

DAVIDHARBER



Mass Energy Light	4
Mass Into Energy	6
Mastery of Materials	10
Working for You	12
Classic Designs	15
Sundials	43
Water Features	53
Limited Edition	65
Bespoke	73
Shipping and Installation	78
Meet the Team	79
Next Steps	80



Mass

Energy

Light

Bronze, steel, copper and stone: throughout history, these have been the materials of monuments and megaliths. What gravity-defying alchemy might prompt these elemental masses to dance, to float, to beguile the eye?

What magic might elevate them to the condition and inconstancy of light? At David Harber, every day is spent in search of these secrets, and every piece of work strives for the sublimation of the solid into the ethereal. At our workshop and studio, and in these pages, we celebrate the transformative power of the imagination.



Mass Into Energy

A Conversation with David Harber



You have no formal engineering or craft qualifications, then?

No, not a single one. What can I say? On the one hand, I guess it means I have a less technical understanding of what's possible, but on the other hand, and more importantly I think, I have absolutely no understanding of what's not possible. And that's immensely liberating when it comes to trying out new ideas, especially when you're working with a bunch of people who really know what they're doing. Even if I don't have a clue how to make something happen, they almost certainly will!

“It's a kind of magic, a way of delighting the senses, a new way of looking at the world.”

Tell us a bit about your background and how you came to be doing what you're doing.

It was a happy accident, like most things in my life. Thirty years ago, I was running a theatre company on a Dutch barge. Before that, I was a cameraman on a mountaineering expedition. Before that, a potter and a thatcher. There's never been any logic to it – it's all just curiosity and luck. On one particular day, I happened to catch a glimpse of an old armillary sphere in the back of a friend's van and thought “I'd like to make one of those” – and so I did. That got me into planetary movement and the whole idea of natural mathematics, which then led to sundials and the role played by light. And then it was light on water, and indoor light, and then new ways of bringing these ideas together. And now here we are – David Harber Limited! Not just me, but a whole team of people who love making things, and who are really, really good at it.

And what kind of thing are you trying to make happen?

Well, like any creative enterprise, I guess it's a kind of magic, a way of delighting the senses, a new way of looking at the world. But with the materials we work with, and the spaces we work in, this almost always translates into some kind of interplay between mass and light, the solid and the ephemeral, the real and the illusory. We're always trying to create a presence that's in some way monumental – whether it's stone or brass or steel – and yet at the same time a kind of mirage. We want you to feel simultaneously that this beautiful, weighty, tactile thing will be there forever, for your children and your children's children, but also, if you look at it long enough, or from just the right angle, it might just suddenly disappear.

Is this part of what you mean when you talk about your pieces not being 'egotistical'?

Exactly. They don't take over. They don't impose themselves, or demand that you see things their way. Yes, they look fantastic. Yes, they draw your eye. And yes, they create a centre of gravity. But they're also designed specifically to fit in with their surroundings, either reflecting them or moving with them or changing with the ambient light. They work on the same scale – that is, your scale, as the person commissioning the piece. They want to be part of your world, not just stand aloof, looking down their noses at you!



Isn't that a difficult trick to pull off, given the sheer variety of what you now offer?

Not really, no. These qualities are part of who I am. They're there from the first scribbles on a sketchpad, right through to the finished design. In many cases, the whole idea for a piece comes from some momentary natural phenomenon, like a ripple on water or a particular cast of light, so it's always conceived as part of its surroundings. In other cases, one piece will evolve directly from another, so it carries those qualities through. If you look

at a Torus for example, you'll see it has the same DNA as a Portal, but because Torus has a convex rather than a flat or slightly concave surface, the nature of the reflection and the play of light around it is completely different. So although we've taken those two iterations in two quite distinct directions, the underlying ethos is exactly the same.

“It's extraordinary – I really do think there has never been a more exciting time to make beautiful things!”

Tell us about your working methods. What's the process for delivering a David Harber piece?

Well, there is no single process; it all depends on the piece, and who it's for, and where it's going. Are we customising a classic design? Are we starting from scratch? Are we looking at a garden? An airport? Are we working with water? All these questions have different answers. But the thing is, if you work in this field today, you have an incredible variety of tools and techniques available to provide those answers. Incredible flexibility, too. We can try, select and reject ideas in a fraction of the time; from a sketch to a computer model to a 3-D print-out now takes hours, not weeks, so we can hold new shapes in our hands almost as soon as we've thought of them. It's extraordinary – I really do think there has never been a more exciting time to make beautiful things! DH



Today, as in centuries past, most ideas start with pen and paper – but on the journey from sketch to sculpture, different generations have employed a variety of skills and technologies. While David is inspired by the same mathematical and scientific principles that guided his Elizabethan instrument-maker ancestor Sir John Blagrave, he's not afraid to harness the power of computer-aided design and sophisticated digital modelling, engineering and testing. Marrying these new tools with traditional craft skills and a long-established familiarity with the natural characteristics of our core materials, our studio and workshop can work miracles of which our forebears could hardly even dream.

Mastery of Materials



Working for You

Every David Harber commission is as much a relationship as it is a work of art. Whatever your particular needs or your individual vision, our team will work with you personally and advise on the best way to achieve your goals.

PERSONALISATION

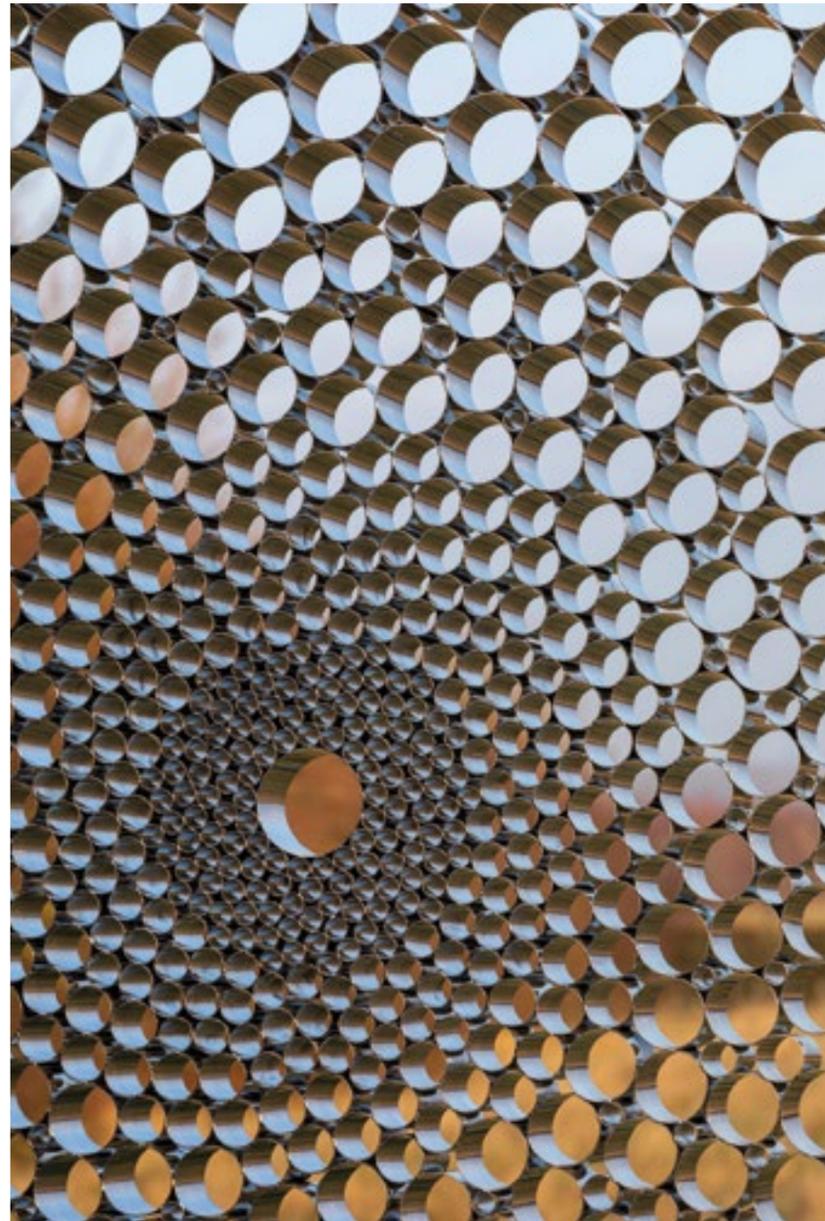
Let us help you add your unique imprint to a David Harber classic design by choosing just the right words for an etched or engraved inscription.

