



bel etage





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THE BEL ETAGE GALLERY EXHIBITING AT THE EUROPEAN FINE ART FAIR TEFAF 2025 IN MAASTRICHT

15 - 20 March 2025

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He reminds us that life can be free, sensual and easy.
(René Delhorbe about Dagobert Peche)

Ladies and Gentlemen,
Dear Friends and Art Collectors,

This year marks 50 years of passion for the beauty of Wiener Jugendstil/Viennese Art Nouveau and Secessionism – 50 years of bel etage. Celebrating this important anniversary, it is a particular pleasure for me to present this year's Maastricht catalogue, which places a special focus on the universal artist of Viennese Art Nouveau, Dagobert Peche.

The master pieces presented include a furniture set, which was originally designed for architect and art collector Wilhelm (Wolko) Gartenberg's Paris apartment, shown at the 45th Secession exhibition in Vienna in 1913. Our set was manufactured with slight amendments. A

display cabinet is representing Peche's early work. An extraordinary gilded mirror, created in 1921 for Gartenberg was presented at the International Exhibition in Paris in 1925.

I am particularly pleased to be loaning numerous museum-quality objects (in the catalogue's first chapter) to the Museum of Applied Arts (MAK) for the exhibition 'Peche Pop – Tracing Dagobert Peche in the 21st Century', on show from 11 December 2024 to 11 May 2025.

Further highlights are selected silver objects designed by Josef Hoffmann and Koloman Moser as well as a special rarity: a Surtout de Table by Hoffmann's colleague and successor Oswald Haerdtl, designed around 1935 for the Austrian Embassy in Ankara.

German Art Nouveau is represented by two music room chairs, designed by Richard Riemerschmid, and the 393-piece cutlery set 'Herbstzeitlose' by Heinrich Vogeler that belonged to the original equipment of an Alster mansion. Two ladderback chairs, designed by Charles Rennie Mackintosh for the Willow Tea Rooms in Glasgow, and a wall clock by Archibald Knox build the bridge to the Arts and Crafts movement in Scotland and London.

I hope you will enjoy these exquisite objects that have survived the vicissitudes of modern times, each telling a story of creativity, innovation, and aesthetic beauty. These works of art are timeless treasures that are becoming increasingly rare and lend distinction to both homes and collections.

Yours sincerely,

Wolfgang Bauer

As always, I would like to draw your attention to the Austrian food bank 'Tafel Österreich', whose support remains a major concern of mine, especially in times such as these. Please visit www.tafel-oesterreich.at, every donation is much appreciated.

I. DAGOBERT PECHE



Our loans for

PECHE POP TRACING DAGOBERT PECHE IN THE 21ST CENTURY

11 December 2024 - 11 May 2025
Museum of Applied Arts, Vienna

DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna



1. DISPLAY CABINET

Designed by: Dagobert Peche, Vienna, 1913

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

H 200 cm, W 54 cm, D 48 cm
H 78.8 in, W 21.3 in, D 18.9 in

Peche received his first major public acclaim in 1913 in the magazine "Deutsche Kunst und Dekoration" volume 32, where author Rene Delhorbe wrote inter alia the following in a 13-page documentation: "He reminds us that life can

be free, sensual and easy, for which we owe him a debt of gratitude. Hardly ever is an artist so versatile. ... Peche is above all an architect, but he is also a wood carver and painter. I may say without exaggerating that Peche's work is in a way unique, standing out in this art movement of ours." On page 367 of this magazine, this display cabinet is depicted as part of a living room furnishing. It is one of the few early pieces of furniture designed by the artist. Sadly, Peche died only 10 years later at the young age of 35.

Provenance: the previous owner's parents recieved this display cabinet from Berta Zuckerkandl

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

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



DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

JAKOB SOULEK

Viennese cabinetmaker; 1060 Vienna, Mollardgasse 54



2.1. SHORT-LEGGED ARMCHAIR

2.2. TABLE

2.3. HIGH-LEGGED ARMCHAIR

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

Legs in pear wood, carved, stained black and gilt, applications in maple wood, carved and gilt, small parts replaced and regilded, retouches on surface and gilding, upholstery and fabric renewed, excellent condition

2.1.: H 95 cm, SH 43 cm, W 88 cm, B 70 cm
H 37.4 in, SH 16.9 in, W 34.6 in, D 27.5 in

2.2.: H 73 cm, W 80 cm, D 55 cm
H 28.7 in, W 31.5 in, D 21.7 in

2.3.: H 94 cm, SH 49 cm, W 80 cm, D 64 cm
H 37 in, SH 19.3 in, W 31.5 in, D 25.2 in

Peche designed this suite for the entrance hall of Wolko Gartenberg's apartment.

Provenance: private property, Germany

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

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

DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna
WIENER WERKSTÄTTE

3. SILVER CENTREPIECE

Designed by: Dagobert Peche, Vienna, 1920
Executed by: Wiener Werkstätte, model no. S 5101 – S sh 1,
1923/24

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

Silver, chased and hammered, very good original condition

H 8.5 cm, L 34.4 cm / H 3.3 in, L 13.5 in

Provenance: private collection, USA

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

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



DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna
WIENER WERKSTÄTTE



4. SILVER CENTREPIECE

Designed by: Dagobert Peche, Vienna, around 1920
Executed by: Wiener Werkstätte, model no. S 4809 – S sh 48 (AZ) 2880
Marked: WIENER WERK STÄTTE (3 lines), monogrammed P with star for Dago-bert Peche, 900, MADE IN AUSTRIA, WW, the symbols of Mercury (Austrian export mark), triangle (most probably American import mark); on base: 900, WW

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

H 14.6 cm, Ø 24 cm / H 5.7 in, Ø 9.5 in

This centrepiece was executed only once. According to the model book kept in the Wiener Werkstätte archives,

this centrepiece was executed on 11 December 1926. It thus seems to have been commissioned after Dagobert Peche's death.

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

Provenance: private collection, USA

Shown at: MAK Vienna, Peche Pop. Tracing Dagobert Peche in the 21st Century, December 2024 to May 2025
Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 96-233-6; Wiener Werkstätte archives, Austrian Museum of Applied Arts, Vienna, design drawing inv. no. KI 12005-14



DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna
WIENER WERKSTÄTTE



5. SILVER COFFEE SERVICE

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

Designed by: Dagobert Peche, Vienna, 1920

Executed by: Wiener Werkstätte, model no. S 5073, no. S 5074, no. S 5075

Marked: WIENER WERK STÄTTE (3 lines), monogrammed P with star for Dagobert Peche, MADE IN AUSTRIA, 900, the symbols of Mercury (Austrian export mark)

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

Coffee pot: H 32.5 cm, milk jug: H 10.7 cm, sugar bowl: H 13 cm, tray: 47 cm x 51 cm / Coffee pot: H 12.8 in, milk jug: H 4.2 in, sugar bowl: H 5.1 in, tray: 18.5 in x 20.1 in

Provenance: private collection, United Kingdom

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

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



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



OSWALD HAERDTL
1899 – Vienna – 1959
MAX WELZ



6. REPRESENTATIVE MIRROR

Designed by: Oswald Haerdtl, Vienna, around 1940
Executed by: Max Welz for Mr. and Mrs. Rhomberg, 1943

Hardwood with rich, hand-carved decorations, shiny and matte gilding, retouches and repairs to gilding and frame, excellent condition

H 70 cm, W 175 cm
H 27.6 in, W 68.9 in

A note on the original invoice states:
(For Comm. Rhomberg - L7108 1 mirror frame according to own design, surrounded throughout with rich hand-carved decoration size 170 x 65 cm on real gold, shiny and matte gilding)

The Rhomberg family owned one of the most important Austrian textile companies in the Province of Vorarlberg, where, alongside many traditional textiles, some of the most

beautiful products of renowned Viennese architects were produced in excellent quality around the turn of the century. The Oskar Rhomberg family commissioned the very dedicated and important Viennese architect Oswald Haerdtl to design the interior of their Viennese home, which was apparently furnished in a step-by-step process. According to the original invoice, the mirror frame was purchased from the Max Welz company on 30 June 1943 at a price of RM 3,500.

