INTERNATIONAL EXHIBITION OF METALWORK AND COTTON TEXTILES
CATALOGUE

DECORATIVE METALWORK
AND COTTON TEXTILES

Third International Exhibition of
Contemporary Industrial Art

THE AMERICAN FEDERATION OF ARTS
1980-1981
ITINERARY
1930-1931

The Museum of Fine Arts
Boston
October 15 to November 10

The Metropolitan Museum of Art
New York
December 1 to December 28

The Art Institute of Chicago
Chicago
January 19 to February 15

The Cleveland Museum of Art
Cleveland
March 11 to April 5
PREFACE

In presenting this International Exhibition of Decorative Metalwork and Cotton Textiles, the third and final one in a series made possible through the liberal cooperation of the General Education Board, the American Federation of Arts wishes once more to express its appreciation of the important contribution to the cause of Industrial Art rendered by the Board and by Professor Charles R. Richards, formerly Director of its Division of Industrial Art, under whose enlightened leadership the Board conducted a brief but memorable adventure in this field. The present exhibition brings to a close this noteworthy project which it is believed has been of constructive service and will be of continuing value. The stimulative result of these exhibitions, following the important series showing American Industrial Art at the Metropolitan Museum of Art, has already become apparent in the improved design shown in the objects of utility offered by manufacturers.

To the General Education Board and to Professor Richards, the Federation stands indebted for the opportunity to carry out this project and for sympathetic and helpful cooperation which made success assured. To Miss Helen Plumb, Associate in Industrial Arts, the American Federation of Arts is also indebted for the enthusiastic and energetic leadership to which she has given her entire time for over three years in connection with these exhibits; and to Richard F. Bach, Associate
in Industrial Arts, likewise Director of Industrial Relations at the Metropolitan Museum of Art, for his invaluable cooperation in the planning of the three exhibitions.

The Federation hopes to do further work in the field of Industrial Arts but just what form these activities may take will depend on factors not yet determined; it hopes that this experiment may, in time, lead the way for continuing constructive work in the Industrial Arts.

For the third exhibition the Federation had the special advantage in the cooperation of several important organizations abroad as follows:

For England: British Institute of Industrial Art
Germany: Deutscher Werkbund
Holland: Union for Art and Industry (Nederlandsche Bond voor Kunst in Industrie)
Sweden: Svenska Slöjdföreningen
Switzerland: Schweizerischer Werkbund
Czechoslovakia: Svaz Ceskoslovenského Dila

These organizations undertook with enthusiasm the task of making preliminary collections of material in their respective countries, thus greatly facilitating ultimate selection by the Federation's representative. In addition the whole procedure was placed upon a very desirable level of cooperation internationally as between associations representing leadership in the various countries concerned.
Both the first and second exhibitions began their circuits at the Metropolitan Museum of Art which freely offered its facilities for the storing, handling and customs examination of these collections. In these and other ways the Metropolitan Museum has placed the Federation deeply in its debt for services and advice which greatly facilitated the staging of these exhibitions. Only less greatly has the Federation been indebted for enthusiastic support, to the other cooperating museums which during the past three years have offered these exhibitions successively to the several communities included in these circuits; such as, notably, The Boston Museum of Fine Arts, which initiates the circuit of this season's collection of metalwork and cotton fabrics, as well as The Pennsylvania Museum, Philadelphia; The Art Institute of Chicago; The Cleveland Museum of Art; The City Art Museum of St. Louis; The Detroit Institute of Arts; Carnegie Institute, Pittsburgh; Cincinnati Museum Association; Dayton Art Institute; The Newark Museum Association; The Baltimore Museum of Art; The Minneapolis Institute of Arts.

The constructive interest and cordial coöperation of numerous friends of the Federation, both here and abroad is also warmly acknowledged, among them the following:
UNITED STATES

Committee of Selection for the Third International Exhibition of Contemporary Industrial Art.

Mr. H. W. Kent, Chairman, Secretary of the Metropolitan Museum of Art, New York.

Mr. Edwin J. Hipkiss, Curator, Department of Decorative Arts, Museum of Fine Arts, Boston.

Mr. Rossiter Howard, Assistant Director, The Cleveland Museum of Art, Cleveland.

Dr. Robert B. Harshe, Director, The Art Institute of Chicago.

Ex Officio

Mr. F. A. Whiting, President, The American Federation of Arts, Washington.

Mr. Richard F. Bach, Director Industrial Relations at The Metropolitan Museum of Art, and Associate in Industrial Arts of the American Federation of Arts.

Miss Helen Plumb, Associate in Industrial Arts of the American Federation of Arts.

Mr. George A. Sloan, President, Cotton-Textile Institute, Inc., New York.

Mr. Charles K. Everett, in charge of New Uses Department, Cotton-Textile Institute, Inc., New York.

Messrs. W. & J. Sloane, for permission to use, as cover design for this catalogue, one of the series of patterns designed for them by Miss Ruth Reeves.
Mr. Karl Schmieg, Schmieg-Hungate & Kotzian, Inc., for preparation for display of the textile material in the exhibition.

Mr. K. J. Worsinger, for generous assistance in the preparation of catalogue and other photographs.

CZECHOSLOVAKIA


Mr. Pavel Janáč, President, Svaz Československého Díla, Praha.

Ing. C. Hancj, Department of Foreign Affairs of Czechoslovakia, Praha.

Association of Czechoslovak Chambers of Commerce, Praha.

Mr. J. R. Vondrous, Praha.

Mme. Idlanka B. Watterson, Editor, Prager Presse, Praha.

Mr. H. W. Doggett, Bruno.

Anglo-Czech Society of Great Britain.

DENMARK

Honorable Ralph H. Booth, United States Minister to Denmark.

Honorable George Bech, Consul-General of Denmark, New York.
Mr. Ove Meyer, Copenhagen, whose assistance and advice were of paramount value in the preparation of the Danish Section.

Dr. Vilhelm Slomann, Director, and the staff of Danske Kunstindustri Museum, Copenhagen.

**ENGLAND**

Sir Hubert Llewellyn Smith, G.C.B., Chairman, British Institute of Industrial Art, London.

Mr. Arthur Llewellyn Smith, Secretary, British Institute of Industrial Art, London.

Major A. A. Longden, D.S.O., Department of Overseas Trade, Organizing Secretary, Dutch and Italian Exhibitions, Burlington House, 1929 and 1930, and Persian Exhibition, in 1931.

Mr. C. Geoffrey Holme, Editor, The Studio, London.

Mr. Frank Rutter, Art Critic, London.

Mr. Arthur T. Finch, Essex.

Miss M. Ethel Phesey, Secretary, The Design and Industries Association, London.

Mr. Harry Trethowan, Messrs. Ambrose Heal and Sons, London.

Mrs. Maufe, Messrs. Ambrose Heal and Sons, London.

Mrs. Constance Irving, London.

**FRANCE**


Professor Charles Chassé, The Paris School of Fine Arts, New York University.
Miss Thérèse Bonney, Paris.
Mrs. W. P. McTeigue, President of the Paris Chapter, American Federation of Arts.
M. le Comte Serge Fleury, Ministry of Foreign Affairs, Paris.

GERMANY

Dr. Walter Becker, Commercial Attaché, German Consulate-General, New York.
Herr Otto Baur, Secretary, Deutscher Werkbund, and staff, Berlin.
Dr. Wilhelm Lotz, Deutscher Werkbund, Berlin, and Editor of Die Form.
Dr. Edmund Schuler, Berlin.
Herr H. J. Wilm, Vice-President, Kunstgewerbverein, Berlin.
The Directors of the Hamburg-American Line, in Hamburg and New York, for transportation of the exhibition material to and from the United States.
HOLLAND

Honorable G. W. Boissevain, Acting Consul-General of the Netherlands, New York.

Mr. P. M. Cochius, President, and President-Director of Vorheen Jeekel, Mijnsen & Co., N. V. Glasfabriek Leerdam.

Mr. A. D. Copier, Secretary, Glasfabriek Leerdam and staff.

SWEDEN

Honorable Olof H. Lamm, Consul-General, Swedish Consulate-General, New York.

Mr. Naboth Hedin, New York Office, American Swedish News Exchange.

Dr. Gregor Paulsson, Commissioner-General, Stockholm Exhibition of Industrial Art, Craftsmanship and Home Industries, and President, Svenska Slöjdföreningen, Stockholm.


Dr. Nils G. Wollin, Acting President, Svenska Slöjdforeningen, Stockholm.

Dr. G. L. Munthe, Curator, Röhsska Konstslöjdsmuseet, Göteborg.

Mr. J. E. Sachs, President and Director, Nordiska Kompaniet, Stockholm.

Dr. Sixten Strombohm, Curator, Swedish National Museum, Stockholm.

Mr. Ivar Tengbohm, Architect, Stockholm.
Kapten Robert Ekstrom, Executive Secretary, Svenska Tändstick Aktiebolaget, Stockholm.
Mr. T. Douglas Bisiker, Svenska Tändstick Aktiebolaget, Stockholm.
Mrs. Folke Ramstrom, Orrefors, Stockholm.
Miss Alma Luise Olsen, Art Critic, Stockholm.
Mr. Jarl Blomquist, Stockholm, Dagblad.
Mrs. Eva Malm, Dagens Nyheter, Stockholm.
The Directors of the Swedish-American Line, in Stockholm and New York, for transportation of the exhibition material to and from the United States.

SWITZERLAND

Herr Ege Streiff, Director, Schweizerischer Werkbund, Zurich.
Herr Manrad Burch, Lucerne.
Herr J. Durst, Baden.

F. A. Whiting, President,
American Federation of Arts.

October, 1930
INTRODUCTION

The metal work assembled for the third international exhibition of applied art consists of a number of materials and techniques: silver, pewter, inlaid and patined brass and copper, iron, aluminum, lead, bronze, zinc, and a few examples of enamelling.

Æsthetically, these specimens are of quite distinct categories. Contemporary design is to be found in all of them, but naturally in very different forms. Much of the European silver has responded to the modern feeling in a notable manner, and in so doing has made a valuable contribution to contemporary design. Perhaps no branch of applied art suffers more from the exactions of quantity production, or rather from the manufacturer's attitude toward quantity production, than the general run of commercial silver produced by stamps and dies. The expense of steel-cut dies for details like handles, spouts, and ornamental borders is such as to afford a continual temptation to their repeated use in the production of new pieces for which they may not be wholly suitable. This places a severe penalty on the creation of unique designs and results in much repetition of stereotyped motives.

Furthermore, no branch of applied art has so thoroughly failed to grasp the aesthetic qualities becoming to the machine product as commercial silver. One does not object to the multiplication of objects such as silver forks and spoons devoid of ornament but designed with a sensitive feeling for proportion, outline, and function. It is
only when modelled ornament is added, and profusely added, to these machine repetitions that the eye revolts. But it is precisely this reproduction of chased and repoussé ornament, particularly in hollow ware, that has been the distinctive characteristic of American commercial silver, and to a large extent also of European quantity production.

In contrast to this sad misuse of the machine, the European craftsman has for the last thirty years been creating new and fresh forms in silver. Among these craftsmen are artists who have caught the real spirit of modernism. While we may not admire equally all the work of a Puiforcat or a Sandoz, it must be admitted that these men are moved by an aesthetic philosophy close to the spirit of the times which insists on results obtained by rigorous attention to functional requirements and simple, straightforward use of materials.

This emphasis upon functional design and suppression of ornament is reflected today in all the countries of western continental Europe, but in varying degree, according to the temper of the different peoples.

As is natural these tendencies were first evidenced in the creations of the artist craftsman, and it is to him we owe the major achievements in modern silver design. In the last few years, however, distinct recognition of the special qualities appropriate for design for the machine in distinction from the practice of merely imitating designs for handwork has appeared in several European countries, notably in Germany, Sweden, and even in con-
servative England. It is not always easy for us on this side of the water to do full justice to some of these products because of their rigid geometric simplicity and lack of the element we are prone to call "interest."

One sometimes feels that the principle of functional design has been so studiously followed that all considerations of agreeable contours, interest of surface, and elegance of effect are ruthlessly set aside with results that are often harsh and uncompromising. In other words, we seem to be in danger of the distressing results of art by formula. This may be true, but one must realize that we are in a state of transition and flux in the matter of contemporary design, and that it behooves us to judge these experiments leniently with the thought that they represent a sound and sane initial approach to the problem of design for the machine and constitute a basis that will in time, we may well hope, rescue us from the endless repetition of forms and ornament based on outworn traditions of hand craftsmanship.

It is the Germans who have carried this idea farthest. With characteristic zeal, they are concentrating upon the effort to produce "type forms" in which both the limitations and capabilities of the machine are recognized and which can be produced with the greatest speed and economy.