CUSTOMISATION

Almost all David Harber classic designs are available in an extraordinary range of materials, sizes and finishes. Our team can help you navigate the options to create the perfect piece to fit your individual needs.

BESPOKE COMMISSION

For those unique projects that demand as-yet unimagined creative solutions, you can work directly with David and other members of the team for a full realisation of your particular personal vision.



Classic Designs



Torus

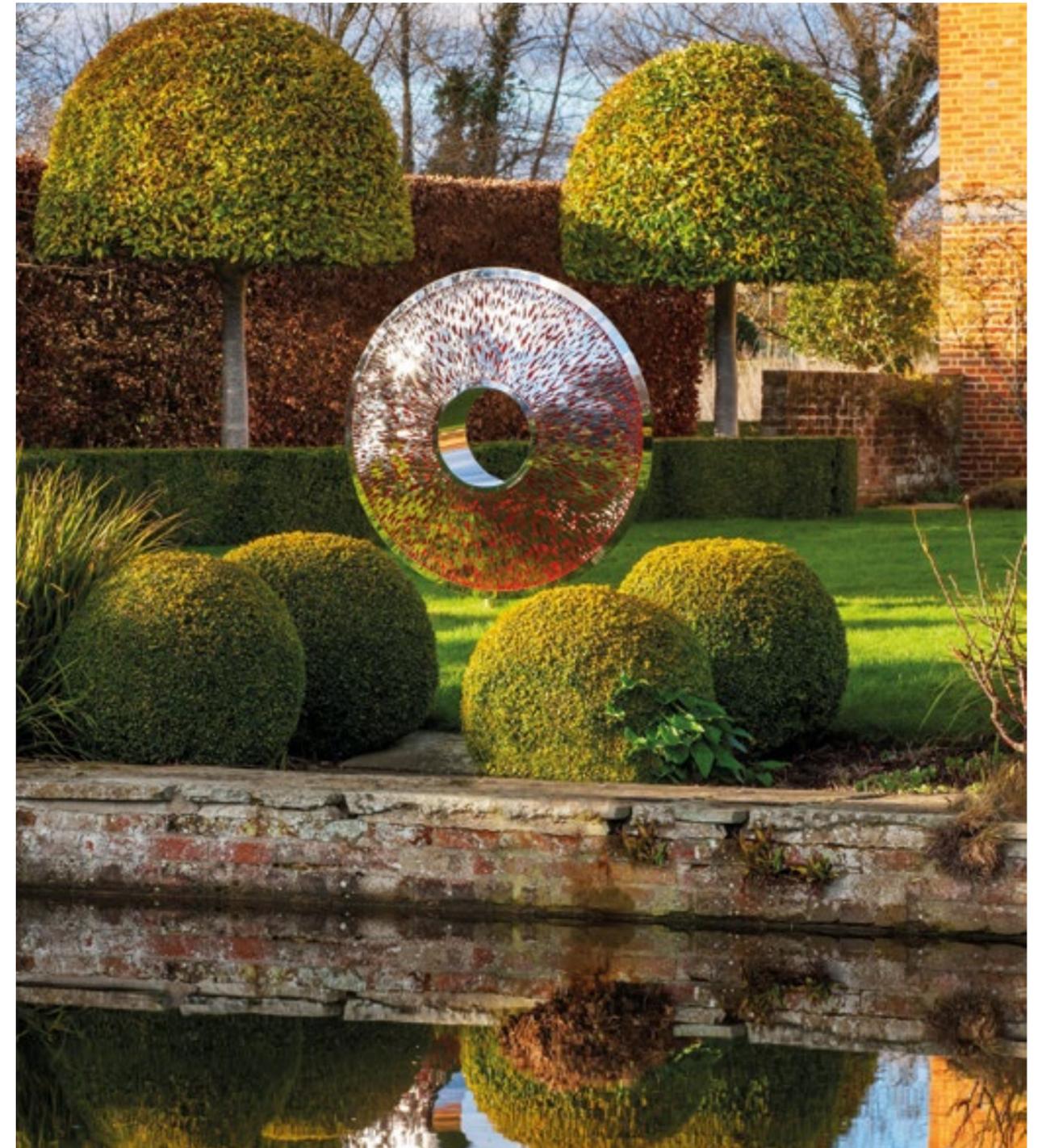
Convex curves, knife-edge seams and an eye-catching central aperture conjure new connections and counterpoints with this sculpture's immediate surroundings. Crafted in mirror-polished stainless steel, Torus simultaneously reflects its natural environment and provides a portal into a parallel world.



Slate Torus – One side inlaid with slivers of heather-blue slate.



Carrera Marble – brilliant mirror-polished stainless steel on one side, Carrera marble on the other.



Iris Torus

Mirror-polished stainless steel throughout, one side intriguingly textured with petal-shaped perforations revealing a powder-coated interior in a colour of your choice.

Dark Planet

Dark Planet is fashioned from hundreds of irregular black puddle stones or shards of slate, painstakingly arranged to form a unified whole. Transforming geology into geometry, the sculpture plays the tactile against the visual and creates an organic yet monumental presence. At dusk, light permeates the fissures between the stones, hinting at a primeval planetary core.



Fire Table

A Dark Planet hemisphere that's alive with light, with a soft interior glow spilling through the gaps in the stones and a yellow flame dancing on top of a mirror-polished stainless steel burner bowl set within a piece of solid black granite.



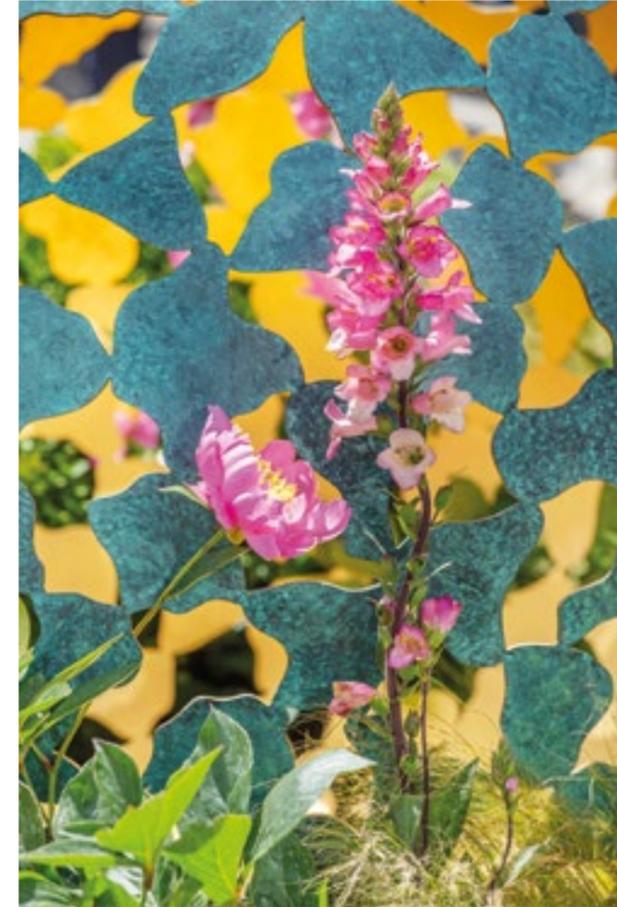
Dark Planet Fountain

Water cascades gently over glistening dark pebble stones, creating a water feature that is both an aural and visual delight. The spherical fountain is displayed as if floating on a large reflective pool.