Provenance: private property, Austria, Rhomberg family

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

Ref.: A contemporary photograph of the Rhomberg apartment, Vienna; original invoice dated 30 June 1943, invoice no. 6611



II. THE BEL ETAGE GALLERY EXHIBITING
AT THE EUROPEAN FINE ART FAIR
TEFAF 2025 IN MAASTRICHT

15 - 20 March 2025



Photo: © MAK

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



7. THREE PAIRS OF 'CAFÉ MUSEUM' CHAIRS

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

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

H 90 cm, SH 42 cm, W 40.5 cm, D 42 cm
H 35.4 in, SH 16.5 in, W 15.9 in, D 16.5 in

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

Provenance: private property, Austria

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



RICHARD RIEMERSCHMID
1868 – Munich – 1957
VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, MUNICH



8. A PAIR OF MUSIC ROOM CHAIRS

Designed by: Richard Riemerschmid, Munich, 1898/99
Executed by: Vereinigte Werkstätten Kunst im Handwerk, Munich

Solid oak, surface gently cleaned and refreshed, small repairs and retouches

It is possible that the original leather cover was replaced with the embroidered cover around 1948. I am, however, aware of original embroidered chair covers ordered as such by clients. Very nice, lightly refreshed original condition.

H 78 cm, SH 45 cm, W 48 cm, D 57 cm
H 30.7 in, SH 17.7 in, W 18.9 in, D 22.4 in

For the German Art Exhibition in Dresden in 1899 and the German Pavilion at the Exposition Universelle in Paris in 1900, the Munich piano manufacturer J. Mayer & Co. commissioned Riemerschmid to design these chairs to furnish their music room.

Provenance: estate of Herbert Hoover, USA

Ref.: W. Nerdinger (ed.), Richard Riemerschmid, Vom Jugendstil zum Werkbund, Munich, 1982, pp. 18, 142, 144



HEINRICH VOGELER

Bremen 1872 – 1942 Qaraghandy, Kazakhstan
M. H. WILKENS & SÖHNE



9. 393-PIECE SET OF SILVER CUTLERY IN A CANTEEN

from the cutlery series 'Herbstzeitlose' (Autumn crocus)

Designed by: Heinrich Vogeler, around 1900

Executed by: M. H. Wilkens & Söhne

Marked: T. H. SCHUMACHER (jeweller's mark), screw press (maker's mark for M. H. Wilkens & Söhne), German hallmark - crescent and crown, 800

Mahogany, solid and veneer, surface professionally repolished, brass fittings polished and stove-enamelled (two replaced), lining renewed, excellent condition

Silver, serving pieces partially gilt, gilding rubbed in places, old iron blades replaced by new stainless ones, slight signs of usage, all pieces monogrammed "H" (Hölck Family, Alster-villa, Hamburg), very good condition

Canteen: H 37 cm, W 84.5 cm, D 50.5 cm; Knife 25 cm

Canteen: H 14.6 in, W 33.3 in, D 19.9 in; Knife 9.8 in

44 large knives, 44 large forks, 19 large spoons, 22 dessert knives, 21 dessert forks, 20 dessert spoons, 24 fish knives, 24 fish forks, 22 oyster forks, 18 lobster forks, 22 teaspoons, 17 mocha spoons, 21 ice cream spoons, 19 fruit forks, 23 fruit knives, 33 serving pieces

Provenance: private property, Germany (for reasons of age, the Hölck family sold both the contents and their mansion on the banks of the Alster River in Hamburg and emigrated to Brazil)

Ref.: T. Bröhan, Metallkunst, Vom Jugendstil zur Moderne (1889-1939), Berlin, 1990, p. 536, fig. 581



WILLIAM ARTHUR SMITH BENSON
London 1854 – Manorbie 1924



10. FIVE-BRANCHE CHANDELIER

Designed and executed by: W.A.S. Benson, London, around 1900, lampshades: Harry James Powell, model no. 38222?; Marked: on lampshade holders (fitters): in rectangle BENSON, in rectangle No. 38222?

Brass, polished and enamelled with colourless paint, opaque vaseline Harry James Powell shades, one damaged, wiring renewed, otherwise very good original condition

H 110 cm, Ø 70 cm / H 43.3 in, Ø 27.6 in

The chandelier's height is adjustable thanks to three adjustable chains between ceiling rose and chandelier. This chandelier is one of the most beautiful models created by W.A.S. Benson.

Provenance: private property, Austria

Ref.: Hammerton Ian, W.A.S. Benson, Woodbridge, 2005



CHARLES RENNIE MACKINTOSH
Glasgow 1868 – 1928 London
ALEX MARTIN



WILLOW-TEA-HOUSE: AUS DEM VORDEREN SAAL

11. A PAIR OF LADDERBACK CHAIRS

for Miss Cranston's Willow Tea House in Glasgow

Designed by: Charles Rennie Mackintosh, 1903
Executed by: Alex Martin, 1903/05

Solid oak, stained dark green-brown, surface waxed, rush wickerwork on seating surface replaced, both chairs are in good overall condition and were restored approx. 25 years ago

H 104.5 cm, SH 43 cm, W 44.5 cm, D 38 cm
H 41.1 in, SH 16.9 in, W 17.5 in, D 15 in

The chairs for the Willow Tea House are a successful symbiosis of traditional Scottish and avantgarde design. Miss Cranston opened her elegant tea house in Sauchiehall Street, Glasgow, in November of 1903, or possibly a little earlier. Most of the chairs were ordered in 1903.

Mackintosh had already designed variants of this chair, for instance in 1893 for David Gauld and in 1901 as a bedroom chair for Windyhill. However, the contrast between the all-white interior of the Tea House and the dark-stained chairs most beautifully emphasised the striking lines of what is arguably the most famous and successful chair designed by Mackintosh.

Provenance: Some of the chairs were auctioned in 1920, the rest were acquired by the Grosvenor Restaurant and sold again in the 1950s. Our pair is from a private collection in London.

Ref.: R. Billcliffe, Charles Rennie Mackintosh, The Complete Furniture, Furniture Drawings & Interior Designs, London, 2009, pp. 150–153, ill. 1903.D, 1903.C, p. 157, ill. 1908.8; Die Kunst, Monatshefte für freie und angewandte Kunst, VIII. Jahrgang, XII, Munich, 1905, pp. 257–273





ARCHIBALD KNOX
Cronkbourne 1864 – 1933 Braddan
LIBERTY & CO.



12. WALL CLOCK

Designed by: Archibald Knox, 1902
Executed by: Liberty & Co., London, 1902–05, model no. 094
Marked: 0 3, SR FA Made in France (interior mechanism)

Silver-plated pewter, abalone shell inlays, mother of pearl, 1-week movement masterfully overhauled by a clockmaker, slight signs of usage, very good condition

H 27 cm, W 27 cm, D 10 cm
H 10.6 in, W 10.6 in, D 3.9 in

Provenance: private property, USA

Ref.: Stephen A. Martin, Archibald Knox, London, Artmedia Press, 2001, fig. p. 238

JOSEF HOFFMANN attr.
Brtnice 1870 – 1956 Vienna

13. SHOWCASE

Designed by: Josef Hoffmann attr., Vienna, around 1903

Solid oak and veneer, dyed black and limed, white metal fittings, 5 drawers, surface cleaned, retouches, slightly repolished, very good original condition

H 175 cm, W 160 cm, D 40 cm
H 68.9 in, W 63 in, D 15.7 in

This showcase is from the studio of painter, graphic artist and furniture designer Leopold Blauensteiner, who was particularly close to the artists of Wiener Secession and Wiener Werkstätte. As early as 1903, at the age of 23, he,

for instance, designed a monthly edition of *Ver Sacrum*, the magazine of the *Vereinigung bildender Künstler Österreichs*, i.e. the Vienna Secession.

The door handles used in Blauensteiner's studio (bel etage catalogue for Tefaf New York Spring 2018, no. 31) were designed by Josef Hoffmann. A small side table (ibid. cat. no. 30) also displays Hoffmann's characteristic style. Our showcase's design features strongly suggest Josef Hoffmann's authorship, as does the use of liming on the wooden surface (limed oak finishing).

