ADC Furniture Collection 0000209

Finding aid prepared by Holly Gore and ADC staff
Architecture and Design Collection, Art, Design & Architecture Museum
Arts Building Room 1434
University of California
Santa Barbara, California, 93106-7130
805-893-2724
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09/30/2017
Arranged in record groups by designer.
Title: ADC Furniture Collection
Identifier/Call Number: 0000209
Contributing Institution: Architecture and Design Collection, Art, Design & Architecture Museum
Language of Material: English
Physical Description: 50.0 Items
Date (inclusive): circa 1930-circa 2001
Location note: Mosher furniture shelves
creator: Arne Jacobsen
creator: Breuer, Marcel, 1902-1981
creator: Davidson, Julius Ralph, 1889-1977
creator: Eames, Charles
creator: Eames, Ray
creator: Fleishman, Gregg, 1947-
creator: Laszlo, Paul, 1900-1993
creator: Saarinen, Eero, 1910-1961
creator: Schindler, R. M., (Rudolph M. ), 1887-1953
creator: Tuttle, Paul, 1918-2002
creator: Weber, Kem, 1889-1963
Scope and Contents note
A collection assembled by the museum, which contains seat furniture, tables, lamps, and other small pieces, by designers and architects, most of whom practiced in California. Originally part of the museum's Fine Art Collection, most pieces were transferred to the Architecture and Design Collection in 2015. The museum continues to add to this collection, with a focus on California designers.
Related Archival Materials note
Julius R. Davidson papers, Architecture and Design Collection, Art Design & Architecture Museum, UC Santa Barbara
Paul Laszlo papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara
Designs by Frank Lloyd Wright, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara (Collection 101).
David Gebhard papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara (Collection 136).
Esther McCoy research papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara (Collection 104).
Richard Neutra Papers, Special Collections, University of California, Los Angeles.
R. M. Schindler papers, Architecture and Design Collection, Art Design & Architecture Museum; University of California, Santa Barbara (Collection 100).
Kem Weber papers, Architecture and Design Collection, Art Design & Architecture Museum, UC Santa Barbara
Marcel Breuer papers, 1920-1986; Archives of American Art, Smithsonian Institution
Charles Eames architecture and furniture designs, 1940-1978, Getty Research Institute, Research Library, Accession no. 890025A.
Charles and Ray Eames ephemera and photographs, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara (Collection 247).
Eero Saarinen Collection, Yale University Library, Manuscripts and Archives
Paul Tuttle papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara (Collection 185).
Jesse Alexander photographs and papers relating to Paul Tuttle, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara

Preferred Citation note
Architecture and Design Collection Furniture Collection; Art Design & Architecture Museum, UC Santa Barbara

Custodial History note
This collection has been assembled by the museum from various donations and accessions.

Conditions Governing Access note
Open to qualified researchers by appointment.

Breuer, Marcel after 1929
creator: Breuer, Marcel, 1902-1981
Biographical/Historical note
The architect Marcel Breuer (b. Hungary, 1902-1981) is known for his pioneering use of tubular steel in modern furniture. Breuer studied architecture and design at the Weimar Bauhaus from 1920-24. Upon his graduation, he became the master of the furniture workshop, a role he kept when the Bauhaus moved to Dessau in 1925. With the rise of Nazi power during the 1930s, Breuer emigrated first to London, and then to the United States. From 1937-46 he was an Associate Professor School of Design at Harvard University, and practiced architecture with Walter Gropius. In 1946 Breuer established his own firm, which he maintained for the rest of his career.

Object ADC

Cesca armchair after 1929
Material Specific Details note: Chrome-plated tubular steel, wood, and woven cane seat and back. Produced by Gebruder, Thonet, Frankenberg circa 1929 to present. Reissued by Knoll international 1968 to present. Abstract: Manufactured in both side chair and armchair models, the Cesca chair is made of a single length of bent tubular steel that supports a cane seat and back. In the armchair version, the ends of the tube are supports fo bentwood armrests. The flexibility of the cantilevered frame and the woven surfaces make for a comfortable seat. Arguably Breuer's most popular design, the Cesca chair was never patented, and has always been in the public domain.
creator: Breuer, Marcel, 1902-1981

