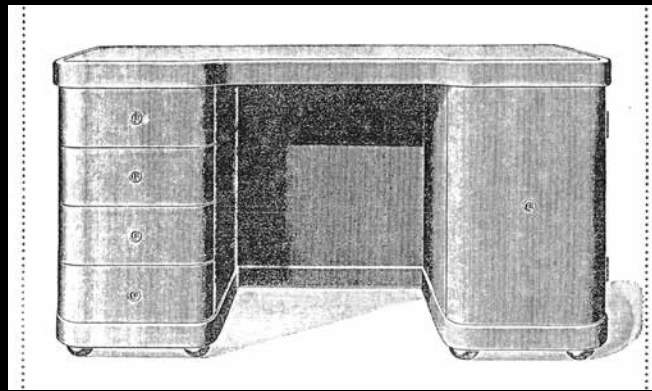
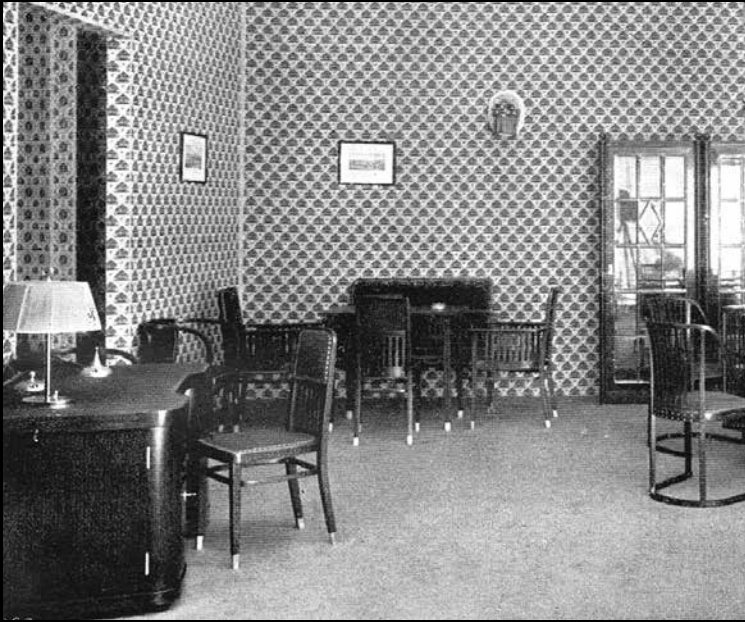
Bent beech and plywood, stained black, limed oak decoration, surface cleaned and slightly repolished, reupholstered in black-blue Alcantara-like fabric, excellent original condition

H 71 cm, SH 44 cm, W 120 cm, D 57 cm

Provenance: private property, Vienna

Ref.: Sales Catalogue J. & J. Kohn 1916, p. 68; Moderne Bauformen 1908, p. 370





**JOSEF HOFFMANN attr.
J. & J. KOHN**

33. WRITING DESK

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 76 cm, W 135 cm, D 76 cm

This desk is arguably part of the top-quality range of furniture produced by J. & J. Kohn. The frame around the table top was executed in bent beech. The drawers inside the desk also have bent frames with fitted bottom. The two doors are likewise made of bent wood.

