

Foreword



Staircase at *Villa Farnese Il Caprarola*, Gelatin Silver Print © Hiroshi Sugimoto, 2016

About shadows

There was a time when in the summer, people would travel to a hotel on the shadowy side of the mountains and spend the winter on the Côte d'Azur. The culture of the shadow was not regarded as affecting, but rather as accentuating back then.

The eye can focus more easily when there are shadows. The true texture and the codes of the surface become clearer. The shadow carries the messages woven into the built world. The shadow is created by the light of various qualities.

The light of the lamps created erotic shadows conveying comfort and elegance.

In our era characterized by screens, we have lost sight of the nuanced world of light and the diversity of its protagonists.

Production processes and perceived improvements, savings and ignorance have caused important elements of the world around us, created by us, to disappear. Elements that prepared the space with proportion and reflection for the light. Building components such as the ceiling fell victim to wiring and the boundless need for ever more installations.

In the meantime, luminants have been reduced to their two-dimensional computer compatibility.

In the past, the first glance upon entering a room always went to the ceiling. It displayed messages, signs and explanations. The overall situation of the room was commented on by every aspect of the ceiling. It was also here that the source of the first legibilities, the first substantive depths of the architectural user interface so to speak, were found. The ceiling staged the concluding act of the space below it, referring to a cultural meta-level and sometimes even simulating an opening out into the universe. As the walls and the floor are always compulsory in terms of materiality, durability, functionalities and much more, the ceiling is the artistic expression, the free form.

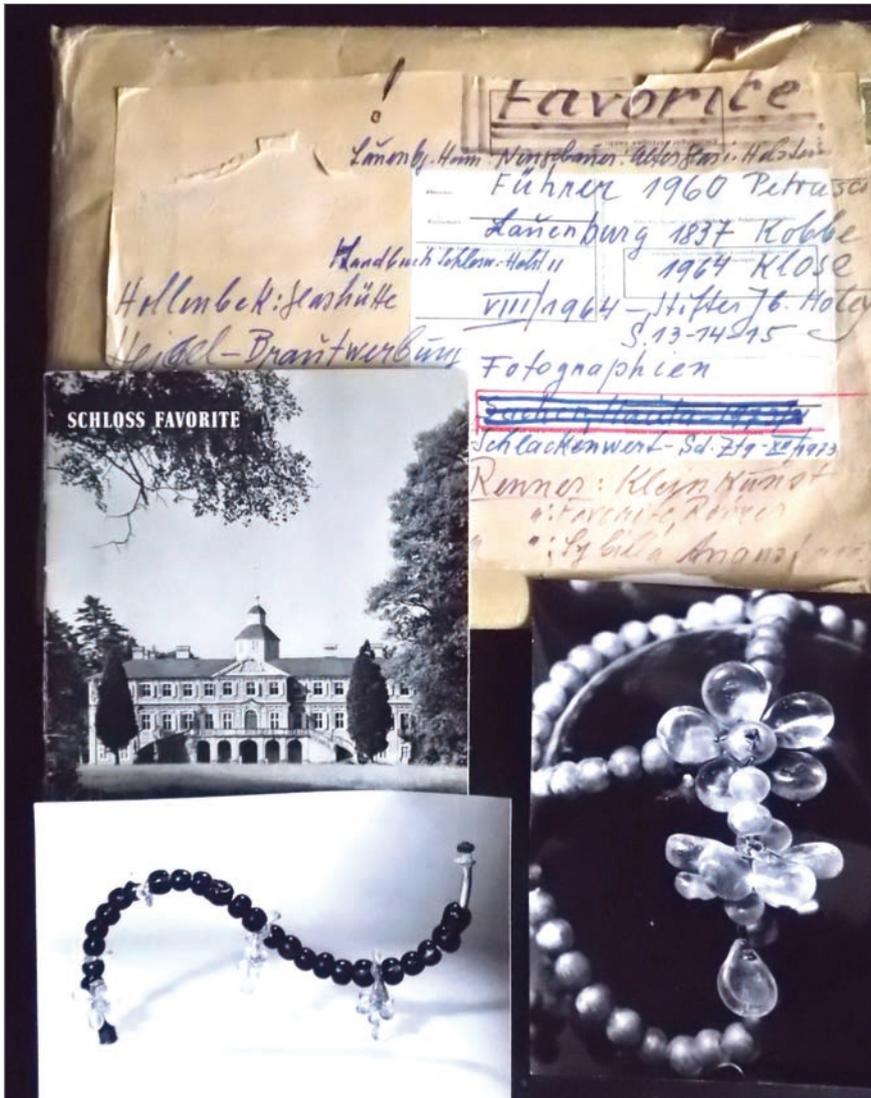
And it is these ceilings that were populated with sculptures of light.