Davidson, Julius Ralph circa 1940
creator: Davidson, Julius Ralph, 1889-1977
Biographical/Historical note
Julius Ralph Davidson (b. Berlin, Germany, 1889-1977) apprenticed as an architect and designer in Berlin and London before emigrating to Los Angeles in 1923. Thereafter, he practiced architecture in Los Angeles, with the exception of a brief period during the Great Depression when he was in Chicago. Davidson's interiors, fixtures, and furnitures exemplify a sleek, polished variant on mid-century modern design. In addition to domestic interiors, he designed film sets for Cecil B. De Mille and restaurants such as the high profile Coconut Grove and High Hat restaurants/bars in Los Angeles.
Night stand circa 1940

Abstract: Night stand was designed to accompany the Davidson lamp, also in the collection.

Material Specific Details note: Birch plywood with Tufflex glass top.

creator: Davidson, Julius Ralph, 1889-1977

Lamp circa 1940

Abstract: Lamp was designed to accompany the Davidson night stand, in collection.

Material Specific Details note: Chrome-plated steel, parchment.

creator: Davidson, Julius Ralph, 1889-1977

Chairs after 1930


creator: Davidson, Julius Ralph, 1889-1977

Eames, Charles and Ray after 1940

creator: Eames, Charles
creator: Eames, Ray

Biographical/Historical note

California designers Charles and Ray Eames (b. United States, 1907-1978; b. United States, 1912-1989) were pioneers of postwar design, bringing to the American home modular furniture, military materials, and a casual, middle-class aesthetic.

After studying architecture at Washington University, Charles joined the faculty at the Cranbrook Academy of Art, where he met Ray Kaiser, who was then a student. Before enrolling at Cranbrook Ray studied painting with Hans Hoffman in New York City. The couple married in 1941 and settled in Los Angeles. There they perfected the manufacture of compound-curved plywood chair parts, which Charles and Eero Saarinen had previously experimented with while at Cranbrook. In addition to their work in wood, the Eameses designed furniture that took advantage of new developments in manufacturing realized during the Second World War, bringing military materials such as fiberglass and steel mesh to a domestic setting.

LCW chair after 1946

Material Specific Details note: Ten chairs. Molded plywood chair with steel fasteners and rubber bumpers. Produced by Herman Miller Inc.

Abstract: During the Second World War, Charles and Ray Eames perfected the process of laminating plywood into compound curves. Their work built on experimentation Charles had previously undertaken with Eero Saarinen at the Cranbrook Academy of Art in Bloomfield, Michigan. Working in their Los Angeles apartment, the Eameses invented a clamping device they called the "Kazam! machine" to expedite the gluing process. In addition to making furniture parts, they applied this technology to the war effort, creating designs for a wood leg splint and a full body litter, only the former of which was put into production. The body-contouring aspect of the Eameses military designs is evident in the seat and backrest of the LCW chair.

creator: Eames, Charles
creator: Eames, Ray
creator: Miller, Herman, Manufacturer
Molded fiberglass armchair after 1950

Material Specific Details note: Molded fiberglass with steel legs and black vinyl cover. Produced by Herman Miller Inc.

Abstract: Charles and Ray Eames's 1950 molded fiberglass armchair is an early instance of "airplane plastic" being used in a consumer product. During the 1940s the primary application for fiberglass was in airplane nose cones and weather domes. Taking advantage of its strength and plasticity, the Eamses used the material to realize their aspirations to create a single-shell chair design. The predecessor of the molded fiberglass armchair employed a metal shell, and won second place in the seating division of MoMA's International Competition for Low-Cost Furniture Design of 1948.

creator: Eames, Charles
creator: Eames, Ray
creator: Miller, Herman, Manufacturer

Steel wire chair circa 1950-circa 1960

Material Specific Details note: Four chairs. Steel wire framework with royal blue vinyl cover. Produced by Herman Miller Inc.

creator: Eames, Charles
creator: Eames, Ray
creator: Herman Miller, Inc.

Storage unit 2x1

Physical Description: 1.0
creator: Eames, Charles
creator: Eames, Ray

Storage unit 2x2

Physical Description: 1.0 Items
creator: Eames, Charles
creator: Eames, Ray

Fleishman, Gregg, after 1980

creator: Fleishman, Gregg, 1947-

Biographical/Historical note

Los Angeles artist, architect and designer Gregg Fleishman (b. Los Angeles, 1947) investigates the structural potential of materials (in particular, birch plywood) with the aim of unlocking new potential for manufacturing. He studied architecture at the University of Southern California, graduating in 1970.

