

The background is a textured, warm orange color. Overlaid on this are several large, semi-transparent, overlapping geometric shapes in shades of orange and yellow, creating a layered, abstract effect. These shapes resemble stylized, overlapping planes or facets of a larger form.

Mel Byars

**The
Design
Encyclopedia**

Foreword by Terence Riley The Museum of Modern Art

interpretation was employed in a very advanced aerodynamic truck, the Tatra Type 87, produced in Czechoslovakia and featuring an air-cooled rear engine and central-beam frame. Earlier, Jaray had been successful in developing the use of his J-Wheel (or J-Rad), particularly appropriate in the construction of bicycles and eventually in airplanes and automobiles, to minimize air resistance. 1922–23, the Hesperus factory in Stuttgart produced about 2,000 armchair wheels, very successful in the Netherlands, based on the Jaray wheel concept. Much was published at the time on the Jaray J-Wheel bicycle that offered high efficiency compared to other contemporary models. He died in St. Gallen, Switzerland.
Bibliography Wolfgang Schmarbeck, *Tatra, die Geschichte der Tatra Automobile*, Lübbecke, Germany: Uhle & Kleimann, 1976. *Auto Tatra Aerod Car*, St. Paul, Minn.: Motorbooks International. Miroslav Gomola, *Automobily Tatra—Luxusní vozy z Koprivnice 1920–1940*, Brno, Czech Republic: AGM CZ, 2000. Miroslav Gomola, Gavin Farmer, and Jan Tullis, *Automobiles Tatra—Aerodynamic Cars from Koprivnice*, Brno: AGM-Gomola, 1999. Kees Smit, *Tatra Aerodynamic Cars, 1933–1975*, Brno: AGM CZ. Miroslav Gomola, *Hadimrs'ka: aneb Nesmrtelnehdmapades ii*, Brno: AGM CZ.

> See Ledwinka, Hans.

Jarrige, Jacques (1962–)

French architect and designer; born Paris.

Training In architecture.
Biography Jarrige, who describes himself as an artist-artisan, has designed furniture, some examples of which appear to be single pieces of curvaceous wood. His tables, sideboards, cabinets, and lamps have been compared to those of Antoni Gaudí's Catalan school.
Exhibitions French-design venue (1999 Luca table by Cat-Berro), 2000 Salon du Meuble, Paris.
Bibliography Cat., Sophie Tasma Anargyros et al., *L'école française: les créateurs de meubles du 20^{ème} siècle*, Paris: Industries Françaises de l'Aménagement, 2000.

Jarvie, Robert Riddle (1865–1941)

American metalworker; born New York; active Chicago.

Biography Jarvie was employed by Chicago Department of Transportation at turn of 19th century; 1893–1917, registered as a silversmith in Chicago; 1900, showed his work for the first time; 1901–04, in *House Beautiful* magazine, advertised himself as 'the candlestick maker' and was indeed largely supported by the success of his candlesticks. By 1905, he had opened The Jarvie Shop. Émigrés J.P. Petterson from Norway and Knut L. Gustafson from Sweden worked for Jarvie. From c. 1912, he produced noteworthy gold and silver trophies, including 1912 Aero Club trophy, 1917 trophy for a University of Illinois dairy exposition, and annual trophies for the Union Stock Yard Company and International Live Stock Exposition. Other work: hand-beaten copper bowls, sconces, vases, trays, and bookends. He called on geometric patterns derived from Native American motifs and realized intriguing Art Nouveau and Arts and Crafts forms. 1920, he went out of business.
Exhibitions Work first shown, at 1900 *Arts and Crafts Society Exhibition*, Chicago; at a 1902 exhibition (candlesticks), Chicago Art Institute.
Bibliography Sharon S. Darling with Gail Farr Casterline, *Chicago Metal-smiths*, Chicago Historical Society, 1977. Cat., Annie Yaffe Phillips, *From Architecture to Object*, New York: Hirschi and Adler, 1989: 100. Annelies Krekel-Aalberse, *Art Nouveau and Art Déco Silver*, New York: Abrams, 1989. *Metropolitan Home*, Nov. 1990: 54.

Järvisalo, Jouko (1950–)

Finnish designer; born Varkaus; active Helsinki.