Sweden, also, with her wealth of iron and steel production and desire to increase the artistic quality of her manufactures for the world market, is naturally devoting serious thought to this problem.
It is interesting to find attention being given to this same subject in England. A most illuminating evidence of present world tendencies in design would be presented could we show, alongside of the simple tea set of the Elkington Company, some examples exhibited by this same firm in the Crystal Palace exhibition of 1851.

Much more than this, however, should be said about the English silver, for this exhibition has been favored by most exceptional generosity on the part of individuals and organizations who have loaned the notable pieces in the collection. The Worshipful Company of Goldsmiths (founded in the twelfth century) has loaned from its Present-day Collection of Silverwork a number of pieces which show that foremost English craftsmen are expressing the modern idiom with marked felicity, albeit in a fashion thoroughly consistent with the national tradition. Among the pieces loaned by this ancient company is a replica especially made for this exhibition of a plate by Eric Gill, one of the most admired of contemporary English sculptors, in which fine spatial composition joins with characteristic strength and economy of line to make an effect of great dignity. The rose-water salver designed and made by Harold Stabler as a presentation to Sir Arthur Balfour in recognition of his services as chairman of the Committee on Industry and Trade, is another example of the fine silver being produced in England today. The Federation is extremely fortunate in being able to show this original through the courtesy of Sir Arthur.

One of the most noteworthy facts revealed by the Eng-
lish material is the growing practice of important firms, such as the Goldsmiths and Silversmiths Company, Ltd., of engaging artists of the rank of Harold Stabler and George Hart, to furnish designs both for hand and machine production.

Happily, we need not be entirely without satisfaction at our own progress, for within the last year prominent American silversmiths have brought out several designs in flat silver, that are highly successful from the point of view of fine outline, and very simple but charming surface treatment, designs altogether suitable for repetition. Another point of congratulation lies in the fact that our silversmiths have, in the last year or two, very generally substituted the fine, sinuous outline of the French knife blade for the commonplace English form which has been our tradition. One might go farther and point out that this advance in flat tableware is not limited to the silversmiths, but is reflected very notably in table knives and forks of stainless steel manufactured by firms which have not previously entered this aristocratic field.

Foreign firms and individuals have indeed contributed most generously to the silver exhibit of the Federation. Unfortunately, this cannot be said to a like degree of our own countrymen. Outside of flatware, our prominent establishments are very poorly represented. This lack of professional coöperation on the part of many of our foremost producers has marked these international exhibitions of industrial art from the first. It is to be hoped that
the generous example of foreign craftsmen and manufacturers may have its influence in future undertakings.

In this country decorative brass and copper have been used chiefly as material for trivial commodities and as the favorite vehicles for enthusiastic novices. In France, however, the work of certain artist craftsmen in these metals has reached a high artistic level. This is particularly true of the inlaid, encrusted, and patined work of Jean Dunand of Paris and Claudius Linossier of Lyons. Their creations have been more or less articles of luxury, but of late the general effect of these productions has been simulated by the use of etching and electro-deposition resulting in some pleasing and inexpensive bowls and vase shapes for lamps.

The woven cotton textiles in this collection manifest many of the same qualities evident in contemporary design in other fabric materials. Many of the foreign contributions show the progress that has been made in European countries toward designing expressly for machine production. The most notable characteristic of these is the large and varied surface effects often achieved by the introduction of chenille or artificial silk.

The German textiles make an excellent showing. They often show a sparkle of color produced by an intermixture of bright mercerized threads on a basis of neutral grays and browns. Much of the German material is made on hand looms, but in establishments organized on a factory basis, for in this way it is sometimes possible to produce textiles in Germany as profitably as by the use of
power driven looms. Hand weaving has contributed much to the education of the German textile industry. It has brought about the practice of creating designs during the weaving process rather than drawing and coloring the pattern on paper and later transferring it to the loom. The close connection between industrial art schools and the trade in Germany is also largely responsible for the excellent designs to be found in her factory productions.

Sweden, with her traditions of hand weaving, might well be expected to make a valuable contribution to a textile exhibition. Her designers have lately been turning from the old motives to new ones in keeping with the modern trend. Flax and wool are more generally used in Sweden than cotton, but a number of finely designed pieces in cotton are in this collection. Mrs. Elsa Gullberg has done noteworthy work in producing bright, warm colored, simple patterns for upholstery and decorative textiles.

In the English textile industry some of the large manufacturers are calling upon outstanding artists to design their products with results that are gratifyingly evident in the exhibit. Pleasing large, broad surface effects and interesting patterns abound in the English collection. Here again the admixture of artificial silk is used plentifully to produce novel and beautiful textures.

The Czechoslovakian textiles are noteworthy rather for the fine adaptation of their designs to machine production than for the novelty of their motives. Strong colors predominate, as one might expect, and stripes and ab-
Abstract patterns skilfully arranged show some very interesting effects. The excellent quality of these Czechoslovakian textiles is in large part the result of a very close relation between the country's trade schools and industry. The pupils in the textile schools design directly for the machines, and many of these designs are executed and marketed by the manufacturers.

France achieves her great textile reputation in materials other than cotton, but the exhibition is fortunate in being able to show a number of examples of the conspicuously fine production of Madame Hélène Henry.

To this field of woven design in the contemporary manner our own manufacturers have only begun to contribute, although we have of late years imported large quantities of spirited weaves from abroad. The selection of cotton textiles included in this third international exhibition of applied art was made in the hope that the display of foreign textiles might be of service to American designers.

In the field of printed fabrics, the W. & J. Sloane Company are the sponsors of a highly significant experiment in the way of promoting coöperation between designer and manufacturer. This firm commissioned a designer, Miss Ruth Reeves, to design and produce a series of ten block prints on cotton weaves of varied textures, from aeroplane cloth to towelling, for use as curtains and decorative fabrics in a ten-room house. Miss Reeves was given an entirely free hand in the project. In the process of working out her design she had the benefit of the coöp-
eration of the Cotton-Textile Institute and a number of industrial firms. Some of the fabrics are shown in this collection. They are thoroughly contemporary in design and bear the unmistakable stamp of the artist's personality throughout. It is to be hoped that this experiment may lead other large commercial firms to lend their support to creative undertakings by artists of proved ability.

CHARLES R. RICHARDS.
NOTE

The American Federation of Arts welcomes inquiries regarding any objects included in this exhibition and will gladly give full information as to addresses of designers or makers, and of American agents for foreign products shown. Kindly address Division of Industrial Arts of the American Federation of Arts, 40 East 40th Street, New York.
CATALOGUE
METALWORK

CZECHO-SLOVAKIA

J. DITTRICH

SEE: Svaz Československého Díla.

J. KNESPL

SEE: Svaz Československého Díla.

SVAZ ČESKOSLOVENSKÉHO DÍLA

1. Box; silver, slightly fluted. Designed by J. Knespl, executed by Sandrik, Dolné Hamry.

2. Trophy cup; silver, applied abstract decoration. Height 10 in. Designed by J. Dittrich, executed by Sandrik.

DENMARK

GUNDORF ALBERTUS

SEE: Georg Jensen Handmade Silver.

JUST ANDERSEN

4. Bowl; bronze, oval. Designed and executed by Just Andersen, Copenhagen.

5. Bowl; bronze, with cast feet, chased decoration. Designed and executed by Just Andersen.

6. Candlestick; pewter. Designed and executed by Just Andersen.

7. Candlestick; two branched, pewter. Designed and executed by Just Andersen.

8. Cigarette box; bronze, with dancing figures on cover. Designed and executed by Just Andersen.

9. Dish; bronze, shallow, with single figure. Designed and executed by Just Andersen.

10. Pitcher; pewter, with wooden handle. Designed and executed by Just Andersen.

11. Plate; bronze, chased rim. Designed and executed by Just Andersen.


KAY FISKER

SEE: A. Michelsen.

H. F. GROSS

SEE: Peter Hertz.

GUNDLACH-PEDERSEN

SEE: Georg Jensen Handmade Silver.
H. HANSEN

12. Flatware; silver, two patterns. Designed and executed by H. Hansen, Kolding, Jutland.

   American agent: Danish and Swedish Silversmiths, New York.

PETER HERTZ

13. Flower vase; silver, chased decoration. Designed by H. F. Gross, executed by Peter Hertz, Copenhagen.

14. Fruit bowl; silver. Designed by H. F. Gross, executed by Peter Hertz.

GEORG JENSEN HANDMADE SILVER

15. Biscuit box; silver, with ebony knob. Designed and executed by Georg Jensen Handmade Silver, Copenhagen.

16. Bonbon dish; silver, with two handles. Designed by Harald Nielsen, executed by Georg Jensen Handmade Silver.


*19. Candlesticks (pr.) and compôte; silver, embossed. Designed and executed by Georg Jensen Handmade Silver.

*20. Cocktail shaker and two cups; silver, embossed. Designed and executed by Georg Jensen Handmade Silver.


22. Fruit dish; silver, with two handles. Designed by Gundlach-Pedersen, executed by Georg Jensen Handmade Silver.

* By courtesy of Georg Jensen Handmade Silver, New York.

23a. Set; sugar basin, cream jug; silver. Designed by Johan Rohde, executed by Georg Jensen Handmade Silver.


A. MICHELSSEN


25. Cigar box; silver, embossed lattice design on sides. Designed by Kay Fisker, executed by A. Michelsen.

26. Cocktail shaker; silver, design of concentric rings. Designed by Kay Fisker, executed by A. Michelsen.

27. Dish; silver, two-handled, with figures in flat relief. Designed by G. Stahr Nielsen, executed by A. Michelsen.

28. Sauce boat; silver. Designed by Kay Fisker, executed by A. Michelsen.

29. Tobacco box; silver, octagonal, design of concentric rings. Designed by Kay Fisker, executed by A. Michelsen.

EVALD NIELSEN


31. Crumb tray; silver, with ebony handles. Designed by Aage Weimar, executed by Evald Nielsen.

32. Flatware; knife, fork, spoon. Silver, plain, with shaped handle-ends. Designed by Aage Weimar, executed by Evald Nielsen.

American agent: Danish and Swedish Silversmiths, New York.
G. STAHR NIELSEN

SEE: A. Michelsen.

HARALD NIELSEN

SEE: Georg Jensen Handmade Silver.

GUNDLACH-PEDERSEN

SEE: Georg Jensen Handmade Silver.

JOHAN ROHDE

SEE: Georg Jensen Handmade Silver.

E. SADOLIN

SEE: Henning Wolfhagen.

AAGE WEIMAR

SEE: Evald Nielsen.

HENNING WOLFHAGEN

33. Candlestick; two-branched, pewter. Designed by E. Sadolin and H. Wolfhagen, executed by Henning Wolfhagen, Copenhagen.

34. Covered dish; pewter, chased decoration on cover. Designed by E. Sadolin, executed by Henning Wolfhagen.

35. Hot-milk jug; pewter, ring decoration. Designed by E. Sadolin, executed by Henning Wolfhagen.

36. Plate; pewter, ring decoration. Designed and executed by Henning Wolfhagen.

37. Teapot; pewter, with wicker handle, ring decoration. Designed by E. Sadolin, executed by Henning Wolfhagen.
ENGLAND

ARTIFICERS' GUILD, EDWARD SPENCER


THE BIRMINGHAM GUILD, LTD.


39a. Panels (3); bronze with inlaid colored enamel. Vase design; nameplate with verde antique finish, and ornamental strip; letters. Designed by C. A. Llewellyn Roberts, executed by The Birmingham Guild, Ltd.


See also The Birmingham Guild, U. S. A.

S. CHERMAYEIFF


41a. Bar handles; chromium plate. Designed by S. Chermayeff, executed by Waring and Gillow, Ltd.

FRANCIS J. C. COOPER

SEE: J. Paul Cooper.
J. PAUL COOPER

42. Christening cup; silver, raised decoration of full moons, crescent moons, and stars. Designed and executed by J. Paul Cooper, Westerham, Kent.

43. Jug; silver, embossed wave and star design. Designed and executed by J. Paul Cooper.

44. Vases (2); copper, with patina, chased tree design. Designed by J. Paul Cooper, executed by Francis J. C. Cooper.

BERNARD CUZNER


ELKINGTON AND COMPANY, LTD.


48. Trophy cup; silver, hand-wrought, with lapis-lazuli knob on cover. Designed by J. B. Walker, executed by Elkington and Company, Ltd.

ERIC GILL


GOLDSMITHS AND SILVERSMITHS COMPANY, LTD.

49. Bowl; silver, chased and embossed, on black wooden plinth. Designed by George H. Hart, executed by the Goldsmiths and Silversmiths Company, Ltd., London.

Inscription: Given to Sir Arthur Balfour, K.B.E., Chairman of the Committee on Industry and Trade (1924-1929) by the members whose names are engraved on the rim, to mark their deep affection for him, and their gratitude for the wisdom, fairness and sweet reasonableness with which for more than four years he has presided over their meetings.

