



PHAIDON DESIGN CLASSICS Industrially manufactured objects of aesthetic value and timeless quality: **1** definitive models of lasting influence and enduring significance; **2** objects that are innovative in their use of new materials and unite technological advances with beautiful design; **3** objects characterized by simplicity, balance and purity of form; **4** objects that are perfect in their design and have remained unchanged since their creation. **VOLUME ONE**

PHAIDON



Ludwig Lobmeyr was part of a family firm of Austrian glassware sellers, and added his own design legacy by creating an innovative and highly sought after range of crystal glasses. His father Josef opened a glassware shop in Vienna in the 1820s, after an apprenticeship with an uncle. This was originally just a dealership; the designs were produced by a factory in Bohemia. While his brother, also called Josef, took care of the commercial side of the business, Ludwig had a passion and understanding of glass design. Inspired by the eastern, Greek, Roman and Venetian glass he saw at the Great Exhibition of 1851 in London, he began experimenting with enamelling and painting glass. By 1856 he had developed what came to be known as 'muslin' glass. This crystal patterned glass, mere millimetres thick, was difficult to manufacture. It had to be hand-blown, cut, engraved and polished by hand, a process involving more than a dozen skilled craftsmen to ensure every last detail was exact. A whole range of muslin glass was produced, including objects from decanters and goblets to the 'Lobmeyr' Crystal Drinking Set. Wine aficionados loved it because it created the thinnest possible surface between the liquid and one's mouth. Unadorned and fragile, the glass has a timeless appeal that would not look out of place had it been designed a century later. Ludwig Lobmeyr was a founding father of the Arts and Crafts movement in Vienna, becoming something of a cultural patron in the city and counting many artists and sculptors among his friends. He retired from the business in 1900, having trained his nephew Stefan Rath to continue the pioneering glasswork. Rath later flourished in this role, positioning the company at the heart of the turn-of-the-century artistic collective, the Vienna Secession, and promoting good industrial design. The hand-produced range continues to be bought by collectors and fine restaurants today.





J. & L. Lobmeyr

KAISERL. KÖNIGL.

HOF-GLASWAARENHANDLER

KRONLEUCHTER u. KRISTALLWAAREN-FABRIKANTEN

13 KÄRNTNERSTRASSE 13

Wien.



KRISTALL- u. FARBIGES GLAS. SPIEGEL. KRON-
ARM- u. WANDLEUCHTER von GLAS u. BRONZE.
AMPFELN u. d. m.



B

Die obere flache Kante ist glatt
die aufsteigende
steigende Kante

24 vertikale Linien
für den 8. Kanal
für den 2. Kanal
für den 3. Kanal

~~die obere flache Kante~~
~~die aufsteigende Kante~~
~~die abwärts geneigte Kante~~
~~die untere flache Kante~~

5 horizontale
und 2 vertikale
Linien
aufsteigend
mit
5 vertikalen
für den 2. Kanal
aufsteigend
weiter

8 horizontale
vertikale
aufsteigende
aufsteigend mit
5 vertikalen
für den 2. Kanal
aufsteigend
weiter



die obere flache Kante
die aufsteigende Kante
die abwärts geneigte Kante
die untere flache Kante

untere Kante glatt
gestrichelt
gestrichelt

gestrichelt
gestrichelt
gestrichelt

B

A



3 Himmeln
 evitikal gefasste
 schneefalben
 2 hohl lassen
 fein punkel gefasste
 falben

12.9
 17.2.12-17

die schneefalbe
 hinnen ein fl. in hohl
 in der hohl stehen
 Rand fein hohl

zeichn. 233-12



3 Himmeln
 evitikal gefasste
 schneefalben
 2 hohl lassen
 fein punkel gefasste
 falben

12.9
 17.2.12-17

das hinnen aller
 gefasste stehen und
 die hohl stehen in
 hohl hohl in hohl
 glatt hohl hohl
 nicht glatt

Variante B



zeichn. 234-12
 17.2.12

Schwarz - Myrtent.

Josef Hoffmann enjoyed a lengthy relationship with the Viennese glassmaker J & L Lobmeyr, which was deepened by a friendship between the architect and designer and the then head of the business, Stefan Rath. The Series 'B' glassware was an early product of this partnership, which began in 1910. Lobmeyr was one of the most enthusiastic supporters of Hoffmann's strict forms, and still makes Series 'B' today. In its modernity, simplicity of form and deployment of black and white, the design carries the hallmarks both of Hoffmann's work and the output of the Wiener Werkstätte, which Hoffmann and Koloman Moser had founded in 1903 as a co-operative of applied arts. In particular, they strove both to promote craftsmanship in everyday objects and reject gratuitous, historically based decoration, which they felt obscured function. By the time of the Series 'B' glassware, Hoffmann's vision of the house and its contents as a single work of art had reached its zenith in the Palais Stoclet of 1911, built in Brussels for the banker and art lover Adolphe Stoclet. Wiener Werkstätte never had its own glass workshop. Instead, its designs were taken up by external manufacturers. The Series 'B', in common with several other designs from the Hoffmann-Lobmeyr partnership, is made from blown crystal, decorated with black bronzite and frosted. The bronzite technique had been developed just two years earlier in Bohemia, the traditional home of glassmaking. In this process the glass was coated with a layer of bronzite, on to which the decorative design would be painted with varnish. Any unvarnished bronzite was then removed with acid, leaving a decorative pattern with a metallic sheen. Lobmeyr sustained a lofty reputation, with its products included as early as the 1920s in collections such as The Museum of Modern Art, in New York and London's Victoria and Albert Museum.

The Viennese company Lobmeyr has been successfully building on its international reputation for glass-making since Josef Lobmeyr founded the business in 1823. Today the company can boast nearly 300 different drinking sets, including this bar set designed by the Austrian architect Adolf Loos in 1929. Loos was commissioned by company director Stefan Rath, who embraced the skills of several other prominent architects and artists when he took over the reins from his uncle, Ludwig Lobmeyr, at the turn of the century. From 1897 Loos worked as an independent architect in Vienna. As his Café Museum Chair of 1899 illustrates, he introduced a more rational and often geometric style to his designs, away from the abstracted, nature-inspired forms of the Vienna Secession group of artists and architects. As well as designing, Loos also voiced his opinions on broad cultural issues in influential essays that were published in *Das Andere*, a periodical that he established in 1903. In one essay titled 'Ornament und Verbrechen' ('Ornament and Crime') of 1908, Loos challenged the value of decoration, claiming it was a waste of energy and represented cultural degeneracy. Subsequently, his ongoing design work embodied these forward-thinking principles. Indeed, this drinking set for Lobmeyr captures a refined, sturdy sophistication that is free from period-specific patterning or ornamentation. Today the glasses are hand-blown from lead-free crystal, made in Germany to Austrian specifications. Each glass is then cut and engraved by a copper wheel, creating the simple, geometric grid. It could be argued that the grid-like engraving on the solid bases of the tumbler and decanter as well as on the decanter stopper is uncharacteristic decoration. One suspects that Loos would insist it is a practical feature, adding friction to aid grip on surfaces and to prevent polished glass from slipping out of one's hands. Whatever the answer, the set, including a Finger Bowl, Beer Glass, Water Pitcher, White Wine Glass and Liqueur Glass, has sustained successful market positioning for the specialist glass-maker and retains a timeless appeal for customers today.

1888

Loos Drinking Set (1929)

Adolf Loos (1870-1933)

Lobmeyr 1929 to present