Kernel

A puddle stone or slate sphere with a mirror-polished stainless steel wedge cut out to reveal an oxidised steel core which, despite its mass, seems suspended in space by some invisible magnetic force. At night, interior lighting subtly enhances Kernel's planetary properties with a primordial molten glow.





Mantle

Inspired by planet Earth, Mantle's intrigue lies in the tension between the wafer-thin crust and a fiery, golden interior. Close inspection reveals a delicate latticework of hundreds of verdigris bronze petals, each with an underside gilded in 23³/₄-carat gold leaf. From a distance, these give the Mantle an ethereal glow suggesting an inner life force – a breathtaking effect made even more dramatic at night by subtle internal illumination.



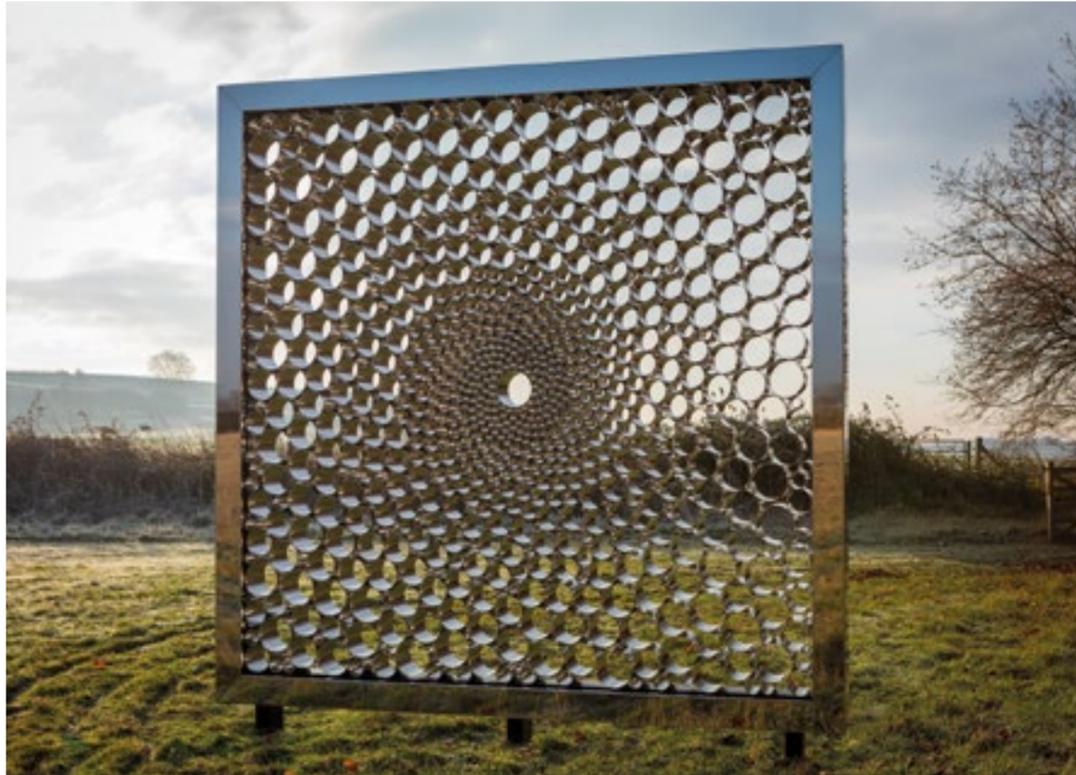
Water Mantle

An aquatic variation on the Mantle theme. In its most complete form, a second, smaller Mantle is mounted within the first; water then cascades over the inner piece, creating a tantalising interplay of light and movement that's visible through the outer shell.