Prof. Gregor Eichinger

Architect BDA
Chair of Design and Space
Academy of visual art,
Munich

*To the chandeliers,
intangible,
radiant,
inspiring.*

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1 An example of one of 300 envelopes which together represent the *Holey Archives*, here one with material on the *Favorite Chandelier*

I a Introduction

This book is not intended as an academic study summarizing the history of the chandelier as such, but aims to present an overall, practical view of this special piece of art. At the same time it serves to introduce the yet unpublished *Holey Archives* to the public and therefore attempts to illuminate a gap that still exists in our European glass history.

Neither Josef Holey nor Peter Rath were/are, academics, but thoroughly trained master craftsmen with many years of experience in the field of chandeliers.

Josef Holey, after being released from being a British prisoner of war in 1946, found his new home in a camp at Trappenkamp near Neumünster Germany, where he began again with his work in his chandelier company *Hittmann & Sons*. This together with his German speaking employees, who had all been expelled from Bohemia in 1945, after the company had been nationalized by the new Czechoslovakian government.

After thirty-five adventurous years directing the chandelier-department of Lobmeyr, Peter Rath stepped down from active duty in the company, and then continued in his grandfather's footsteps in Steinschönau (Kamenicky Senov), Bohemia. There it was possible to purchase the old house No. 294 facing the Glass Museum, which he still owns today.

In the same fashion as his father did, Peter has tried through the years to motivate historians to take more interest and care of the precious European chandeliers that have survived two world wars and more.

There is a gaping absence of professional literature with solid information on the subject, even of such chandeliers which are exhibited in palaces and museums. The numerous publications on *Glass* as such, hardly ever mention the most precious works of art that exist in this special material: The chandelier, the lamp and the mirror!

Holey's experience also confirmed this, – how difficult it is to interest the academic historian for the chandelier as being part of our cultural history and to integrate these important objects into glass history as such. They simply say: “We know too little on the subject” – “The chandelier is not collectable, it is too difficult to show in an exhibition”. Or “Many chandeliers are damaged, too expensive to restore” – “Chandeliers are utility objects” – “There is no proper market”– etc. etc. and similar are the usual excuses.

In the trade, quite naturally one is confronted with questions such as: “How old is our chandelier?” – “What is its sales value?” “Where did



2 The classic baroque chandelier with iron frame and glass, as under Emperor Karl VI



3 The factory of Elias Palme built in 1905, which to the plans of our *Light & Glass Society* is to become the European Chandelier Museum

Josef Johann Maria Holey erhielt Kulturpreis '84

Vorbildlicher Einsatz für Heimatgedanken der Sudetendeutschen

Trappenkamp. Mit dem Kulturpreis
des Sudetendeutschen Kulturwerkes
Schleswig-Holstein wurde Josef Johann
Maria Holey (86) im „Haus der Heimat“
der Gemeinde Trappenkamp geehrt.
Die Forschungen, niedergeschrieben

in der „Spezialenzyklopädie des Kristall-
Lüsters“, sind einmalig auf der Welt. Au-
ßerdem schuf Holey über 100 Apporthe-
men zur Volksgemeinschaft und christl.
darüber hinaus die „Geschichte der
Straß“ nieder.



4 Josef Holey received a prize from the Sudetendeutsches Kulturwerk in 1984

it originate?” – “How can it be made to function so that it can be used?” “Is the chandelier important enough to be preserved?” This is then exactly the moment where next to the businessman, the advice of an academic art historian would be so valuable.

Rath together with his father, took part in the meetings of the *Österreichischer Werkbund (Austrian Association of Architects and Craftsmen)*, which continued the philosophy of the *Wiener Werkstätten* and of the *Secession*. A general rule in those days was that, a solid partnership must exist between the artist (here including the trained historian), the master craftsman and the public (here especially the young generation). Education was done using discussion and an open exchange of ideas, there was no elite pretence, there was simply the wish to know more about a subject. The valuable qualities of regional dialogue about culture have been replaced by egoistic urges of individual competition with knowledge, each keeping it to himself in the hope of personal economic advantages.