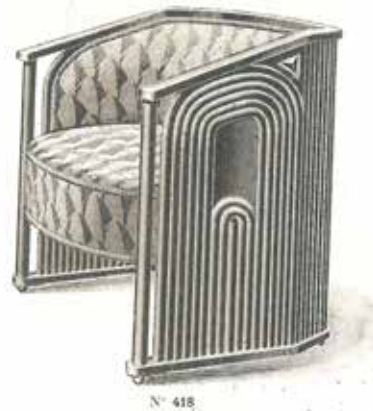
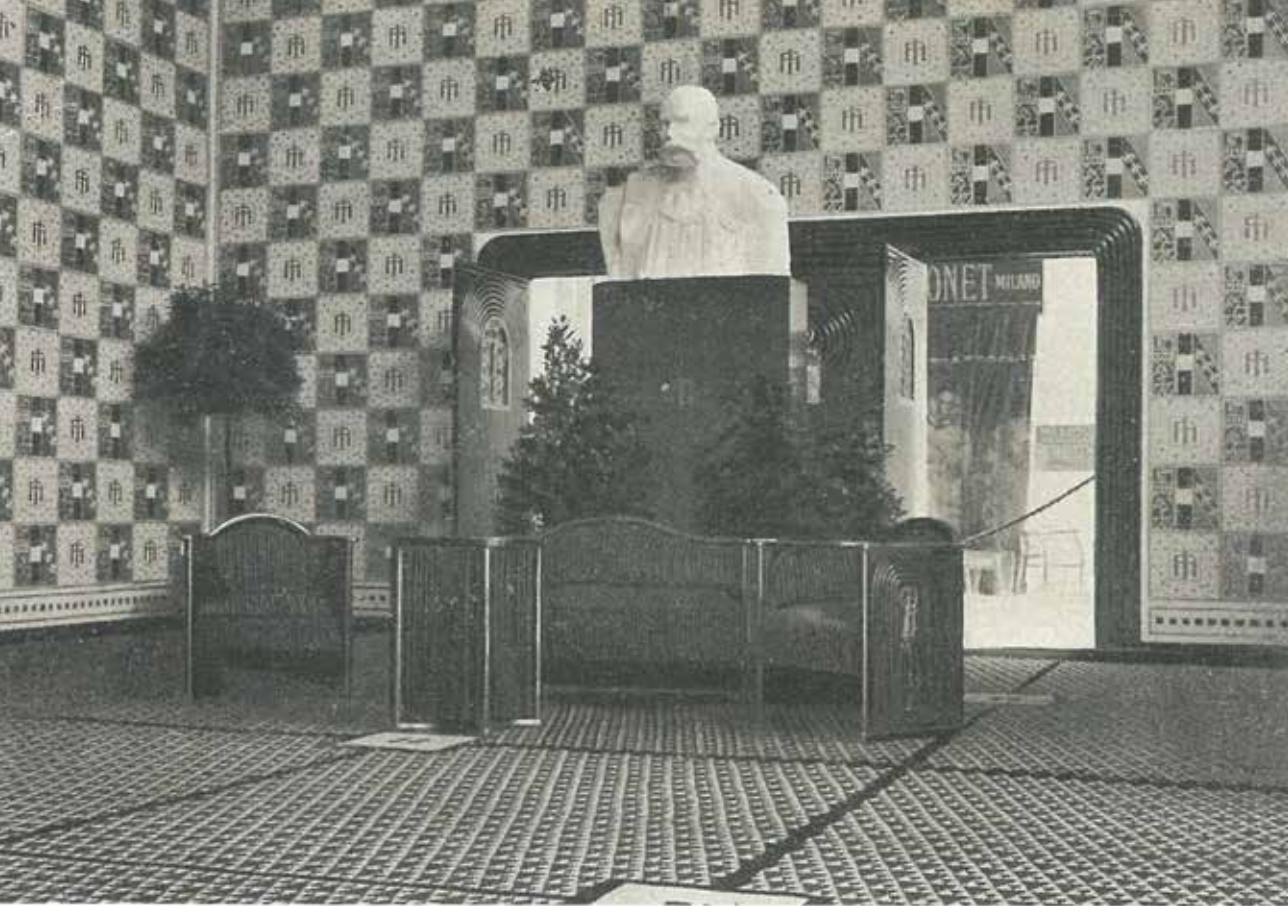
The only reference to this extraordinary desk is to be found in a 1906 J. & J. Kohn sales catalogue, where it is listed as model no. 500/1. In addition, there is a picture included in the documentation of the 1911 Kohn brothers' exhibition in Buenos Aires. This picture shows exactly our model with three 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." However, the caption is not entirely accurate since the 'sitting machine' and 'barrel suite' which are also depicted are verified Hoffmann designs.

Judging from the desk's design, I would also attribute it to Hoffmann. Its production was probably so expensive that only a limited number were made.

Provenance: private property, Germany

Ref.: Italian Sales Catalogue of the J. & J. Kohn company, 1906, p. 40, no. 500/1; Das Interieur, XII, 1911, ill. 31





KOLOMAN MOSER J. & J. KOHN

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

To date, experts are only aware of one table, one armchair and this settee.

