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Drinking set No.238, 1917

“When you go from a normal glass to this, it modifies your behaviour. You become more graceful. – And that’s an extraordinary thing to get for seventy dollars.”

**Murray Moss**  
2001

# LOBMEYR

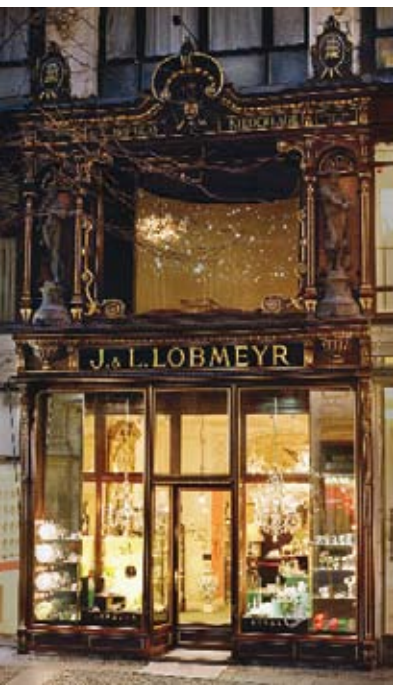
We opened this booklet with the quote from Murray Moss because he encapsulates our mission as a company, which is to offer our clients unique glassware that is unrivalled in today's world for its subtlety and sophistication.

There is no secret to how we create our crystal, just the dedication to and the knowledge about time-honoured methods where every detail is important. As a family business, we are able to combine the heritage of our craft with a contemporary design ethos. We take pride in the fact that our innovation is driven by our passion for our craft.

The images in this booklet illustrate how we work today, inspired by an almost 200 year-old tradition, the know how of our craftsmen and the beauty of crystal.

Andreas, Leonid and Johannes Rath

Lobmeyr's main store – Vienna, Kärntnerstraße 26



Decanter of drinking set No. 2,  
used for official receptions of the  
Austrian State since 1835



Drinking Set no.2, 1835



Drinking Set no.4, 1856



Drinking Set no.98, 1870



Drinking Set no.104, 1866



Drinking Set no.231, 1905



Drinking Set no.232, 1925



Drinking Set no.238, 1917



Drinking Set no.240, 1925



Drinking Set no.248, 1931



Drinking Set no.257, 1954



Drinking Set no.261, 1936



Drinking Set no.267, 1952



Drinking Set no.272, 1954



Drinking Set no.276, 1992



Drinking Set no.279, 2007



Drinking Set no.280, 2008



Drinking Set no.281, 2009



Drinking Set no.282, 2010

## Our Crystal

“The fascination about glass? – It is one of the oldest materials mankind understood to shape. Imagine: You melt some sand and look at the result.” **Ted Muehling**

The technique of melting quartz sand and shaping objects of enduring cultural value dates back to the fourth century before Christ. The approach to the quality of glass we take foregranted today was slow and careful. Glass has always fascinated mankind. With its transparency, its unique shiny surface and its play with light and reflection, glass has properties otherwise only found in diamonds or rock crystal. This fascination for crystal has been the driving force behind Lobmeyr for almost 200 years. Through six generations the properties of crystal have been tested and researched and its handling and forming possibilities explored. Thus we have learned how to make the magic of the material enduringly visible. We concentrate on the virtuous technical handling of this challenging substance, on lovingly crafted details and subtle shine instead of “loud” glitter. Regardless whether wafer thin blown muslin glass or glass that owes its shape to cutting – Lobmeyr reinstates the beauty of this omnipresent material, bringing elegance and refinement back to everyday life.



Candy dish, muslin glass,  
Oswald Haerdtl 1925



Drinking set No.240, 1925



Drinking set No.248, 1929



Drinking set No.231, 1905

“Incidentally:  
one is not  
suitable for  
everyone! Let  
each and  
everyone be  
happy with his  
or her individual  
choice and let’s  
take into account  
that everyone  
thinks their way  
is the right way.”  
Ludwig Lobmeyr,  
1876

## Family – Company – Cultural History

Lobmeyr is in its sixth generation as a family business today. A love of the material, the emotional relationship with the product and the commitment of personal energy defined our method of working from the beginning. In this context each generation leaves its trace.