In the *Stifter Jahrbuch VIII* (a yearly publication containing annual reports of the association and cultural lecturer, scientific contributions to the German literature and culture of the Bohemian countries, as well as reviews of relevant publications) of 1964 Holey published an abstract on his book project: *Der Kristallkronleuchter – Seine Entstehung und Entwicklung. (The crystal chandelier, its beginnings and development)*

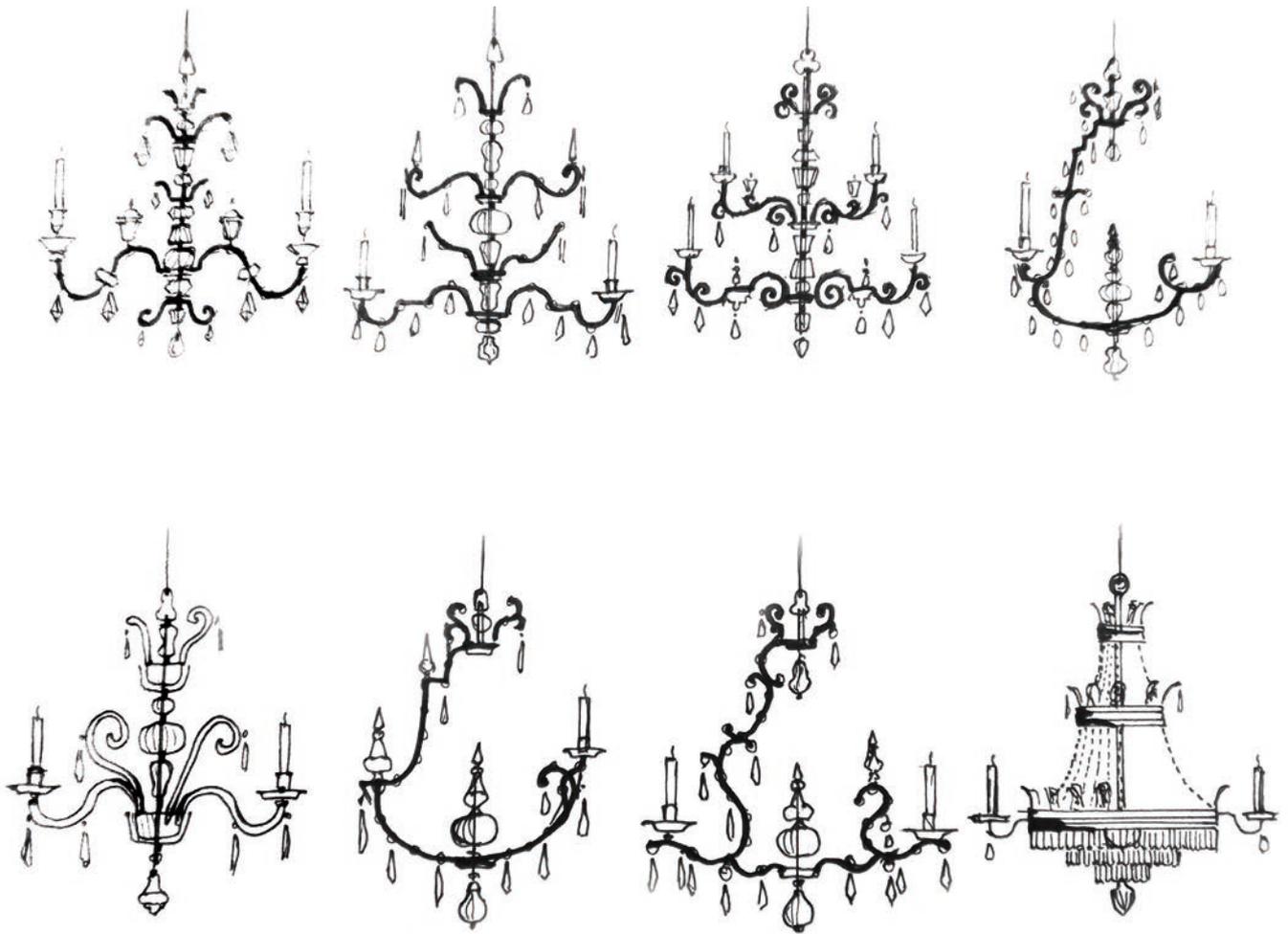
As this never became a reality, I myself have therefore decided to finish what he had begun, based on my knowledge of Holey's great efforts. It is also my hope that this book serves to overcome the doubts of others regarding “should one?” and help them to become more of a “one will and must”. We cannot expect people to educate themselves about the chandelier, if they are not provided with the material to do so. In overcoming my apprehensions regarding this undertaking, I remembered a sentence by Karl Kraus: “better to draw a line wrong, than to draw none at all”.