We would like to thank Giovanni Renzi for his friendly help 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 JOHANN BACKHAUSEN & SÖHNE

35. CARPET

Designed by: Josef Hoffmann for Palais Stoclet, 1907, model bellflower
Executed by: Backhausen & Söhne, Vienna

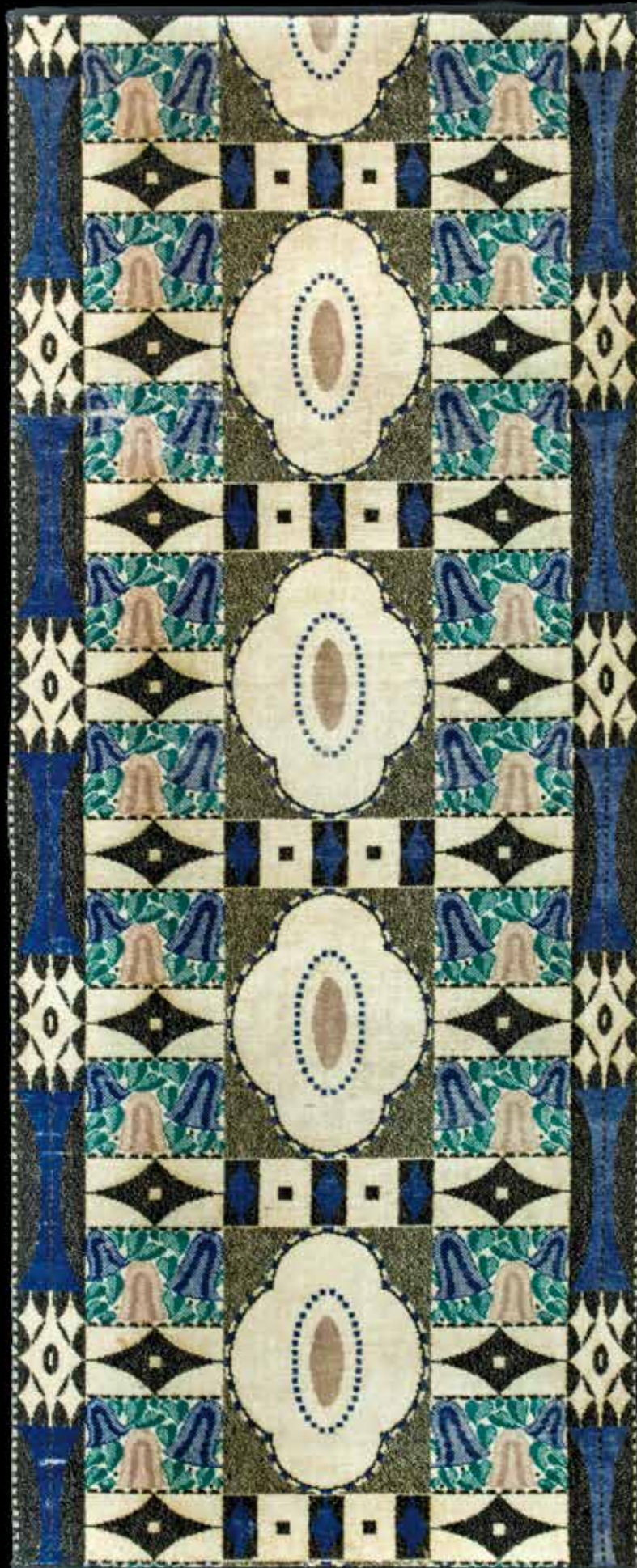
Machine-woven carpet, wool, minor defects due to moth damage, washed and surface shorn approx. 1 mm in the carpet pile to revive the partially very faded surface

Pattern repeat length: 47 cm
Carpet roll width: 88 cm, **lengths:** 175 cm, 217 cm, 78 cm

Josef Hoffmann designed this carpet in 1907 for Palais Stoclet. The carpet was, however, also used in various rooms in Villa Ast and to equip a number of other residential apartments. Gustav Klimt, for instance, used it for his studio in Feldmühlgasse in Vienna's 13th district. Our three carpets were produced in 1912 for a different project.

We would like to thank Mr Peter Backhausen for his friendly help with the description of the carpet.
Provenance: private property, Austria

Ref.: Das Interieur, XIII, 1912, ill. 9; "The Studio" Yearbook of Decorative Art, 1912, p. 188; Design sketch found at: viennatextiles.blogspot.de/; <https://www.pinterest.at/source/viennatextiles.blogspot.de/> on 13 Nov. 2017.