Biography Järvisalo has been active as an interior architect and freelance designer. Practicing from 1983 in an interior-design studio, has served clients such as Artek, Asko, Inno, Möbel Oy, Yosoy, Akso, Lamilux, and Peltola; for others, designed c. 1986 Flap wood-and-metal chair by Inno-Tuote, 1997 lightweight Kova chair by Möbel Original Design, and 1996 Flight chair, sofa and tables by Avarte.
Citations Citations include 1999 Pro Finnish Design award (for Kova).
Bibliography Robert A.M. Stern (ed.), *The International Design Year-book*, New York: Abbeville, 1985/1986.

Jasper Seating Company

Furniture manufacturer; located Jasper, Ind.

History By founding a furniture factory nine months before the Oct. 1929 American Stock Market crash, Jasper Seating was able to profit

from the Old World craftsmanship of accomplished German woodworkers, who had immigrated to southern Indiana in 19th century. Its arm-chair no. 303, continuously produced since the firm was established, was part of its initial range of wooden institutional seating whose manufacture was and continues to be complemented by its own lumberyard milling facility and rare steam-bending operation. A version of the anonymous, archetypically American design of the no. 303 appeared as early as 1910 in both side-chair and swivel-base versions. The original no. 303 featured a flat, round-edge seat but this was changed to a more friendly sculptured saddle seat. The firm's current inventory includes a number of historicist and contemporary chairs, as well as tables.

Bibliography Mel Byars, 'To Be Continued,' *Metropolitan Home*, Nov.–Dec. 1999: 80+.

Jastrzebowski, Adalbert (1885–)

Polish designer.

Training School of Fine Art, Cracow.
Exhibitions At 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris: Jastrzebowski designed the dining room at the Polish pavilion (with architect Josef Czajkowski) and sgraffito walls of the pavilion courtyard, and organized Polish exhibitions in the Grand Palais. He taught at the School of Fine Art, Cracow.
Bibliography *Écoles professionnelles de la République Tchecoslovaque*, Prague: Imprimerie Industrielle, 1925. Great Britain Department of Overseas Trade (with an introductory survey), *Reports on the Present Position and Tendencies of the Industrial Arts as Indicated at the International Exhibition of Modern Decorative and Industrial Arts, Paris, 1925*, Harrow: H.M.S.O. Press, 1927. Maurice Dufrene, *Ensembles mobiliers, Exposition Internationale 1925*, Paris: Charles Moreau, 1925; Wood-bridge, Suffolk: Antique Collectors' Club 1989: 160.

Jaulmes, Gustave-Louis (1873–1959)

Swiss architect and designer; born Lausanne; active Paris.

Training In architecture.
Biography Jaulmes was an architect before turning to decorative painting in 1901, to furniture design in 1910, and tapestry design in 1915. He received important commissions including for the Musée Rodin in Paris; designed tapestries and upholstery fabrics by Compagnie des Arts Français (CAF); joined CAF on its 1919 founding by Louis Süe and André Mare. While at CAF, Jaulmes executed several notable tapestries such as *Le départ des troupes américaines de Philadelphie pour la France*, and murals inspired by Berain and du Cercœur depicting garlands, gathered fabric, and draperies in a lush 18th-century style. His upholstery fabrics were usually woven by his wife. He designed furniture by decorating firm Damon; decorated (with Süe and Mare) the avenue des Champs-Élysées and designed the cenotaph commemorating World War II; painted murals for Théâtre de Chaillot and Musée des Arts Décoratifs, Paris, and the proscenium curtain of Grand-Théâtre, Lyon, along with tapestries and paintings for numerous other theaters, monuments, casinos, and hotels; 1944, elected member of Académie des Beaux-Arts, Paris.

Exhibitions Work shown at Salons of Société Nationale des Beaux-Arts from 1906, editions of Salon d'Automne from 1908 and of Salon des Artistes Indépendants from 1909, 1910, began to show furniture. At 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris: painted areas of L'Hôtel du Collectionneur and Une Ambassade Française pavilions, six paintings illustrating *Les mois en fête* in Salle des Fêtes of the Grand Palais, and participated in Musée d'Art Contemporain organized by Compagnie des Arts Français.
Bibliography Léon Deshairs (intro.), *Modern French Decorative Art: A Collection of Examples of Modern French Decoration*, Paris: Albert Lévy, c. 1925–30. Yvonne Brunhammer, *Le cinquantenaire de l'Exposition de 1925*, Paris: Musée des Arts Décoratifs, 1976: 132. Victor Arwas, *Art Déco*, New York: Abrams, 1980. Pierre Cabanne, *Encyclopédie art déco*, Paris: Somogy, 1996: 201–02.