51. Chocolate or coffee set; coffee jug, hot-milk jug, sugar basin. Silver, ebony handles, panelled design in relief. Jugs with covers and spear-shaped knobs. Designed by Harold Stabler, executed by the Goldsmiths and Silversmiths Company, Ltd.


52. Trophy cup; silver, height 13 in., on hexagonal oak plinth. Designed by George H. Hart, executed by the Goldsmiths and Silversmiths Company, Ltd.

53. Trophy cup; silver, height 15 in., on ebony plinth. Ivory knob on cover. Designed by Harold Stabler, executed by the Goldsmiths and Silversmiths Company, Ltd.

GEORGE KRUGER GRAY


KARL HAGENAUER

SEE: Waring and Gillow, Ltd.
J. B. HARRISON


GEORGE H. HART

SEE: Goldsmiths and Silversmiths Company, Ltd.

GERTRUDE HERMES


55. Decorative figure, “Moth”; polished brass, on mahogany base. Designed and executed by Gertrude Hermes.


59. Table bell; polished bronze, surmounted by three swans. Designed and executed by Gertrude Hermes.

RAYMOND HOOD

SEE: The Birmingham Guild, Ltd.

HENRY HOPE AND SONS, LTD.

60. Rain water head; cast lead. Small replica. Designed and executed by Henry Hope and Sons, Ltd., Birmingham.

60a. Door handle and lockplate; “silveroid.” Designed and executed by Henry Hope and Sons, Ltd.

MAURICE LAMBERT

J. R. LEATHART, F.R.I.B.A.

SEE: Stoner and Saunders, Ltd.

PHYLLIS LEGGE


H. G. MURPHY


63. Sugar dredger; silver, decorated with embossed oblique lines. Designed and executed by H. G. Murphy.

64. Cigarette box; silver, decorated with embossed horizontal lines; cover with crystal handle and niello design. Designed and executed by H. G. Murphy.

65. Cigarette box; silver, decorated with embossed oblique lines; cover with ivory, gold and opal handle. Designed and executed by H. G. Murphy.

OMAR RAMSDEN OF ST. DUNSTANS


67. Trophy cup; silver, with cover, "Tree Sprites," handwrought and chiselled silver. Designed and executed by Omar Ramsden.

68. Set of altar furniture; alms dish, pair of altar candlesticks, pair of altar vases. Handwrought brass. Designed and executed by Omar Ramsden.

69. Vase; silver, design of oblique grooves. Designed and executed by Omar Ramsden.

C. A. LLEWELLYN ROBERTS

SEE: The Birmingham Guild, Ltd.
T. S. ROSE

SEE: Stoner and Saunders, Ltd.

S. D. SAUNDERS

SEE: Stoner and Saunders, Ltd.

HAROLD STABLER

SEE: Goldsmiths and Silversmiths Company, Ltd.

PHOEBE STABLER, A.R.B.S.

70. Panel; aluminum figure on wood, to surmount door or mirror. Designed and executed by Phoebe Stabler, London.

71. Motor mascot; winged head in aluminum. Designed and executed by Phoebe Stabler.

71a. Mask for wall fountain; bronze. Designed and executed by Phoebe Stabler.

72. "Wakefield Trophy" for aviation (small replica); bronze. Designed and executed by Phoebe Stabler.

GEORGE A. STONER

SEE: Stoner and Saunders, Ltd.

STONER AND SAUNDERS, LTD.

73. Flower pot; cast lead, chiselled decoration. Designed by George A. Stoner, executed by S. D. Saunders, London.


75. Rainwater head box; cast lead. Designed by T. S. Rose, executed by George A. Stoner.

76. Shrub tub; cast sheet lead, with decoration made by lead burning. Designed and executed by S. D. Saunders.
CHARLES THOMAS


A. D. WAKELY


J. B. WALKER

SEE: Elkington and Co., Ltd.

HUGH WALLIS

77. Fruit bowl; brass, on ring base. Designed and executed by Hugh Wallis, Altringham.

78. Tray; copper, with pewter decoration on rim. Designed and executed by Hugh Wallis.

WARING AND GILLOW, LTD.


80. Mask; white metal. Designed and executed by Karl Hagenauer.

THE WORSHIPFUL COMPANY OF GOLDSMITHS OF LONDON

All the following items are loaned from the contemporary section of the permanent collection in Goldsmiths' Hall, assembled by The Ancient Livery Company of Goldsmiths, London.

83. Cigarette box; silver. On cover, design of The Great Seal, made for the permanent collection of The Worshipful Company of Goldsmiths, to commemorate whose sixth centenary it was made. Designed by George Kruger Gray, executed by Garrard and Company, London.


86. Milk beaker with cover; silver, chased decoration. Designed by J. B. Harrison, executed by Wakely and Wheeler, Ltd., London.


88. Porringer; silver, with figure of dolphin on cover, shell design on base and handles. Height 6 in. Designed by A. D. Wakely, executed by Wakely and Wheeler, Ltd., London.

89. Vases (2); silver, hexagonal. Designed and executed by Edward Spencer, Artificers' Guild, London.
FRANCE

ROBERT LINZELER-ARGENSON

SEE: Cartier, Inc.

AUCLAIR AND WILSON


91. Cheese knife; short, wide blade of nonrusting steel, polished wood handle. Designed and executed by Geiss.

92. Table knife; long blade of nonrusting steel, ebony handle. Designed and executed by Geiss.

93. Table knife; tapering blade of nonrusting steel, ebony handle. Designed and executed by Geiss.

94. Table knife; long blade of nonrusting steel, aluminum handle. Designed and executed by Geiss.

95. Table knife; long tapering blade of nonrusting steel, ivory handle. Designed and executed by Pernet.

96. Tart knife; spade-shaped blade of nonrusting steel, wood handle with ivory. Designed and executed by Geiss.


BLOCH-ESCHWÈGE

97. Bonbon dish; machine-made, silver, ring design on cover, handle of malachite. Designed by Maurice Muller, executed by Bloch-Eschwège, Paris.

98. Bonbon dish; machine-made, silver, cornelian knob. Designed by Maurice Muller, executed by Bloch-Eschwège.

99. Bowl; machine-made, silver, oval, with ivory and ebony. Designed by Maurice Muller, executed by Bloch-Eschwège.
100. **Frame**; machine-made, silver, with malachite base. Designed by Maurice Muller, executed by Bloch-Eschwege.

101. **Set, vegetable dish and sauce boat**; machine-made, silver, octagonal knob and handle of wood. Sauce boat, with removable round bottomed tray. Designed by Maurice Muller, executed by Bloch-Eschwege.

102. **Vase**; machine-made, silver, ring design. Designed by Maurice Muller, executed by Bloch-Eschwege.

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**EDGAR BRANDT**


104. **Book-ends**; forged iron, “Coq.” Designed and executed by Edgar Brandt.

105. **Book-ends**; forged iron, “Pelican.” Designed and executed by Edgar Brandt.

106. **Clock**; forged iron. Designed and executed by Edgar Brandt.

107. **Door handles (2)**; forged iron. Designed and executed by Edgar Brandt.

108. **Fire screen**; forged iron, lattice and flower design. Designed and executed by Edgar Brandt.

109. **Lamp**; forged iron, with paper shade. Seven branched candlestick design. Designed and executed by Edgar Brandt.

110. **Mirror**; forged iron frame. Designed and executed by Edgar Brandt.

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**PAUL BRANDT**

111. **Cigarette cases (5)**; metal, with black enamel finish, design in red, blue, white and shades of grey. Designed and executed by Paul Brandt, Paris.
112. Lady’s cigarette case; silver, with black enamel finish, design in red, blue, black, silver and grey. Designed and executed by Paul Brandt.

113. Vanity case and cigarette case, combination; metal, with black enamel finish, design in red, blue and shades of grey. Designed and executed by Paul Brandt.

114. Vanity case; metal, with black enamel finish, design in red and grey. Designed and executed by Paul Brandt.

CARTIER, INC.


117. Cigarette box; scarlet lacquer. Designed and executed by Robert Linzeler-Argenson.

118. Flatware (10 pieces); silver. Designed and executed by Robert Linzeler-Argenson.

119. Trophy; silver. Designed and executed by Robert Linzeler-Argenson.

120. Trophy (International Tennis); silver, malachite base, tennis racket motif. Height 8 in. Designed and executed by Robert Linzeler-Argenson. Won by Miss Betty Nuthall, Women’s Singles Tournament, Forest Hills, L. I., 1930.

121. Trophy (International Golf); silver, black base, golf club decoration. Height 12 in. Designed and executed by Robert Linzeler-Argenson.

PIERRE CHAREAU


123. Toilet stand; nickel. Designed and executed by Pierre Chareau.
JACQUES LE CHEVALLIER AND RENE KOECHLIN


125. Piano lamp, for music stand; aluminum and ebony. Designed by Le Chevallier and Koechlin, executed by L. Barillet.

126. Reading lamp; aluminum and ebony. Designed by Le Chevallier and Koechlin, executed by L. Barillet.

COMPAGNIE ROYALE ASTURIENNE DES MINES


128. Panels (2); machine-made, zinc, with engraved chrysanthemum design. For wall facing. Designed by J. and J. Martel, Paris, executed by La Décoration Métallique.


CREVEL

SEE: "Le Grand Dépôt."

DIM


131. Desk lamp; nickled brass, double sided. Designed and executed by DIM.

132. Electric ceiling fixture; nickeled brass. Designed by J. Vienot, executed by DIM.
JEAN DUNAND

133. Screen; brass, with patina, design of tree with birds and squirrels. Designed and executed by Jean Dunand, Paris.

134. Tray; nickel and silver, with antique patina, geometrical design. Designed and executed by Jean Dunand.

135. Vase; brass, silver deposit, dark brown patina. Designed and executed by Jean Dunand.

136. Vase; nickel and silver. Designed and executed by Jean Dunand.

137. Vase; copper, with silver, red and black lacquer. Designed and executed by Jean Dunand.

138. Vase; brass and silver. Designed and executed by Jean Dunand.

139. Vase; brass and silver, geometrical design. Designed and executed by Jean Dunand.

FJERDINGSTAD

140. Bonbon dish; silver, octagonal, with scroll knob on cover. Designed and executed by Fjerdingstad, Isle Adam.

141. Bonbon dish; silver, amber bird handle. Designed and executed by Fjerdingstad.

142. Bonbon dish; silver, round, ring design on cover. Designed and executed by Fjerdingstad.

143. Bowl; silver, wooden base. Designed and executed by Fjerdingstad.

144. Dish; silver, bird-shaped, with coral eyes. Designed and executed by Fjerdingstad.

145. Hot water pot; pewter, leather-covered handle. Designed and executed by Fjerdingstad.

146. Jug; silver. Designed and executed by Fjerdingstad.
147. *Table set; silver, five-branched candlesticks (pr.), and center bowl. Lattice design on base. Designed and executed by Fjerdingstad.*


HENRY FRERES ET COMPAGNIE

(*Successseurs à Boin-Taburet*)

149. *Bonbon dish with stand; silver, radiating line decoration, ivory knob on cover. Designed and executed by Henry Frères et Compagnie, Paris.*

150. *Tea or coffee set; coffee pot, teapot, sugar basin, cream pitcher; silver, with wood handles. Designed by Henry Frères et Compagnie.*

152. *Toilet set; hand mirror, powder brush, hair brush, clothes brush, hat brush; silver, chased borders, ivory handles. Designed and executed by Henry Frères et Compagnie.*

153. *Vegetable dish; silver, with chased decoration, ivory knob on cover. Designed and executed by Henry Frères et Compagnie.*

GANTSCHIEFF

*SEE:* Arthur Goldscheider, Editeur.

GEISS

*SEE:* Auclair and Wilson.

ARTHUR GOLDSCHEIDER, EDITEUR


154a. (2); designed and executed by Mergier.

155. *Cigar box; machine-made, hammered bronze, engraved decoration. Designed and executed by Gantscheff.*
156. Vases (2); machine-made, hammered bronze, engraved design. Designed and executed by Gantscheff.

156a. Designed and executed by Mergier.


"LE GRAND DEPOT"


160. Vase; metal, enamel finish, copper, blue and white. Designed by Crevel, executed by J. Sarlandie.

161. Vase; metal, enamel finish, green and scarlet. Designed by Crevel, executed by J. Sarlandie.

VICTOR GREIDENBERG


163. Foil; silver openwork guard. Designed and executed by Victor Greidenberg.

164. Foil; chased silver guard. Designed and executed by Victor Greidenberg.

165. Rapier; silver ellipse-shaped guard. Designed and executed by Victor Greidenberg.

166. Rapier; silver guard, with fluted edge. Designed and executed by Victor Greidenberg.

LAPPARRA

167. Flatware; table knife, fork and spoon; dessert knife, fork and spoon; teaspoon. Silver, knife blades of non-rusting steel. Designed and executed by Lapparra, Paris.

169. Sugar bowl; silver, design in blue and black enamel, ebony handles and knob. “Mikado.” Designed and executed by Lapparra.