HUBERT GESSNER

Valašské Klobouky 1871 – 1943 Vienna

LÖTZ WITWE

36. VASE

Designed by: Hubert Gessner, 1902

Executed by: Lötze Witwe, Klostermühle, for E. Bakalowitz Söhne, Vienna

Décor: Luna

Shape: prod. no. 85/4023

Transparent glass, pale green ground, blue inner casing spreading from top, matte iridescence

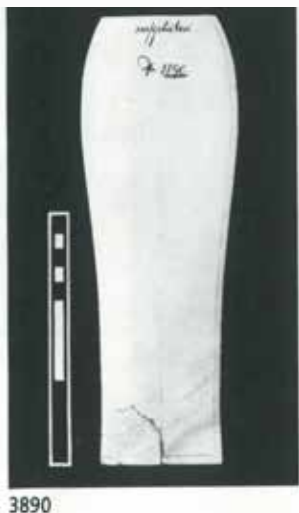
H 44 cm

Provenance: private property, USA

Ref.: J. Mergl/E. Ploil/H. Ricke, *Lötz, Böhmisches Glas 1880–1940*, Hatje Cantz Verlag 2003, p. 293 (décor); H. Ricke (Ed.), *Lötz, Böhmisches Glas 1880–1940*, Munich, 1989, vol. 2, p. 296 (paper pattern)



85/4023 (R. Gessner)



LÖTZ WITWE

37. VASE

Designed and executed by: Lötze Witwe, Klostermühle, 1906

Décor: Melusin obliquely rolled

Shape: 1906, prod. no. II 3890

Dense opaque trailings in steel-grey between layers of clear glass

H 27 cm ø 12 cm

This décor, which was used by Josef Hoffmann, Marie Kirschner, Adolf Beckert and other artists continued to be produced until 1913.

Provenance: private property, Germany

Ref.: H. Ricke (Ed.), Lötze, Böhmisches Glas 1880-1940, Munich, 1989, vol. 1, p. 328 (décor); H. Ricke (Ed.), Lötze, Böhmisches Glas 1880-1940, Munich, 1989, vol. 2, p. 166 (paper pattern)



© photo: MAK

JOSEF HOFFMANN/URBAN JANKE/UGO ZOVETTI/SCHOOL OF PROFESSOR BERTOLD LÖFFLER/WIENER WERKSTÄTTE

38. FOLDING SCREEN WITH VEDUTES LITHOGRAPHS SHOWING VIEWS OF VIENNA

Designed by: Folding screen: Josef Hoffmann
 Vedutes: 9 Urban Janke, 3 school of Prof. B. Löffler 1908;
 Reverse side: Ugo Zovetti, WW series of lithographs no. 13, 6 different bird scenes
 Executed by: Wiener Werkstätte

Solid oak, stained black, polished, the scene "Aus Schönbrunn" and the bird scenes on the reverse side have been replaced by reproductions.