In 1823 Josef Lobmeyr senior founds the company in Vienna's Weihburggasse and soon becomes Purveyor to the Imperial Court. Josef and Ludwig Lobmeyr (1855–1917): Ludwig becomes the pioneer of Austrian/Bohemian crystal production and presents the company at the first World Fairs; in 1864 he is the co-founder of the Austrian Museum of Applied Arts in Vienna. Ludwig's nephew Stefan Rath senior (1902–1960) leads Lobmeyr into the Modern Movement and is a co-founder of the Österreichischer Werkbund in 1912. Enduring classics are created in cooperation with Josef Hoffmann and the other artists of the Wiener Werkstätte. Hans Harald Rath (1938–1968) rebuilds Austrian crystal manufacture after the war and revolutionises the chandelier. An example of his work still hangs in the auditorium of the Vienna State Opera today. Harald, Peter and Stefan Rath (1968–2008) expand the company, enter the Arabic and Japanese markets and open a store in Salzburg. In 1972 the chandelier manufacturer Zahn (founded 1780) is acquired. Andreas, Leonid and Johannes Rath (from 2000) grow the international sales activities and focus on co-operations with a new generation of designers.

Josef Lobmeyr sen. and his wife Aloisia (portrait, Friedrich Kellner 1840)  
Lobmeyr business card, 1841  
The sixth generation: Leonid, Johannes und Andreas Rath



"Glacier" vase,  
Sebastian Menschhorn  
2005



## Tradition of Renewal

Though Lobmeyr continually focuses on the contemporary interpretation of glass, it has never stopped cultivating its heritage. The old inspires the new, traditional know-how facilitates innovation.

An astute eye for new movements has always characterised Lobmeyr's work. Designers give new impulses, at the same time the past is made available for today: our unique archive documents almost 200 years of activity and is not just a treasure trove of samples, but also a source of inspiration. However, our day-to-day work with crystal is the primary breeding ground for new ideas. Our interest in glass and a constant dialogue with our craftspeople, designers and clients repeatedly leads to directional innovations. In 1856 Ludwig Lobmeyr introduced a, for the period, startlingly simple design with his "Trinkservice No.4" (Drinking set No.4) – still a design icon today. In 1883 Lobmeyr delivered the first electric chandelier – a worldwide sensation – to Vienna's Imperial Palace. In the 1950s Hans Harald Rath designed the first chandelier using Swarovski strass. Adolf Loos' water set with a cut base in 1929 anticipated the simple drinking glass still valid today, whereas a more recent product, "Liquid Skin" (2001), completely dissolves the conventional form.

Drinking cup "Liquid Skin", Barbara Ambrosz 2001  
Drinking set No.4, Ludwig Lobmeyr 1856  
First chandelier using Edison's electric light bulbs, Ludwig Lobmeyr 1883

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Drinking set No.248,  
The iconic bar set with cut base  
by Adolf Loos 1929



Fleckerlschliff Pokal, 1910



Gletscher vase, 2004



Josephine Decanter, 2006



Bell shaped vase, 1910



Candy dish, 1925



Flower vase BV39, 1952



Rock crystal series, 1922



MAK Achtel, 2005



Flower vase BV, 1955



Masterpiece 'Aldorfer Jagd'



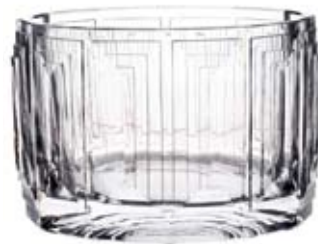
Collectable 2007 - Flakon no.8



Black enameled vase III. 'tulips'



Flower vase Drop BV69, 2011



Treppenschliff Schale, 1912



Oriental Tumbler, 1933



Fortune series, 2010



'Thom' series, 2010



Flower vase BV20



Josef Lobmeyr sen.  
Ludwig Lobmeyr  
Theophil Hansen  
Friedrich v. Schmidt  
Josef v. Storck  
August Eisenmenger  
Gustav Schmoranz

Franz Cisek  
Siefan Rath  
Otto Hofner  
Josef Hoffmann  
Oskar Strnad  
Rudolf von Larisch  
Michael Powolny

Eduard Josef Wimmer-Wisgrill  
Otto Prutscher  
Oswald Haerdil  
Ludwig Heinrich Jungnickel  
Vally Wieselthier  
Marianne Rath  
Adolf Loos