Provenance: estate of Leopold Blauensteiner



LEOPOLD BLAUENSTEINER
1880 – Vienna – 1947



14. FOUR ARMCHAIRS

Designed by: Leopold Blauensteiner, Vienna, around 1904

Solid oak and veneer, dyed black and limed, surface cleaned, retouches, slightly repolished, upholstery and fabric renewed, very good original condition

H 102 cm, SH 44 cm, W 84 cm, D 89 cm
H 40.1 in, SH 17.3 in, W 33.1 in, D 35 in

These four armchairs originate from the apartment of painter, graphic artist and furniture designer Leopold Blauensteiner in Schottenfeldgasse in Vienna. Blauensteiner

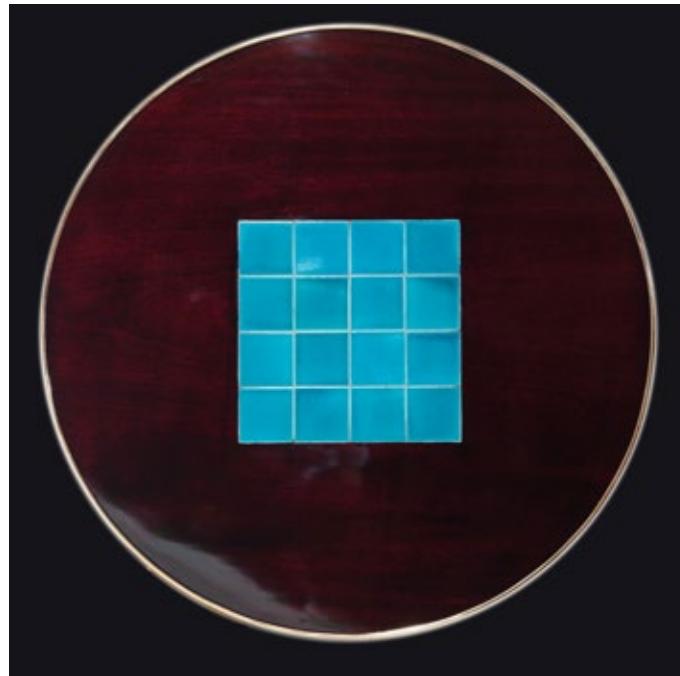
also had his studio in the attic floor of the same house, which he equipped with furniture of his own design and with furniture designed by Hoffmann. This studio was also furnished with such armchairs, however, executed "only" in softwood.

Blauensteiner was closely associated with the artists of Wiener Secession and Wiener Werkstätte. In 1903, at the age of 23, he designed a monthly issue of Ver Sacrum, the magazine of the Association of Fine Artists of Austria, i.e. the Vienna Secession.

Provenance: estate of Leopold Blauensteiner



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



15. 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 / H 25.2 in, ø 33.5 in

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. Otfillinger, Adolf Loos, Wohnkonzepte und Möbelentwürfe, Vienna, 1994, pp. 102, 139



HANS OFNER attr.
St. Pölten 1880 – 1939 Salzburg
ARGENTOR



16. A PAIR OF SMALL TABLES

Designed by: Hans Ofner attr., Vienna, around 1905
Executed by: Argentor, Vienna, from 1905 on
Marked: Argentor (in a circle with three triangles), A. S.

Brass, silver plated, silver plating renewed, excellent condition

H 53 cm, W 15 cm, D 15 cm
H 20.9 in, W 6 in, D 6 in

Provenance: private property, Austria



OTTO PRUTSCHER attr.
1880 – Vienna – 1949



17. FOUR SECESSIONIST ARMCHAIRS

Designed by: Otto Prutscher attr.
Executed in: Vienna, around 1905

Solid mahogany and veneer, bottom brace of solid beech, mahogany veneer, surface professionally restored, upholstery and fabric renewed, exceptional-quality Viennese cabinetmaking, excellent condition

H 128 cm, SH 47 cm, W 56 cm, D 60 cm
H 50.4 in, SH 18.5 in, W 22 in, D 23.6 in

In 1904, Otto Prutscher designed a complete interior for the

ladies' drawing room of the 'Wiener Mode' [Vienna fashion] exhibition. The unusual leg design of table, stool, bench and armchairs corresponds to that of our four armchairs' front legs. Prutscher repeatedly used a bottom brace to stabilise chair legs. Thus, these Secessionist armchairs were almost certainly designed by Prutscher.

Provenance: private property, Germany

Ref.: comp. Das Interieur V, 1904, plate 28



KOLOMAN MOSER
1868 – Vienna – 1918
WIENER WERKSTÄTTE



Photo: © MAK

18. BOWL

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

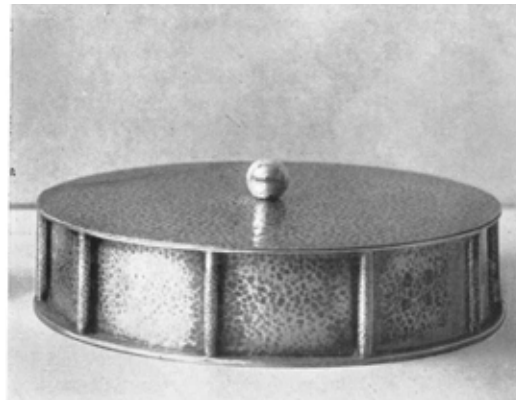
Brass, chased and very delicately hammered, silver plated,
silver plating re-touched, very nice original condition
H 9.5 cm, ø 21 cm / H 3.7 in, ø 8.3 in

Provenance: private property, Austria

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



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



19. BISCUIT BOX

Designed by: Josef Hoffmann, Vienna, 1904
Executed by: Wiener Werkstätte, 1904, model no. M 0123
Marked: rose mark, WW in oval, JH, JB in circle (maker's mark for Johann Blaschek)

Alpaca silver plated, chased and hammered, excellent original condition

H 6.5 cm, Ø 19.3 cm / H 2.55 in, Ø 7.6 in
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 97-4-6; Deutsche Kunst und Dekoration, XV, 1905, p. 19



KOLOMAN MOSER
1868 – Vienna – 1918
WIENER WERKSTÄTTE



20. 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 / H 2.8 in, Ø 9.1 in

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. no. WWF 93-13-1



KOLOMAN MOSER
1868 – Vienna – 1918
WIENER WERKSTÄTTE



21.1. SMALL SALT DISH

Designed by: Koloman Moser, Vienna, 1904
Executed by: Wiener Werkstätte, 1904, model no. S 306
Marked: KM, WW, rose mark, Austrian hallmark – head of Diana (A for Vienna, 3 for 800/1000); small A, AG in circle (master's mark for Augustin Grötzbach)

Silver, lapis lazuli, finest silversmith work, glass liner, excellent original condition

H 3.5 cm, Ø 5.7 cm / H 1.4 in, Ø 2.2 in

This salt dish is part of is part of an extensive dinner service, which is one of the most beautiful and magnificent sets created in the early production period of Wiener Werkstätte. The entire dinner ensemble was probably last shown in 1906 in the context of the 'Der Gedeckte Tisch' (The Set Table) exhibition presented in the Wiener Werkstätte showroom at Neustiftgasse 32–34.

This object was executed in 1904; the frieze décor was changed in 1905.

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

Provenance: private property, Canada

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Museum of Applied Arts (MAK), Vienna, inv. no. WWF 93-8-7; Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. KI 12571-3; W. Neuwirth, Wiener Werkstätte Registered Trade Marks I, Vienna 1985, p. 172



KOLOMAN MOSER
1868 – Vienna – 1918
WIENER WERKSTÄTTE



21.2. GRAVY SPOON

from the 'Der Gedeckte Tisch' dinner service

Designed by: Koloman Moser, Vienna, 1904
Executed by: Wiener Werkstätte, 1904, model no. S 283
Marked: rose mark, WW, KM, maker's mark JW in circle for Josef Wagner, Austrian hallmark – head of Diana (A for Vienna, 2 for 900/1000)

Silver, lapis lazuli, finest silversmith work, excellent original condition

L 14 cm / L 5.5 in

This spoon is part of an extensive dinner service, which is one of the most beautiful and magnificent sets created in the early production period of Wiener Werkstätte. The entire dinner ensemble was probably last shown in 1906 in the context of the 'Der Gedeckte Tisch' (The Set Table) exhibition presented in the Wiener Werkstätte showroom at Neustiftgasse 32–34. According to the Wiener Werkstätte model books seven such spoons were executed.