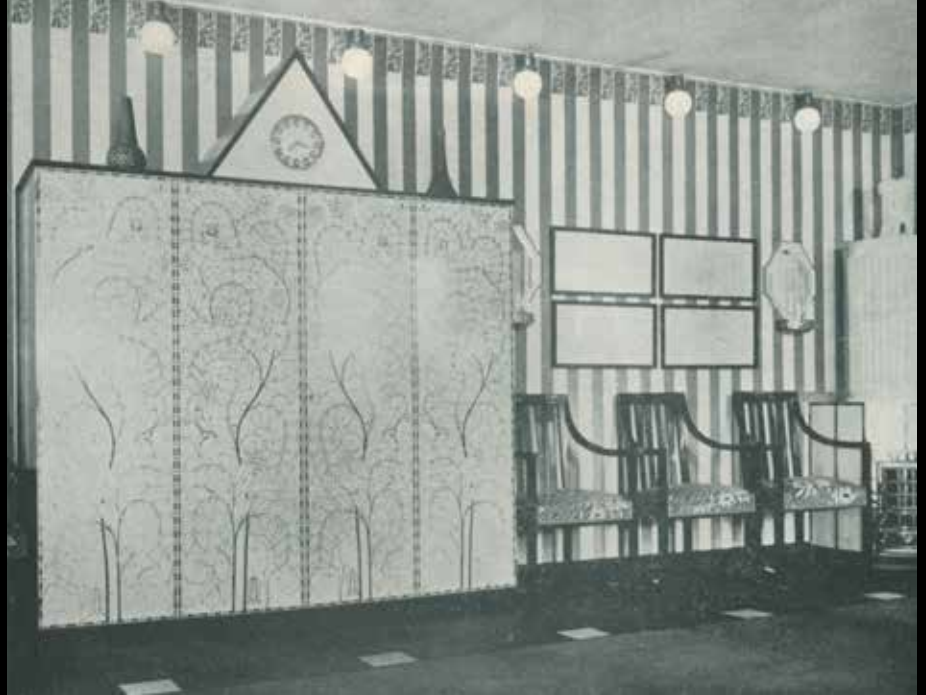
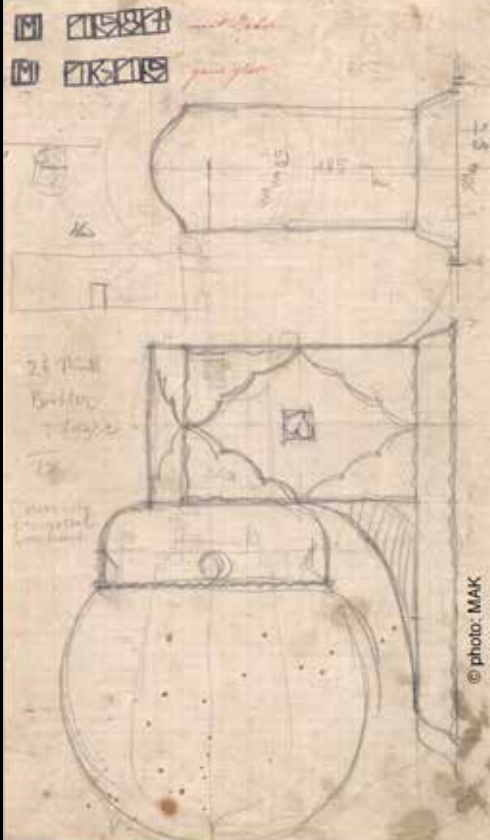
Excellent original condition

H 51cm, W 15 cm, 3 parts

On a contemporary photograph of the Wiener Werkstätte exhibition room in Vienna I, Graben 15, the folding screen is depicted in a niche.

We would like to thank Mr Gerd Pichler for his friendly help and for providing us with the documentation.
Provenance: private property, Austria

Ref.: Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK) Vienna, inventory no. WWF 103-178-1; exhibition room of the Wiener Werkstätte shop, interior view of the sales room, Vienna I, Graben 15, *Deutsche Kunst und Dekoration*, vol. XXIV, 1909, p. 243; T. Hansen, *Die Postkarten der Wiener Werkstätte*, Munich, 1982, p. 30, p.127 et seq.



JOSEF HOFFMANN WIENER WERKSTÄTTE

39. A PAIR OF WALL SCONCES

Designed by: Josef Hoffmann, before 1910
Executed by: Wiener Werkstätte, model no. M 1587
Marked: JH, rose mark, WIENER WERK STÄTTE (3 lines)

Brass, gilt, ornamental floral decoration, bead and reel decoration, opalescent glass shades, wiring renewed, excellent original condition

H 23 cm, W 12 cm, D 15 cm

Provenance: Landhaus Heinrich Böhler, Baden near Vienna, Pelzgasse 11, sold approx. 25 years ago, subsequently: private property

Ref.: Austrian Museum of Applied Arts (MAK), Vienna, design drawing inv. no. KI 12112-11; Das Interieur, XII, 1911, ill. 28



MICHAEL POWOLNY

Judenburg 1871 – 1954 Vienna

VEREINIGTE WIENER UND GMUNDNER KERAMIK



40.1.-2. CLOCK

Designed by: Michael Powolny, Vienna 1907/08

Executed by: Vereinigte Wiener und Gmundner Keramik, around 1912

Marked: 40.1.: WK, GK, 53, 3, IP 40.2.: WK, GK; 53

Ceramic, black and white painted, glazed, 7-day movement, movement overhauled by a master clockmaker, 40.1. excellent original condition, 40.2. professionally restored

H 28.5 cm, W 21 cm, D 11 cm





© photo: MAK

We already showed this clock model, signed MP (Michael Powolny) of the XXIV Biennale des Antiquaires in the Grand Palais in Paris 2008. Although Anton Kling is mentioned as designer in the archives at the Austrian Museum of Applied Arts, he was presumably the ceramic painter while Michael Powolny was responsible for the design.