170. Sugar bowl; silver, gray enamel top. “Grisotte.” Designed and executed by Lapparra.

171. Sugar bowl; silver, with chased geometrical design, wooden handles and knob. “Saturne.” Designed and executed by Lapparra.

172. Tea and coffee set; coffee pot, teapot, sugar basin, cream pitcher; silver, angular design. With silver-plated tray. Designed and executed by Lapparra.

CLAUDIUS LINOSSIER

SEE: Maison Rouard.

DENISE LOUVET


MAJORELLE

175. Knife; bone and silver handle. Designed and executed by Majorelle, Nancy. Lent by Mrs. James M. Baty, Boston.

Note. This knife was made in 1925. It is included to show the fine outline of the characteristic French table knife.

J. & J. MARTEL

SEE: Compagnie Royale Asturienne des Mines.
MERGIER

SEE: Arthur Goldscheider, éditeur.

MAURICE MULLER

SEE: Bloch-Eschèwege.

HENRI NAVARRE


ORFEVRERIE CHRISTOFLE, BOUILHET AND COMPANY


178. Covered jar; brass, with red and black patina, ten sided, brass showing through at corners. Designed and executed by Christofle.

179. Lamps (2); silver and green. Designed and executed by Christofle.

181. Vase; silver and red. Designed and executed by Christofle.

182. Vase; silver and black. Height 20 in. Designed and executed by Christofle.

PERNET

SEE: Auclair and Wilson.

"PRIMAVERA," ATELIER DES MAGAZINS DU PRINTEMPS


JEAN PUIFORCAT


186. Tea and coffee set; teapot, coffee pot, cream jug, sugar basin; silver, handles of sycamore wood. Tray of polished walnut. Designed and executed by Jean Puiforcat.

187. Tobacco jar; silver, with polished wood base. Polished wood cover with silver decoration. Designed and executed by Jean Puiforcat.

188. Vases (2); silver, winged support, wooden stand. Designed and executed by Jean Puiforcat.

189. Vegetable dish; silver, square. Designed and executed by Jean Puiforcat.

ANDRE RIVAUD

190. Bowl; brass, square ebony base. Designed and executed by André Rivaud, Paris.

191. Bowl; brass, round black metal base. Designed and executed by André Rivaud.


GAUDE ROZA

SEE: “Le Grand Dépôt.”
MAISON ROUARD


195. Fruit bowl; copper, enamel finish. Designed and executed by Claudius Linossier.

196. Plate; copper, black enamel finish. Designed and executed by Claudius Linossier.

197. Vase; copper, black enamel finish. Designed and executed by Claudius Linossier.

198. Vase; copper, black enamel finish. Designed and executed by Claudius Linossier.

199. Vase; copper, red enamel finish. Designed and executed by Claudius Linossier.

200. Vase; copper, red enamel finish. Designed and executed by Claudius Linossier.

201. Vase; copper, red enamel finish. Designed and executed by Claudius Linossier.

GERARD-SANDOZ


203. Cigarette case; silver, colored lacquer design. Designed and executed by Gerard-Sandoz.

204. Cups (2); silver. Designed and executed by Gerard-Sandoz.

205. Tea and coffee set; metal and ebony. Teapot, coffee pot, sugar bowl, cream pitcher, with wooden tray. Designed and executed by Gerard-Sandoz.

206. Trophy cup; silver and ebony. Designed and executed by Gerard-Sandoz.
RAYMOND SUBES


208. Panel; forged iron, openwork, interlaced design. Detail from large safe door. Designed and executed by Raymond Subes.

SZABO


J. VIENOT

SEE: DIM.
GERMANY

BADISCHE KUNSTGEWERBESCHULE, PFORZHEIM

210. Box; gilded brass, ball shape, machine-chased. Designed and executed by the Badische Kunstgewerbeschule, Pforzheim.

211. Box; colored brass, round, with stripe design. Designed and executed by the Badische Kunstgewerbeschule, Pforzheim.

212. Boxes (2); gilded brass, round, with oval cover, machine-chased. Designed and executed by the Badische Kunstgewerbeschule, Pforzheim.

213. Plate; gilded brass, machine-chased. Designed and executed by the Badische Kunstgewerbeschule, Pforzheim.

214. Plate; gilded brass, machine-chased. Designed and executed by the Badische Kunstgewerbeschule, Pforzheim.

BAUHAUS DESSAU


218. Reading lamp, adjustable; grey lacquered nickel base and shade. Designed by Brandt-Bredendieck, executed by Metallwerkstatt Bauhaus Dessau.

BAUMWERK A.-G., STAHLWARENfabrik, HEINRICH BOEKER AND COMPANY

BRANDT-BREDENDIECK

SEE: Bauhaus Dessau.

BREDENDIECK

SEE: Bauhaus Dessau.

BREMER WERKSCHAU

220. Bowl; silver. Designed and executed by Bremer Werkschau, Bremen.

221. Porringer; silver, with spoon. Designed and executed by Bremer Werkschau.

222. Vase; silver, goblet shape, with ebony on base. Designed and executed by Bremer Werkschau.

P. BRUCKMANN UND SOEHNE A.-G.


DEUTSCHE WERKSTAETTEN A.-G.

228. Watering pot; brass. Designed by Ruppel, executed by Ruppelwerk, Gotha.

228a. Watering pot; plated, wicker handles. Designed by Ruppel, executed by Ruppelwerk.

229. Hurricane lamp; iron-plated, red lacquered. Designed by Ruppel, executed by Ruppelwerk.

EDITH DRONKE

SEE: Kunstgewerbe-und Handwerkerschule, Berlin.

L. FULLBECK

SEE: Fachschule für die Stahlwaren Industrie.

GEBRUEDER GRAH, ODYSSEUSWERK A.-G.


PROFESSOR LUDWIG GIESS

SEE: Richard L. F. Schulz.

PROFESSOR WALTER WERKSTAETTEN A.-G.

SEE: S. A. Lövy.

PROFESSOR PAUL HAUSTEIN

SEE: Staatliche Württembergische Kunstgewerbeschule, Stuttgart.

JOHANNES HEINRICHS

SEE: Kunstgewerbe-und Handwerkerschule, Berlin.

ARTUR HELBIG

KARL HEUBLER

SEE: Werkstätten Reimann.

URSULA VON KEHLER

SEE: Kunstgewerbe-und Handwerkerschule, Berlin.

KARL KOHNLE

SEE: Staatliche Württembergische Kunstgewerbeschule, Stuttgart.

KUNSTGEWERBE-UND HANDWERKERSCHULE, BERLIN


234. Bowl; silver, square. Designed and executed by Johannes Heinrichs.

235. Cigarette case; silver, chased, all-over design. Designed and executed by A. Saarento.

236. Dish; brass, with openwork design at rim. Designed and executed by Rudolf Siebeneicher.

237. Jewel box; silver, round, chased and applied decoration. Designed and executed by Edith Dronke.

238. Tea caddy; silver, with ebony knob on cover, and beaded decoration. Designed and executed by Ursula von Kehler.

239. Teapot; silver. Designed and executed by Ursula von Kehler.

240. Covered vase; silver. Designed and executed by Elizabeth Wiens.

LOCK

SEE: P. Bruckmann und Söhne A.-G.
S. A. LOEtsy

241. Door handles (2), keyhole, handle for window; nickel. Designed and executed by Professor Walter Gropius, Berlin.

ERIK MAGNUSSEN

242. Tea set; silver, teapot, sugar basin and cream jug, ebony handles. Designed by Erik Magnusson, executed by Erik Magnusson, Dingeldein and Son, Idar.

MUELLER AND SCHMIDT

243. Metal mirror; moiré case. Designed and executed by Müller and Schmidt, Solingen.

FRANZ RICKERT

244. Toilet set; pair of candlesticks, clothes brush, hand mirror, pair of hair brushes, pin tray, pair of powder boxes. Silver, decorated with incised paralleled lines. Designed and executed by Franz Rickert, Munich.

RICHARD RIEMERSCHMID

SEE: P. Bruckmann und Söhne A.-G.

KURT HERMAN ROSENBERG

245. Cigarette box; green and gold enamel, splashed with scarlet, on copper. Designed and executed by Kurt Herman Rosenberg, Berlin.

246. Bowls (2); copper, inside finished with transparent, blue, and gold enamel, splashed with scarlet. Designed and executed by Kurt Herman Rosenberg.

247. Vase; copper, finished with transparent and gold enamel, splashed with scarlet. Designed and executed by Kurt Herman Rosenberg.

EMMY ROTH

248. Fruit or flower bowl, oval; silver. Designed and executed by Emmy Roth, Berlin.
RUPPEL

SEE: Deutsche Werkstätten A.-G.

A. SAARENTO

SEE: Kunstgewerbe-und Handwerkerschule, Berlin.

RICHARD L. F. SCHULZ


250. Lamp; polished brass, with white lacquered parchment shade. Designed and executed by Richard L. F. Schulz.

251. Lamp; polished brass, with white lacquered shade, red sewn. Designed and executed by Richard L. F. Schulz.


253. Standing lamp; polished brass, with green laced lacquer shade. Designed and executed by Richard L. F. Schulz.

OTTO SEYFFART

254. Handles for furniture (3); nickel. Designed and executed by Otto Seyffart, Altenburg.

RUDOLF SIEBENEICHER

SEE: Kunstgewerbe-und Handwerkerschule, Berlin.

FRAUELEIN STRAUSS

SEE: P. Bruckmann und Söhne A.-G.

ERNST TREUSCH WERKSTÄTTEN

255. Fruit dish; silver, raised design on rim, semi-circular feet. Designed and executed by Ernst Treusch Werkstätten, Leipzig.
255a. Bowl; silver. Designed and executed by Ernst Treusch Werkstätten.

WOLFGANG TUEMPEL

256. Tea, glasses (2); chromium-plated holders. Teapot; silver, with wooden handle. Designed and executed by Wolfgang Tümpel, Cologne.

WILHELM WAGENFELD

SEE: Weimar Bau-und Wohnungskunst.

WOLFGANG VON WERSIN

SEE: Deutsche Werkstatten A.-G.

WEIMAR BAU-UND WOHNUNGSKUNST

257. Tea caddy, tea kettle and hot water pot; German silver, dull finish. Designed by Wilhelm Wagenfeld, executed by Walther und Wagner Metallwarenfabrik, Weimar.

WERKSTAETTEN DER STADT HALLE

258. Tea caddy; silver. Designed and executed by the Werkstätten der Stadt Halle Giebichenstein, Burg Halle.

259. Bowl; silver, chased over-all decoration. Designed and executed by the Werkstätten der Stadt Halle.

WERKSTAETTEN REIMANN


261. Desk tray; black glass tray with chromium-plated rim, two inkstands, and blotter-holder. Designed by Karl Heubler, executed by Werkstätten Reimann.

262. Electrical push buttons (4); polished brass. Designed by Karl Heubler, executed by Werkstätten Reimann.
263. Ash tray; bronze. Designed by Karl Heubler, executed by Werkstätten Reimann.

ELIZABETH WIENS

SEE: Kunstgewerbe-und Handwerkerschule, Berlin.

H. I. WILM

264. Candlestick; six-branched; hand wrought silver, candle sockets supported by column and discs. Height 11 in. Designed and executed by H. I. Wilm, Berlin.

265. Chalice; silver, inverted angular fluting. Designed and executed by H. I. Wilm.

266. Sport trophy; oval, silver, broken disc design at base. Height 15 in. Designed and executed by H. I. Wilm. Exhibited at Sport Exposition, Berlin, May-June, 1930.

267. Toilet set; clothes brush, hair brush, hat brush, mirror. Hand wrought silver, chased decoration. Designed and executed by H. I. Wilm.

ANTON WINGEN, JR.

268. Paper cutters (2); nonrusting steel, oxidized pattern on handle. Designed and executed by Anton Wingen, Jr., Solingen.

STAATLICHE WUERTTEMBERGISCHE KUNSTGEWERBESCHULE, STUTTGART

269. Vase; cast in bronze with silver covering, overlaid with patina. Designed by Professor Paul Haustein, executed by Karl Kohnle, Stuttgart.

270. Vase; cast in bronze, polished, circular with machine tooling. Designed by Professor Paul Haustein, executed by Rosenfelder.
HOLLAND

E. BERKOVICH

SEE: Metz and Co.

CHRISTA EHRLICH

SEE: N. V. Zilverfabriek Voorschoten.

N. V. GISPENS' FABRIEK VOOR METAALBEWERKING

271. Lamp; chromium-plated. Designed and executed by N. V. Gispens' Fabriek voor Metaalbewerking, Rotterdam.

272. Hanging lamp (2 examples, different sizes); nickel. Designed by W. H. Gispen, and executed by N. V. Gispens' Fabriek voor Metaalbewerking.