This book intends to become a reference work for the public, a handbook for the craftsman, a book for the education of artists/architects, and for the historian, perhaps a teaser to encourage them in their own research work on the theme, so as to publish in an academic, professional manner. Museums are urgently requested to increase their studies and research on the lighting objects within their collections and to clearly describe the exhibits and include them in their catalogues so as to give them the same status as other valuable furnishings.

Glass history can only be seen as complete with the full integration of



5 Peter's father, Hans Harald Rath, sole owner of Lobmeyr for a long period, sponsored Holey over the years

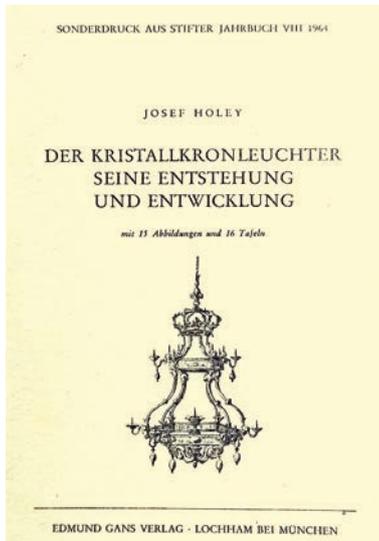


6 Sketch showing the eight basic types of Habsburg baroque chandeliers, dating 1600–1800: 1 Early Italian rock crystal chandelier, 2 so called *Nymphenburg* chandelier, 3 Early Viennese chandelier with central shaft, 4 cage shaped chandelier *Residence*, 5 Bohemian glass-arm chandelier, 6 High Baroque chandelier of *Karl VI*, 7 The *Maria Theresia* chandelier, 8 Classic chandelier of *Josef II*

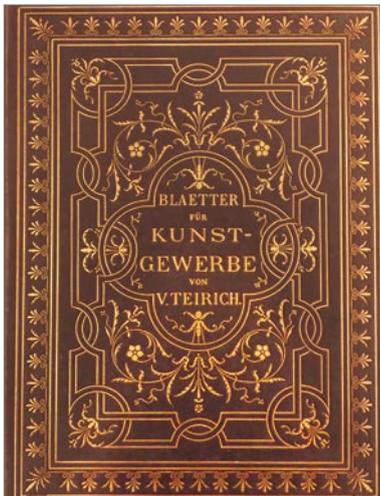
the Chandelier, as well as the mirror, together they have had a symbiosis of reflection and refraction of light.

When buying the Holey archives from his son, Rath consented to name father Holey as his co-author for any coming publication based on the material. Josef Holey possessed an incredible quantity of knowledge on the subject, but never could order his material into creating his *Big Book*.

It became extremely difficult to identify some of the interesting photos of his archives, many of which he had shot himself, but are undated and without notes



7 Holey's publication from 1964: *Der Kristalluster seine Entstehung und Entwicklung*



8 One of the volumes *Blätter für Kunstgewerbe* by Valentin Teirich, an example of books showing various forms of the applied arts, as edited by the Vienna Museum of the Applied Arts in 1874

as to place or period etc. The quality of some of the illustrations is unfortunately not the best, as they were taken with a simple camera during his visits, but in spite of this they are valuable as historical documents. Many of his illustrations also bear no inscriptions, no place, no dates, nor a hint of possible date regarding the production, master or place of production of the object shown. As often a sketch of a chandelier, or of its parts, is more valuable for the understanding of details than a photograph, we have included such illustrations.

This must not be seen as a criticism of the immense work done, Holey made the same mistake that many enthusiasts make, and did not make a formal documentation of it. He was so fully confident in the importance of his project that he worked all over Europe with incredibly low budgets, convincing others along the way and was well known in many an important place. In many towns and institutions, he found financial support for his efforts, many helped him with free board and lodging, with office space, funds for copying and photo developing, travel expenses and a little pocket money.

In Vienna, his primary supporters were Dr. Hans Bertele, professor at the Technical University and Hans Harald Rath from Lobmeyr. In Fulda it was Oberbaurat Ernst Kramer, in Munich Dieter Rösch and many others elsewhere.

Some readers may miss the strict documentation and listing of sources as used by the academic art historian. To spare the reader the constant looking up of footnotes, as is customary in other works, we have added chronological tables, maps, glossary, a wide register of places, names and terms as well as a basic bibliography.