Provenance: private property, Linz (Austria), Paris

Ref.: Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, inv. no. WWF 103-178-1
Exhibition room of the Wiener Werkstätte shop, interior view of the sales room, Vienna I, Graben 15; Contemporary photographs are preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 112-39-2; bel etage, exhibition catalogue for XXIV Biennale des Antiquaires in the Grand Palais in Paris, 2008, cat. no. 18, p. 46; W. Neuwirth, Österreichische Keramik des Jugendstils, p. 229



CARL OTTO CZESCHKA/JOSEF HOFFMANN WIENER WERKSTÄTTE

41.1. SILVER CUTLERY

41.2. SILVER DESSERT CUTLERY

Designed by: Carl Otto Czeschka, Josef Hoffmann, Vienna, after 1912

Executed by: Wiener Werkstätte, model nos. 41.1.: S 2811, S 2813; 41.2.: S 2814, 2816

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

41.1.: L 21.5 cm

41.2.: L 18 cm

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

Provenance: private property, Austria

Ref.: Contemporary photographs of this cutlery are preserved in the Wiener Werkstätte archives at the Museum of Applied Arts (MAK), Vienna, model nos. S 2811, S 2813, S 2814, 2816, KI 12087-89-1, WWF 95-149-4, WWF 95-149-2





OTTO PRUTSCHER
1880 – Vienna – 1949
EDUARD FRIEDMANN

42. FIVE-PIECE COFFEE AND TEA SET

Designed by: Otto Prutscher, before 1912

Executed by: Eduard Friedmann, Vienna

Marked: pitcher (master's mark for Eduard Friedmann), Austrian hallmark - head of Diana (A for Vienna, 3 for 800/1000),

A, P (inspection office hallmark A for Vienna and P for Pest); coffeepot: master's mark KM, Austrian hallmark - head of Diana (P for Pest, 3 for 800/1000)





Silver, 1,310 g, chased and hammered, inside gilt, bead and reel decoration, two finals replaced, raffia, replaced on two handles, very good original condition

First-class Viennese silversmith craftsmanship

H 21 cm max.

Numerous design sketches by Prutscher that bear a close resemblance to our set are preserved in the archives of the Austrian Museum of Applied Arts (MAK) in Vienna, one is marked with inv. no. WWF 95-149-1, another with inv. no. ki-13261-7-1, and yet another with inv. no. KI 20178-1-2. The latter contains a note reading: designed by Prof. Otto Prutscher, executed by E. Friedmann.

Provenance: private property, USA

Ref.: The Studio Year Book, 1913, p. 212



EDUARD JOSEF WIMMER-WISGRILL

1882 – Vienna – 1961

WIENER WERKSTÄTTE

43. SILVER TEA SET

consisting of: teapot, creamer, covered sugar bowl, sugar tongs, rum flacon, tray

Designed by: Eduard Josef Wimmer-Wisgrill, Vienna, 1912

Executed by: Wiener Werkstätte, model nos. S 2478 (teapot), S 2485 (creamer), S 2484 (sugar bowl), S 2487 (sugar tongs), S 2486 (rum flacon), S 2562 (tray)

Marked: EWW, WW, WIENER WERK STÄTTE (3 lines), rose mark, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000), 900





Silver, chased and hammered, teapot and sugar bowl gilded on the inside, teapot and creamer with finely carved ivory handles, excellent original condition

Our set is almost certainly the one depicted in the archives of the Museum of Applied Arts in Vienna, photo volume WWF 95-157-2.

H 15 cm max.

Provenance: private collection, USA

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, model nos. S 2462, S 2478, S 2484, S 2486, S 2487, S 2485; photo volume WWF 95-157-2 and design drawings are preserved in the Wiener Werkstätte archives, design drawings inv. no. KI 13261-1, KI 13261-2, KI 13214-16, KI 13261-3; Deutsche Kunst und Dekoration, vol. XXXIII; 1913-14, p. 105

The same set, however without rum flacon, is part of the collection of the Museum of Applied Arts (MAK) in Vienna, inv. no. WI 1115/1912, and was shown in 2003 in the exhibition "Yearning for Beauty, 100 years Wiener Werkstätte" at the MAK.