Settee after 1980

Material Specific Details note: Plywood

Abstract: Also known as the "Rock N Roll Double Lounge." The router-cut zigzag pattern in this settee renders the plywood floppy and bendable, allowing for a curvilinear form to be made without labor-intensive laminating processes. Once bent to shape, the curves are held in place by a series of interlocking wood parts.

creator: Fleishman, Gregg, 1947-
Jacobsen, Arne after 1957

creator: Arne Jacobsen

Biographical/Historical note

Architect Arne Jacobsen (b. Copenhagen, Denmark, 1902-1971) is known for his fluid, sculptural furniture designs, notably the Ant chair, Egg chair, and Swan chair. Jacobsen studied at the Royal Danish Academy of Fine Arts from 1924-1927, and established his own architectural office in 1930. His career was interrupted during the Second World War, when he fled to Sweden and stayed between 1943 and 1945 to escape the Nazis. After the war, Jacobsen re-established his practice in Copenhagen, where he worked as a residential and commercial architect until his death in 1971.

Egg chairs After 1957


Two chairs, two footstools.

Abstract: Jacobsen designed the Egg chair for the SAS Royal Hotel in downtown Copenhagen, for which he was both architect and interior designer. The first "designer" hotel, the SAS Royal opened in 1960 as an ultra-modern gesamtkunstwerk for the jet age. Among its unique amenities was an airline terminal, complete with stylish cocktail lounge, from which travelers could take a shuttle to the Kastrup airport, 20 kilometers away.

Location note: 2 chairs, 2 footstools in AD&A Museum office entry

creator: Arne Jacobsen

Laszlo, Paul between 1940 and 1950

creator: Laszlo, Paul, 1900-1993

Biographical/Historical note

Dubbed the "architect to celebrities," Paul Lazlo (b. Hungary, 1900-1993) is known for creating ultra-modern homes with lavish interiors for the Hollywood elite. Laszlo studied architecture at the Staatliche Akedeme der Bilden den Kunste in Stuttgart, Germany, and apprenticed with Fritz August Breuehaus in Cologne before opening his own practice in Vienna, in 1925.

Laszlo fled the Nazis in 1936, emigrating to the United States and settling in Los Angeles where he worked in residential and industrial design. Among the high profile clients for whom he created homes were Cary Grant, Barbara Stanwyck, Robert Taylor, and Barbara Hutton. Laszlo also worked with furniture manufacturers, designing for Rattan Stylists, Pacific Iron Products, Herman Miller Furniture Company, Ficks Reed, and Brown Saltman.

Coffee table circa 1940-circa 1950

Material Specific Details note: Cork, wood, and black lacquer

Abstract: The lacquered base and long, low forms of this coffee table reflect the fashion of the time for things Oriental, and evidence the influence of the Pacific Rim on mid-century California design.

creator: Laszlo, Paul, 1900-1993
Eero Saarinen (b. Finland, 1910-1961) created such iconic designs as the Tulip and Womb chairs, The Saint Louis Gateway Arch, and the TWA terminal at JFK International Airport. The son of the influential architect Eliel Saarinen and textile artist Loja Saarinen, he was born in Finland and emigrated to the United States with his family in 1923.

Eero studied at the Cranbrook Academy Art (where his father was on the faculty,) the Academie de la Grande Chaumiere in Paris, and the Yale School of Architecture. Upon graduating from Yale in 1934 he returned to Michigan to teach at Cranbrook, where he met and befriended Charles Eames. The two began designing molded plywood chairs, winning the first prize in the MoMA Organic Design in Home Furnishings competition of 1940. Throughout the 1940s and 1950s Saarinen designed for Knoll, creating organic designs in modern materials. He died of a brain tumor at the age of 51.