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

Provenance: private property, Austria

Ref.: Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. KI 12571-1



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE

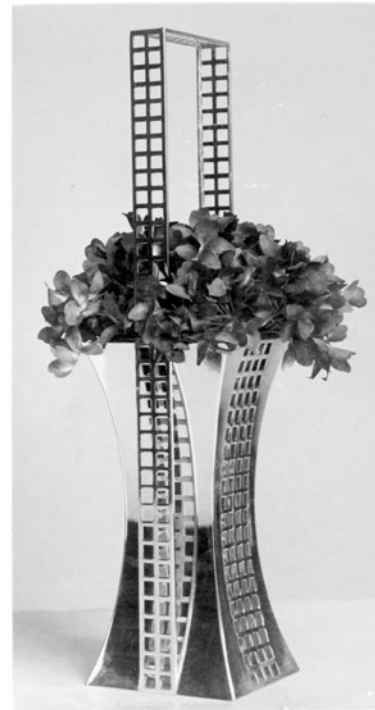


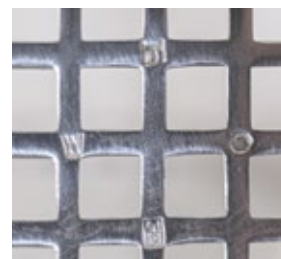
Photo: © MAK

22. 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? import mark

Silver, glass liner, polished, very good condition
H 26.5 cm / H 10.4 in

Provenance: private property, Italy
Ref.: Wiener Werkstätte archives at the Museum of Applied Arts, Vienna, design drawing inv. no. KI 12032/50, model no. S 768



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



23. THREE PAIRS OF SILVER EGGCUPS

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

Silver, ivy leaf pattern, excellent condition

H 5.6 cm / H 2.2 in

According to the Wiener Werkstätte archives at the Austrian

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

Provenance: private property, Germany

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



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



24.1. BROOCH
24.2. NECKLACE

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

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

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

H 1.8 cm, W 4 cm / H 0.7 in, W 1.6 in
L 43 cm / L 16.9 in

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

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



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

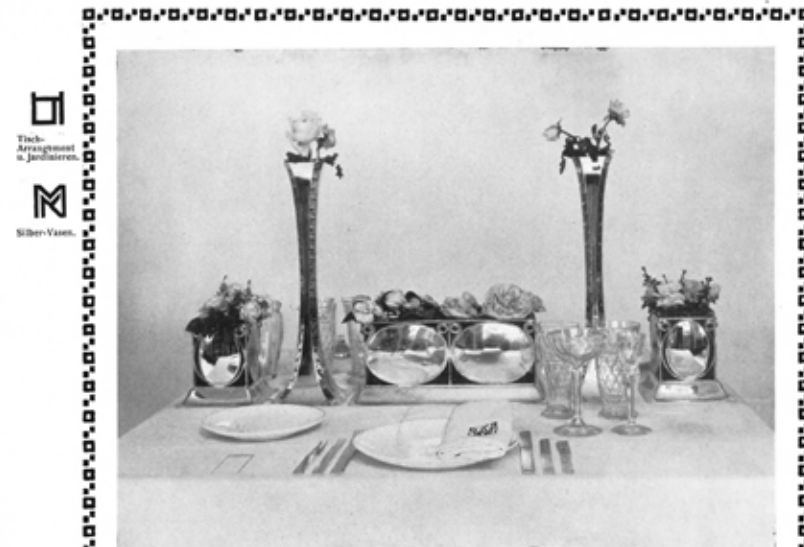
Shown at: Gustav Klimt Zentrum am Attersee, 2016, Emilie Flöge. *Reform der Mode, Inspiration der Kunst*

Provenance: private collection, Austria / private property,

New York, USA

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

KOLOMAN MOSER / JOSEF HOFFMANN
1868 – Vienna – 1918 / Brtnice 1870 – 1956 Vienna
WIENER WERKSTÄTTE



25. VASE

Designed by: Koloman Moser/Josef Hoffmann, Vienna, around 1906

Décor: Josef Hoffmann, before 1909

Executed by: Wiener Werkstätte, model no. M 1562

Marked: KM, WIENER WERK STÄTTE (3 lines), rose mark, ST (metal worker Stanislaus Teyc)

Brass, blossom pattern, remains of original gold plating, repairs on edges, good condition

H 43 cm, W 13 cm, D 13 cm

H 16.9 in, W 5.1 in, D 5.1 in

According to the Wiener Werkstätte pattern books 14 such vases were produced.

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

Provenance: private property, Austria

Ref.: A contemporary photograph is preserved in the Wiener Werkstätte photographic archives at the Austrian Museum of Applied Arts (MAK), Vienna, inv. no. WWF 97-49-5; Wiener Werkstätte archives, Museum of Applied Arts, Vienna, design drawing inv. no. KI 11979/18, model no. M 1619



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 spherical elements connect each of the four columns, beech and bent beechwood, dyed to rosewood and professionally repolished, fabric on tabletop renewed, cut and faceted glass, base covered with very delicately hammered brass, very good condition

H 73 cm, W 49 cm, D 49 cm
H 28.7 in, W 19.3 in, D 19.3 in

Provenance: private property, France

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





27. FIVE-ARM CANDELABRA

Designed and executed: Scandinavia, 1910
Marked: 26.4.1910, L

Copper, very delicately chased, chiselled and hammered, one pendant missing, small repairs, signs of usage, very beautiful original condition

H 43.5 cm, W 36 cm, D 12 cm
H 17.1 in, W 14.1 in, D 4.7 in

Provenance: private property, Sweden



CARL WITZMANN
1883 – Vienna – 1952
WIENER WERKSTÄTTE



28. TABLE CLOCK

Designed by: Carl Witzmann
Executed by: Wiener Werkstätte, 1918, model no. 2215
Marked: on the movement: PMK, M. & SOHN/KARLSTEIN;
the clock is unmarked

Alpaca, silver-plated, hammered, chased dial with blued steel hands, brass 8-day movement, very good original condition

H 21 cm, W 14 cm, D 8.5 cm
H 8.3 in, W 5.5 in, D 3.3 in

Designed at the beginning of 1918. According to the Wiener Werkstätte archives, only two such clocks were

executed by Wiener Werkstätte. In terms of shape and technical execution, this clock resembles those designed by Witzmann's teacher Josef Hoffmann in the early years of Wiener Werkstätte.

Sincere thanks to Mag. Hölter (MAK) and Dr. Anne-Katrin Rossberg (MAK) for their kind assistance in identifying this clock.

Provenance: private property, Austria

Ref.: Wiener Werkstätte archives at the Museum of Applied Arts (MAK), Vienna, Wiener Werkstätte model book, model no. 2215

CARL WITZMANN / MICHAEL POWOLNY
1883 – Vienna – 1952 / Judenburg 1871 – 1954 Vienna
JOHANN LÖTZ WITWE



29. VASE

Designed by: Carl Witzmann (shape), 1913, Michael Powolny (décor)

Executed by: Johann Lötzwitwe, Klostermühle, prod. no. 682

Clear glass, white underlay on the inside, black stripe overlay

H 16 cm, Ø 14 cm / H 6.3 in, Ø 5.5 in

Provenance: private property, Italy

Ref.: J. Mergl/E. Ploil/H. Ricke, Lötzwitwe, Böhmisches Glas 1880–1940, Hatje Cantz publishing house 2003, p. 242 (shape); H. Ricke (ed.), Lötzwitwe, Böhmisches Glas 1880–1940, Munich 1989, vol. 2, p. 231 (paper pattern)

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



30. VASE WITH RHOMBUSES

Designed by: Michael Powolny, 1909, WV 97
Executed by: Vereinigte Wiener und Gmundner Keramik,
from 1913 on, model no. 221
Marked: VWGK, 221 (model number), painters' marks

Ceramic, light-coloured clay, glazed and decorated with
a black rhombus pattern, very good condition

H 19 cm / H 7.5 in

According to the Wiener Werkstätte model books, only
three such vases were produced in 1913 by Vereinigte

Wiener und Gmunder Keramik. Further four vases were
produced on a commission basis by Gmunder Keramik in
1915.

