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Contemporary



Cluster of Bellsie Park column elements in a private Staircase, Portugal



# Lobmeyr Design

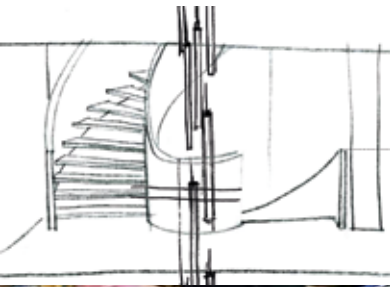
## From drawing board to ceiling

With the turn of the millennium the chandelier returned to the mood boards of designers and architects as an important decorative item. Outlived were the ideas of lofty ceilings and empty spaces. Soon the emergence of the LED as a serious medium of illumination further kindled the spark of a new implicitness of chandeliers. With our understanding of spaces and light and thriving to support a total work of arts Lobmeyr has always inspired his present age and produced concepts that sustained and prospered.

We approach design as an integrated process. In the earliest concept sketches we apply our knowledge of construction to test the boundaries of materials and crafts. With our experience in architecture and light we are an important tool for designers in creating breath-taking ambiances. During technical design we plan for easy service and a minimum of maintenance. In manufacturing we thrive for long durability to sustain our work for generations. The services we provide don't stop at an all-in installation on site but we also offer maintenance and repair.

Most designs are born from one situation. They emerge from a specific project combining spectacular looks and inspired engineering to branch up into new families of designs. For some ground-breaking designs we collaborated with external designers. Mutual understanding and combining of skills helps to discover hidden treasures of the craft.

Early sketch of a chandelier cluster for a staircase  
Blowing of a Ripple Lamp's projection dome  
Installation of a bespoke chandelier design in Vienna





# Ripple Lamp

Poetic Lab, 2013

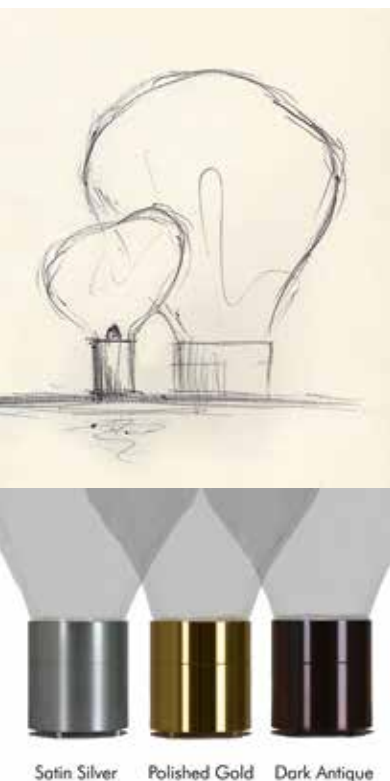
Ripple is a moving light piece that expresses the beauty of the material glass, celebrating the process of its making. Each Ripple set consists of a large rotating projection dome and a smaller lighting dome ensconcing the light source, a single 20 Watt G4 halogen bulb. A beam of light projects from the lighting dome through both walls of the mouth-blown unevenly shaped projection dome that gently rotates. This creates a play of shadow and light in an ever changing, moving ripple pattern – beauty that goes beyond the material itself.

Essentially Ripple is an analogue lighting effect and not a plain lamp. The effect is jointly created by the lamp's simple mechanism but foremost by the room's quality and ambience. It works best in calm and dimmed areas with light walls. It takes some experimentation to find the optimal spot for the lamp and the suitable set-up of the lamp's two elements.

Ripple's bases are made of brass and come in three different finishes. The glass domes are free-formed of lead-free crystal and vary greatly in shape and size. The Projection dome is available with two different heights of bases. Both sizes come with the same size of lighting dome.

Table lamp 42580-1 – Ripple Lamp large; Ø: 35-40 cm, H.: circa 50 cm, base height: 13 cm  
Table lamp 42581-1 – Ripple Lamp Small; Ø: 30-35 cm, H.: circa 45 cm, base height: 8 cm  
Lighting dome (same for both sizes): Ø: 15 cm, H.: 25

Original design sketch by poetic lab  
Surface options of base





# Captured

Michael Anastassiades, 2012

Light refracted by crystal. Capturing the natural game of those two elements into a fascinating object has been the vision of this cooperation.