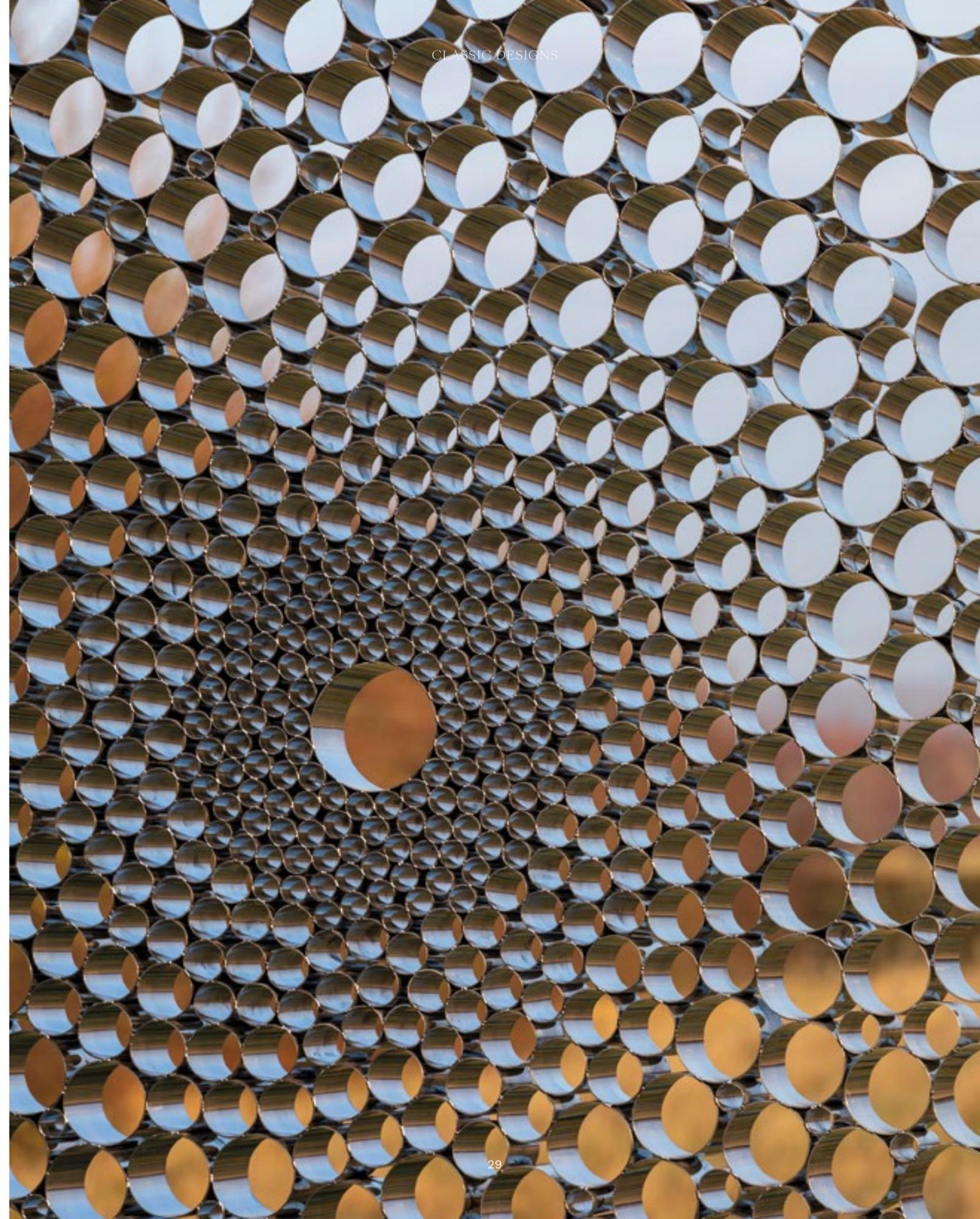
Luna Mantle

An abstract bronze sculpture formed of delicate verdigris bronze petals, whose painted interior creates an enchanting golden glow. When lit at night, Luna Mantle is designed to emulate the gentle light of the moon.



Alveare Wall

Inspired by the natural mathematical patterns of sunflower heads and other living organisms, Alveare Wall presents a kaleidoscopic panel of marine grade mirror-polished stainless steel apertures that both reflect and fragment the surrounding environment. Its clean lines, bold physical presence and pirouetting patterns of pixelated light beguile the observer both by day and, with minimal additional illumination, by night. It can be framed as a formal square but is also available in a host of other shapes, both geometric and organic.





Hydra

A slender and elegant tree-like sculpture, cast in solid bronze with a choice of oxidised or verdigris patina. As light dances across this cluster of organic forms, mass becomes energy and Hydra brings a new sense of lyrical movement to the landscape. For a personal touch, the fronds can be engraved.



Quiver

Inspired by the ripples in a field of ripening wheat, these seventeen steel rods, each capped with a mirror-polished stainless-steel leaf, form a cluster of reflected images that shift gently with every breath of wind. With the reverse side of the leaves painted red (or another colour of your choice), and with each rod as adjustable as a flower in a vase, the line between sculpture and horticulture has never been so beguilingly blurred.



Eclipse

Inspired by a line from a D.H. Lawrence poem read at David and Sophie's marriage ceremony, this sculpture features two graceful rings representing the orbits of the Sun and the Moon at the point of lunar eclipse. Designed to mark the couple's 20th wedding anniversary, it encapsulates the notion of mutual support and influence in a manner that's both timeless and very much of the moment.

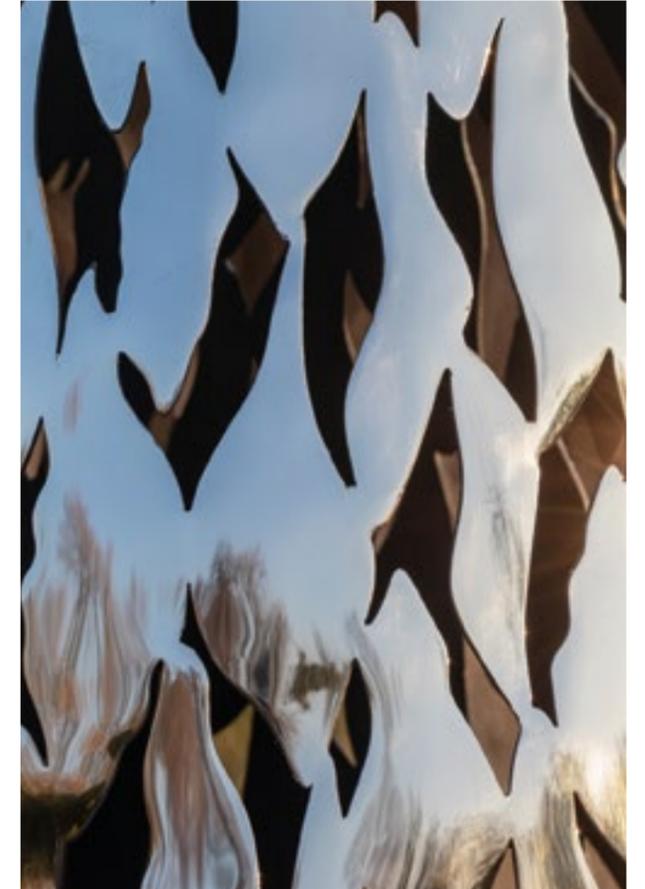


Quill

Inspired by the pencil pines of the Mediterranean, Quill stands like a tall, silent sentinel in the landscape. Its delicate monocoque structure is fashioned from dozens of interconnected petals laser-cut from high grade bronze or steel, while subtle internal lighting ensures the drama of its presence is felt both in the brightest sun and on the darkest night.



Oxidised Steel - In place of verdigris, the distinctive, deep red-brown finish of oxidized steel.



Stainless Steel - A mirror-polished stainless steel exterior set off by an interior painted in any colour.



Steel Breeze

Taking its name from a Pink Floyd lyric, Steel Breeze delights in the fact that the gentlest wind can easily blow through such a massive sculptural presence. Made from mirror-polished stainless steel, two circular discs are positioned parallel to each other and laser cut in an elaborate pattern. The piece is encircled by an elegant band of antique tan patinated bronze and can be internally lit.





Filiu

Filiu is a beautiful modern garden sphere whose vine-like metal lattice-work combines the reflective power of a mirror-polished stainless steel exterior with a boldly chromatic interior painted in a colour of your choice. The result is a constantly changing kaleidoscope of light and shadow that draws the eye from every possible angle.