Following these introductory chapters, Rath, as a craftsman has attempted to describe the construction and decorative elements of the artwork 'chandelier'.

In part II, Holey's booklet *Die Geschichte vom Stras* has been used as a source for old terminology and to describe the various stages of production.

In part III, the authors have first tried to provide a framework for the reader with the general, wide historic development of lighting in Europe. With his fifty years of practical experience as designer and craftsman, Rath also offers his personal vision for the possible future development of festive, artistic lighting with a discussion regarding the need to define our spaces using light that is appropriate to it and incorporates the planning of both light and shadow.

Both authors placed their main focus on the chandelier in the *Habsburger Landen*. (The regions of the former Habsburg Monarchy).

This is naturally the place where both have had the broadest experience and therefore knowledge. This is not to say that the French, Italian, English, Scandinavian or other regional areas are of lesser importance. Secondly, so little has been published in this, our region, on the crystal chandelier, that separate culture with steel frame so typical in the central European regions, that it seemed natural for them to desire to fill this void with a book.

The chapters on *Chandeliers of the Habsburg realm* in part IV, follow the history of the Habsburger, because the history of the chandeliers, is also the history of the rulers of the land. They were the ‘influencers’ of their time and set the fashion in all things. An attempt is made here to bring order into the history of the steel framed chandelier with crystal/glass trimmings, as well as into that of the very special culture of the glass arm chandelier.

In part V we have added a collection of photos from the *Holey Archive* that may help us to compare the great variety of examples that he gave us to study.

Developments in Vienna during the 20th Century have perhaps been given more weight than those of other lands, but *lighting from Vienna* after 1918 did take a leading role and it is a subject that was understandably of special interest to Peter Rath.

Great efforts were taken to try to name places where chandeliers of historical value can be found, finally, with a substantial register, and a short list of useful literature, this book ends in a manner intended to be of use to the reader. (part VI)

The uncompleted work of Josef Holey provided the motivation for Rath to co-found the European Society *LIGHT & GLASS* in the town of Steinschönau (Kamenicky Senov/Czech Republic) in the year 2000, where the Bohemian glass chandelier was born. It was also that year that a plan was discussed to ground and run a European Chandelier Museum in the historically interesting old factory building of the *Elias Palme Company* of 1905.

The authors, believing in the great value of the history of the crystal chandelier present this, their mutual work, intending to arouse a group of interested parties to continue research on this important theme. The chandelier being the most resplendent representative of our furniture in the air.