A minimal elegant and strong metal structure, typical for Michael Anastassiades' work, gives hold and position to precious crystal parts refined by Lobjoy.

Light, shadow and the game with geometry and space make these exciting objects so attractive and invite the onlooker to play with it. Its delicacy and subtleness graciously express the Lobjoy aesthetics. The lamps are made of brass and come in silver, gold and antique finish. The central glass ball guards the light source and refracts the light. It bears the special iris cut, executed in our traditional hand-cutting techniques. Two hemispheres of larger diameters indicate further orbits. Those clip onto the vertical pole and can swivel freely. The light source is a single 20 Watt G4 halogen bulb.

Table lamp 42543-A-1; Ø: 23 cm, H: 55 cm, Wt.: 3 kg  
 Floor lamp 42545-A-1; Ø: 23 cm, H: 130 cm, Wt.: 3 kg  
 Pendant lamp 42546-A-1; Ø: 23 cm, H: 55 cm, Wt.: 3 kg (Height of the pendant lamp given is for spheres and bottom spike only. Overall drop includes custom suspension and is to be specified upon ordering.)

Detail of spheres with iris cut  
 Pendant Lamp  
 Floor Lamp  
 Table Lamp



Captured Floor Lamp in a private flat in Vienna



# Bellsize Park

## The evolution of a design

The wall sconces Hans Harald Rath designed for the Met in 1966 proved a hidden treasure in our stock. It spun off many stunning chandeliers picking up on the grid-design. The first one was a project with Saskia Blyth of David Collins Studio in London. A long chandelier for a private dining room.

Over the years we developed engineering of the simple concept to give us greatest flexibility in constructing this fixture. First editions were composed of rectangular shapes creating boxes of light and crystal. With skill and inventiveness we further developed the concept of this design to create any angle, shape or size.

The most spectacular example is the twin-column designed with Paula Andren and Emilie Dufva Barreca for Candy & Candy. For their project in Monaco we developed a pair of columns at an impressive 14 meters in height flanking a birdcage elevator.

Other application of this design include a cluster of smaller versions suspended through the eye of a staircase.

Ceiling canopy of the column in Monaco  
Inside view of the column in Monaco showing steel wire suspension  
Prototype of a floor lamp design







First adaption of the Metropolitan Wall Sconce design, as a chandelier in a dining room near Bellisze Park Road, London



Basket Chandelier 42482-G-14 in a staircase, Vienna

# Basket Chandelier

Marco Dessí, 2010

The starting point for Dessí's design was the reproduction of an early baroque glass-arm-chandelier from Schloss Hof palace. Marco Dessí approached the project to not only reinvent the use of those glass-arms, but drew upon the vast variety of different types of chandeliers to carry over this technique to a totally new application.

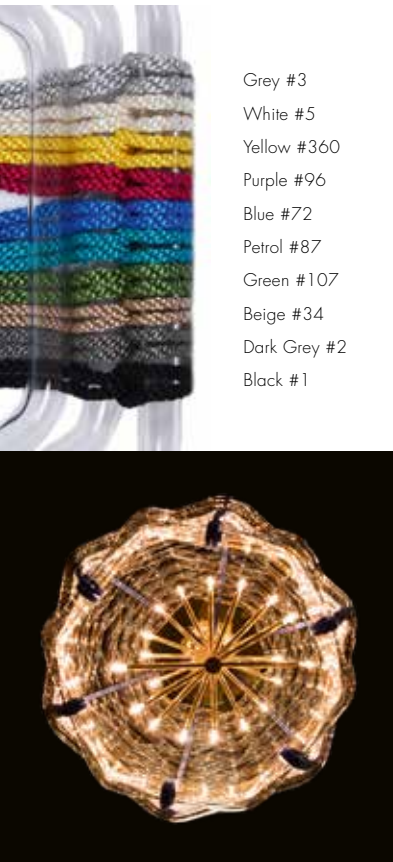
Inspired by the shape of traditional lanterns he wove a basket-like structure using hexagonally bent glass tubes in combination with silken cords. The light source was selected to be a twisted spiral of halogen bulbs around a vertical pole like a double helix.