Carl Witzmann  
Hans Harald Rath  
Arnold Nechansky  
Wolfgang von Versin  
Clemens Holzmeister  
Vera Liskova  
Erich Boltenstern

Fritz Goffizer  
Peter Rath  
Karl Schwanzler  
Carl Auböck  
Wolfgang Hutter  
Ernst Fuchs  
Matteo Thun

Ernst Beranek  
Robert Balluch  
Monica Flood-Grimburg  
Hubert Aratym  
Sebastian Menschhorn  
Barbara Ambrosz  
Florian Ladstätter

POLKA  
Miki Martinek  
Peter Noever  
Ted Muehling  
Mark Braun  
Michael Anastasiades  
Thomas Feichtner

and many more

## Designers for Lobmeyr

Lobmeyr works with outstanding designers. Whether the architects of Vienna's Ringstraße in the 19th century, the pioneers of the Modern Movement or contemporary artists – the list of our designers mirrors not only the diversity, but also the quality of our work with crystal.

The Lobmeyr glass creators traditionally come from a wide range of backgrounds; they are painters, architects or designers. Artists who take the special nature of our material into account are important to us. The designers, on the other hand, appreciate the opportunity of applying their ideas regardless of market restrictions and equipped with all the possibilities and varieties of the craft. Glass is a complex material, and necessitates the ability to understand and comprehend it, which often results in longer-term cooperations. We appreciate designers with an understanding of the current culture while at the same time possessing a perception for enduring design. We aim for sustainable design with an everlasting beauty. Our glass should be both: ingenious and at the same time a well-loved long-term companion.