Object off site  Womb Chair with footstool after 1948


Abstract: The Womb chair takes its name from its padded and upholstered fiberglass seat, which cradles and partially encloses its sitter. The design was prototyped by a boat builder who worked in fiberglass. Large, statement lounge chairs such as this were a staple element of mid-century design, and were frequently incorporated into “conversation groups,” clusters of furnishings arranged at oblique angles with the aim of stimulating social interaction.

creator: Saarinen, Eero, 1910-1961

Object ADC  Tulip Chair after 1956


Abstract: The Tulip chair is a single-pedestal design in which a cast aluminum base supports a fiberglass shell. Saarinen’s original aspiration for the piece was that it should be “one piece, one material.” When this proved technically impossible, the chair was realized in two materials with the metal base given a plastic coating that matched the fiberglass seat.

creator: Saarinen, Eero, 1910-1961

Object off site  Oval table 1956

Material Specific Details note: Painted metal

Abstract: Small oval table base.

creator: Saarinen, Eero, 1910-1961
Schindler, R. M. circa 1930-1970

creator: Schindler, R. M., (Rudolph M. ), 1887-1953

Biographical/Historical note

Rudolf Michael Schindler (b. Vienna, Austria, 1887-1953) is known for his innovative design of three-dimensional space, and was a self-described "space-architect." Schindler conceived his interiors as total environments, of which furniture was an integral part. Throughout his career, he designed approximately 150 buildings and over 200 works of furniture.

Born and raised in Vienna, Schindler studied engineering and architecture at the Imperial Technical Institute and the Vienna Academy of Arts. He trained with Otto Wagner and was part of the circle of architects around Adolf Loos. In 1914 he emigrated to the United States, working first with the firm of Ottenheimer, Stern, and Reichart in Chicago, and subsequently with Frank Lloyd Wright in Chicago and Spring Green, WI. After moving to Los Angeles in 1920 to supervise a Wright project, Schindler established his own architectural practice, which continued until his death in 1953.

Object off site

Skolnik chair circa 1950

Material Specific Details note: Plywood, brown upholstery.

Abstract: The Skolnik dining chair was created for the Skolnik House in Los Angeles, for which Schindler designed both the building and its furniture. Typical of his late works, in this project he abandoned the rectilinear geometry he had previously favored for angular, skewed, and sloping forms. This cantilevered chair design proved unstable, owing to the small size of the triangular support at its base.

creator: Schindler, R. M., (Rudolph M. ), 1887-1953

Object off site

Skolnik chairs circa 1950-1952

Material Specific Details note: Two chairs. Plywood and green fabric upholstery.

Abstract: The Skolnik dining chair was created for the Skolnik House in Los Angeles, for which Schindler designed both the building and its furniture. Typical of his late works, in this project he abandoned the rectilinear geometry he had previously favored for angular, skewed, and sloping forms. This cantilevered chair design proved unstable, owing to the small size of the triangular support at its base.

creator: Schindler, R. M., (Rudolph M. ), 1887-1953

Object off site

Buffet for Lowes House circa 1923

Material Specific Details note: Drawers and panels from built-in buffet, at some point, removed from its structure. Painted redwood.

Abstract: These drawers and panels were part of a sideboard built into the dining room of the Lowes House (Schindler, 1923-24) in the Eagle Rock neighborhood of Los Angeles. The buffet doors and drawer fronts formed a stepped "T" pattern, which was the leitmotif of the home.

creator: Schindler, R. M., (Rudolph M. ), 1887-1953

Object off site

Van Patten dining chair circa 1934

Material Specific Details note: Plywood, yellow vinyl or leather, and carpet.

Abstract: Schindler had the plywood base of the Van Patten dining chair upholstered to match the carpeting of the room for which it was designed, thus disguising its means of support. Originally created for the Van Patten House (Schindler, 1934-35) in the Los Angeles Silver Lake neighborhood, the design was re-used in other Schindler houses.

creator: Schindler, R. M., (Rudolph M. ), 1887-1953
Schindler, R. M. circa 1930-1970

Lechner dining chair circa 1946
Material Specific Details note: Plywood, ivory vinyl.
Abstract: The Lechner dining chair was created for the Lechner House (Schindler, 1946-50) in Los Angeles. As is typical of Schindler's late works, in this instance he eschewed the rectilinear geometry of his earlier designs in favor of angular, skewed, and sloping forms.
creator: Schindler, R. M., (Rudolph M.), 1887-1953

Druckman dining chair circa 1941-1942
Material Specific Details note: Plywood and citron fabric upholstery.
Abstract: The Druckman dining chair was created for the Druckman House (Schindler, 1941-42) in the Hollywood Hills. The design features an angular plywood construction with a cantilevered and upholstered seat.
creator: Schindler, R. M., (Rudolph M.), 1887-1953