Provenance: private property, Switzerland

Ref.: A contemporary photograph is preserved in the
Wiener Werkstätte photographic archives at the Austrian
Museum of Applied Arts (MAK), Vienna, inv. no. WWF 112-
90-2, 1909; E. Frottier, Michael Powolny, Keramik und Glas
aus Wien 1900–1950, cat. raisonné no. 97; Artl, Weilingner
(ed.), Wiener Keramik, WK model no. 221/3, pp. 298f

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



31.1. and 31.2. CERAMIC CONTAINERS

Designed by: Dagobert Peche attr., 1912
Executed by: Wiener Keramik, model no. 345 / 344, Vienna,
1912
Marked: WK, 345 / WK, 344, W, 0359 (WW article number)

Ceramic, cream-coloured glaze, black and gold décor,
gilt worn in places, small chips on lid

H 12.7 cm, Ø 14.7 cm / H 5 in, Ø 5.8 in
H 6 cm, Ø 12 cm / H 2.4 in, Ø 4.7 in

31.1. without article number / 31.2. was sold by Wiener

Werkstätte under article number K 0359.

In 1912, the Hora-Grill family commissioned Eduard Wimmer-
Wisgrill and Wiener Werkstätte to furnish and equip their
apartment. In this context, these two ceramic containers
were acquired directly from Wiener Werkstätte in Vienna.
One container also features the WW article number.
Unfortunately, it has not been possible to verify this article
number in the MAK archives.

Provenance: estate of the Hora-Grill family, Austria

DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

JAKOB SOULEK

Viennese cabinetmaker; 1060 Vienna, Mollardgasse 54



32. EXQUISITE FURNITURE SET

32.1. SHORT-LEGGED ARMCHAIRS

32.2. SETTEE

Designed by: Dagobert Peche, Vienna, 1913

Executed by: Jakob Soulek, Vienna, 1913

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

and fabric renewed, excellent condition

32.1. H 95 cm, SH 43 cm, W 88 cm, D 70 cm
H 37.4 in, SH 16.9 in, W 34.6 in, D 27.5 in

32.2. H 115 cm SH 43 cm, W 224 cm, D 74 cm
H 45.3 in, SH 16.9 in, W 88.2 in, D 29.1 in

This furniture was originally designed for the reception hall of Wolko Gartenberg's apartment in Paris. Our set was

manufactured with slight amendments to the carvings' gilding on the seating furniture, the table (gilded appliques, thickness of the top) and the two armchairs (backrests). Unfortunately, we do not know by whom this set was commissioned.

Provenance: private property, Germany

Ref.: *Dekorative Kunst* (DK), 1915/16, pp. 406, 409; *Deutsche Kunst und Dekoration* (DKD), 1914, p. 214f; *Innendekoration*

(INN), 1917, p. 80; shown at the 45th Secession exhibition in 1913; Wiener Werkstätte archives at the Austrian Museum of Applied Arts (MAK) Vienna, hand drawing inv. no. KI 15746

For documentation on these objects, please see page 20 of this catalogue.

DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

JAKOB SOULEK

Viennese cabinetmaker; 1060 Vienna, Mollardgasse 54



32. EXQUISITE FURNITURE SET

32.3. HIGH-LEGGED ARMCHAIRS

32.4. SALON TABLE

Designed by: Dagobert Peche, Vienna, 1913

Executed by: Jakob Soulek, Vienna, 1913

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

and fabric renewed, excellent condition

32.3. H 94 cm, SH 49 cm, W 80 cm, D 64 cm
H 37 in, SH 19.3 in, W 31.5 in, D 25.2 in

32.4. H 73 cm, W 80 cm, D 55 cm
H 28.7 in, W 31.5 in, D 21.7 in

This furniture was originally designed for the reception hall of Wolko Gartenberg's apartment in Paris. Our set was

manufactured with slight amendments to the carvings' gilding on the seating furniture, the table (gilded appliques, thickness of the top) and the two armchairs (backrests). Unfortunately, we do not know by whom this set was commissioned.

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

Provenance: private property, Germany



DAGOBERT PECHE

St. Michael im Lungau 1887 – 1923 Vienna

JAKOB SOULEK

Viennese cabinetmaker; 1060 Vienna, Mollardgasse 54



32. EXQUISITE FURNITURE SET

32.5. CHAIRS

32.6. SHORT-LEGGED ARMCHAIRS

Designed by: Dagobert Peche, Vienna, 1913

Executed by: Jakob Soulek, Vienna, 1913

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

and fabric renewed, excellent condition

32.5. H 93 cm, SH 53 cm, W 49 cm, D 47 cm
H 36.6 in, SH 20.9 in, W 19.3 in, D 18.5 in

32.6. H 95 cm, SH 43 cm, W 88 cm, B 70 cm
H 37.4 in, SH 16.9 in, W 34.6 in, D 27.5 in

This furniture was originally designed for the reception hall of Wolko Gartenberg's apartment in Paris. Our set was

manufactured with slight amendments to the carvings' gilding on the seating furniture, the table (gilded appliques, thickness of the top) and the two armchairs (backrests). Unfortunately, we do not know by whom this set was commissioned.

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

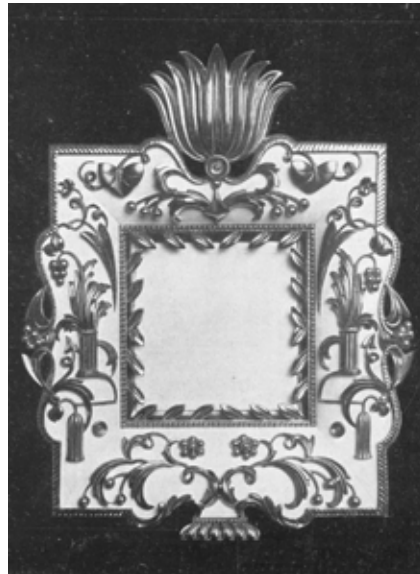
Provenance: private property, Germany

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

For documentation on these objects, please see page 20 of this catalogue.

DAGOBERT PECHE

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



33. EXTRAORDINARY MIRROR

Designed by: Dagobert Peche, Vienna, 1922
Executed by: Max Welz for Wiener Werkstätte, model no. WW 16

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

H 53 cm, W 43 cm / H 20.9 in, W 16.9 in

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

Provenance: private collection, Sweden

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



DAGOBERT PECHE

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



Photo: © MAK

34. EXTRAORDINARY MIRROR

Designed by: Dagobert Peche, Vienna, 1922, model no. Sp 20 (previously D1135)

Executed by: Max Welz for Wiener Werkstätte

Limewood, carved and gilded, excellent original condition

H 45.5 cm, W 30 cm / H 17.9 in, W 11.8 in

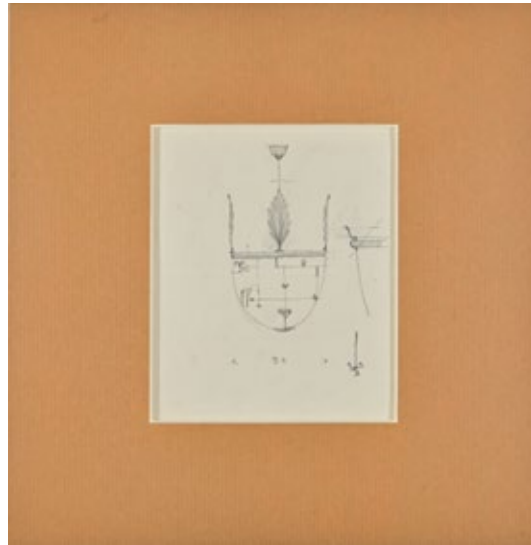
Provenance: private collection, Austria

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



DAGOBERT PECHE

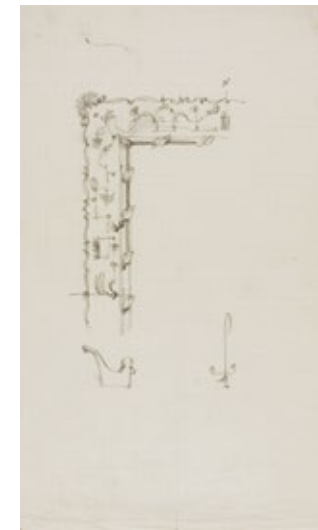
St. Michael im Lungau 1887 – 1923 Vienna



35.1.