METZ AND COMPANY

273. Clock; steel dial, hours marked by ivory pegs. Designed by W. A. Penaat, executed by Metz and Company, Amsterdam.

274. Lamp, with shade; spherical, half aluminum and half wood. Designed by E. Berkovich, executed by Metz and Company.

275. Lamp, with shade; aluminum. Designed by E. Berkovich, executed by Metz and Company.

H. METHORST

276. Jam pot; pewter, with cornelian knob on cover. Designed and executed by H. Methorst, Egelinaan.

277. Vase; pewter. Designed and executed by H. Methorst.

W. A. PENAAT

SEE: Metz and Company.
FRED A. TEPE

278. Bowl; bronze plated. Designed and executed by Fred A. Tepe, Schoonhoven.

N. V. ZILVERFABRIEK VOORSCHOTEN

279. Biscuit box on plate; silver, with ebony knob on cover. Designed by Christa Ehrlich, executed by N. V. Zilverfabriek Voorschoten.

280. Flatware; dessert fork, spoon, and knife. Table fork, spoon, and knife. Designed by Christa Ehrlich, executed by N. V. Zilverfabriek Voorschoten.

281. Fruit set (2 pieces); silver, fluted. Designed by Christa Ehrlich, executed by N. V. Zilverfabriek Voorschoten.

281a. Fruit dish; silver. Designed by Christa Ehrlich, executed by N. V. Zilverfabriek Voorschoten.

282. Sweet box; silver, spherical, with raised ornament, on fluted base. Designed by Christa Ehrlich, executed by N. V. Zilverfabriek Voorschoten.

283. Tea set; teapot, coffee pot, cream jug, sugar basin, and tray; silver and ebony. Designed by Christa Ehrlich, executed by N. V. Zilverfabriek Voorschoten.

284. Vase; silver. Designed by Christa Ehrlich, executed by N. V. Zilverfabriek Voorschoten.
SWEDEN

ASTRID M. AAGESEN

285. Bowl; pewter, square, with cut off corners. Decorated by superimposed triangles on four sides. Designed and executed by Astrid M. Aagesen, Hälsingborg.

286. Candlesticks (pr.); pewter, decorated with double incised lines and with chasing near base of column. Designed by Göte Bergsten, executed by Astrid M. Aagesen.

287. Tobacco box; pewter, round, decorated with horizontal bands consisting of an angular groove between two incised lines. Designed by Göte Bergsten, executed by Astrid M. Aagesen.

288. Tea tray; pewter, chased design, handles decorated with incised lines. Designed by Gösta Adrian Nilsson, executed by Astrid M. Aagesen.

289. Vase; pewter, decorated with two horizontal bands of three incised lines. Designed and executed by Astrid M. Aagesen.

JUST ANDERSEN

SEE: Guldsmedsaktiebolaget.

K. ANDERSON


291. Tea set; teapot, sugar bowl, cream jug; hand-hammered silver, grooved band around top and bottom. Designed by Helge Lindgren, executed by K. Anderson.

292. Vase; hand-hammered silver, decorated with two raised bands and delicate chasing. Designed by Helge Lindgren, executed by K. Anderson.
J. ÅNGMAN
SEE: Guldsmedsaktiebolaget.

ELIS BERGH
SEE: C. G. Hallbergs Guldsmeds Aktiebolaget.

HERMAN BERGMANS KONSTGJUTERI A.B.


P. G. BERGMAN
SEE: Herman Bergmans Konstgjuteri A.B.

GÖTE BERGSTEN
SEE: Astrid M. Aagesen.

W. A. BOLIN’S WORKSHOPS, LTD.

294. Covered cup; silver. Designed by Ernst Hellgren, executed by W. A. Bolin’s Workshops, Ltd., Stockholm.

ATELJÉ BORGILA

295. Ash tray; silver, with openwork inner tray, flower design. Designed by E. Fleming, executed by Ateljé Borgila, Stockholm.

296. Covered cup; with monogram and coronet, decorative knob on cover. Height 8 in. Designed by E. Fleming, executed by Ateljé Borgila. Lent by H.M. the King of Sweden.

297. Spoons (3); silver. Designed by E. Fleming, executed by Ateljé Borgila.

298. Spoon; silver, for use as tea ball. Designed by E. Fleming, executed by Ateljé Borgila.

299. Flask; silver, round, with leaf design at edges. Designed by E. Fleming, executed by Ateljé Borgila.
300. Tea caddy; silver, all-over pattern of oxidized and polished silver squares. Designed by E. Fleming, executed by Ateljé Borgila.

JOHANNES DAHL

SEE: Näfveqvarns Bruk.

ELSA DONNÉR

301. Fruit dish; silver, with ivory handles and ivory stem. Designed by Elsa Donnér, Min Bod, Stockholm, executed by Silver Varufabriken, Kristianstad.

302. Tea strainer, with stand; silver, graduated for three sizes of cups. Designed by Elsa Donnér, executed by W. A. Bolin, Stockholm.

ROLF ENGSTRÖMER

SEE: Fabriksaktiebolaget Kronsilver.

ESTRID ERIKSON

SEE: “Svenskt Tenn.”

AKTIEBOLAGET GUSTAF ERIKSSON’S METALLFABRIK

303. Vegetable dish; machine-made, iron, chromium-plated. Two handled, with cover. Designed and executed by Gustaf Erikson’s Metallfabrik, Eskilstuna.

FABRIKSAKTIEBOLAGET KRONSLIVER


E. FLEMING

SEE: Ateljé Borgila.
NILS FOUGSTEDT
SEE: “Svenskt Tenn.”

WOLTER GAHN
SEE: Karl Wojteck.

HUGO GEHLIN
SEE: Ystads Metallindustri.

GULDSMEDSAKTIEBOLaget

305. Bowl; hammered oxidized silver, gilt inside, octagonal, four feet. Designed by J. Ängman, executed by Guldsmedsaktiebolaget, Stockholm.

305a. Bowl; silver, fluted.

306. Desk set; candlesticks (pr.), inkstand with rectangular tray. Plated silver design of grooved panels. Designed by Just Andersen, executed by Guldsmedsaktiebolaget.

307. Candlestick; two-branched; pewter, dull finish; square base, square branches rising from round column and supporting round sockets. Designed and executed by Guldsmedsaktiebolaget.

307a. Vases (2); pewter. Designed and executed by Guldsmedsaktiebolaget.


308a. Sugar bowl; silver-plate.

C. G. HALLBERGS GULDSMEDS AKTIEBOLaget


ERNST HELLGREN

SEE: W. A. Bolin’s Workshops.

HARALD LINDER

311. Bonbon dish; silver, horizontal groove design, ivory button on cover. Designed by Edvin Ollers, Stockholm, executed by Harald Linder, Uddevalla.

HELGE LINDGREN

SEE: K. Anderson.

NÄFVEQVARNS BRUK

312. Dial; cast iron column, with signs of the zodiac in relief, surmounted by copper rings. Designed by Johannes Dahl, executed by Näfveqvarns Bruk, Nävekevarn.

313. Panels (2); cast-iron reliefs, “The Launching of the Kungsholm,” and “Music.” Designed by Gustaf Sandberg, executed by A. B. Näfveqvarns Bruk.

WIWEN NILSSEN


GÖSTA ADRIAN NILSSON

SEE: Astrid M. Aagesen.

NORDISKA KOMPANIET


318. Cup; silver, decorated with horizontal bands of incised lines. Designed by H.R.H. Prince Sigvard, executed by Jorgen Jensen for the Nordiska Kompaniet.


EDVIN OLLERS

SEE: Harald Linder.

MARTHA ROCKSTRÖM


321. Fruit dish; enamel finish, nickel rim. Designed and executed by Martha Rockström.

SVEN-ERIK SCAVONIUS

SEE: Nordiska Kompaniet.

H.R.H. PRINCE SIGVARD

SEE: Nordiska Kompaniet.

“SVENSKT TENN”

322. Bowl; pewter, incised decoration of serried horizontal lines. Designed by Björn Trägårdh, executed by “Svenskt Tenn,” Stockholm.

323. Candlestick; pewter, round base, socket set in bowl. Designed by Björn Trägårdh, executed by “Svenskt Tenn.”
324. Cup; pewter, with inlaid horizontal bands of brass, on which is engraved a poem in block letters. Designed by Estrid Erikson, executed by “Svenskt Tenn.”

325. Flower pot; pewter, horizontal groove design. Designed by Estrid Erikson, executed by “Svenskt Tenn.”

326. Hand mirror; pewter, handle decorated with incised line, and bound with brass wire. Designed by Estrid Erikson, executed by “Svenskt Tenn.”

327. Mirror; framed with ebony, in which are inlaid pewter bands. Designed by Nils Fougstedt, executed by “Svenskt Tenn.”

328. Tea set (3 pieces). Hot water kettle, sugar bowl; pewter, with brass inlay decoration. Cream jug, pewter, with brass inlay. Designed by Nils Fougstedt, executed by “Svenskt Tenn.”

SVENSKA TÄNDESTICKS

329. Electric bracket; pewter and Orrefors glass. Designed by Professor Ivor Tengbohm for the Svenska Tändsticks, Stockholm, executed by the Nordiska Kompaniet.

329a. Door handle, casement handle and hinge; nickel. Designed by Professor Ivor Tengbohm, executed by the Nordiska Kompaniet.

PROFESSOR IVOR TENGBOHM

SEE: Svenska Tändsticks.

BJÖRN TRÄGÅRDH

SEE: “Svenskt Tenn.”

KARL WOJTECH

331. Candlesticks (pr.); silver, incised decoration on base, and at top and bottom of column. Designed by Wolter Gahn, executed by Karl Wojtech.

332. Tea caddy; silver, with decorative knob, and chased border on cover. Designed and executed by Karl Wojtech.

333. Tea set; silver-plated; tea kettle, cream jug, sugar basin. Designed by Wolter Gahn, executed by Karl Wojtech.

334. Vase; silver, goblet-shaped. Designed and executed by Karl Wojtech.

YSTADS METALLINDUSTRI

335. Tea kettle with stand; pewter, wicker handle, top and stand with bands of incised decoration. Designed by Hugo Gehlin, executed by Ystads Metallindustri, Ystad.
SWITZERLAND

W. BALTENSPERGER


337. Clock; silver-plated, chased decoration, on oval base with figure on either side. Designed and executed by W. Baltensperger.

338. Coffee pot; silver, with ivory handle. Height 8 in. Designed and executed by W. Baltensperger.

339. Trophy cup; silver-plated, cover surmounted by figure. Height 10 in. Designed and executed by W. Baltensperger.

340. Trophy cup; silver. Designed and executed by W. Baltensperger.

341. Spoons (3); silver. Designed and executed by W. Baltensperger.

342. Vase; silver, ring design around base. Designed and executed by W. Baltensperger.

343. Vase; silver. Designed and executed by W. Baltensperger.

M. BURCH

344. Bonbon dish; silver. Designed and executed by M. Burch, Lucerne.

345. Chalice; silver, gold-plated, chased. Designed and executed by M. Burch.

346. Crucifixion; silver, gold-plated, design in relief. Designed and executed by M. Burch.

348. Goblet; silver. Designed and executed by M. Burch.

349. Motor mascots (2); “Saint Christopher,” silver, gold-plated, and enamelled. Designed and executed by M. Burch.


350a. Medal; silver, gold-plated, with same design.

351. Tea set; teapot, coffee pot, cream jug, sugar basin. Silver with ebony handles. Designed and executed by M. Burch.

352. Tray; silver, gold-plated, chased design of doe and faun. Designed and executed by M. Burch.

353. Trophy cup; silver, chased, decorated with chalcedony. Height 12 in. Designed and executed by M. Burch.

354. Clock; polished brass, column shape. Designed and executed by M. Burch.

355. Vases (2); silver. Designed and executed by M. Burch.

ARNOLD STOCKMANN


357. Vase; silver. Designed by Arnold Stockmann, executed by Orfèvrerie Stockmann.
UNITED STATES

ALVIN CORPORATION

358. Flatware (8 pieces); plated silver. Designed and executed by the Alvin Corporation, Providence.

ALUMINUM COMPANY OF AMERICA

359. Side chairs; aluminum, brushed satin finish; seat of blue glazed leather. Designed and executed by the Aluminum Company of America, New York.

359a. Arm chair; aluminum, brushed satin finish. Designed and executed by the Aluminum Company of America.

360. Relief; aluminum, figure of athlete, pierced, chased and polished, mounted on section of ebony fluted pilaster. Designed and executed by the Aluminum Company of America.


*THE BIRMINGHAM GUILD

EDWARD F. CALDWELL AND COMPANY, INC.


363. Clock; gilded metal and vari-colored vitrified enamels, ivory dial, decorated with Signs of Zodiac. Designed and executed by Edward F. Caldwell and Company, Inc.

364. Table lamp; gilded metal and vitrified enamel, decorations in carved ivory. Designed and executed by Edward F. Caldwell and Company, Inc.