Dining chair circa 1920s
Material Specific Details note: Douglas fir, pigment
Abstract: This early dining chair made from wide planks of douglas fir exhibits many of the characteristics found in Schindler's later plywood side chairs: angular geometry, a canted back, and a single front support. It also has a seat that anticipates later cantilevered designs.
creator: Schindler, R. M., (Rudolph M.), 1887-1953

Gordon folding chair circa 1950
Material Specific Details note: Wood
Abstract: The Gordon House folding chair was created for a remodel in the Hollywood Hills that Schindler undertook in 1950. In this folding design, he pushes the potential of planar furniture a step further than in his previous works; hinged joints allow the piece to be stored flat when not in use.
Location note: Object location unknown.
creator: Schindler, R. M., (Rudolph M.), 1887-1953

Dining table circa 1934
Abstract: Dining table with two leaves. As was the case with several of Schindler's furniture designs, the carpeted base of this dining table was intended to blend with the flooring upon which it rested, thus camoflaging its means of support.
Material Specific Details note: Wood top with trestle base, enclosed draw supports for leaves (2). Carpeted base.
creator: Schindler, R. M., (Rudolph M.), 1887-1953

Box chair (reproduction) 1967
Material Specific Details note: Redwood, blue canvas.
Abstract: Developed early in his career, Schindler's box chairs were variants on a form that had been popular among Arts and Crafts and Prairie School designers. In this version, a simple canvas sling supplies the seating support.
creator: Schindler, R. M., (Rudolph M.), 1887-1953

Child's Box chair 1967
Material Specific Details note: Oak
creator: Schindler, R. M., (Rudolph M.), 1887-1953
Object off site  
**Unit chair circa 1934-1935**  
**Material Specific Details note:** Wood, metal, and orange fabric.  
**Abstract:** The Unit chair was part of a suite of "Schindler Units," which included designs for a sofa and ottoman, and was an early instance of modular furniture. This chair was created for the Van Patten House (Schindler, 1934-35) in the Silver Lake neighborhood of Los Angeles, but intended as a component in a system that could be combined and configured to suit a variety of tastes and interior spaces. Schindler's attempts to have the design mass produced were not successful.  
creator: Schindler, R. M., (Rudolph M.), 1887-1953

Object off site  
**Lamp (reproduction) 1967**  
**Material Specific Details note:** Standing floor lamp. Nickel coated aluminum.  
creator: Schindler, R. M., (Rudolph M.), 1887-1953

**Tuttle, Paul 1959-2001**  
creator: Tuttle, Paul, 1918-2002  
**Biographical/Historical note**  
California designer Paul Tuttle (b. Springfield, MO, 1918-2002) embraced both modernist and postmodern sensibilities over the course of his long career. During the 1950s, Tuttle began creating Scandinavian-influenced wood furniture. His first coffee table, featuring an elliptical top supported by tapered legs, was included in the Museum of Modern Art, NY (MoMA) "Good Design" exhibition of 1951. Later pieces exemplified characteristics associated with postmodern design—humor, reworking of historical forms, and surprising juxtapositions of materials and motifs.  
Born in Missouri in 1918, Tuttle began his career in 1946 when he enrolled in the California Art Center in Los Angeles on the GI Bill. Although he had aspired to study there with Alvin Lustig, the latter expelled him for his lack of formal training. Lustig did, however, hire Tuttle as a studio assistant. In 1948 Tuttle was joined Frank Lloyd Wright's Taliesin fellowship. He moved to Los Angeles in 1950, where he apprenticed with architects Welton Becket and Thornton Ladd. In 1956 he settled in Santa Barbara, where he made over 200 furniture works—tables, lounges, carts, benches, and easels—many in collaboration with area craftsmen Stanley Riefel, Burt Tullis, and Jeff Walker. Beginning in the late 1950s, Tuttle spent several months of each year in Europe. A contract designing furniture for Strassle International allowed him to maintain dual careers in Switzerland and California, which he continued from 1968 through the mid-1990s.