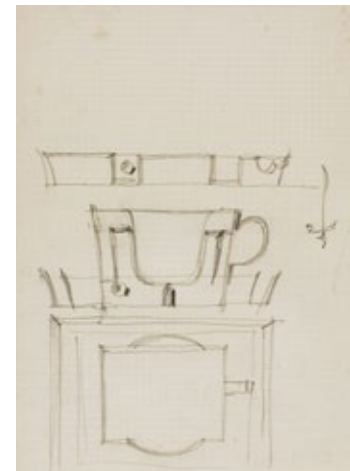
35.2.



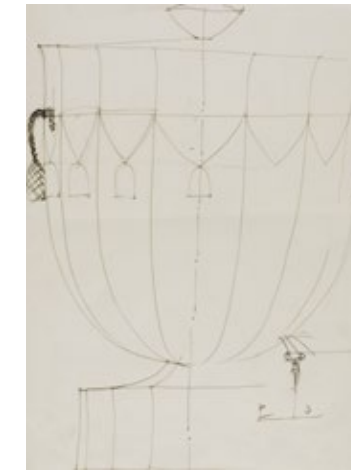
35.3.



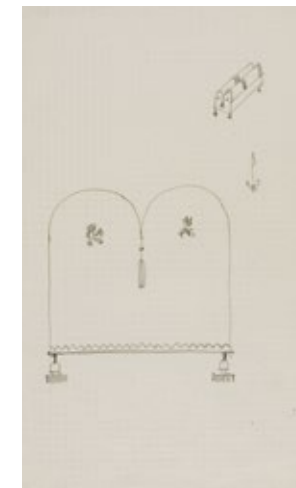
35.4.



35.5.



35.6.



35.7.



35.8.

35. DESIGN SKETCHES

Pencil on coloured paper

35.1.: 19.5 x 16.3 cm / 7.7 x 6.4 in; signed: Peche (19)22

35.2.: 15.5 x 21 cm / 6.1 x 8.3 in; unsigned

35.3.: 32.7 x 19.5 cm / 12.9 x 7.7 in; signed: Peche (19)23

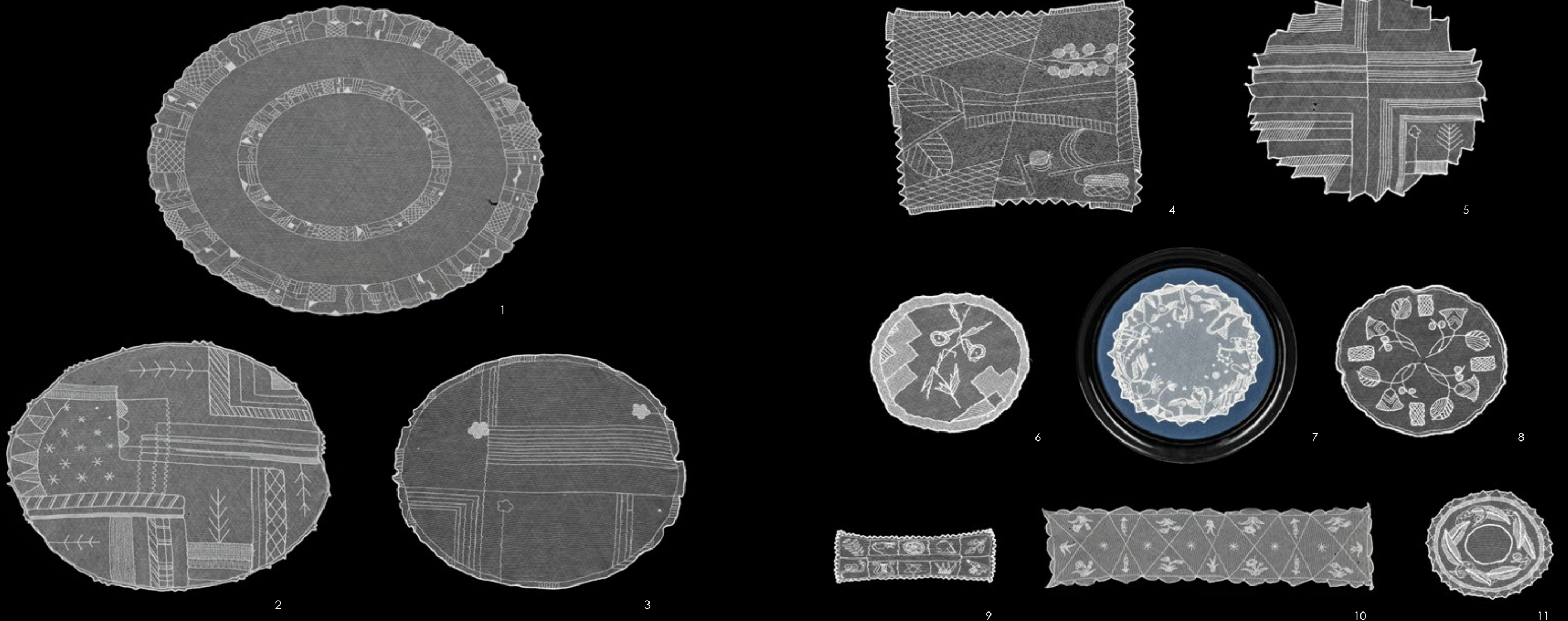
35.4.: 34.5 x 20.8 cm / 13.6 x 8.2 in; signed: Peche (19)21