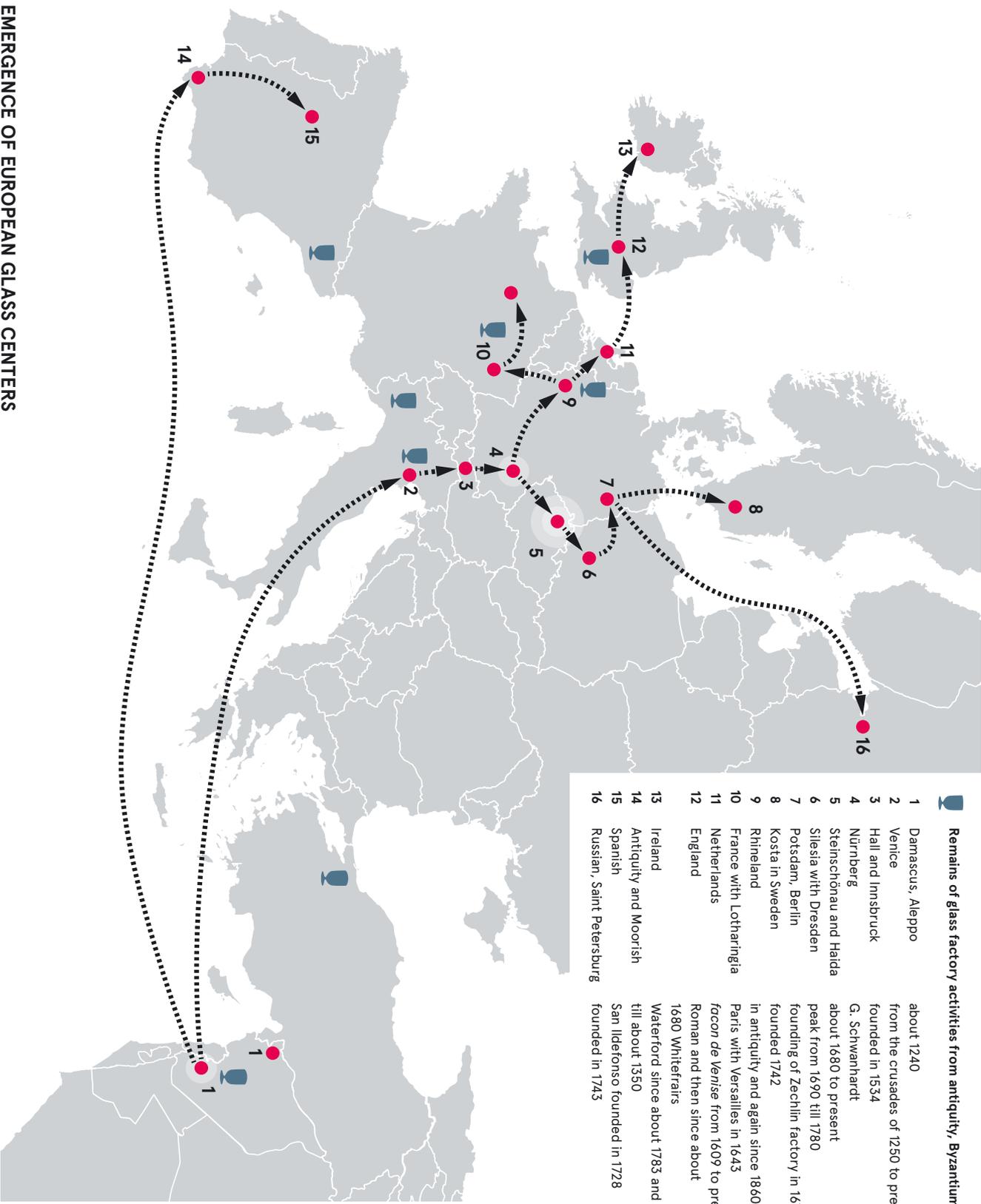
In future, we would proclaim that no general publication on *Glass* shall be seen as complete, without full inclusion of the crystal chandelier!