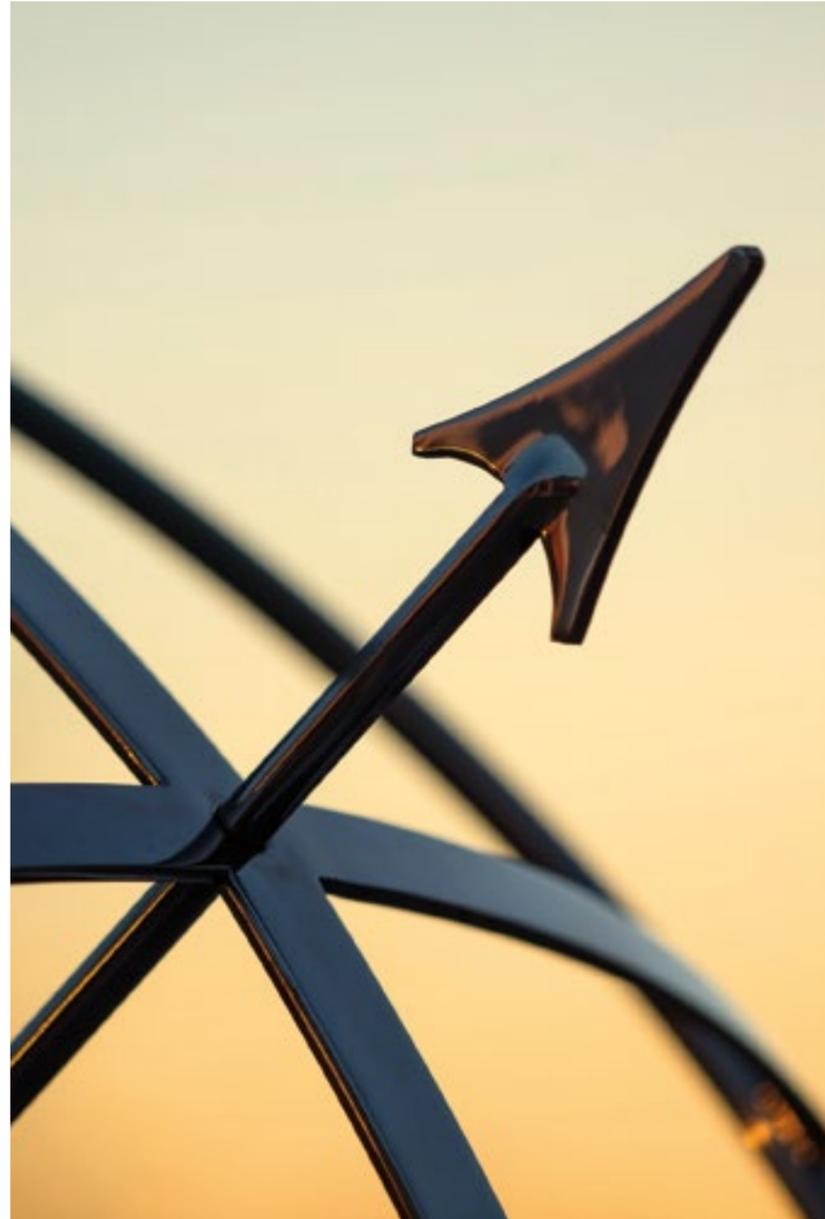
Portal

A large contemporary metal garden sculpture produced from an amalgam of oxidised and mirror-polished stainless steel. The two metals have been interwoven to create a random organic series of petals designed to mimic and reflect the patterns found in nature.



Bite

Like bites taken from an enormous fruit, three concave curves of mirror-polished stainless steel cut through a verdigris copper shell and draw the viewer in with crystal-clear reflections of the natural surroundings. As the vantage point changes, the seamless transitions from perfect sphere to inlaid parabolic mirror create a fascinating optical illusion.



Sundials

Armillary

Nearly two millennia ago, Ptolemy, the great Greco-Roman astronomer and mathematician, envisaged the armillary sphere as a geocentric model for the motions of the heavenly bodies. Today, David's fascination with astronomy and cosmology is also reflected in his rendering of celestial longitudes and latitudes in precision-engineered hoops of brass, bronze or mirror-polished stainless steel.





Every sundial can be engraved with dates, names, mottoes, and locations that have personal significance.



Brass



Maya Dial

This original design creates the optical illusion of a solid, free-floating central sphere. The dial comprises 24 stainless steel crescents, an hour band and rings to represent the Tropics of Cancer and Capricorn.



Vertical Dial

Sir Christopher Wren is just one of many architects to have taken on the three-dimensional challenge of the vertical dial to give voice and movement to a building otherwise fixed in space.



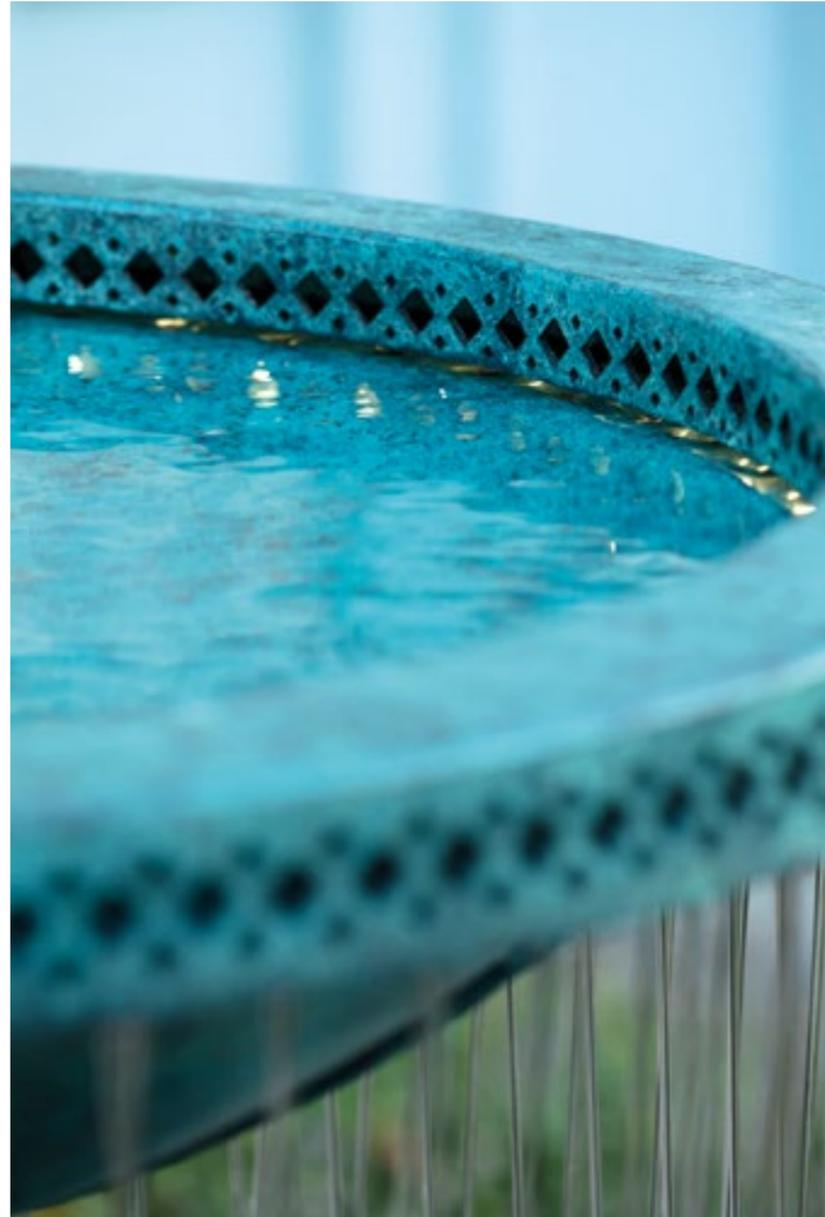
Atlas

Created in bronze, the globe takes on a mythical dimension with the addition of the figure of Atlas, the Greek Titan condemned to bear the world on his shoulders for all eternity.