The glass basket element comes in two sizes. Both sizes can be used as pendant chandeliers or ceiling fixtures. The smaller size can also be applied as a floor lamp. Heights of the stem can be customized as standard.

Metal parts come finished in polished nickel and gold. The glass parts can be toned in certain colours.

- 1) Ceiling fixture 42547-G-14; Ø: 40 cm, H: 35 cm, Wt.: 8 kg; 14 lights, G4 Halogen, max. W.: 280
  - 2) Floor lamp 42529-BL-14; Ø: 38 cm, H.: 85 cm, Wt.: 10 kg; 14 lights, G4 Halogen, max. W.: 280
  - 3) Chandelier 42482-G-14; Ø: 38 cm, H.: 69 cm, Wt.: 11 kg; 14 lights, G4 Halogen, max. W.: 280
  - 4) Floor lamp 42529-BL-14; Ø: 38 cm, H.: 180 cm, Wt.: 13 kg; 14 lights, G4 Halogen, max. W.: 280
  - 5) Chandelier, 42482-G-20, Ø: 52 cm, H: 90 cm, Wt.: 15 kg, 20 lights, G4 Halogen, max. W.: 400
- (See opposite page)

Colours of silk cords  
A view from below inside the Basket showing the illumination







# David Collins Chandelier

David Collins, 2006



David Collins Studio London approached us to execute a stunning design for a Villa on the Côte d'Azur in 2006. The challenge with this design was to connect the individual parts of the main body without any visible screws. Through the intertwined shape soldering was out of the question. So our craftsmen arrived at constructing the body inside-out through the sockets like a ship-in-the-bottle.

David Collins used the same design for a modern hotel as well as for his own home. The original design with 13 lights combines nickel finish for the body with plates of dark-nickel brass and smoke-grey glass for the shades. We offer custom variants such as antique or polished brass with copper accents and a small selection of alternative glass colours. The design is feasible from diameters of 60 cm to 150 cm.

Chandelier 42394-13; Ø: 75 cm, H: 55 cm, Wt.: 20 kg; 13 lights, E14, max. W.: 780,  
Chandelier 42394-23; Ø: 150 cm, H: 70 cm Wt.: 45 kg; 23 lights, max. W.: 1.380

Detail of a shade in standard finish  
Chandelier 42394-23 in standard nickel finish  
Chandelier 42394-13 in brass and copper finish  
Chandelier 42394-13 in standard nickel finish



A pair of chandeliers in David's own living room in London





David Collins chandelier in the penthouse suite of the London Hotel, New York



Megaron Spiral chandelier in a private mansion, Qatar



# Megaron Spiral Series

Stefan Rath, 2003



A wonderful example of a design that stems from a specific project.

Developed by Stefan Rath it adorns the main spiral staircase at the Megaron of Music Concert Hall in Athens. The location was strongly influential for the design. It became our tallest chandelier with almost 20 meter drop over 5 floors. It was finished and delivered just in time for the opening of the 2004 Olympic Games.

The internal structure is hidden behind a curtain of Swarovski beads. Large versions bear triangular crystal prisms at the spiral elements, smaller versions are made with round rods of crystal. The enchasing bands of brass have a French gold finish, accented by nickel-finished bolt heads.

Despite its monumental proportions it proved a good model for residential projects. The design can be made in any length and the diameter can be as low as 30 cm. With the ability to scale the general design down to almost any size it opens the way to many different applications such as sconces or floor lamps.

Chandelier 42343-187; Ø: 100 cm, H.: 1.930 cm, Wt.: 2.140 kg; 187 lights, max. W.: 11.220

Chandelier 42354-76; Ø: 50 cm, H.: 665 cm, Wt.: ca.400 kg; 76 lights, max. W.: 4.560

Chandelier 42343-44; Ø: 50 cm, H.: 370 cm, Wt.: 200 kg; 44 lights, max. W.: 2.640

Wall sconce 42472-3; W.: 22 cm, H.: 50 cm, P.: 12 cm, Wt.: 3 kg; 3 lights, max. W.: 180

Floor lamp 42352-BL-15; Ø: 40 cm, H.: 250 cm, Wt.: 120 kg; 5 lights, max. W.: 900

Megaron Spiral chandelier seen from a lobby  
Wall sconce 42472-3



Staircase at Megaron of Music Concert Hall, Athens



## Lobmeyr Bespoke Beyond the catalogue

We gladly dedicate our manufacturing expertise to designers and architects to create unique designs tailored to a specific room and telling a story. Together with the designer we like to push the boundaries of our trade to discover new ideas and different solutions to otherwise proven paths. This is where our craftsmen take their satisfaction enjoying diversity in their daily routines.