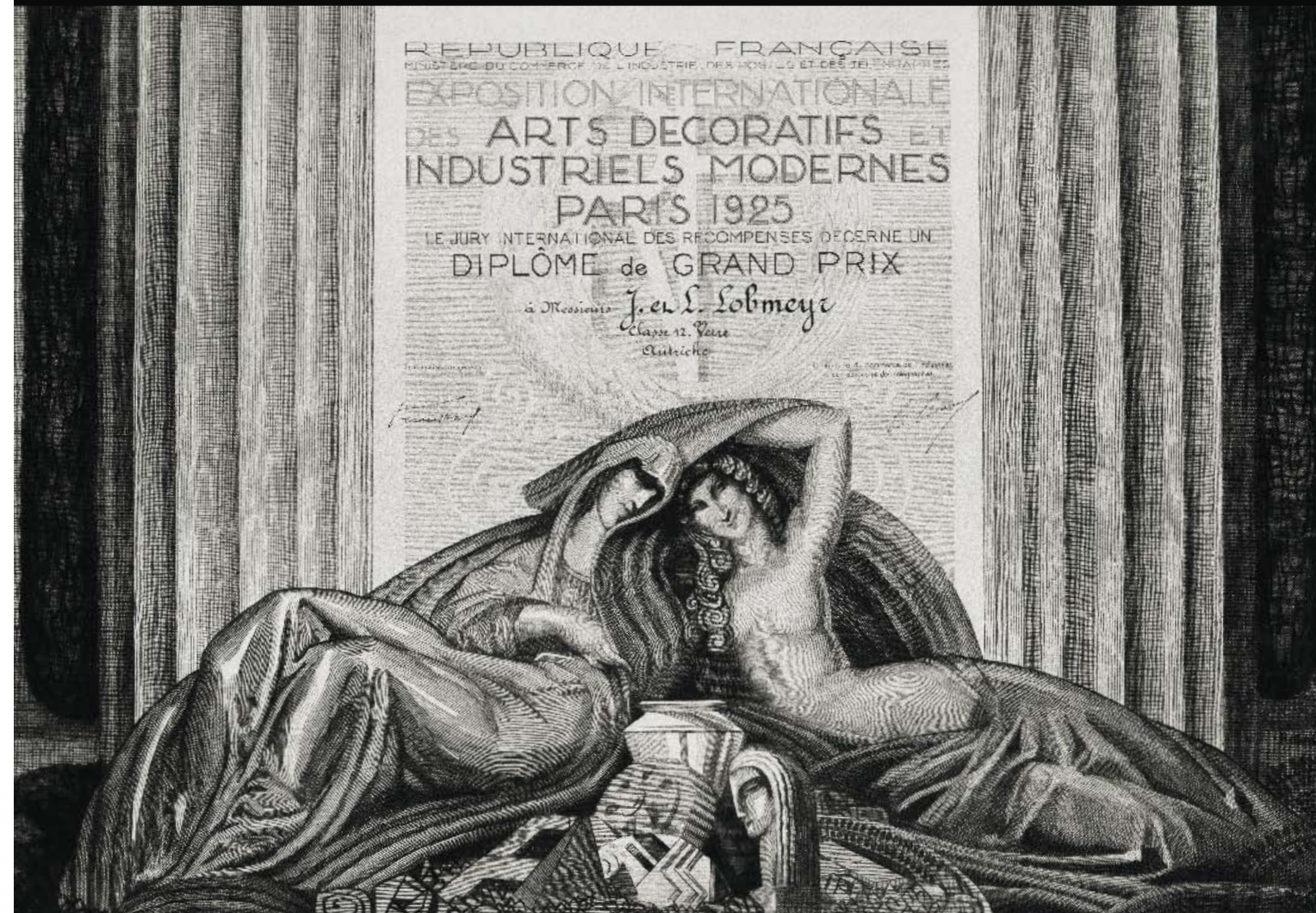
## Wiener Werkstätte and Art Déco

"... we should always avoid the pompous and continually strive towards a better material and a more accomplished construction. After all our life, insofar as it can be taken seriously, obtains dignity through simplicity, honesty and purity..." **Josef Hoffmann, 1901**



The friendship between Stefan Rath and Josef Hoffmann and the artists of the Wiener Werkstätte, led Lobmeyr into the eye of the new revolutionary movement in art and design in 1910. Compared to Historism, this was a totally "Modern Movement". The shapes became geometric, often lighter, more reduced. Stefan Rath demonstrated his courage and candour from the outset by working with this group of radical designers. Their designs challenged not only the prevailing taste, but also the material glass, whether in the "architectural" style or as delicate muslin glass. This period is an important chapter in Lobmeyr's history and self-image. Many of the creations from this period became milestones in the style history of glass. In addition to Josef Hoffmann there were other outstanding designers such as Oswald Haerdtl, Ena Rottenberg, Michael Powolny and Oskar Strnad. Together they prepared the way for the enormous Parisian "Exposition des Arts Décoratifs et Industriels Modernes" in 1925, resulting in the Art Déco movement. The Jury awarded Lobmeyr the Grand Prix.

Drinking set No.240 "Ambassador", Oswald Haerdtl 1925  
"Serie B", Josef Hoffmann 1914  
Model No.41085/22 made for "Kölner Werkbundaustellung", Josef Hoffmann 1914



## Crystal Narratives

The enforced shape of the “Alpha” set, which fits snugly into the hand, is inspired by a copper beaker from the Middle Ages on show at the Museum of Applied Arts in Vienna. The copper beaker was, in turn, inspired by Islamic shapes. Despite this, the “Alpha Beaker” was very much a product of the 1950s, stackable and ideal for young families in the postwar period who were just setting up home and needed products that were both elegant and practical.

In 1963 Lobmeyr was assigned to design the lighting of the new opera house in New York, the **Met**. The groundbreaking design by Hans Harald Rath was an asymmetric light sculpture, the “Starburst” chandelier. Contemporary and relevant to an era under the influence of space travel, it was later nicknamed “Sputnik”. In 1966 31 chandeliers and 332 wall lights were finally installed in the Met. During the opening celebrations the first applause was directed at the 12 bodies of light rising towards the ceiling. The chandeliers became a symbol of the Met along with the two huge Chagall paintings and today they are not only classics but also bestsellers.

In **Ted Muehlings** first project with Lobmeyr, style elements from various centuries were united to create a range that combines beauty, wit and functionality. The shapes integrate the originality of Roman glasses and beakers from the Middle Ages with the elegance of Lobmeyr glasses from the Viennese Modern Movement. The enamel paintings and engravings of insects that adorn this new collection refer to the drawings by artists Maria Sybilla Merian and Jacob Hoefnagel from the 17th century. Muehling appreciates the unexpected creativity and humour of antique designs. The eye, for example, that looks up at the drinker from the glass base is the literal interpretation of the toast “Here’s looking at you”. A basic concept of the range is that every glass should be decorated individually. This makes it appear as if a swarm of insects has landed on the dining table ...