Obelisk

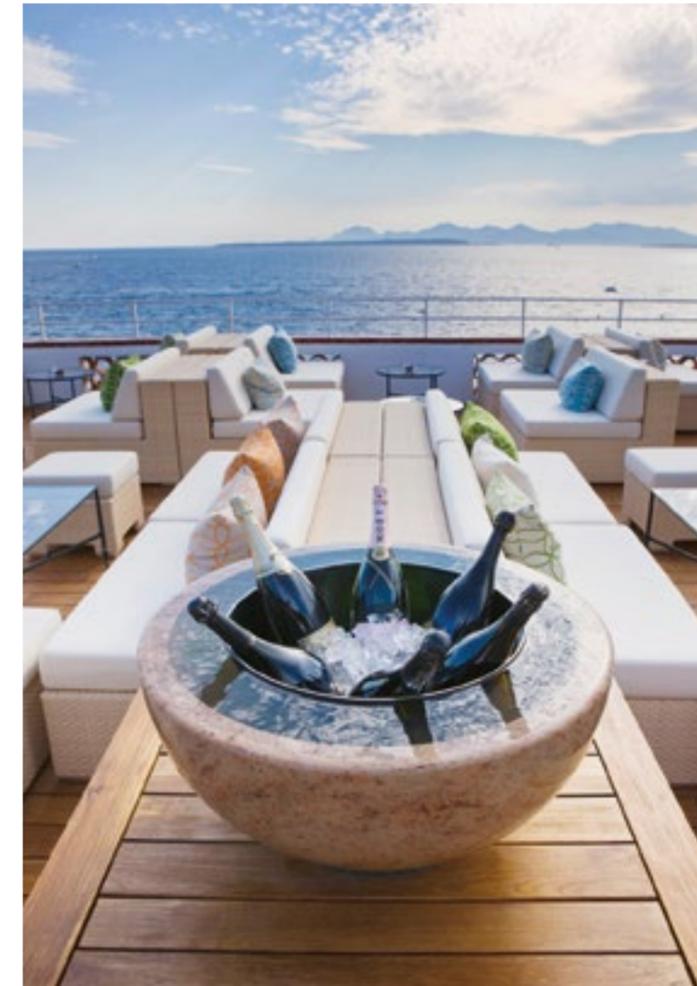
The mirror-polished stainless steel used for this garden obelisk both catches the eye and reflects its surroundings. In addition, the length of the shadow cast by the obelisk at noon can be calculated and shown with markers set into the ground, indicating spring and autumn equinoxes, winter and summer solstices, and, if desired, birthdays or other significant dates.



Water Features

Chalice

The award-winning Chalice redefines the relationship between fixed and moving sculptural forms. With minute accuracy of design, flowing water clings to Chalice's mirror-polished outer surface, creating the illusion of a stainless steel hemisphere slowly revolving on its axis. Illuminated, this sculpture is designed to be savoured by day and night.

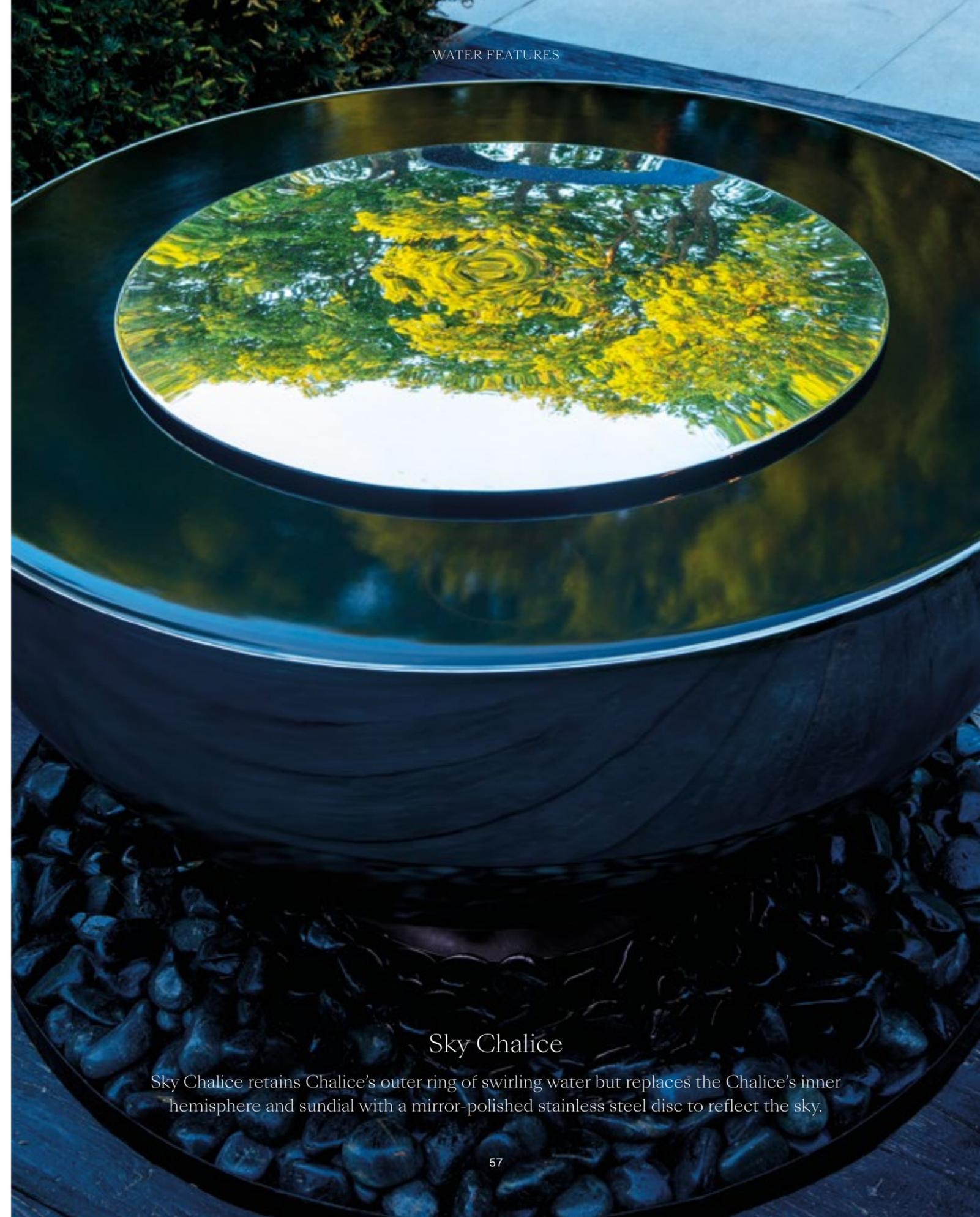


Stone Chalice



Fire Chalice

A sophisticated centrepiece marrying the classical elements of fire and water. In an outer bowl, water moves in a mesmerizing circular flow around an inner sky mirror with a burner in the centre. The flame reflects both in the circulating water and the concave mirrored surface producing a kaleidoscope of reflected flames.



Sky Chalice

Sky Chalice retains Chalice's outer ring of swirling water but replaces the Chalice's inner hemisphere and sundial with a mirror-polished stainless steel disc to reflect the sky.



Ekho

A classical bronze verdigris bowl, Ekho has a 23³/₄-carat gold-leaf waterline. With built-in LED lighting, it can be installed in an existing pool or form part of a new, integrated aquatic feature.