Object off site  
**Leonardo chair after 1979**  
**Material Specific Details note:** Two chairs. Self-skinning polyurethane, steel, painted beech. Produced by Strassle International, Switzerland.  
**Abstract:** The seat and back rail of the Leonardo chair are cast in self-skinning polyurethane foam. The mold was made from a carved wood form that was upholstered with elephant hide to impart a nubby, leather-like texture on the finished piece.  
creator: Tuttle, Paul, 1918-2002

Object off site  
**Dragster chaise 1988**  
**Material Specific Details note:** Maple, chrome-plated steel, upholstery, leather. Produced by Bud Tullis, Solvang, California.  
**Abstract:** The playful name of the Dragster chaise, and its sleek, low-slung forms, reflect Tuttle's enthusiasm for Formula 1 racing.  
creator: Tuttle, Paul, 1918-2002
Object off site  **Dining chair 1959**

- Material Specific Details note: Maple, linen upholstery. Produced by Stanley Reifel, Carpinteria, California.
- Abstract: Tuttle designed this dining chair for the Santa Barbara beach house of Mary Lou and George Dangerfield.
- creator: Reifel, Stanley
- creator: Tuttle, Paul, 1918-2002

Object off site  **Adjustable reading table 1962**

- Material Specific Details note: Walnut and metal. Produced by Stanley Reifel, Carpinteria, California.
- Abstract: The adjustable reading table is among Tuttle's designs from the late 1950s and early 1960s built by Santa Barbara area craftsman Stanley Reifel.
- creator: Reifel, Stanley
- creator: Tuttle, Paul, 1918-2002

Object off site  **Crane lamp circa 1973**

- Material Specific Details note: Molded plastic, wire, steel plate. Produced by Strassle International, Switzerland.
- Abstract: The Crane lamp was manufactured by Strassle International, a Swiss firm for which Tuttle designed from 1969-1997.
- creator: Tuttle, Paul, 1918-2002

Object off site  **Pisces III table 1997**

- Material Specific Details note: Appleply (base), glass. Produced by Bud Tullis, Solvang, California.
- Location note: Table base at Mosher; glass top location unknown.
- creator: Tuttle, Paul, 1918-2002

Object off site  **Chariot chaise circa 1972**

- Material Specific Details note: Chrome-plated tubular steel, leather. Produced by Strassle International, Switzerland.
- Abstract: The Chariot chaise was among Tuttle's best-selling designs manufactured by Strassle International.
- creator: Tuttle, Paul, 1918-2002