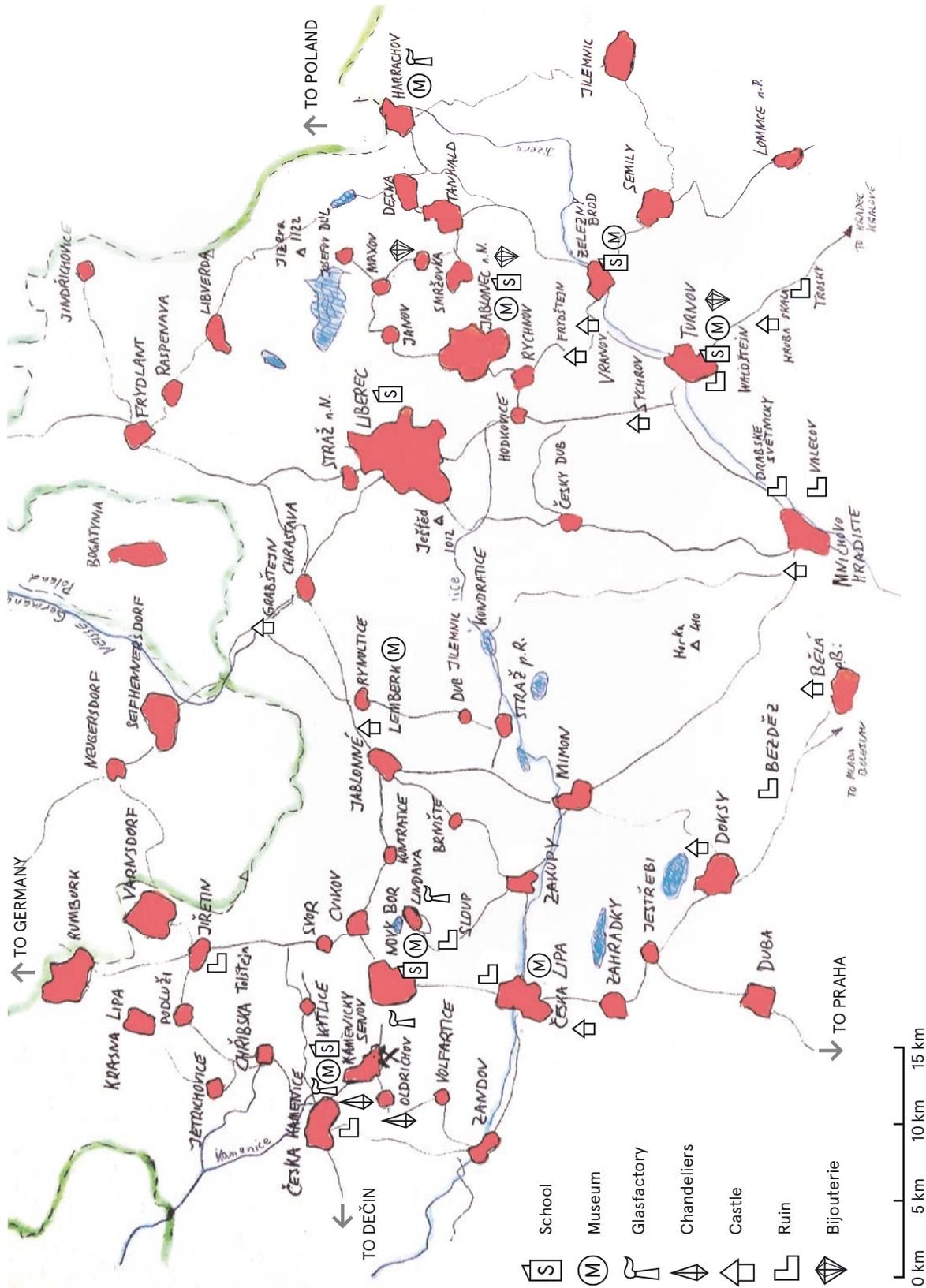
DATE	CULTURAL	POLITICAL	LIGHTING	DATE
	Prehistory	Huntsmen, clans	Open fire, torch	
3000 BC	First cultures, Mesopotamia	States in Egypt, Crete, Celts	Open fire, torch, oil	3000 BC
500 BC	CLASSIC ANTIQUE – Greece, Rome	Town-states	Oil-lamps	500 BC
77 BC	Vesuv with Pompei	Cesar, Etruscans	Wax candle	77 BC
0	Jesus Christ born	Oriental empires	Fire bowl, candelabra	0
313	Tolerance edict	Constantin the great	Mosaics	313
375	Migration of clans	Huns, Goths, Illyrians	Wax taper, fats	375
447	Byzantine church	Eastern Roman Empire (Byzantine Empire)	Painted glass vessels	447
662	Islam Mohamed , silk road	Formation of empires	Glass, antler lanterns	662
800	Middle Ages, monasteries	Charles Magnus, Carolingians	Wheel chandelier, enamel	800
1066	Royal court cultures	William the Conqueror	<i>Lusterweiberl</i> , antler	1066
1221	Last Crusade	Church founds its Orders	Cross-chandeliers	1221
1273	GOTHIC Period	Rudolf I, the Habsburgs	Gothic metal chandelier	1273
1300	RENAISSANCE in Europe	Italy and Habsburg Austria	Rock crystal, later glass	1300
1480	First printed books	Age of Enlightenment	Wheelchandelier Aachen	1480
1529	Turning lathe invented	Turks, first siege of Vienna	Bronze shaft chandelier	1529
1550	Period of building palaces	Founding of Colonies	Lanterns inside, outside	1550
1558	Italy as example in style	Charles V of Austria dies (1519–1558)	Spanish glass chandeliers	1558
1612	Wars of religions	Rudolf II of Austria dies (1576–1612)	Rock crystal vessels	1612
1618	Peasants War	30-Year War	Cartwheel chandelier	1618
1634	Gold ruby glass by Kunkel	Lead Crystal by Ravenscroft	Glass arm chandelier	1634
1648	Rise of the Sciences	Peace of Westphalia	Mirrors, first flat Pendel	1648
1683	Victory over the Turks	Louis XIV (1643–1715)	Versailles as example	1683
1699	Flat Pendeloques in fashion	Patens for Bertin	Pendeloque chandeliers	1699
1713	BAROQUE period	Charles VI in Austria	Austrian steel frames	1713
1715	Regence period till 1723	Louis XV (1715–1774)	French bronze highlights	1715
1717	Last retreat of Turks	Battle of Belgrade	Glass arms in Schloss Hof	1717
1724	South America exports	<i>Kontore</i> in Spain	Glass arms by J. Palme	1724
1736	Glass from Prussia	Zechlin glass factory founded	Glass arm chandeliers	1736
1740	HIGH BAROQUE period	Maria Theresia (1740–1780)	Schönbrunn chandelier	1740
1754	English styles in fashion	Chippendale, Adams	English bronze styles	1754
1774	ROKOKO style	Louis XVI (1774–1793)	Bronze with Rocailles	1774
1776	Colonial belief in culture	Independence of USA	American chandeliers	1776
1780	CLASSICISM in Europe	Josef II of Austria (1780–1790)	Schinkel stale, cut icicles	1780
1783	Argand Oil lamp invented	Peace between England - USA	Oil lamps with shades	1783
1789	JOSEFINISME in Austria	French Revolution in Paris	Long cut prisms used	1789
1790	Style of cut long prisms	Leopold II of Austria till 1792	Vienna Hofburg style	1790
1792	Important <i>German</i> style	Franz I as Austrian Emperor	Importance of wall light	1792