JOSEF HOFFMANN WIENER WERKSTÄTTE

44. DINING ROOM CHANDELIER FOR MORITZ GALLIA

Designed by: Josef Hoffmann, Vienna, 1910
Executed by: Wiener Werkstätte, model no. M 2287
Unmarked

Brass chased, gilt, faceted glass rods, some glass elements added, suspension added, very good, largely original condition

The wealthy Jewish Viennese Mori(t)z Gallia had his wife Hermine portrayed by Gustav Klimt in 1903. In 1912, he commissioned Josef Hoffmann with building an upscale home in Wohllebengasse 4 in Vienna, in which he and his family lived in the proprietor's apartment that had been very generously furnished by Hoffmann. In 1938, the Nazi regime forced Gallia and his family to leave their home. Fortunately, however, they were able to take most of their furniture and objects of art with them to Australia.

H 183/58 cm, Ø 74 cm

Provenance: private property, Vienna

Ref.: Deutsche Kunst und Dekoration, 1915-1916, vol. 37, p. 405; a contemporary photograph is preserved in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. KI 9277-4





ANNY SCHRÖDER-EHRENFEST
 Vienna 1898 – 1972 Bad Segeberg
WIENER WERKSTÄTTE

45. BROOCH

Designed by: Anny Schröder-Ehrenfest, Vienna, before 1920

Executed by: Wiener Werkstätte, model no. 6942

Marked: JH, WW, WIENER WERK STÄTTE (3 lines), Austrian hallmark - head of Diana (W for Vienna, 2 for 900/1000)

Silver, lapis lazuli

Very good original condition

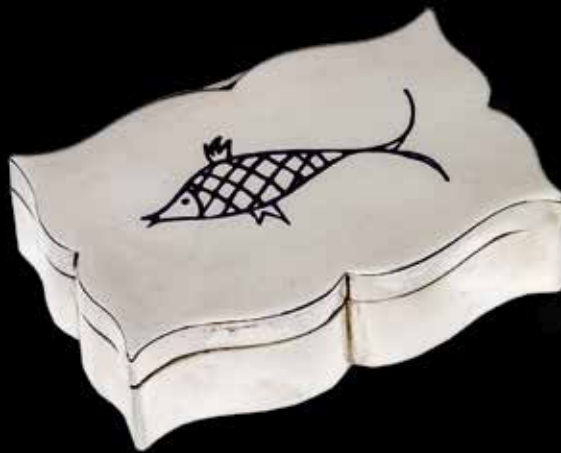
H 2.7 cm, W 4.3 cm

As can be seen in this brooch, many of the objects designed by Hoffmann-student Anny Schröder-Ehrenfest reflect a very close affinity to Dagobert Peche.

Provenance: private property, Germany

Ref.: Wiener Werkstätte archives, Museum of Applied Arts (MAK) Vienna, design drawing inv. no. KI 12957-3, model no. 6942





DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

WIENER WERKSTÄTTE

46. SILVER BOX

Designed by: Dagobert Peche, Vienna, around 1916

Executed by: Wiener Werkstätte

Marked: WW, rose mark, 900, monogrammed P with star for Dagobert Peche

Silver, blue enamel with representation of a fish

Very good original condition

H 2 cm, W 6 cm, D 4 cm

During the First World War, Dagobert Peche managed a branch of the Wiener Werkstätte in Zurich, where it was still possible to do business with the enemy foreign countries. Peche designed this silver box in Zurich and also had it executed there. This is probably the reason why this object does not carry an official Austrian hallmark.

A page of sketches preserved in the Wiener Werkstätte archives under inventory number KI 12678-36 includes the sketch of a very similar fish. It dates from around 1916.

Provenance: private property, Canada

Ref.: comp. Wiener Werkstätte archives, inventory number: KI 12678-36





DAGOBERT PECHE
MAX WELZ/WIENER WERKSTÄTTE

47. EXTRAORDINARY MIRROR FRAME

Designed by: Dagobert Peche, Vienna, 1922, comp. Sp. 20 (previously D1135)

Executed by: Max Welz for Wiener Werkstätte

Carved and gilded lime wood

Excellent original condition

H 45.5 cm, W 30 cm

Provenance: private property, Vienna

Ref.: comp. exhibition cat. Dagobert Peche, MAK, 1997, cat. no. 20, p. 207, same frame with more elaborate decoration, exhibition cat. Dagobert Peche and the Wiener Werkstätte, Neue Galerie New York, 2002, cat. No. 52, p. 235; Archives of Wiener Werkstätte, Museum of Applied Arts, Vienna, design drawing inv. no. WWF 68-2; comp. contemporary photograph in the Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 107-43-1