Object off site  **Skate dining chair 1993**

- Abstract: In formal terms, the Skate chair is a composition of circular forms. But the pastiche of materials Tuttle has co-opted from other periods and genres, such as a synthetic cane backrest and a pair of real rollerblade wheels, inflects the geometric purity of the work with a host of cultural associations. In particular, the rollerblade wheels impart a fun, sporty feel to this homage to "the integrity of the circle."
- creator: Tuttle, Paul, 1918-2002
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<tr>
<th>Object off site</th>
<th>Padaro chair 1997</th>
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<tbody>
<tr>
<td>Material Specific Details note: Chrome-plated tubular and strap steel, leather. Produced by Strassle International, Switzerland.</td>
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<tr>
<td>Abstract: The Padaro chair was Tuttle’s last design for Strassle International, the Swiss firm that produced his furniture from the late 1960s through 1997. His design references Mies van der Rohe’s iconic Barcelona Chair.</td>
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<td>creator: Tuttle, Paul, 1918-2002</td>
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<tr>
<th>Object off site</th>
<th>PT 200 stacking chair 1969</th>
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<tr>
<td>Abstract: PT 200 chairs were designed to be mobile in large numbers. Their lightweight, open design allows for them to be easily stacked and rolled around on a dolly.</td>
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<td>creator: Tuttle, Paul, 1918-2002</td>
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<tr>
<th>Object off site</th>
<th>Portrait chair 2000</th>
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</thead>
<tbody>
<tr>
<td>Material Specific Details note: Wenge, walnut, and chrome-plated stainless steel. Produced by Bud Tullis, Solvang, California and Spike Pollorena, Paradise Mobile Welding, Santa Barbara, California.</td>
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</tr>
<tr>
<td>Abstract: Also called the Profile chair, this design changes in appearance and emphasis depending on the angle at which it is viewed. From the front, the tulip shaped laminated wood forms are most apparent, and from the side, the sweep of the arcing steel support is prominent.</td>
<td></td>
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<tr>
<td>creator: Tuttle, Paul, 1918-2002</td>
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<tr>
<th>Object off site</th>
<th>Coffee table 2001</th>
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<tr>
<td>Material Specific Details note: Zebrwood, painted steel, glass. Produced by Bud Tullis, Solvang, California.</td>
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<tr>
<td>Abstract: This steel and glass table is accented with a triangular beam of zebrwood, a hard, dense African hardwood whose applications range from utilitarian gun stocks and tool handles to the decorative detailing in the interiors of luxury cars. Location note: Table base at Mosher. Glass top location unknown</td>
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<tr>
<td>creator: Tuttle, Paul, 1918-2002</td>
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<thead>
<tr>
<th>Object off site</th>
<th>Coffee table 1994</th>
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<tbody>
<tr>
<td>Material Specific Details note: Maple, steel, and glass</td>
<td></td>
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<tr>
<td>creator: Tuttle, Paul, 1918-2002</td>
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<tr>
<th>Object off site</th>
<th>Apollo lounge chair with ottoman circa 1970s</th>
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<tbody>
<tr>
<td>Material Specific Details note: Polyurethane, steel, and burnt orange leather. Produced by Strassle International, Switzerland.</td>
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<tr>
<td>Abstract: The Apollo lounge chair was one of the first designs Tuttle created for Strassle International.</td>
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<tr>
<td>creator: Tuttle, Paul, 1918-2002</td>
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</table>
Object off site  66/95 chair 1997
Material Specific Details note: Maple, stainless steel. Produced by Bud Tullis, Solvang, California.
Abstract: The 66/95 chair is the third and final design of Tuttle's "66" series. It is a second reworking of the 1966 "66" chair, which introduced an unusual construction: inverted Y-shaped legs are joined by U-shaped steel member, which in turn supports the seat. In 1985 Tuttle revisited this design, adjusting proportions, adding a cane seat, and emphasizing the contrast between its material components by making the steel bolts and contrasting wood splines decorative elements. In the 66/95, molded plywood replaces the woven cane, and proportions are again shifted, making for a simplified appearance.
creator: Tuttle, Paul, 1918-2002

Object off site  Tablet chair 1988
Material Specific Details note: Walnut, cane and enameled tubular metal.
creator: Tuttle, Paul, 1918-2002

Object off site  Bench 2000
Material Specific Details note: Maple, cherry. Produced by Bud Tullis, Solvang, California.
Abstract: In this work Tuttle makes use of standardized materials such as maple plywood and mass-produced plywood cylinders.
creator: Tuttle, Paul, 1918-2002

Object off site  Easel circa 1991
Material Specific Details note: Maple, chrome-plated steel. Produced by Bud Tullis, Solvang, California.
Abstract: The easel was a form Tuttle explored in series, making multiple variants in collaboration with Santa Barbara area fabricator Bud Tullis.
creator: Tuttle, Paul, 1918-2002

Object AD&A Museum  Conference table after 1980
Material Specific Details note: Maple, plywood, stainless steel mesh
Location note: Object in AD&A Museum Jewel Box.
creator: Tuttle, Paul, 1918-2002
Custodial History note
Gift of John Lovelace.

Object AD&A Museum  Desk after 1980
Material Specific Details note: Maple
creator: Tuttle, Paul, 1918-2002

Object Embarcadero shelving  Replica of C easel 2001
Material Specific Details note: Beechwood and stainless steel: 16 3/4 x 5 5/8 in.
Abstract: This miniature replica of the C easel designed by Paul Tuttle was made by Santa Barbara area industrial designer Gary Paulder.
creator: Tuttle, Paul, 1918-2002

Object Embarcadero shelving  Replica of T easel 2001
Material Specific Details note: Beechwood and stainless steel; 20 x 8 x 6 3/4 in.
Abstract: This miniature replica of the T easel designed by Paul Tuttle was made by Santa Barbara area industrial designer Gary Paulder.
creator: Tuttle, Paul, 1918-2002
Replica of Munira coffee table 2001

Material Specific Details note: Stainless steel; 2 1/2 x 4 in.

Abstract: This miniature replica of the Munira coffee table designed by Paul Tuttle was made by Santa Barbara area industrial designer Gary Paulder.

creator: Tuttle, Paul, 1918-2002

Venturi, Robert 1984

creator: Venturi, Robert, 1925-

Biographical/Historical note
The architect Robert Venturi (b. Philadelphia, Penn., 1925) is celebrated equally for his design and for his critical writings. His 1966 book, Complexity and Contradiction in Architecture, was a major manifesto of postmodern architecture, declaring that the richness to be gained from embracing contradiction and ambiguity in design, trumps the “purity” of Modern architecture.