Jean, Nathalie (1963–)

Canadian architect and designer; active Montreal and Milan.

Training 1986, architecture degree, Montreal.

Biography Jean worked at Peter Rose Architect in Montreal; subsequently, became a TV and theater set designer at Alliance Entertainment; worked at the studio of artist/architect Melvin Charney in Montreal; 1988, settled in Milan and, 1988–91, collaborated with Sottsass Associati and, 1991–93, with Aldo Cibic; 1993, established her own studio in Milan for interior design, primarily of fashion boutiques and exhibition design

for Pomellato, Itaseta, Alberta Ferretti, Lineapiù; products by Rosenthal; various interiors for fashion magazine *Io Donna*.

Exhibitions/citations While at Melvin Charney, collaborated on the winning competition design of the gardens of Centre Canadien d'Architecture (CCA), Montreal, exhibited at 1992 Biennale di Venezia.

Jeanneney, Paul (1861–1920)

French ceramicist; born Strasbourg.

Biography Jeanneney was a collector of Far Eastern ceramics. After the 1894 death of Carriès, Jeanneney learned stoneware techniques based on Carriès's; 1902, moved from Strasbourg to Saint-Amand-en-Puisaye. His work was influenced by Chinese stoneware with flambé glazes and Japanese *trompe-l'œil* stoneware, similar to that of Carriès. Jeanneney made gourd vases, bowls, bottles, and round vases, inspired by Korean *chawans*; created the *champignon* vase decorated with bracket fungus, with a wooden lid; produced stoneware versions of a head of Balzac and heads of the Burghers of Calais, both by Auguste Rodin.

Bibliography Yvonne Brunhammer et al., *Art Nouveau Belgium, France*, Houston: Institute for the Arts, Rice University, 1976.

Jeanneret, Pierre (1896–1967)

Swiss architect, designer, and painter; born Geneva; cousin of Le Corbusier.

Training In architecture, Geneva.
Biography 1920, Jeanneret settled in Paris, where he first worked in the architectural office of the Perret brothers and, from 1922, as an architect in office of Le Corbusier. He collaborated with Le Corbusier and Charlotte Perriand on seminal furniture designs, although his specific contribution is not known; 1923, met Purist painter Amédée Ozenfant, who had a strong influence on Jeanneret's own painting; 1927 with Le Corbusier, wrote 'Five Points Towards a New Architecture' (originally published in *Almanach de l'architecture moderne*, Paris 1926). The treatise was a manifesto of their architectural aesthetic. From 1930, Jeanneret was a member of Union des Artistes Modernes (UAM). He designed and patented the Scissor chair, originally produced in France in 1947 and, 1948–66 as no. 92 by Knoll Associates in the US. Purportedly, it was the first Knoll chair to be upholstered. The chair was constructed of maple with circular brass struts and included foam-rubber cushions upholstered in a linen-and-jute fabric. He also designed other credited furniture of his own. After World War II, Jeanneret experimented with prefabrication techniques and collaborated with Jean Prouvé on prefabricated housing and with Georges Blanchon on the town planning of Puteaux, France; from 1950, worked on government buildings in Chandigarh, India, and was lauded as the principal architect over Le Corbusier (the only time). Jeanneret designed a number of other public buildings but was and remains in the shadow of Le Corbusier; died in Lausanne, and his ashes were scattered on the Sukhna Lake in Chandigarh, as he had requested.

Exhibitions Furniture (with Le Corbusier and Perriand) shown at 1929 Salon d'Automne and 1930 (1st) UAM exhibition; subsequent UAM exhibitions (with Le Corbusier's architectural projects, models, and photographs of various completed buildings). 1999 extensive exhibition of Jeanneret photography of Chandigarh project in India.