* See end of section.
CARTIER, INC.


See also: France.

CHASE BRASS AND COPPER COMPANY


DONALD DESKEY


367. Lamp; polished nickel and black lacquer, wood base, spun metal shade. Designed by Donald Deskey, executed by Deskey-Vollmer, Inc.

See also: Cotton Textiles: United States.

HUNT DIEDERICH


THE DURA COMPANY

*370. Alarm clocks (2); nickel cases. Designed by George Graff, executed by The Dura Company, Toledo.

371. Office hardware (2 panels); pull-to handles, drawer-buttons, door handle, of nickel. Designed by George Graff, executed by The Dura Company.

372. Plumbing hardware; unit assembly, nickel. Designed by Gerth and Gerth, executed by The Dura Company.

*Made for Western Clock Company.
373. Plumbing hardware; standard three piece assembly, nickel. Designed by George Graff, executed by The Dura Company.

374. Refrigerator hardware; latches, striker plate, hinges, of nickel. Designed by George Graff, executed by The Dura Company.

375. Refrigerator hardware; latches, striker plate, hinges, of nickel. Designed by George Graff, executed by The Dura Company.

PAUL FEHER

SEE: Rose Iron Works.

GERTH AND GERTH

SEE: The Dura Company.

THE GORHAM COMPANY


377. Flatware (6 pieces); silver, palm-leaf pattern. Designed and executed by The Gorham Manufacturing Company.

378. Sandwich Plate; silver. Designed and executed by The Gorham Manufacturing Company.

GEORGE GRAFF

SEE: The Dura Company.

WOLFGANG AND POLA HOFFMANN

379. Ash and cigarette trays (6); pewter. Designed by Wolfgang and Pola Hoffmann, New York, executed by the Early American Pewter Company, Boston.

380. Letter rack; pewter. Designed by Wolfgang and Pola Hoffmann, executed by the Early American Pewter Company.
381. Inkwells (2) and stamp box; pewter. Designed by Wolfgang and Pola Hoffmann, executed by the Early American Pewter Company.

ADDA HUSTED-ANDERSEN

382. Bonbon box; brass, chased all-over pattern. Designed and executed by Adda Husted-Andersen, New York.

INTERNATIONAL SILVER COMPANY


385. Flatware; silver. Designed by Eliel Saarinen, executed by International Silver Company.


JENTER EXHIBITS, INC.


KANTACK AND COMPANY, INC.


389. Table lamp; silver-plated brass, glass shade. Designed by Walter W. Kantack, executed by Kantack and Company, Inc.

WALTER W. KANTACK

SEE: Kantack and Company, Inc.
KNUD LAUB

SEE: Rambusch Decorating Company.

H. LEBAIGUE

SEE: Cartier, Inc.

PAUL A. LOBEL

SEE: Lobel-Uris, Inc.

LOBEL-URIS, INC.


392. Fire screen; cold rolled steel, bronze and glass, brass decoration, welded. Designed by Paul A. Lobel, executed by Lobel-Uris, Inc.

393. Room screen; cold rolled steel and bronze, forged and welded, brass decoration. Designed by Paul A. Lobel, executed by Lobel-Uris, Inc.

LAURIN H. MARTIN

394. Bowl; copper, red enamel. Designed and executed by Laurin H. Martin, Lowell, Massachusetts.

395. Bowl; copper, blue enamel. Designed and executed by Laurin H. Martin.

PETER MUELLER-MUNK


397. Candlesticks (pr.); three-branch, silver. Designed and executed by Peter Mueller-Munk. Lent by The Detroit Institute of Arts, Detroit.
WALTER VON NESSEN

SEE: Nessen Studio, Inc. Also, Chase Brass and Copper Company.

NESSEN STUDIO, INC.


399. Flower bowl; pewter, brass decoration. Designed by Walter von Nessen, executed by Nessen Studio, Inc.

400. Indirect floor light; brushed brass. Designed by Walter von Nessen, executed by Nessen Studio, Inc.

401. Table; brass, highly polished chromium finish, top of black “formica,” made by Formica Insulation Company, New York. Designed by Walter von Nessen, executed by Nessen Studio, Inc.

H. E. NOCK

SEE: Towle Manufacturing Company.

EDWARD OAKES

402. Jewel casket; silver, embossed decoration, enriched with jewels, feet of Siberian amethysts. Designed and executed by Edward Oakes, Boston.

JOHN P. PETTERTON


RAMBUSCH DECORATING COMPANY

REED AND BARTON

405. Flatware. Designed by Eliel Saarinen, executed by Reed and Barton, Taunton, Massachusetts.

WINOLD REISS


408. Fire screen; steel. Designed by Winold Reiss, executed by E. Fechner and Company.

RUDY RENZIUS


ROSE IRON WORKS

410. Screen; wrought iron with aluminum, wooden base, carved and embossed figure of thick commercial brass plate. Designed by Paul Feher, executed by The Rose Iron Works, Cleveland, Ohio.

A. N. ROWLAND

SEE: John Russell Company.

JOHN RUSSELL COMPANY

ELIEL SAARINEN

SEE: International Silver Company; Reed and Barton; Towle Manufacturing Company.

EUGENE SCHOEN, INC:


ARTHUR J. STONE


416. Flatware (4 pieces); silver, scroll handles. Designed and executed by Arthur J. Stone.


TOWLE MANUFACTURING COMPANY

419. Flatware (5 pieces); plated silver. Designed by H. E. Nock, executed by Towle Manufacturing Company, Newburyport, Massachusetts.

420. Flatware (2 pieces); plated silver. Designed by Eliel Saarinen, executed by Towle Manufacturing Company.
LESTER H. VAUGHAN


R. WALLACE AND SONS MANUFACTURING COMPANY


WILLIAM STATE WARREN

SEE: R. Wallace and Sons Manufacturing Company.

RUSSEL WRIGHT STUDIO

423. Andirons (pr.); cast iron. Designed and executed by Russel Wright, New York.


425. Centerpiece; seals (4) nickel, on black glass disc base. Designed and executed by Russel Wright.

THE BIRMINGHAM GUILD


426a. Panels (3); bronze with inlaid colored enamel. Vase design; nameplate with verde antique finish, and ornamental strip; letters. Designed by C. A. Llewellyn Roberts, executed by The Birmingham Guild.


See also The Birmingham Guild, Ltd., England.
ILLUSTRATIONS
METALWORK

Left: 2. Trophy cup, Czecho-slovakia. Designed by J. Dittrich, executed by Sandrik.
Centre: 24. Trophy cup, Denmark. Designed by Kay Fisker, executed by A. Michelsen.
Right: 340. Trophy cup, Switzerland. Designed and executed by W. Baltensperger.

150. Tea and coffee set, France. Designed and executed by Henry Frères et Compagnie, successeurs à Boin-Taburet.


119. Trophy cup, France. Designed and executed by Robert Linzeler-Argenson.
266. Trophy cup, Germany. Designed and executed by H. I. Wilm.

402. Jewel casket, United States. Designed and executed by Edward Oakes.

397. Candlestick, United States. Designed and executed by Peter Mueller-Munk.

351. Tea and coffee set, Switzerland. Designed and executed by M. Burch.


205. Tea set, France. Designed and executed by Gérard-Sandoz.
Centre: 300. Tea caddy, Sweden. Designed by E. Fleming, executed by Ateljé Borgila.
Right: 344. Bonbon dish, Switzerland. Designed and executed by M. Burch.


Above, and below, centre: 111. Cigarette cases, France. Designed and executed by Paul Brandt.
Below, right and left: 202, 203. Cigarette cases, France. Designed and executed by Gérard-Sandoz.

Left: 200. Vase, France. Designed and executed by Claudius Linossier.


Above, left: 394. Bowl, United States. Designed and executed by Laurin H. Martin.
Below, left: 246. Bowl, Germany. Designed and executed by Kurt Herman Rosenberg.
Centre: 181. Bowl, France. Designed and executed by Christofle.
Above, right: 321. Fruit dish, Sweden. Designed and executed by Martha Rockström.
Left: 347. Flatware, Switzerland. Designed and executed by M. Burch.
Centre: 32. Flatware, Denmark. Designed by Aage Weimar, executed by Evald Nielsen.

Left: 185. Flatware, France. Designed and executed by Jean Puiforcat.
Centre: 94, 96, 92. Table knives, France. Designed and executed by Geiss.
Right: 167. Flatware, France. Designed and executed by Lapparra.
Left: 405. Flatware, United States. Designed by Eliel Saarinen, executed by Reed and Barton.
Centre: 419. Flatware, United States. Designed by Eliel Saarinen, executed by Towle Manufacturing Company.
Right: 385. Flatware, United States. Designed by Eliel Saarinen, executed by International Silver Company.

Right centre: 358. Flatware, United States. Designed and executed by The Alvin Corporation.
223. Tea set, Germany. Designed by Fraulein Strauss, executed by P. Bruckmann und Söhne A.-G.


Centre: 257. Kettle, Germany. Designed by Wilhelm Wagenfeld, executed by Walther und Wagner, Metallwarenfabrik.
Right: 256. Teapot, Germany. Designed and executed by Wolfgang Tümpel.
Left: 5. Bowl, Denmark. Designed and executed by Just Andersen.
Right: 8. Cigarette box, Denmark. Designed and executed by Just Andersen.


Left: 329. Electric bracket, Sweden. Designed by Professor Ivor Tengbohm, executed by The Nordiska Kompaniet, for “Svenska Tändsticks.”

Left: 145. Hot water pot, France. Designed and executed by Fjerdingstad.
Centre: 148. Wall sconce, France. Designed by Fjerdingstad, executed by Christofle and Company.
Right: 146. Jug, France. Designed and executed by Fjerdingstad.

Centre: 360. Panel, United States. Designed and executed by the Aluminum Company of America.
Left: 130. "Hamlet," France. Designed and executed by DIM.
Right: 391. Doorstop, United States. Designed by Paul A. Lobel, executed by Lobel-Uris, Inc.

329a. Casement handles, Sweden. Designed by Professor Ivor Tengbohm, executed by The Nordiska Kompaniet, for "Svenska Tändsticks."

374. Refrigerator hardware, United States. Designed by George Graff, executed by The Dura Company.

Left: 379. Ash and cigarette tray, United States. Designed by Wolfgang and Pola Hoffmann, executed by the Early American Pewter Company.
Right: 365a. Vase, United States. Designed by Walter von Nessen, executed by the Chase Brass and Copper Company.

375. Refrigerator hardware, United States. Designed by George Graff, executed by The Dura Company.
208. Panel, France. Designed and executed by Raymond Subes.

207. Panel, France. Designed and executed by Raymond Subes.

108. Fire screen, France. Designed and executed by Edgar Brandt.
CATALOGUE
COTTON TEXTILES

CZECHO-SLOVAKIA

SVAZ ČESKOSLOVENSKÉHO DÍLA

Designers represented by The Svaz:

"Artel"
Arthur Fischer
B. Posěpná, J. Vondráčková
State School Institute, Krnov
State School Institute, Prague
State School Institute, Warmsdorf
State School Institute, Ústí
M. Teinitzerova
Professor J. Vencálak

501. Printed rep; machine block design, stripes made by alternating short obliques and curves. Designed and executed by "Artel."

502. Printed rep; parchment colored ground, oblique design made by short vertical and horizontal red and taupe lines. Hand blocked. Designed and executed by "Artel."


504. Upholstery fabric; green ground, with transverse brown and yellow stripes. Designed and executed by Arthur Fischer.

505. Upholstery fabric; hand-woven, plaid, shades of brown and orange, crossed by lengthwise lines of yellow and transverse lines of black. Designed and executed by Arthur Fischer.


509. Drapery fabric; transverse stripes of brown, olive green, nigger brown and scarlet, on straw ground. Designed and executed by State School Institute, Praha.


512. Drapery fabric; lengthwise gold stripes on turquoise ground. Designed and executed by State School Institute, Ustí.


518. Drapery fabric; hand-woven. Lengthwise stripes of dark blue, grey, green and gold, on orange ground. Designed and executed by M. Teinitzerova.


520. Curtain fabric; vertical stripes of blue and violet on white ground, crossed by narrow transverse stripes of blue and red. Designed and executed by Prof. J. Vencálek, Jilmenice.

521. Curtain fabric; vertical stripes of light and deeper orange, and horizontal light orange stripes on white ground. Designed and executed by Prof. J. Vencálek, Jilmenice.

522. Curtain fabric; dull red, yellow, and orange checks on white ground. Dark blue stitching in alternate squares. Designed and executed by Prof. J. Vencálek, Jilmenice.

522a. The same in yellow and orange on white.
ENGLAND

PHYLLIS BARRON

523. Cotton; black print on white, design “Kite No. 3.” Hand block printed. Designed and executed by Phyllis Barron, Painswick, Gloucestershire.

524. Cotton; red print on yellow, design “Belge.” Also in black on brown velveteen. Hand block printed. Designed and executed by Phyllis Barron.