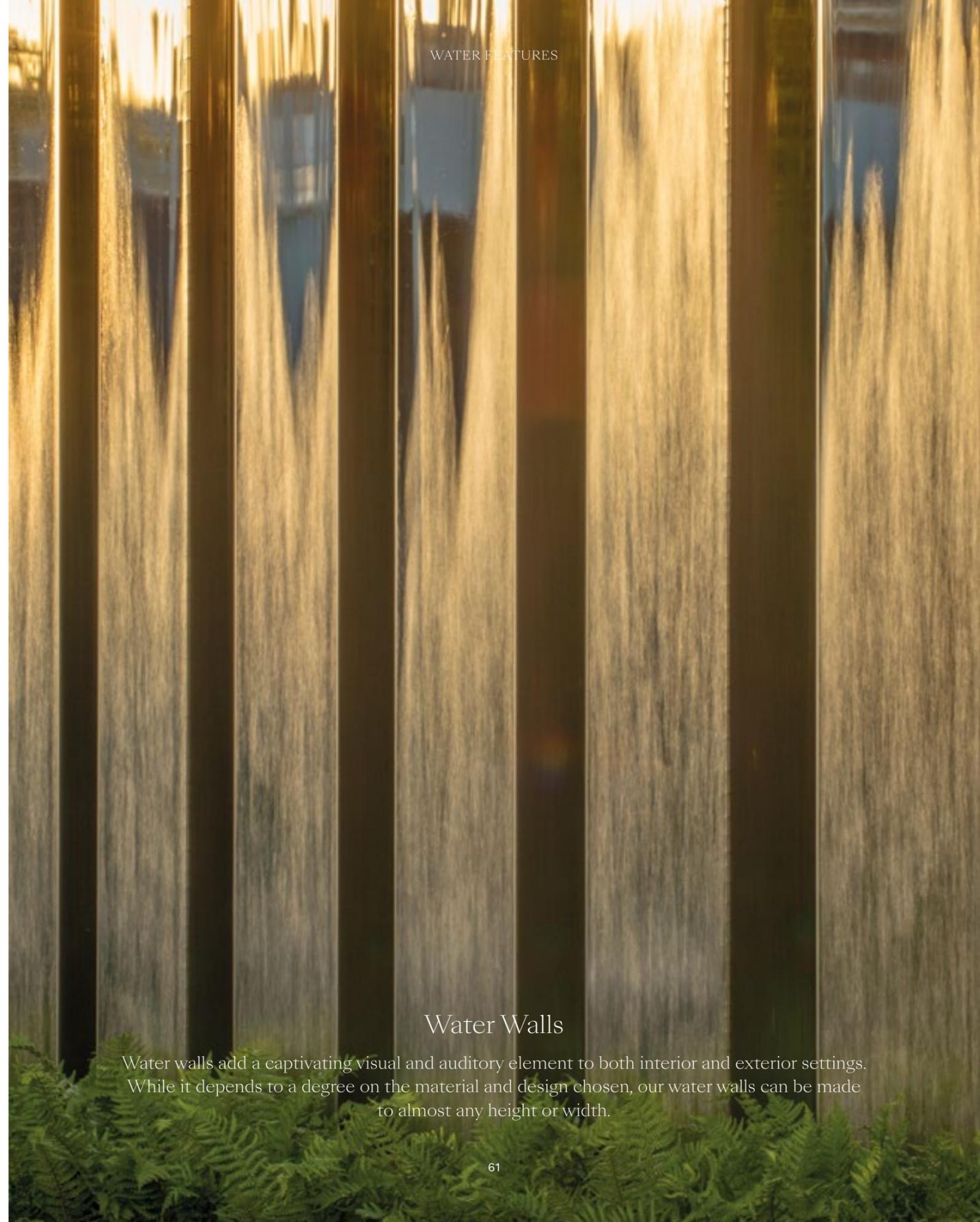
Mimeo Cascade

Inspired by the calm, tranquil aesthetic of traditional Arabian water features, Mimeo Cascade creates a modern, gravity-defying mystique all of its own. As the water falls from its handcrafted copper bowl, it creates a geometric “criss-cross” effect which, when illuminated, forms an ethereal aquatic web of light that perfectly complements the verdigris finish and decorative lattice fretwork around the rim.



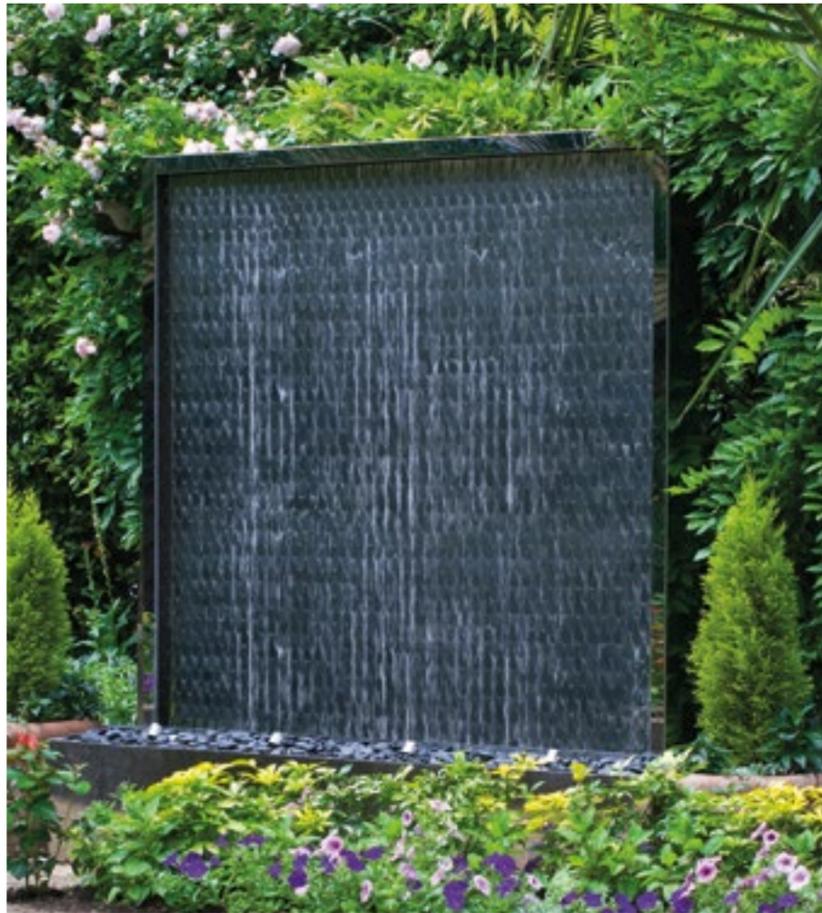
Volante

As much at home indoors as out, this stylish Art Deco inspired water feature delights the eye with a constant stream of water coursing down a vertical, mirror-polished stainless steel rill flanked by two graceful wings of verdigris bronze. Supported on a stainless steel tank, Volante features built-in LED lighting that works its magic at night as well as by day.



Water Walls

Water walls add a captivating visual and auditory element to both interior and exterior settings. While it depends to a degree on the material and design chosen, our water walls can be made to almost any height or width.