Jack Ink developed with us a monumental sculpture of light and glass in the shape of a Venus Comb Shell. This is available in bespoke colours and spins off a family of smaller objects.

For Candy & Candy we developed an interesting twist on the common cartwheel-chandelier motive. This modular idea will be the base for a range of stunning constellations.

With Gregor Eichinger we created an abstract bird of textile, mirrors and glass. This dominated the Café at Vienna's MAK for 9 years.

Elliott Barnes tempted us to create a chandelier seemingly defying gravity for a Villa in the hills of Vienna.

These are just some examples of our recent commissioned works for specific projects.

Jack Ink's Venus Comb Shell, 2005-2013  
Cartwheel chandelier in a Monaco townhouse, 2014  
MAK-Café chandelier by Eichinger oder Knechtl, 2006



L'Alliance light sculpture by Elliott Barnes, 2012



# The Hidden Treasures

Many designs grew beyond their original project and became substantial parts of our product range. Some of them constitute whole design families of their own or became classics of our time. Other prototypes or concept studies slumber in our archives. Like ideas orbiting our heads, just waiting to become rising stars. Together with fresh ideas from challenging projects with architects and designers we shape the future of not only Lobmeyr but also of a part of our aesthetic heritage.

One Crystal Chandelier  
Design study  
Thomas Feichtner, 2013

H: 25 cm, W: 9 cm, 1 kg,  
1 LED, max. W: 1,



Rising Star  
Ceiling fixture 41111-12  
Lobmeyr, circa 1980

Ø: 60 cm, H: 60 cm,  
12 lights, E14, max. W: 720,  
Brass, glass; Finish: Nickel



Picture light  
Wall sconce 40232-2  
Lobmeyr, circa 1980

L: 32 cm, D: 18 cm,  
2 lights, E14, max. W: 120,  
Brass; Finish: Polished



Cylinder  
Lantern 42439-3  
Lobmeyr, 2003

Ø: 25 cm, H: 45 cm, 7 kg,  
3 lights, E14, max. W: 180,  
Brass, lead-free crystal; Finish: Nickel



Cunning Sphere  
Design study

Ø: 38 cm, 3 kg  
1 light, E27, max. W: 60,  
Brass, hand-cut crystal; Finish: Gold



Coburg  
Ceiling fixture 1703-S-3

Ø: 38 cm, H: 15 cm, 2 kg  
3 light, E14, max. W: 180,  
Brass, lead-free crystal; Finish: Antique

Pipe Fixture  
Design study 40834-3  
Peter Rath, 1980

Ø: 50 cm, H: 35 cm,  
3 lights, E14, max. W: 180,  
Material: lead, copper; Finish: Polished



Spider Light  
Chandelier 40882-3  
Peter Rath, 1980

Ø: 33 cm, H: 56 cm, 4 kg,  
3 lights, E14, max. W: 180,  
Brass; Finish: Nickel



Damla  
Chandelier 42512-10  
Lobmeyr, 2011

Ø: 75 cm, H: 50 cm, 9 kg,  
10 lights, E14, max. W: 600,  
Brass, hand-cut crystal; Finish: Antique



Cartwheel  
Design study 42567-9  
Lobmeyr, 2013

Ø: 70 cm, H: 20 cm, 8 kg,  
9 lights, E14, max. W: 540,  
Brass, crystal; Finish: Nickel



1516  
Small pendant 42257-1  
Stefan Rath, 1999

Ø: 29 cm, H: 34 cm, 2,5 kg,  
1 light, E27, max. W: 60,  
Copper, brass; Finish: Varnished



1516  
Wall sconce 42257-2  
Stefan Rath, 1999

Ø: 29 cm, H: 34 cm, 2,5 kg,  
1 light, E27, max. W: 60,  
Copper, brass; Finish: Varnished



Installation of Megaron Spiral Chandelier in Hong Kong  
with regional authentic bamboo-scaffold.



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