35.5.: 28.3 x 22.5 cm / 11.1 x 8.9 in; signed: Peche (19)21

35.6.: 28.7 x 22.2 cm / 11.3 x 8.7 in; signed: Peche (19)20

35.7.: 32.6 x 19.5 cm / 12.8 x 7.7 in, sigend: Peche (19)22

35.8.: 19.5 x 16.3 cm / 7.7 x 6.4 in; signed: Peche (19)19



36. 11 BOBBIN LACES

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

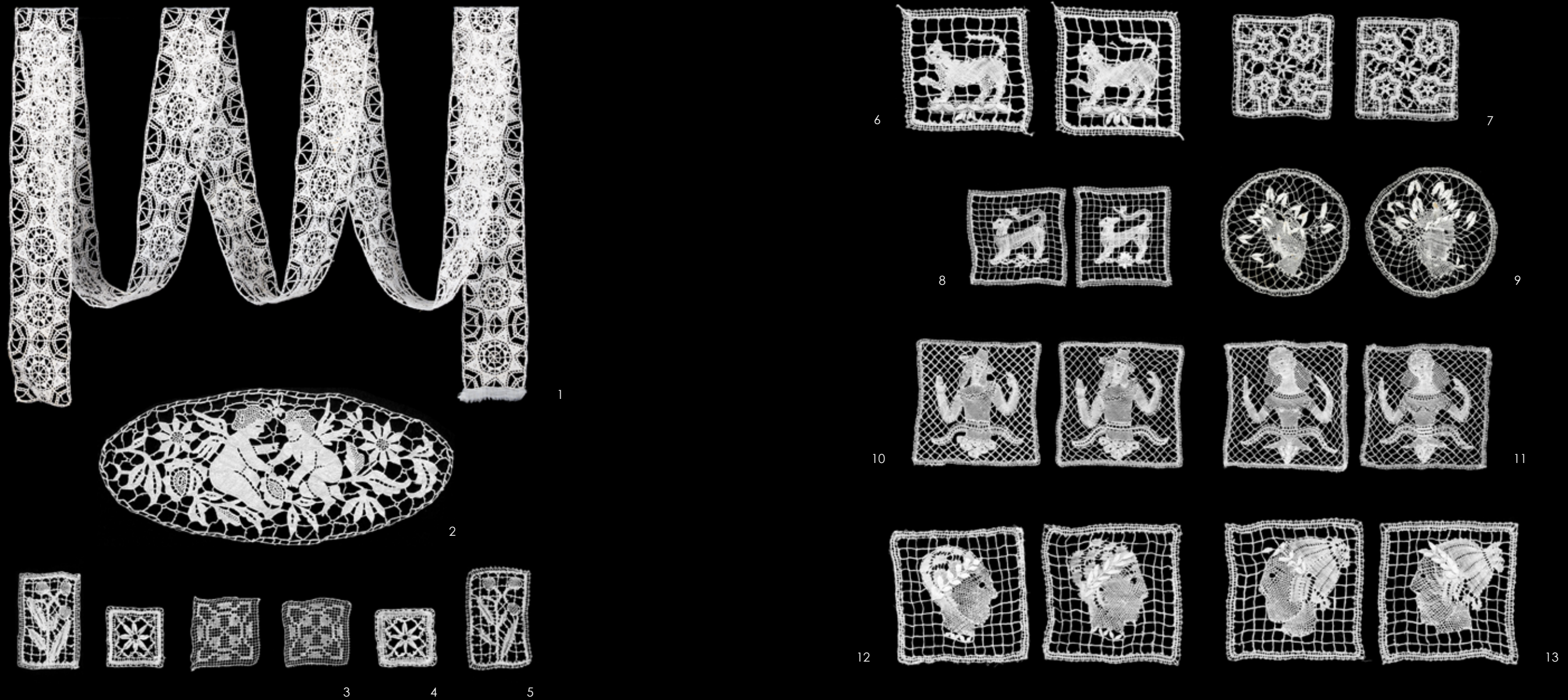
Bobbin lace, cotton/linen thread

1. 1 pc. Ø 39 x 50 cm / Ø 15.4 x 19.7 in
 2. 1 pc. Ø 33 x 42 cm / Ø 13 x 16.6 in

3. 1 pc. Ø 29 x 36 cm / Ø 11.4 x 14.2 in
 4. 1 pc. 31 x 27 cm / 12.2 x 10.6 in
 5. Flögl, modell no. F 114/2521, 1 pc. Ø 25 x 29 cm / Ø 9.8 x 11.4 in
 6. 1 pc. Ø 18 x 21 cm / Ø 7.1 x 8.3 in
 7. Snischek, modell no. S 114/2024, 1 pc. Ø 18 cm / Ø 7.1 in
 8. 1 pc. Ø 20 x 22 cm / Ø 7.9 x 8.7 in
 9. 1 pc. 6 x 18 cm / 2.4 x 7.1 in
 10. 1 pc. 11 x 42 cm / 4.3 x 16.5 in

11. 1 pc. Ø 13 x 15 cm / Ø 5.1 x 5.9 in
 L 15 – 49 cm / 5.9 – 19.3 in

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



37. 41 BOBBIN LACES

Designed by: Fritzi Löw-Lazar, Dagobert Peche, Anny Schröder

Executed by: Wiener Werkstätte, 1920/30

Bobbin lace, cotton/linen thread

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

- 1. 1 pc. L 320 cm / 126 in, W 7 cm / 2.8 in
- 2. 1 pc. H 14 cm / 5.5 in, L 32 cm / 12.6 in
- 3. 2 pcs. 7 x 7 cm / 2.8 x 2.8 in
- 4. 2 pcs. 6 x 6 cm / 2.4 x 2.4 in
- 5. 2 pcs. 6 x 10 cm / 2.4 x 3.9 in
- 6. Anny Schröder, dog, model no. Sp 4/41015 Schd, WW archives - 8 pcs. 14 x 14 cm / 5.5 x 5.5 in
- 7. 4 pcs. 10 x 10 cm / 3.9 x 3.9 in

- 8. 8 pcs. 10 x 10 cm / 3.9 x 3.9 in
- 9. Dagobert Peche, head round, model nos. Sp 4-41005, Sp 4-41006, WW archives - 2 pcs. Ø 10 cm / Ø 3.9 in
- 10. Fritzi Löw-Lazar, half-length figure male with hat, model no. Sp 4/41019, WW archives - 2 pcs. 14 x 14 cm / 5.5 x 5.5 in
- 11. Fritzi Löw-Lazar, half-length figure female, model no. Sp 4/41018, WW archives - 2 pcs. 14 x 14 cm / 5.5 x 5.5 in
- 12. Fritzi Löw-Lazar, head in profile with laurel wreath, model

- no. Sp 4/41010, WW archives - 3 pcs. 14 x 14 cm / 5.5 x 5.5 in
- 13. Fritzi Löw-Lazar, head in profile with laurel wreath, model no. Sp 4/41011, WW archives - 4 pcs. 14 x 14 cm / 5.5 x 5.5 in

JOSEF HOFFMANN attr.
Brtnice 1870 – 1956 Vienna
SCHWARZ & STEINER



38. SILVER CENTREPIECE

Designed by: Josef Hoffmann attr.
Executed by: unidentified silver smith H.D., sold by Schwarz & Steiner
Marked: Austrian hallmark – head of toucan (W for Vienna, 4 for 800/1000), 800, unidentified maker's mark H.D. in oval, SCHWARZ & STEINER

Silver, very delicately chased and hammered, hand

polished, very beautiful original condition

Excellent Viennese silversmith work

H 21 cm, Ø 35 cm
H 8.3 in, Ø 13.8 in

Provenance: private property, Austria

JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
MAX WELZ



39. TWO-SIDED MIRROR

Designed by: Josef Hoffmann, Vienna, 1930
Executed by: Max Welz

Solid walnut, carved, gilded, very nice original condition

H 36.5 cm, W 30 cm, D 12 cm
H 14.4 in, W 11.8 in, D 4.7 in

Provenance: private property, Germany

Ref.: comp. M. Kristan, F. M. Bogner (eds.), Der Späte Hoffmann, Wiener Kunsthandwerk nach 1932, Vienna 2023, p. 158

OSWALD HAERDTL
1899 – Vienna – 1959
MAX WELZ



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

consisting of 9 parts

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

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

H 4.5 cm, W 74.5 cm / H 1.8 in, W 29.3 in; the round central part consisting of two semicircular elements (Ø 74.5 cm / Ø 29.3 in) can be extended stepwise with 7 elements (each 59

cm / 23.3 in long) to a maximum of approx. 488 cm / 192 in

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

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



JOSEF HOFFMANN
Brtnice 1870 – 1956 Vienna
MAX WELZ



41. A PAIR OF WALL SCONCES

Designed by: Josef Hoffmann, Vienna, around 1940
Executed by: Max Welz

Carved wood, original gilding, small repairs, perfect condition

Noteworthy is Hoffmann's transformation of the swastika into a decorative ornamental pattern. In this context it is good to know that Hoffmann was classified as 'unreliable' by the regime.

Due to his connections with the Vienna city administration, Hoffman was initially also awarded projects during the Nazi

regime, including redesigning the German Embassy into the 'Haus der Wehrmacht', which was destroyed by Allied air raids at the end of the war.

H 68 cm, W 34 cm, D 32.5 cm
H 26.8 in W 13.4 in, D 12.8 in

Provenance: private collection, Germany

Ref.: comp. Die Pause, 5. JG, Heft 12; JH, Haus der Wehrmacht, Wien, 1940, Wandgestaltung im Festsaal © Kunsthandel Widder, Vienna, alternatively: <https://www.mak.at/digistory/josefhoffmann/index.html>



CENO KOSAK
Maribor 1904 – 1985 Vienna
E. BAKALOWITS & SÖHNE



42. A PAIR OF CHANDELIERS

Designed by: Ceno Kosak, Vienna, around 1953
Executed by: E. Bakalowits & Söhne, Vienna

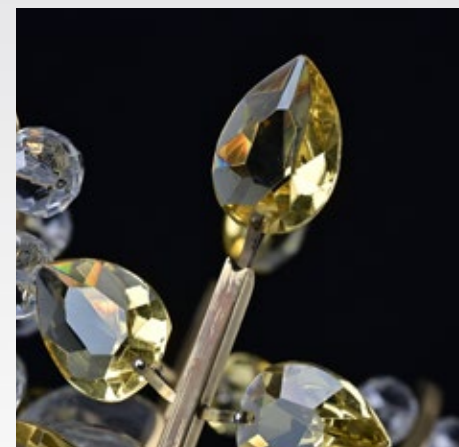
Brass, transparent and yellow cut and hand polished glass crystals, seven yellow glass crystals have been replaced, otherwise very good original condition

H 26 cm, Ø 53 cm / H 10.2 in, Ø 20.9 in

A similar model of this chandelier is used in the Gustav Mahler Hall, formerly Gobelín Hall, of the Vienna State Opera.