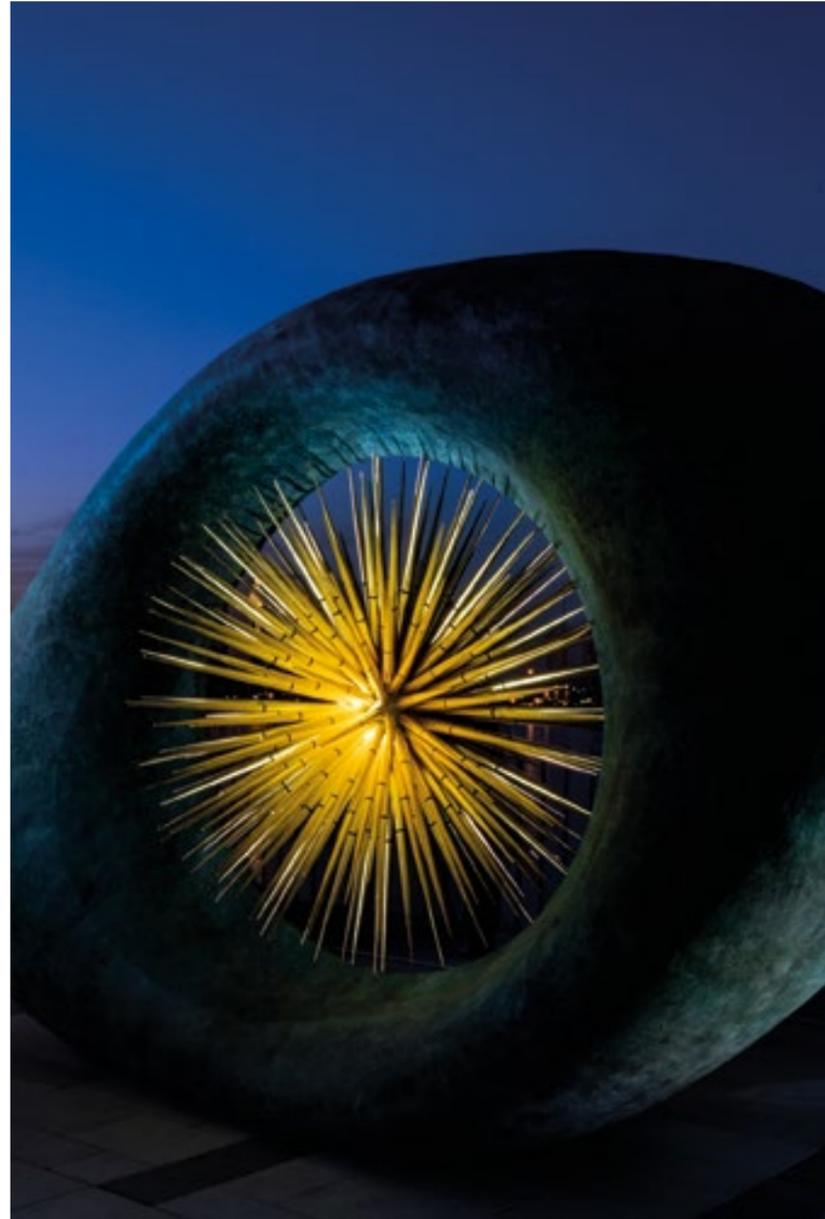
Petal — Hundreds of scale-shaped, mirror-polished stainless steel petals, with each row offset against the last, force the water to zig-zag its way down in a shimmering cascade.



Stainless steel — A simple mirror-polished stainless steel water wall can create real impact in a garden.



Filigree — A framed verdigris bronze design, behind which water flows over a mirror-polished stainless steel surface.



Limited Edition



Aeon

Aeon is a defiant and massive verdigris bronze sculpture that evokes the form of an 'Evil Eye', a symbol often referenced in Middle Eastern culture. Four metres long, 2.4 metres high, and with a nucleus of 256 gilded aluminium spikes, the enormous 1.4 tonne artwork creates a monumental presence that once seen can never be forgotten.



Quad

These teetering quadrilateral shapes, brilliantly reflective on the inside and finished externally in the colour of your choice, are held in a state of implausible balance. Seemingly unstable yet simultaneously imbued with a real sense of poise, Quad goes to the heart of the David Harber aesthetic and is best experienced when paired with a self-reflecting twin.

Bench of Contemplation

The ultimate contemporary love seat, this bench takes its inspiration from the structure of life itself. Forged from hundreds of strands of verdigris bronze, every line follows the twisting, curving trajectory of DNA's double helix, creating a delicate yet durable frame for two natural wood or Corian® seating panels. Also available in oxidized steel or stainless steel painted a colour of your choice.





Nyneve

Inspired by the idea of the Lady of the Lake, this 3.5 metre bronze sculpture represents something man-made coming out of serene nature. Its organic shape and aerofoil form plays with the eddying air around it, whilst giving the illusion of a twisting upward flow.



Bespoke

DAVID HARBER

Ortus



BESPOKE



THE COMMISSION

To capture the moment of sunrise, every day of the year, at a particular point on a particular private island off the south coast of England.

OUR RESPONSE

An evolution of David Harber's iconic Torus, re-imagined to reflect the rugged local landscape and set on an accurate compass plate to allow daily realignment with the point on the horizon where the sun will rise the following morning.

Seasons



THE COMMISSION

To create a series of sculptures inspired by the four seasons for a courtyard gallery setting.

OUR RESPONSE

Working with contrasting materials and diverse forms, four sculptures created uniquely for their setting tell the story of a garden's year in four seasons.



Shipping
and
Installation

Wherever you are in the world, we never consider a David Harber commission fulfilled until it is delivered, installed and functioning to your complete satisfaction.

DISTANCE NO OBJECT

With projects spanning four continents and a wealth of practical export expertise, we're as happy sending our work around the corner as we are sending it around the world.

On the UK mainland, all commissions are personally delivered and securely installed by members of our workshop team and include alignment, calibration and other mechanical fine-tuning. In cases where you may need to arrange additional personnel on site (for example, a qualified electrician) we will advise you well in advance.

For overseas installations we have over twenty years' experience in packaging, shipping and then coordinating the installation with local suppliers. Our careful planning and meticulous attention to detail are paramount when working on such projects.

SECURITY

We take considerable care to ensure that each commission is installed appropriately and securely in the location of your choice. Additional measures can be provided for sites where security is of particular concern.

ELECTRICS

To comply with current legislation, all permanent on-site electrical connections must be made by your own NICEIC or equivalently qualified electrician.

FILTRATION

To maintain optimum performance for our water features, we strongly recommend including one of our customised filtration packages and carrying out regular maintenance.

AFTERCARE

All David Harber installations are built to stand the test of time, whether indoors or out, and in most cases require minimal aftercare support with the exception of water features.



MEET THE TEAM

From the moment you commission a David Harber piece to the moment it's delivered and installed, we'll assign a dedicated team to help you through the process and answer any creative, technical or logistical questions that may arise along the way. Internally, the same team will liaise directly with our designers and craftspeople on all aspects of production through to finishing and full quality control.

We can work directly with you, or in collaboration with your appointed designers, contractors, consultants and project managers. Whatever your preference, close contact is an important part of the David Harber experience, and personal relationships play an essential part in ensuring an enjoyable and successful journey from conception to completion.

If you would like to meet your team face-to-face, you are always welcome to visit our Oxfordshire workshop either at the early planning stage or perhaps when work on your commission is already underway.

SEE FOR YOURSELF

Anyone thinking of commissioning a David Harber piece is always encouraged to visit to see, touch and play with our work in all its three-dimensional glory. You can visit us at the following show spaces:

David Harber Workshop, Aston Upthorpe, Oxfordshire
Nestled in the shadow of a Bronze Age hill fort, our rural workshop is the epicentre of everything we do. Less a showroom than a practical design and engineering environment, it nevertheless offers an unbeatable insight into the creative process that lies behind our work.

Eaton Square, London SW1

Living in or passing through London? The private gardens of Eaton Square offer the perfect opportunity to see first-hand a range of designs in a gracious city setting. Call us at your leisure to arrange a convenient time to visit.

D&D Building, New York

Our classic pieces can be enjoyed at the Christopher Peacock Terrace at the famed Decoration & Design Building on Manhattan's East 59th Street. To visit this roof garden, designed by landscape architect Janice Parker, we ask that you book appointments with our team in advance.

For further information please contact:
T. +44 (0)1235 859300 | E. sales@davidharber.com

www.davidharber.com

Next Steps

To make a viewing appointment, to arrange a site visit or to discuss a potential project, please contact us on +44 (0)1235 859300 or at sales@davidharber.com.

David Harber Ltd
Blewburton Barns, Hagbourne Road, Aston Upthorpe
Oxfordshire OX11 9EE England
www.davidharber.com

Photographers: Oliver Edwards, Mark Stone, Mark Bolton,
Clive Nichols, Kevin Siyuan-Ma, Herbert Fernandez, Joanna Kossak,
Marianne Majerus, Rachel Warne, Marek Sikora
Image p6 courtesy of Simon Brown/Country Life Picture Library
Design: Andrew Cavanagh