Bibliography S. Randhava, *L'architecture d'aujourd'hui*, no. 136, Feb.–Mar. 1968: vi. Arlette Barré-Despond, *UAM, Paris: Regard*, 1986: 426–27. *Dictionnaire encyclopédique de l'architecture moderne et contemporaine*, Paris: Vilo, 1987: 182. Catherine Courtiau, 'Pierre Jeanneret,' in *Le Corbusier, une encyclopédie*, Paris: Centre Georges Pompidou/CCI, 1987. Cat., *Les années UAM 1929–1958*, Paris: Musée des Arts Décoratifs, 1988: 198–99. > See Le Corbusier.

Jeep

> See Probst, Karl K.

Jeffers, 'Grace' Gracemarie Antoinette Jeffers (1967–)

American designer, design historian, and consultant; active New York.

Training 1990, bachelor's degree, School of the Art Institute of Chicago, Illinois; 1996, master's degree in history of the decorative arts; The Bard Graduate Center, New York.

Biography 1982–90, she was active in Grace Jeffers Designs; 1991–93, was sales representative/product developer at Maya Romanoff, New York; 1993–94, marketing director, Benheim Architectural Glass (glass



Pierre Jeanneret, Scissor chair, 1947. Maple, brass struts, web supports, foam, and cotton fabric, 28 3/4 x 22 1/4 x 26 1/4" (72 x 58 x 67 cm). Mfr.: Knoll Associates, US. (1948–66). Courtesy Quittenbaum Kunstaktionen, Munich.

importers), Passaic, N.J.; from 1995, has been partner of Inside Design, a consultancy for design, curatorial services, marketing, and public relations, including for Wilsonart and Airstream; lectures, writes, and teaches.

Exhibitions/citations From 1994, has curated a number of exhibitions, including 1994–95 *Crosscurrents of Modernism: Early 20th-Century Masterpieces from the Virginia Museum*, Bard Graduate Center, New York. A number of citations, including 1999 Modernism Award, *Metropolitan Home* magazine.

Jeffrey & Co.

British wallpaper manufacturer.

History 1836, Jeffrey and Wisé was established at St Helen's Place, London; 1838, moved to Kent and Essex Yard, Whitechapel, London; by 1840, had begun using cylinders to print some of its designs, a technology derived from calico cloth printing; produced washable wallpaper invented by Crease, a paper stainer. 1842, Robert Horne became a partner, and the name became Jeffrey, Wise and Horne, changed again in 1843 to Horne and Allen. A wallpaper shown at 1851 London *Great Exhibition*, admired for the flatness of its design, was one of the first of the firm's productions of the 1870s–80s period. By 1862, its name was Jeffrey & Co., in Whitechapel, with partners including William Allen, Alfred Brown, and Edward Hamilton. 1864, the firm merged with Holmes and Aubert, a producer of hand-printed, flocked, and leaf-metal papers at 64 Essex Street, Islington, London, where Jeffrey's headquarters then moved. Dissatisfied with his own production of papers, William Morris in 1864 commissioned Jeffrey to print his 1862 Daisy pattern, the first Morris paper made widely available to the public. The firm continued to print Morris papers to 1930, using the same pearwood blocks. Jackson Graham assigned to Jeffrey the printing of Owen Jones's complicated papers (requiring 58 separate wood blocks) for the Viceroy's Palace in Cairo. On William Allen's 1866 retirement, Metford Warner became a junior partner. 1871, after deaths of Alfred Brown and Edward Hamilton, Warner became the sole proprietor; elevated Jeffrey's production to an art, as shown in the Royal Albert Hall in 1873. He commissioned designs from leading British designers and architects of the day such as Lewis F. Day, J.D. Sedding, C.F.A. Voysey, William Burges, Walter Crane, E.W. Godwin, Christopher Dresser, and Bruce J. Talbert. Charles Locke Eastlake designed the popular 1869 Solarum pattern. 1872, Godwin's work was first printed and, 1880s, became popular in the US. From 1875, Ipswich architect Brightwen Binyon's idea of a combination of papers for dado, filling, and frieze became popular. To 1920s, Metford Warner managed the firm with his sons Albert, Marcus, and Horace. On Metford Warner's 1930 death, the firm was bought by Sanderson, which in 1940 acquired Morris's printing blocks, still in use today.