JOSEF HOFFMANN WIENER WERKSTÄTTE

48. OVAL JARDINIÈRE/CENTREPIECE

Designed by: Josef Hoffmann, before 1913

Executed by: Wiener Werkstätte, 1922, model no. S 3094

Marked: JH, WW, WIENER WERKSTÄTTE, rose mark, Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000),
MADE IN AUSTRIA, a (inspection office hallmark for Vienna)

Silver, chased and hammered, bead and reel decoration, very good original condition

H 13.5 cm, W 28 cm, D 24.5 cm

According to the Wiener Werkstätte archives only 6 pieces of this jardinière were produced.

Provenance: private collection, USA

Ref.: Wiener Werkstätte archives, Museum of Applied Arts, Vienna, design drawing inv. no. Kl 12003-15, model no. S 3094



JOSEF HOFFMANN WIENER WERKSTÄTTE

49. MUSEUM-QUALITY SILVER TEA SET

consisting of: teapot, creamer, covered sugar bowl, sugar tong, tray

Designed by: Josef Hoffmann, Vienna, 1922

Executed by: Wiener Werkstätte, model nos. S 5369 – S se 8-1, S 5370 – S se 8-2, S 5371 – S se 8-3, S 5372 – S se 8-4, S 5373 – S se 8-5

Marked: JH, WIENER WERK STÄTTE (3 lines), WW, Austrian hallmark - head of hoopoe (W for Vienna, 2 for 900/1000), 900

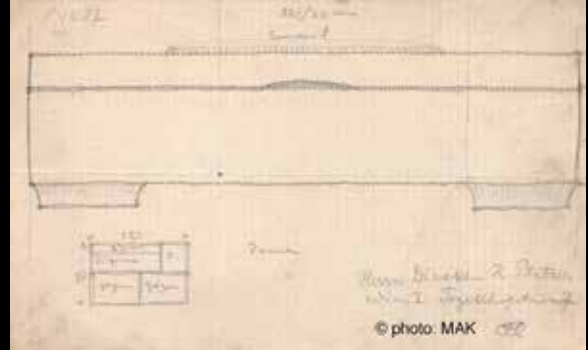
Silver chased and hammered, teapot and creamer with ivory spacer (these replaced), finely carved ivory double-looped handles, lids with stylized pine cone finials, finest quality of silversmith craftsmanship, excellent original condition



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

Provenance: private collection, United Kingdom
According to the Wiener Werkstätte pattern book, 3 such tea sets had been produced, one in 1922, one in 1924 and one in 1926. Josef Hoffmann also exhibited one of these sets at the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925. In 2014, we showed an identical set at the Tefaf (catalogue number 30). We had acquired this set in the USA and sold it to an eminent art collector.

Ref.: Contemporary photographs preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 96-236-1 and WWF 137-11-1, design drawing inv. no. KI-12056-22, KI-12056-23-1, KI-12056-24-1, KI-12056-24-2, KI-12056-25-1



JOSEF HOFFMANN WIENER WERKSTÄTTE

50. SILVER BOX FOR DIRECTOR K. PLATZER

Designed by: Josef Hoffmann, before 1918

Executed by: Wiener Werkstätte, model no. S 4087

Marked: JH, WW, rose mark, WIENER WERKSTÄTTE (1 line), Austrian hallmark - head of Diana (A for Vienna, 2 for 900/1000), small a (for Vienna)

Silver, chased, extraordinarily fine bead and reel decoration, oval enamel plaque in the lid, inside: black stained pear wood and fabric lining, highest quality of silversmith craftsmanship

Excellent original condition

H 9.5 cm, B 32.5 cm D 20.5 cm

The design drawing for this box preserved in the Wiener Werkstätte archives reads as follows: Rauchgarnitur "Kassette" für Direktor Platzer, Wien I, Tegetthofstrasse 7. It is thus to be assumed that this silver box is unique.

Provenance: private collection, Switzerland

Ref.: Archives of Wiener Werkstätte, Museum of Applied Arts, Vienna, design drawing inv. no. KI 12048-28



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office@bartaart.com . www.bartaart.com







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