The Metropolitan Opera, New York, illuminated by Lobmeyr chandeliers  
Drinking set No.279, Ted Muehling 2007



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Drinking set No.267 “Alpha”,  
Hans Harald Rath 1952



„The chandelier  
is the pièce de  
résistance of  
any ceiling“,  
Stefan Rath jun.

Modell No. 3146/C/8 „Pagoda“,  
Carl Witzmann, approx. 1923

## Crystal is Living Light

The crystal chandelier, a Baroque invention, has a 300-year-old history of style and is still valid today. Regardless of where it shines, the chandelier contributes a discreet festivity and a sense of elegance.

The crystal pendants on the chandelier had the purpose of increasing the source of light – then the candle – thus enabling large rooms to be illuminated. The so-called “fire” of a chandelier, the living combination of light source and cut glass, is still one of the special aesthetic attractions of the chandelier today. The crystal chandeliers by Lobjmeyr date back to the historic styles and progress through history to include the crystal chandeliers designed by the Wiener Werkstätte for electric light and later the Art Déco period. In the 1950s there were the famous “Viennese Chandelier” and the “Coffee House Chandelier”, designed by Oswald Haerdtl and Carl Witzmann. Asymmetric shapes and a movement towards light sculpture dominated the 1960s. This can be seen in the “Starburst” chandelier designed by Lobjmeyr for the Metropolitan Opera in New York or the light columns for the Concert House in Athens (2004). Lobjmeyr has influenced the history of chandeliers since 1850 and is still one of the first addresses for high quality historic and modern chandeliers worldwide today.

Model No.562/24 in baroque style, Ludwig Lobjmeyr, approx. 1890  
Model No.42278 historicist girandole, Ludwig Lobjmeyr, approx. 1870



Model No.6725/36/OR  
“Met chandelier”,  
Hans Harald Rath 1966

# Chandelier Manufacture

Lobmeyr consciously opts for handcrafted finishing in its manufacture of chandeliers.

Know-how passed on through generations and a rich archive – the chandelier workshop, for example, has over 10,000 cast models – allows the authentic recreation of every style of chandelier, while also being a source of endless possibilities for new ideas.

The body of the chandelier and its supporting components is the frame. In our brass-welding workshop the middle column, chandelier arms, rings and other parts are constructed; all these elements are still bent and formed by hand. Old techniques such as the hammering of the “Nockerprofil” for authentic baroque chandeliers and a special kind of knurling for impressing delicate ornaments and patterns often used in the French Empire period are still in use today. Equally important is the surface finishing of the metal, not only for its visual effect, but also for the durability of the finished product. Diversity is also important: a variety of gilding techniques are available, as well as 17 shades of gold. As soon as the framework has been completed, work begins on the chandelier’s “dress” – its crystal pendants. Though the workshop has a large variety of pendant shapes for almost all chandelier styles, special commissions are no rarity. Here we also prefer hand-cut crystal, due to its improved shine. Finally the pieces are linked together manually – a piece of wire is inserted between two crystal buttons or drops, twisted and cut – as this is the most durable method and above all also the most visually pleasing.

Model No.4713/5 “Parisian chandelier”, Oswald Haerdil 1937  
right page, from left to right:  
Hammering of a decorative element for an “Empire” chandelier  
Trimming cast brass parts by hand  
View into one of the “glass vaults” at the Lobmeyr workshop  
Traditional linking of crystal pendants via “Bürstenkettlung”

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## Interior Design

An aesthetically pleasing ambience requires a harmonious composition of light and space, of furniture and its context. Lobmeyr chandeliers give stylish interiors the finishing touch.

We look forward to exciting challenges in interior design with light and are equipped with over 5000 chandelier models and experience dating back several generations. Starting with a personal consultation, we create made-to-measure concepts. We not only offer solutions on the basis of our own chandelier designs, but are also happy to execute already available plans professionally. We also offer décor with antique chandeliers as well as their restoration. When involved early on in building, conversion or renovation plans and in close collaboration with the architect and constructor, we can design optimal bespoke solutions. We place a high value on sustainability. This includes client friendly maintenance and operation of the installation as well as technical and aesthetic durability.