Venturi studied architecture at Princeton, graduating in 1950. From 1954-56 he was a Rome Prize fellow at the American Academy in Rome. With Denise Scott Brown, he maintains the architectural practice of Venturi Scott Brown and Associates.

Queen Anne Chair 1984


Abstract: Venturi’s Queen Anne Chair exemplifies the postmodern characteristics of irony, pastiche, and historical citation. The plywood back and legs are cut in a silhouette that references an eighteenth-century furniture style, while the surface decoration is unmistakably twentieth century. The chair is decorated with a repetitive double slash motif, taken from a Jasper Johns painting, which is superimposed on a floral pattern based on the Venturi’s grandmother’s favorite tablecloth, it juxtaposes highbrow and lowbrow culture to forge a humorous connection with personal and historic pasts.

Location note: Object in museum print room.

creator: Venturi, Robert, 1925-

Weber, Kem circa 1939, circa 1947

creator: Weber, Kem, 1889-1963

Biographical/Historical note
Born Karl Emanuel Martin, Kem Weber (b. Berlin, 1889-1963) was an architect and industrial designer known for his work in the Streamline style. As a youth, Weber apprenticed with master cabinetmaker Eduard Schultz. In 1908 he enrolled in the Unterrichts-Ansatz des Königlichen Kunstgewerbe Museums (Royal School of Applied Arts) in Berlin, where he studied architecture with Bruno Paul. Weber had traveled to the United States in 1914 to oversee the construction of the German pavilion at the Panama-Pacific International Exposition in San Francisco when the outbreak of World War I left him stranded there.

During the war he worked at a number of odd jobs and struggled to make a living in the face of anti-German sentiment. Nevertheless, he stayed in the United States and in 1921 moved to Los Angeles to be the Art Director for the Barker Brothers furniture store, for which he designed furniture and showroom interiors. During the late 1920s Weber opened his own design studio. From 1931-41 he taught at the Art Center School in Los Angeles. He moved to Santa Barbara in 1945, where he designed private homes, including his own, and the Christian Science Reading Room.
Airline Chair circa 1939

Abstract: Weber designed the Airline chair for the Walt Disney Studios in Burbank, California, for which he was the architect and interior designer. With its rounded corners and reductive forms, the piece exemplifies the Streamline aesthetic that was popular during the 1930s. The chair was most innovative, however, for Weber's ideas about how it could be manufactured and made accessible to a mass audience. An early example of flat pack design, it was engineered to make it easy for the customer to purchase and assemble, and came in a box that was approximately three feet high, three feet wide, and eight inches thick. Weber's attempts to have the Airline chair mass produced, however, were unsuccessful and only a few hundred were ever made.

Material Specific Details note: Birch and ash frame with leather and metal

creator: Weber, Kem, 1889-1963

Table for Santa Barbara house/studio between 1947 and 1949

Abstract: A unique example, the table was designed for Weber's Santa Barbara home.

Material Specific Details note: Wood and cork


Biographical/Historical note

Furniture designer Hans Wegner (b. Denmark, 1914-2007) shaped and popularized the aesthetic now known as Danish modern. Born in southern Denmark in 1914, he apprenticed to a master cabinetmaker as a youth. Wegner attended the Copenhagen School of Arts and Crafts, where he would hold the position of lecturer in the years following his graduation. He worked as a furniture designer in the architectural office of Arne Jacobsen and Erik Moller before establishing his own firm in 1943. Throughout his later career, Wegner designed extensively for Johannes Hansen and Fritz Hansen.

"Y" or Wishbone chair after 1950

Material Specific Details note: Oak frame with woven paper cord seat. Produced by Carl Hansen & Son, Odense, 1950-present.

Abstract: The restrained curves, airy construction, and use of natural materials employed in Wegner's iconic "Y" chair (also called Wishbone chair) are exemplary of mid-century Danish design. The lower half of the chair, with its traditional construction of rounded, tapered legs and rungs, recalls vernacular furniture. The shaping of the back splat and upper rail are unmistakably modern.