525. Cotton; black print on unbleached cotton, design “Black Diamond.” Hand block printed. Designed and executed by Phyllis Barron.

526. Cotton; black print on unbleached cotton, design “Pam Butterfly.” Hand block printed. Designed and executed by Phyllis Barron.

527. Cotton; black print on white, design “Diagonal.” Hand block printed. Designed and executed by Phyllis Barron.

GREGORY BROWN

See: W. Foxton, Ltd.

H. A. BUDD

SEE: Tootal, Broadhurst, Lee Company, Ltd.

RECO CAPEY

SEE: Arthur H. Lee and Sons, Ltd.

CARTER

SEE: Footprints.

JOYCE CLISSOLD

SEE: Footprints.
GEORGE DAY

SEE: Tootal, Broadhurst, Lee Company, Ltd.

PHYLLIS DONALDSON

SEE: Arthur H. Lee and Sons, Ltd.

MARION V. DORN

528. Roller shade fabric; design printed by hand in green on unbleached cotton, glazed. Designed and executed by Marion V. Dorn, London.

529. Cotton; design “Stag Hunt,” printed by hand in scarlet on unbleached cotton. Designed and executed by Marion V. Dorn.

530. Cotton; Roman satin, small admixture of silk. Pattern in cream and nigger brown, printed by hand. Original in King’s College, Cambridge. Designed and executed by Marion V. Dorn.

REGINALD A. FEAST

SEE: W. Foxton, Ltd.

FOOTPRINTS


532. Cotton; “Nursery,” blue, red, green, grey, yellow. Designed by Doris Gregg, executed by Joyce Clissold.


536. Cotton; “Welwyn Garden City,” rust and gold. Designed by Doris Gregg, executed by Joyce Clissold.


540. Cretonne; machine-printed. Segments of circles and broken arches in black, yellow, green and red. Samples showing color range. Designed by Constance Irving, executed by W. Foxton, Ltd.

542. Cretonne; machine-printed. Conventionalized city scene, in shades of blue and brown. Samples showing color range. Designed by W. Herrmann, executed by W. Foxton, Ltd.

543. Cretonne; machine-printed. Conventionalized flower design, on canary yellow. Samples showing color range. Designed by Constance Irving, executed by W. Foxton, Ltd.

544. Cotton; hand-loom woven “village weave.” Pattern of angles and broken arches in light and dark rust red and light blue, on blue and brown ground. Samples showing color range. Designed by Gregory Brown, executed by W. Foxton, Ltd.

545. Cotton; hand-loom woven “village weave.” Zigzag transverse stripes, and narrow vertical stripes in rust and light blue, on blue and brown ground. Samples showing color range. Designed by W. Foxton, executed by W. Foxton, Ltd.

546. Cotton; machine-woven, conventionalized columnar design in green on parchment ground. Designed by Constance Irving, executed by W. Foxton, Ltd.

American agent: Schumacher and Co.
DORIS GREGG

SEE: Footprints.

W. HERRMANN

SEE: W. Foxton, Ltd.

CONSTANCE IRVING

SEE: W. Foxton, Ltd.

DOROTHY LARCHER


ARTHUR H. LEE AND SONS, LTD.


551. Cotton; landscape with figure design. Two color versions. Designed by Phyllis Donaldson, executed by Arthur H. Lee and Sons, Ltd.

552. Cotton; landscape with figure design. Two color versions. Designed by Phyllis Donaldson, executed by Arthur H. Lee and Sons, Ltd.
553. Cotton; conventionalized basket design. Three color versions. Designed by Reco Capey, executed by Arthur H. Lee and Sons, Ltd.


ELSPETH ANN LITTLE


MINNIE McLEISH

SEE: E. C. Ryland.

ELSIE McNAUGHT

SEE: Tootal, Broadhurst, Lee Company, Ltd.

ETHEL MAIRET


ENID MARX

559. Cotton; black print on cream ground, design “Arches.” Designed and executed by Enid Marx, London.
560. Cotton; rust stripe print on cream ground. Designed and executed by Enid Marx.

561. Cotton; Indian pink on black ground. Designed and executed by Enid Marx.

562. Cotton; black and cream discharge print. Designed and executed by Enid Marx.

SADIE NIXON

SEE: Tootal, Broadhurst, Lee Company, Ltd.

LUCY REVEL

SEE: Tootal, Broadhurst, Lee Company, Ltd.

E. C. RYLAND

563. Drapery fabric; Indian hand-woven cotton, shades of green and blue. Designed by Minnie McLeish, and executed under her direction by Cottage Industries, Bihar and Orissa, India.


ANNIE SUTCLIFFE

SEE: Tootal, Broadhurst, Lee Company, Ltd.

A. R. THOMSON

SEE: Tootal, Broadhurst, Lee Company, Ltd.
TOOTAL, BROADHURST, LEE COMPANY, LTD.

568. Cretonne; series of fast color designs in Toile de Jouy manner.
   a. “Kensington Gardens,” designed by H. A. Budd.
   d. “Sport,” designed by Elsie McNaught.
   e. “The Open Road,” designed by George Day.
   f. “Scottish Castles,” designed by Lucy Revel.
   g. “Pride o’ London,” designed by H. A. Budd.
All executed by Tootal, Broadhurst, Lee Company, Ltd., London.


571. Upholstery fabric; cotton, small admixture of artificial silk, green pattern on brown. Designed by Annie Sutcliffe, executed by Tootal, Broadhurst, Lee Company, Ltd.

572. Upholstery fabric; cotton, small admixture of artificial silk, purple pattern on brown. Designed by Annie Sutcliffe, executed by Tootal, Broadhurst, Lee Company, Ltd.


J. S. TUNNARD

SEE: Tootal, Broadhurst, Lee Company, Ltd.
FRANCE

ROBERT BLOCK


JEAN BURKHALTER

SEE: Pierre Chareau.

ELISE DJO-BOURGEOIS


581. Percale; machine-woven, calendar finish, hand block printed. Semicircle design in shades of orange and in purple, on white. Designed by Djo-Bourgeois, executed by Lauer.


For other designs by Djo-Bourgeois, see Holland.

PIERRE CHAREAU


SONIA DELAUNAY


590. Cotton; machine-woven, hand block printed. Oblique stripes in green and burnt orange, on white ground. Designed and executed by Sonia Delaunay.
591. **Cotton; machine-woven.** Design of graded diamonds in sombre colors, "Sad Harlequin." Designed and executed by Sonia Delaunay.

592. **Cotton; machine-woven.** Chocolate brown, green, and grey, on parchment. Designed and executed by Sonia Delaunay.

593. **Drapery fabric; heavy cotton, hand-woven.** Yarn-dyed, design in brown, grey and white. Designed by Sonia Delaunay, executed by A. Herter.

**HELENE HENRY**


595a. **Upholstery fabric; orange, hand-woven.** Designed and executed by Hélène Henry.

**JEAN LURÇAT**

SEE: Pierre Chareau.


F. A. BREUHAUS

SEE: Vereinigte Werkstätten. Also U. S. A.

DEUTSCHE FARBMOEBEL A.-G.


DEUTSCHE TEXTILE KUNST, RUDOLF HIEMANN


605. Gobelin effect; yarn-dyed, Jacquard weave, design in brown and yellow, “Tutti.” Designed by Professor Wilhelm Poetter, executed by Deutsche Textile Kunst, Rudolf Hiemann.

606. Crepe gobelin effect; yarn-dyed, Jacquard weave, design of diagonals on green. Designed by Professor Wilhelm Poetter, executed by Deutsche Textile Kunst, Rudolf Hiemann.

FRAUELEIN DICKER

SEE: Mechanische Weberei Pausa A.-G.

W. A. HABLIK

SEE: Handweberei Hablik-Lindemann.

HANDWEBEREI HABLIK-LINDEMANN


HANDWEBEREI FRITZ LANDWEHR

616. Upholstery fabric; hand-woven, yarn-dyed, red and brown. Designed and executed by Handweberei Fritz Landwehr, Bopfingen.

617. Upholstery fabric; hand-woven, yarn-dyed, red and brown. Designed and executed by Handweberei Fritz Landwehr.

HANDWEBEREI HOHENHAGEN G.m.b.H.

618. Drapery fabric; machine-woven, green, gray, brown and orange stripes. Designed and executed by Handweberei Hohenhagen G.m.b.H., Bremen.
619. Curtain fabric; machine-woven, Jacquard weave, vertical and horizontal stripes in orange, yellow and green. Designed and executed by Handweberei Hohenhagen G.m.b.H.

620. Curtain fabric; hand-woven, yarn-dyed, mercerized, red, brown and yellow. Designed and executed by Handweberei Hohenhagen G.m.b.H.

621. Cushion fabric; hand-woven, yarn-dyed, brown and gray transverse stripes. Designed and executed by Handweberei Hohenhagen G.m.b.H.

622. Upholstery fabric; hand-woven, yarn-dyed, Jacquard weave, green and brown stripes. Designed and executed by Handweberei Hohenhagen G.m.b.H.

623. Wall-covering fabric; hand-woven, yarn-dyed, stripe design in brown, dark red and gold. Designed and executed by Handweberei Hohenhagen G.m.b.H.

HERRE

SEE: Mechanische Weberei Pausa A.-G.

HILLERBRAND

SEE: Deutsche Farbmöbel, A.-G.

FRAUELEIN KRIEGER

SEE: Deutsche Farbmöbel, A.-G.

KUNSTGEWERBESCHULE, FRANKFURT-AM-MAIN


PAUL LAZLO

SEE: Vereinigte Werkstätten für Kunst im Handwerk A.-G.

PROFESSOR RICHARD LISKER

SEE: Kunstgewerbeschule, Frankfurt-am-Main.

LOHELAND WERKSTAETTEN G.m.b.H.

628. Cotton; stripe design, machine-woven. Designed and executed by Loheland Werkstätten G.m.b.H., Loheland.

629. Cotton; machine-woven. Green, brown and white lengthwise stripes. Designed and executed by Loheland Werkstätten G.m.b.H.

630. Cotton; machine-woven. Stripe design in orange and brown. Designed and executed by Loheland Werkstätten G.m.b.H.


633. Cotton; machine-woven. Stripe design. Designed and executed by Loheland Werkstätten G.m.b.H.

ANNY MAY

SEE: Vereinigte Staatschulen für Kunst im Handwerk A.-G.
MARIA MAY


W. MARSMANN

SEE: Deutsche Farbmöbel A.-G.

MECHANISCHE WEBEREI PAUSA A.-G.


644. Upholstery fabric; hand-woven, yarn-dyed. Check in brown and tan. Samples showing color range. Designed by Fraulein Dicker, executed by Mechanische Weberei Pausa A.-G.

MEYER

SEE: Mechanische Weberei Pausa A.-G.

MÖBELSTOFFWEBEREI GUSTAV KOTTMANN
G:m.b.H

See end of Germany entry.
OBERHESISCHE LEINEN-INDUSTRIE, MARX UND KLEINBERGER

645. Voile; conventionalized flower design, brown, green and red, on white. Designed and executed by Oberhessische Leinen-Industrie, Marx und Kleinberger, Frankfurt-am-Main.

646. Voile; flower design, green and orange on apple green. Designed and executed by Oberhessische Leinen-Industrie, Marx und Kleinberger.

647. Jaspé; machine-woven, hand block printed, design of squares in rose on white. Designed and executed by Oberhessische Leinen-Industrie, Marx und Kleinberger.

PROFESSOR WILHELM POETTER

SEE: Deutsche Textile Kunst.

VIKTOR V. RAUCH

SEE: Deutsche Farbmöbel.

G. STÖLZL-SHARON

SEE: Bauhaus Dessau.

PROFESSOR ERNST SCHERZ


651. Cretonne; machine-woven, hand block printed. Design, “Prosch,” in green, grey, and rose, on white. Designed by Atelier of Professor Ernst Scherz, executed by Werkstätten Professor Ernst Scherz.


VEREINIGTE WERKSTAETTEN FUR KUNST IM HANDWERK A.-G.


654a. Voile; green plaid. Designed by Anny May, executed by Vereinigte Werkstätten A.-G.


659. Voile; machine-woven, green lengthwise and transverse stripes on white ground. Designed by Anny May, executed by Vereinigte Werkstätten.

SIGMUND VON WEECH


MOEBELSTOFFWEBEREI GUSTAV KOTTMANN G.m.b.H.


808. Upholstery fabric; machine-woven. Designed by Professor Aufseeser, executed by Möbelstoffweberei Gustav Kottmann G.m.b.H.

809. Upholstery fabric; machine-woven. Designed and executed by Möbelstoffweberei Gustav Kottmann G.m.b.H.


HOLLAND

DJO-BOURGEOIS

SEE: Metz and Company.

CHRISTA EHRLICH

SEE: Metz and Company.

V. HUSZÁR

SEE: Metz and Company.