Herrenchiemsee castle in Bavaria, equipment with historicist chandeliers and candelabers, 1883



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Cafe Prückel in Vienna,  
Oswald Haerdil 1954



6725-C-16 "Metropolitan"



1061-8 "Renaissance"



40570-6+3 "Mecca"



6719-A-12 "Embassy"



6343-8+1 "Grimm"



41085-22 "Cologne"



4713-5 "Parisian"



3146-8 "Pagoda"



42482-G-20 "Basket 2010"



42426-8 "Musseline"



562-24 "Bally"



7090-O-6



257-12 "Flemish"



54-8 "Castle Innsbruck"



3034-8



2720-15 "Milano"



1611-12 "Hermitage"



5058-6 "Wiener Grüst'l"



## Mirrors with a Soul

The reason we easily overlook mirrors today is their – and our – omnipresence. Lobjmeyr moves the mirror into the spotlight as a valuable item of furniture as well as its role as a constructive, oft playful component of the interior.

Carefully faceted mirror edges are typical to Lobjmeyr mirrors. Mirror plates enhanced by cutting and engraving make the difference in quality visible while opening up a wealth of creative possibilities. We make mirrors according to traditional patterns from our archives as well as modern and contemporary designs. In their heyday during the second half of the 19th century Lobjmeyr mirrors formed an integral part of the interiors of many a palace along Vienna's new Ringstraße. The historic, however, has never obstructed our view of today. A more recent project, the new interpretation of the Rococo style mirror by the jewellery artist and designer Florian Ladstätter, is only one example. His water-jet cut "orchids" confront the history of the mirror as well as obliterating the boundary between commodity and art.

Mirror No.17 "Barock", approx. 1870  
Mirror No.22, oval, 1984  
Mirror "Klosterneuburg"





## Muslin Glass – The Glassmaker's Pride

Named after the finely woven french fabric "muslin", this is crystal blown to a thickness of only 0.7 – 1.1 mm. It results in a drinking glass with very dainty rim and an unforgettably delicate contact between mouth, glass and refreshment.

Even an excellent glassblower needs many years of experience to create muslin glass. The glowing melt hardens rapidly, so must be worked quickly and assertively. Those watching glassmakers working in this way are always amazed at their speed and virtuosity. Stunning is also the precision with which similar series are shaped by hand – and yet the treasure of hand-blown glass lies in its minimal irregularities. Muslin glass appears delicate, but is remarkably resilient thanks to its inner elasticity and formal construction. In manufacture the glass is first blown into wet wooden moulds. The resulting steam forms a "cushion" between the wooden mould and the glass and is also responsible for the incomparable shine of the finished piece. Stem and foot are joined free-hand by the master. After careful cooling the annealed glass bubble is cut and the rim is smoothed and polished. A Lobmeyr glass passes through at least 24 pairs of hands and four quality controls, the last of which is always by a member of the family, before finally being available in store.

Attaching the foot of a glass by hand  
Blowing glass into a wet wooden mould  
Carafe/glass "Josephine", POLKA (Monica Singer, Marie Rahm) 2006

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Drinking set No.238  
"Patrician",  
Josef Hoffmann 1917

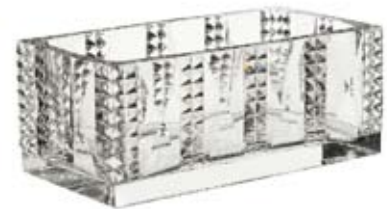
## Working at the Wheel – Cutting and Engraving

Crystal is refined using traditional cutting and engraving techniques in the Lobmeyr workshops. These time-honoured methods give the glass its high value.

With the form-giving cut, larger amounts of glass from the annealed glass object, the man-made crystal from the glass works are removed. The object is pressed against wheels of varying shapes and using a variety of abrasives. A drinking glass requires up to 15 different wheels. The finish is also critical. The industrial acid polish is not used as it removes the precision of hand cutting. Instead, the glass is brought to shine using a special polish in three steps on rotating felt and cork wheels.

An exceptional decorating technique is copper wheel engraving. An abrasive is applied to the edge of a copper wheel and the glass pressed against it. An experienced engraver can create every required shade and pattern by varying the rim profile and size of the disk, speed of rotation, abrasive and order of cuts. Lobmeyr engravings include everything from the simple monogram to a diverse range of decorations as well as large, elaborate pieces of work, the “paintings” on glass. Knowledge of this craft has become increasingly rare and needs time and patience: An engraved letter requires an average of one hour’s work. Pieces demanding over 1000 hours of engraving are no exception.