1800	Coal gas from England	Napoleon in France, Egypt	Electric Archlamp	1800
1804	EMPIRE style spreads	Napoleon I is crowned	Perfect metal work	1804
1810	<i>Swedish style</i>	Prince Bernadotte in Sweden	Swedish Empire lights	1810
1815	BIEDERMEIER style	Congress of Vienna	<i>Wiener Grüstl</i>	1815
1835	Time of inventions	Ferdinand I in Austria till 1848	Paraffin candles	1835
1848	HISTORISM styles all over	Franz Josef I, crowned	Chandeliers for Cairo	1848
1851	London World exhibition, Crystal Palace	Napoleon III Emperor	Victorian styles	1851
1864	Vienna Ring Road built	Industrialisation	Glass chandeliers	1864
1869	Trading with Middle East	Suez Canal opened	Arab style chandeliers	1869
1873	Vienna World Exhibition	Economic crisis	Siemens electric dynamo	1873
1876	Centennial Fair in Philadelphia	100 Years USA	English and Waterford	1876
1879	Edison's electric bulb	Nationalisms take over	Swan-Edison merger	1879
1881	Paris Electric Exhibition	Austria catches up 1882	Herrenchiemsee castle	1881
1885	Competition Gas – Electricity	European railway net expands	Incandescent mantle	1885
1888	ART NOUVEAUX style	Wilhelm II German Kaiser	German Revival style	1888
1889	Break through of Electricity	Paris World Exhibition	Power stations, dynamo	1889
1897	Vienna Secession	Vienna School with G. Klimt	Daylight at night?	1897
1900	Great Paris Words Fair	Worshiping new technics	Candle bulb chandelier	1900
1901	German Werkbund Idea	Competition Austria - Europe	Mercury vapour lamps	1901
1914	Collapse of European unity	First World War brakes out	J. Hoffmann in Cologne	1914
1919	Revival of Industry, OSRAM	Fall of Austrian Monarchy	Chandeliers for churches	1919
1925	ART DECO style from Paris	Lenin dies in Russia	Functionalism in lighting	1925
1937	Paris World's Fair	Fascism in Germany, Italy	Designs by architects	1937
1938	Faschismus	Second world war	Fluorescent light bulb	1938
1945	Globalisation in culture	Marshal Plan for Europe	The <i>Modern style</i>	1945
1947	New life, new companies	Refugees from the East	Glass Schools founded	1947
1950	Post-Industrial digitalisation	<i>Wirtschaftswunder</i> miracle	Lamp-industry, Philips	1950
1959	International Fairs, Frankfurt	Cuba crisis, Cold war	Halogen lamps used	1959
1966	Studio-glass comes from USA	Vietnam War	Met-Chandeliers for NY	1966
1980	WCC-Conference in Vienna	Problems due to 1 st Gulf War	Energy saving lamps	1980
1987	Influence by Islam in Europe	M. Gorbatschow's new politics	Mosque of Medina lit	1987
2000	European Soc. <i>Light & Glass</i>	European Union experiment	Chandelier Inventory	2000
2002	<i>Kronleuchter</i> , book by K. Klappenbach	European Union expands	Artist in Light, shows	2002
2007	Climate Conference NY	Conference of Lisbon	LED-lamps follow Edison	2007
2019	<i>Furniture in the Air</i> , P. Rath	<i>Light & Glass</i> in Venice	Searching the Venetian	2019



Schedel's World Chronicle, also known as the Nuremberg Chronicle, an illustrated world history from 1493

EMERGENCE OF EUROPEAN GLASS CENTERS





THE NORTH BOHEMIAN GLAS REGION