JACOBS

SEE: Rudolf Kubly.

RUDOLF KUBLY

661. Cretonne; flower pattern in red, brown and white. Designed by A. van den Plas, Rotterdam, executed by N. V. van Vlissingen, Ltd., Helmond.

662. Cretonne; zigzag pattern in reds and browns. Also samples, showing color range. Designed by A. van den Plas, executed by N. V. van Vlissingen, Ltd.

663. Cotton broadcloth; plume design, double printed, black and frost green, and black and burnt orange. Also samples showing color range. Designed by Jacobs, Helmond, executed by N. V. van Vlissingen, Ltd.

B. VAN DER LECK

SEE: Metz and Company.

METZ AND COMPANY

664. Cretonne; black and brown figures on natural background. Designed by V. Huszár, executed by Metz and Company, Amsterdam.
665. Cretonne; cubistic design in blue, red, beige and white. Designed by Christa Ehrlich, executed by Metz and Company.

666. Cretonne; design of squares and rectangles, in shades of brown. Designed by Djo-Bourgeois, executed by Metz and Company.

667. Cretonne; semicircle design in yellow, black and two shades of grey. Designed by Djo-Bourgeois, executed by Metz and Company.

668. Damask; green and henna design on nigger brown. Designed by E. Hohl, executed by Metz and Company.


672. Upholstery fabric; hand-woven, lengthwise brick-red and nigger brown stripes, broken by small beige oblique stripes, on red and brown rectangles. Designed by Djo-Bourgeois, executed by Metz and Company.


674. Voile; transverse herringbone stripes in red and green. Designed by Djo-Bourgeois, executed by Metz and Company.

674a. Cotton broadcloth; mercerized, same design in pink and blue.

C. MUS HZN.

675. Cretonne; block design, cubistic motif, blue, orange and black, on white. Designed and executed by C. Mus Hzn., The Hague.
THOM POSTHUMA


677. Drapery fabric; transverse stripes of brown, parchment and burnt siena, broken by geometrical design. Designed by Thom Posthumia, executed by P. F. van Vlissingen and Company.

678. Drapery fabric; plume and curlicue design, in rose, brown and mauve, on violet ground. Designed by Thom Posthumia, executed by P. F. van Vlissingen and Company.

SWEDEN

MÄRTA AFZELIUS

SEE: Elsa Gullberg.

BORÅS WÄFVERI

700. Cretonne; printed design of lengthwise stripes of blue, dark blue, and rose, alternating with morning glory design in rose and brown, on white. Designed by Märta Gahn, executed by Borås Wäfveri, Borås.

701. Cretonne; printed design, orange and natural colored diamonds, sprig pattern in blue and brown. Designed by Märta Gahn, executed by Borås Wäfveri.

701a. The same in orange and brown.

ROBERT DITZINGER


FRAMNÄS VÄVERI

704. Curtains; woven design in green and white, zigzag white transverse stripes on green ground, narrow black and white lengthwise stripes. Designed by Greta Gahn, executed by Framnäs Väveri, Borås.


GRETA GAHN

SEE: Framnäs Väveri, also Robert Ditzinger.
MÄRTA GAHN

SEE: Borås Wävveri.

ELISABETH GLANTZBERG


707. Upholstery fabric; woven design of dovetailed beige, rust-red, and black stripes. Designed by Marianne Stiernstedt, executed by Elisabeth Glantzberg.

ELSA GULLBERG


711. Drapery fabric; hand-woven, scarlet. Designed and executed by Elsa Gullberg.

SVENSKA HEMSLÖJDSFÖRENINGARNAS RIKSFÖRBUND


BIRGIT LINDSTROM

SEE: Stockholms Bomullsspinneri and Väveri.
ALF MUNTHE

SEE: Elsa Gullberg.

NORDISKA KOMPANIET

713. Upholstery fabric; machine-woven, green woven with brown. Samples showing color range. Designed and executed by Nordiska Kompaniet, Stockholm.

714. Upholstery fabric; woven diagonal pattern, black and henna. Samples showing color range. Designed and executed by Nordiska Kompaniet.


716a. Same in green and white.

717. Upholstery fabric; machine-woven. Woven design both in color and variegated weave, broken lengthwise stripes of henna and pepper and salt. Designed and executed by Nordiska Kompaniet.


BIRGIT SAHLBERG

SEE: Stockholms Bomullsspinneri and Väveri.

MARIANNE STIERNSTEDT

SEE: Elisabeth Glantzberg.
STOCKHOLMS BOMULLSSPINNERI AND VÄVERI

719. Curtain fabric; two lengthwise stripes composed of narrow stripes of green, black, magenta, blue, and orange, on frost green. Designed by Birgit Lindstrom, executed by Bomullsspinneri, Stockholm.

720. Curtain fabric; lengthwise stripes of red, green, and black on frost green. Designed by Birgit Lindstrom, executed by Bomullsspinneri.

721. Curtain fabric; narrow lengthwise stripes in orange, dark green, and grey, on dull yellow ground. Designed by Birgit Lindstrom, executed by Bomullsspinneri.

722. Cotton Damask for mattress covering; woven flower and stair design in grey and white. Designed by Birgit Sahlberg, executed by Bomullsspinneri.

723. Cotton Damask for mattress covering; woven blue and white conventionalized vine design. Designed by Birgit Sahlberg, executed by Bomullsspinneri.

SVENSK HEMSLÖJDS FÖRSÄLJNINGSFÖRENING


725. Cotton; green, yellow, brown, and salmon pink lengthwise stripes. Designed by Märta Gahn, executed by Svensk Hemslöjds Försäljningsförening.

726. Cotton; green, nigger brown, rust-red, and light brown lengthwise stripes. Designed by Märta Gahn, executed by Svensk Hemslöjds Försäljningsförening.

727. Cotton; awning stripes in various shades of blue, grey, and black. Designed by Märta Gahn, executed by Svensk Hemslöjds Försäljningsförening.

728. Cotton; awning stripes in variations of brown and red. Designed by Märta Gahn, executed by Svensk Hemslöjds Försäljningsförening.

JULIE WENER


SWITZERLAND

BASLER WEBSTUBE

750. Cotton; lengthwise stripes in pink, green, and brown, on tan. Designed and hand-woven by the Basler Webstube, Basle.

751. Cotton; pink, blue, and grey stripes, on white. Designed and hand-woven by Basler Webstube.

752. Cotton; blue and pink check on white. Designed and executed by Basler Webstube.

752a. The same in green and orange.

753. Cotton; lengthwise stripes in red and blue, on white. Designed and executed by Basler Webstube.

754. Cotton; lengthwise stripes in red and blue, on white. Designed and executed by Basler Webstube.

755. Cotton; transverse stripes, green and grey alternating with brown and yellow. Designed and executed by Basler Webstube.

756. Cotton; transverse stripe, red shading to yellow, on natural. Designed and executed by Basler Webstube.

757. Cotton; lengthwise stripe, green and orange, on white. Designed and executed by Basler Webstube.

758. Cotton; green and blue lengthwise stripe on cream. Designed and executed by Basler Webstube.

CLARA WOERNER

759. Curtains (pr.); blue, brown and white transverse stripes, armure weave. Designed and executed by Clara Woerner, Lucerne.

760. Curtains (pr.); rose, brown, salmon, pink and straw. Designed and executed by Clara Woerner.

UNITED STATES

PROFESSOR F. A. BREUHAUS

SEE: Contempora, Inc. Also, Germany.

GORDON BROWN

SEE: Witcombe, McGeachin and Co.

CYRUS CLARK COMPANY, INC.


CONTEMPORA, INC.


765. Cretonne; design “Crinoline” on white. Designed by Vally Wieselthier, executed by Cyrus Clark Company, Inc.

766. Cretonne; floral pattern on blackish-purple. Designed by Vally Wieselthier, executed by Cyrus Clark Company, Inc.

767. Cretonne; floral pattern on buff. Designed by Professor F. A. Breuhaus, Düsseldorf, Germany, executed by Contempora, Inc.

See also: Cyrus Clark Company, Inc.

For other designs by Professor Breuhaus, see Germany.

DONALD DESKEY

THE DERRYVALE LINEN COMPANY, INC.

768. Cotton; floral design on white ground. Designed by Leslie Mark, executed by the Consolidated Art Company, and exhibited by the Derryvale Linen Company, Inc., New York.

ANDRE DURENCEAU


DUTTING


FAUSER AND GAUDIOZ


MARSHALL FIELD AND COMPANY


F. A. FOSTER AND COMPANY, INC.


G. M. FRANKE

SEE: Willich-Franke Studio.

VIRGINIA HAMILL

SEE: Cyrus Clark Company, Inc.

MILDRED HARBECK

SEE: Nashua Manufacturing Company.
H. B. LEHMAN-CONNOR COMPANY, INC.


LESLIE MARK

SEE: The Derryvale Linen Company, Inc.

MORTON SUNDOUR COMPANY, INC.


NASHUA MANUFACTURING COMPANY

776. Cotton; printed design "Chevron." Designed and executed by Nashua Manufacturing Company, Boston.


778. Cotton; printed all-over flower design. Designed by Mildred Harbeck, executed by Nashua Manufacturing Company.

THE ORINOKA MILLS

780. Tapestry; cotton and rayon, rep weave, orange and yellow. Designed by Ann Siler, executed by The Orinoka Mills.

RUTH REEVES

SEE: W. and J. Sloane.

HENRIETTE REISS

781. Cotton; printed, floral pattern in red, green and purple, on natural ground. Designed by Henriette Reiss, executed by Cyrus Clark Company, Inc., New York.

782. Cotton; woven design, rhythmic waves, blue, grey and natural. Designed by Henriette Reiss, executed by Rockledge Mills.

F. SCHUMACHER AND COMPANY


THE SHELTON LOOMS

787. Cotton velvet; floral pattern, green and white on yellow ground. Designed by Juanita Todd, executed by Sydney Blumenthal and Company, Inc. (The Shelton Looms), New York.

ANN SILER

SEE: The Orinoka Mills.
788. Printed cotton; design "Florae Americanae," aeroplane cloth; green, pink, blue with black outline, on white ground. Additional variations in combinations of tan and puce-color, and on yellow glazed cotton. Designed by Ruth Reeves, executed by W. and J. Sloane, New York.


791. Monk's cloth; design "Play-Boy." Variations in black, red and grey, and on turkish toweling in red and black, on orange background. Designed by Ruth Reeves, executed by W. and J. Sloane.

792. Cotton felt; design "Electric," duo-print on grey felt, blacks and greys on one side, tones of red on reverse. Designed by Ruth Reeves, executed by W. and J. Sloane.

*793. Pre-creped cotton; design "Polychrome," printed in henna, gold, and blue on white ground; also in yellow, green and black on American homespun cloth. Designed by Ruth Reeves, executed by W. and J. Sloane.


795. Unbleached muslin; design "Aiken Drag," black on white ground. Additional variation in green, red, yellow and black. Designed by Ruth Reeves, executed by W. and J. Sloane.

* Design used on catalogue cover.
JUANITA TODD
SEE: The Shelton Looms.

DOROTHY BIRD TROUT
SEE: H. B. Lehman-Connor Company, Inc.

VALLY WIESELTHIER
SEE: Contempora, Inc.

THE WILLICH-FRANKE STUDIOS


WITCOMBE, McGEACHIN AND COMPANY
798. Cotton; woven, design "Carlake plaid," in yellow and grey. Also in orange, brown and grey. Designed by Dutting, Germany, executed by Niehues and Dutting.


800. Cretonne; floral design on brown, also on buff. Designed by Gordon Brown, Manchester, England, executed by Witcombe, McGeachin and Company.


ILLUSTRATIONS
COTTON TEXTILES

Left: 530. Block printed, England. Designed and executed by Marion V. Dorn.
Right: 528. Block printed, England. Designed and executed by Marion V. Dorn.


Lower: 625. Printed, Germany. Designed by Kunstgewerbeschule Frankfurt-am-Main, executed by Deutsche Werkstätten Textilgesellschaft.
773. Printed, United States. Designed by Dorothy Bird Trout, executed by H. B. Lehman-Connor Company, Inc.


Right: 604. Woven, Germany. Designed by Professor Wilhelm Poetter, executed by Deutsche Textile Kunst, Rudolf Hiemann.

Centre: 512. Woven, Czechoslovakia. Designed and executed by State School Institute, Usti.

Left: 508. Woven, Czechoslovakia. Designed and executed by State School Institute, Krnov.

579. Printed, France. 666. Printed, Holland. 580. Printed, France
All designed and executed by Djo-Bourgeois

648. Block printed, Germany. Designed and executed by Professor Ernst Scherz.

592. Block printed, France. Designed and executed by Sonia Delaunay.

Left: 783. Printed, United States. Designed and executed by F. Schumacher and Company.

Centre: 782. Woven, United States. Designed by Henriette Reiss, executed by The Rockledge Mills.
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