Sincere thanks to Mag. Aglaja Bakalowits for this information.

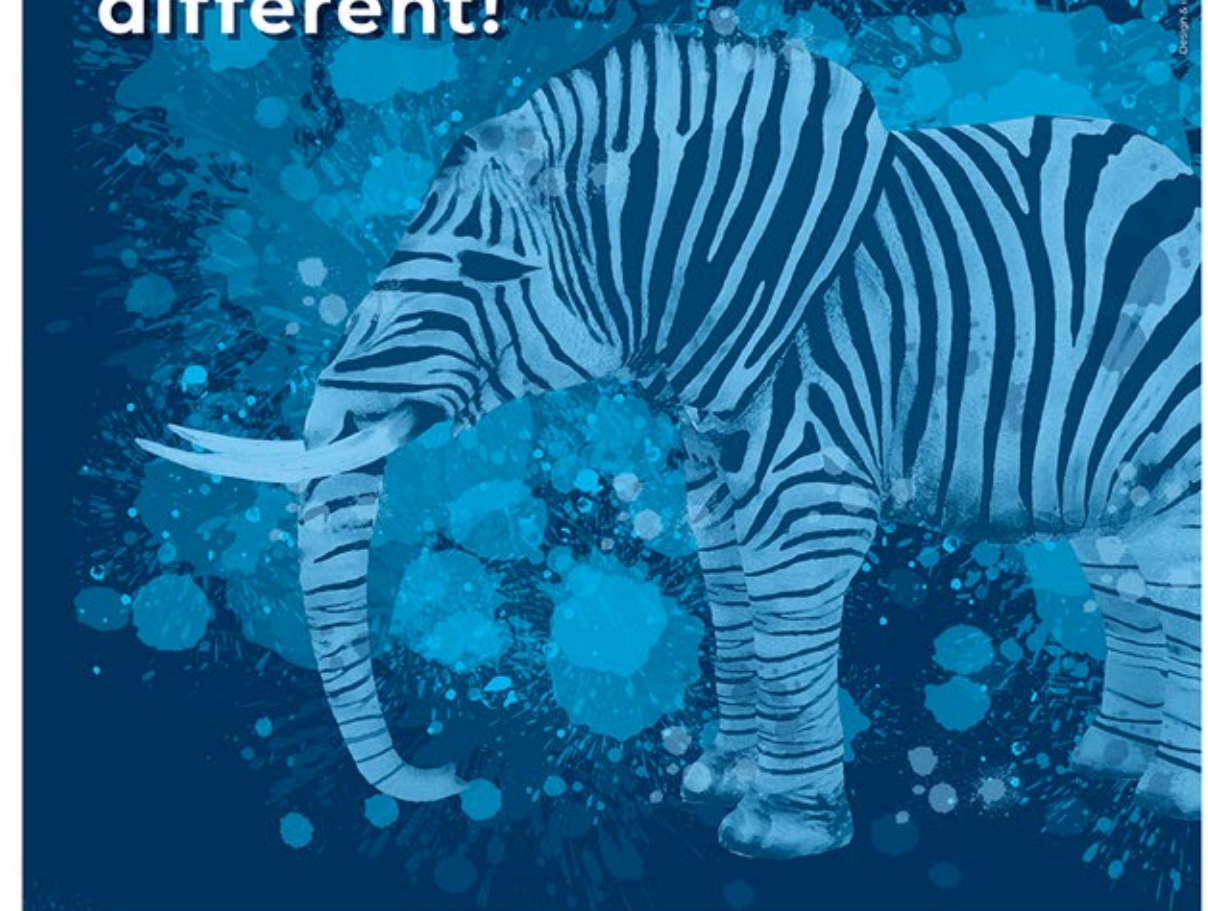
Provenance: private property, Austria



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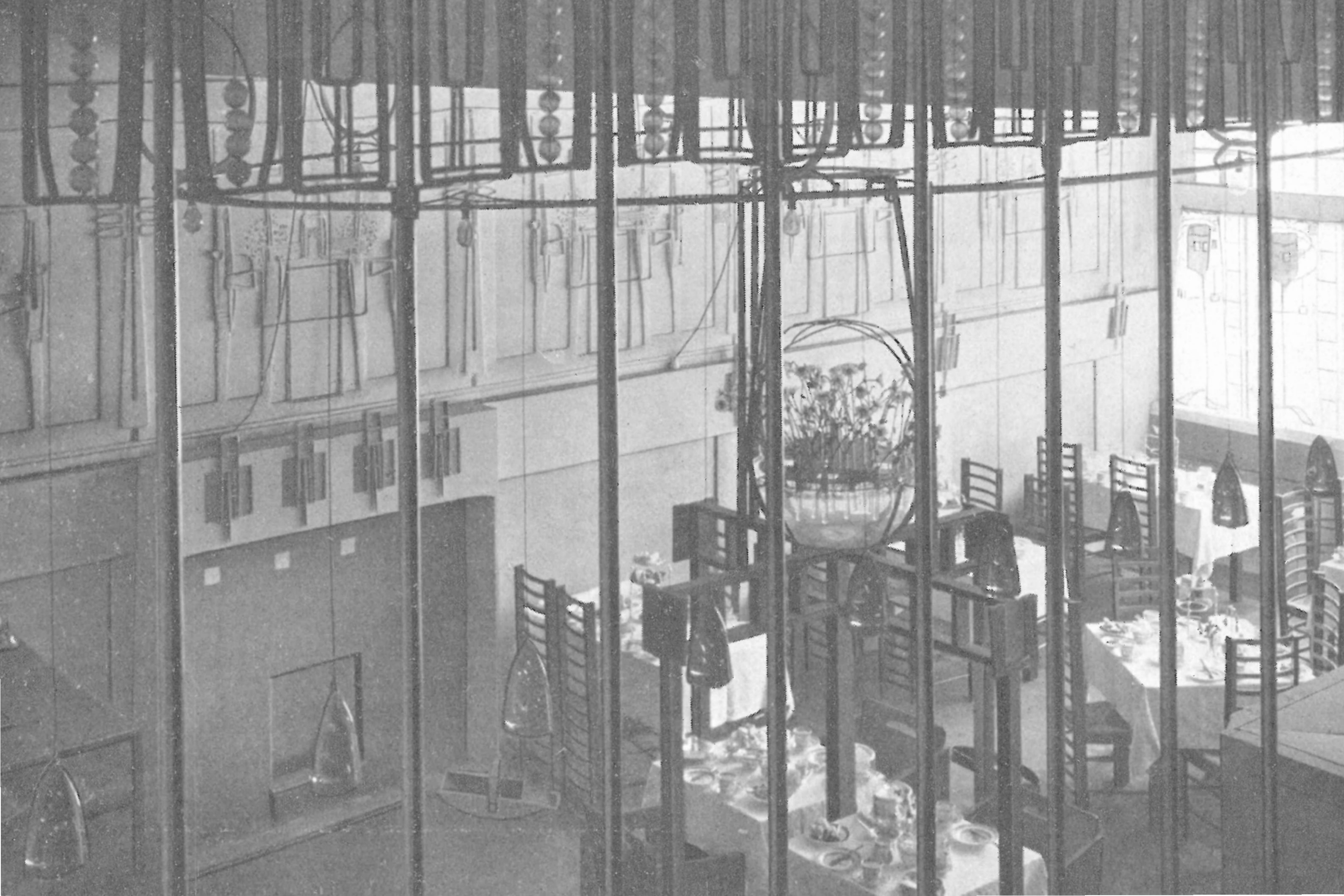
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