“Prismenschliff” jardinière, Josef Hoffmann 1914  
Detail of an elaborate copper wheel engraving  
right page, from left to right:  
Marking a monogram with china ink  
Cutting the main lines of a monogram  
Finishing polish of a faceted goblet  
Various copper wheels at the work bench of an engraver



# Individualisation

The personalisation of basic commodities, for example with a monogram or inscription, is traditional. Crystal is an excellent carrier – its beauty calls for personal appropriation, its durability makes the message immortal – almost.

Whether slogan, symbol, star sign, dedication or company logo – the possibilities and occasions for refining crystal according to the client's request, to make it "individual", are manifold. The monogram is still a classic. In the past it was used not only to turn commodities into representative objects, but also to mark them simply and preclude a change of ownership. Today, in an age of mass production, the idealistic character of the monogram comes to the fore; special commissions and personal reference to an object have become important again. A small initial or symbol is already enough to give simple pieces a special value. Lohmeyr has a treasure trove of monogram books and artwork available, but is also happy to execute a customised design.

Water tumbler of drinking set no.4 with pearl monogram, Sebastian Menschhorn 2005  
 Beer tumbler of drinking set No.257 with insect engraving, 2004





6675-W-3 "Metropolitan"



41063-2 "Sacher"



6865-W-3 "Fingers"



4713-W-2 "Parisian"



3238-WO-1Z



46-WA-2 "Flemish"



142-2



42278-6 "Ludwig"



3149-3 "Moulin Rouge"



5694-3



42383-1 "Lichtblau"



St693-3 "Napoleon"



4200-6 "Hansen"



7079-4 "United Nations"



5216-5 "Adolf Loos"



410-5+5



1609-3 "Diamond Cut"



4194-5 "Salesianergasse"

# Clientele

In his letter dated 1885 Rudolph Habsburg writes to his brother-in-law Prince Philip of Coburg regarding the 50th birthday of the Belgian King:

"Dear Philipp,  
I have gone into some trouble regarding the gift for the 50th birthday of our father-in-law, and have come to the conclusion that beautiful objects of glass from the Lobmeyr factory would be most suitable. They are an Austrian speciality and represent the best that our industry produces ..."

King of Siam, Mao Tse-tung, Ludwig II. of Bavaria, Swedish royal family, Khedive of Egypt, Maharajah of Baroda; the Imperial Courts of Vienna, Madrid, Stockholm, Athens, ... and Inspector Columbo, who purchased a vase for his wife.

Wien 74/Januar 1885.  
 Lieber Philipp!  
 In der Angelegenheit der  
 Wahl eines Geschenkes zum  
 50. Geburtstag unseres  
 Schwigeraters habe ich mir  
 viel Mühe gegeben und  
 bin zu der Überzeugung  
 gelangt, dass schöne Glas-  
 gegenstände aus der Fabrik  
 Lobmeyr's am geeignetsten  
 wären. Es ist die  
 historischste Spezialität der  
 österreichischen Industrie; nebst  
 den  
 Dingen des Kunstgewerbes,

großen Appartements sehr  
 schön zu verwenden.  
 Ich habe mit Lobmeyr's  
 beschlossen zwei große Schüsseln  
 die ein der besten hiesigen  
 Kunstschlopper aufzugeben  
 mich zu bestellen damit neuen  
 die schönsten Muster unserer  
 Glasindustrie, Schüsseln,  
 "Goblets, etc. etc., paradiesische  
 Stiefel aus einem Klavier  
 sind über Sopha's  
 auf dem Rücken des Stuhls  
 sein, daher entfällt, der auf-  
 hängbaren Stühle angebracht  
 folgende Tassen, auf dem  
 großen Schüsseln dinsten  
 auch die Tassen, etc. Tassen,

Dinge von mir sein, die  
 sehr repräsentativ  
 Ich bitte Sie, mir die  
 Namen und Preise dieser  
 nicht die Sache zu überlassen  
 mich mitzuteilen.  
 Mit dem herzlichsten Grüsse  
 von mir  
 Sie sind  
 ich bin  
 Sie sind  
 ich bin



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# LOBMEYR