

CHANINTR LIVING


Spring 2015



THE WORLD OF CHARLES & RAY EAMES

EVERY PIECE COMES WITH A STORY



 | CH07 |

SHELL CHAIR
HANS J. WEGNER · 1963

The Shell Chair is one of Hans J. Wegner's most sculptural works. The world-famous Danish furniture designer's goal was to produce the ideal lounge chair: one that would merge modern minimalism with superb comfort.



CARL HANSEN & SØN
PASSIONATE CRAFTSMANSHIP

CHANINTR LIVING

Spring 2015

This is a truly special issue for us. We debated back and forth whether it was appropriate to dedicate a whole issue of our journal to just one topic but the monumental work and contributions that Charles and Ray Eames made were just too much to consider anything less. What an amazing couple, so simple and real yet so powerful in their impact on the world, and in many more ways than their products.

Ultimately, I believe it is their thinking that has continued to teach so many others of how to approach a problem, how to design a solution, and finally, how best to make it. They looked at every detail and took a holistic approach to everything. Nothing was more important than the other and everything was all linked to one another. This is the reality of today both from a spiritual level and a technological one.

The quote that frames their foresight and wisdom most for me is 'Beyond the age of information, there is the age of choices.' With the relentless stream of information we face every second of every day and the countless algorithms trying to guide us and solve problems for us, in the end, we must choose.

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COVER
GEORGE AND MALLA FROM BEHIND
SARATOGA SPRINGS, NY 2008
BY RODNEY SMITH

PHOTOGRAPHY BY CHANINTR LIVING EXCEPT WHERE NOTED.

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**louis
poulsen**

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The Best For The Most For The Least

In 1962, the husband and wife design team of Charles and Ray Eames designed a durable aluminum framed seat which had a seat pad and back made of a fabric which could resist stains, withstand heavy wear, and eventually be replaced quickly and easily. The back was angled to provide comfort and there was space below each seat to place your luggage. Each seat could also be linked to another, forming a daisy chain of seats that was both handsome and hardy. If you've ever travelled through an airport, bus depot or train station anytime from the 60's up to today, there's a strong chance that you would have sat on the Eames' Tandem Sling Seating, as it was known. Such attention to detail and the harmonious fusion of form and function made this the best selling product of the design tour de force that were Charles and Ray Eames.

While the Tandem Sling Seating was their best seller, it is the Lounge Chair (aka 670) and Ottoman (aka 671) that the Eames' are best remembered for and that are probably the most iconic and instantly recognizable of their designs. With their characteristic bent plywood shells and leather cushions, the Lounge Chair and Ottoman can be found in countless homes and offices, as props in photo shoots, in movies and in advertisements. The modernist furniture revival of the noughties has led to a further proliferation of the chair and ottoman, the genuine articles manufactured by Herman Miller, as well as shoddy reproductions. Despite their ubiquity, the Lounge Chair and Ottoman remain as fresh, timeless and inviting today as they did when first introduced in 1956.



Charles and Ray's use of plywood however goes back further. Charles first started experimenting with bent plywood when he and Eero Saarinen jointly entered a competition organized by the Museum of Modern Art in 1940 to design furniture for the masses. Their goal was to produce a line of furniture that would be both inexpensive to manufacture and practical for daily use. Needless to say Charles and Eero won the competition with their Organic Chair and case goods, and despite early difficulties with the manufacturing process (they had to invent that too!), these continue to be produced till today.

Their personal philosophy of designing the best for the most for the least eventually led them to create the 'molded' series of chairs in fiberglass, plastic and wood. These were durable, came in several variations and colors that were initially chosen by Ray, and were molded to the human form to provide comfort over long periods of use. While modernist in style, they match well with most interiors and have been best sellers since they were first introduced in 1946 at MoMA's show: New Furniture by Charles Eames (even though Ray had also contributed significantly to their design and production).

Not resting at furniture for home and public use, the Eames' also designed a very successful line of seating intended for office use – the Aluminum Group Chair and its derivatives. Like the Tandem Sling Seating, this was framed in aluminum and was both ergonomically comfortable for long use at the desk or in the conference room, and yet was durable and sat well with

the new generation of corporations looking to make a statement on their corporate values. It remains as one of the most successful office chair families ever made and can be found today in the offices of startups to Wall Street giants.

Furniture was not the only contribution the Eameses made to the world. Together they designed and in some cases also made toys, fabric and films. They also designed important exhibitions including Mathematica, Franklin and Jefferson, the USA pavilion at the 1959 exhibition in Moscow, and the IBM Ovoid and the film presentations inside it for the 1964 New York World Fair. While Charles never graduated from architecture school, he designed several important buildings including the Eames' own home, Case Study House No.8 which still stands in California as a landmark for all architecture lovers. Ray was an accomplished graphic designer, painter and fabric designer, and was a collaborator from start to finish in many designs, products and films that have over time been attributed to Charles solely.

The Eames' significant contributions to the world of design can be attributed to their vision and attention to every aspect of their products - from conceptualization to design to manufacturing. In designing furniture, they would go through endless drawings, incarnations and mock-ups. In designing buildings, the Eames' would include details on all the brickwork in their plans. This was an exemplification of their belief that "the details are not the details, the details make the product".

- GARY NG

CLOCK WISE FROM TOP LEFT:
EAMES ALUMINUM CHAIR
EAMES LOUNGE CHAIR AND OTTOMAN
EAMES MOLDED WOOD CHAIRS
EAMES ALUMINUM GROUP CHAIRS OUTDOOR
EAMES MOLDED PLASTIC CHAIRS
EAMES TANDEM SLING SEATING
EAMES MOLDED PLYWOOD CHAIRS



There's No Place Like Home

The Eames House – A design icon

The old English proverb “The shoe-maker wears the worst shoes” rarely applies to the architect and interior designer and their own homes. The proverb certainly cannot be applied to the residential designs of Ray and Charles Eames! Theirs was a home that was instantly recognizable as an interwoven element of their inventive design work and forward-thinking concepts.

The Eames House, also officially known as Case Study House No. 8, is considered by many to be a landmark of mid-century modern architecture. Constructed in 1949 on a 1.4 acre site near the coast in the Pacific Palisades, California, it was part of The Case Study House program established by the “Arts & Architecture” magazine in the mid 1940s. The magazine had reached out to prominent architects of the time with a design brief to develop a house that would “express man’s life in the modern world”. To this end, architects were asked to consider incorporating modern materials and construction methods.

The architectural form that the Eames house took also considered, carefully, its impact on the site. A natural planted meadow, its majestic eucalyptus trees were to be kept in place. The flat roofed buildings, linked by a central courtyard along a shared concrete retaining wall, were formed from a structural skeletal frame of pre-fabricated steel sections.

The vertical faces of the entire building were conceptualized in a playful geometric patterning system, that could be considered as Mondrianesque, were clad in large panels of glass allowing views to the richly planted surroundings, or in timber that was both painted in various bright colours externally or left natural in many of the internal spaces. The steel framework that divided the paneling system and the glazing was painted black.

Whilst one of the 5.1 metre tall spaces was their personal design studio, the other space was to accommodate their actual living, dining and sleeping quarters. Mezzanine floors were inserted into both spaces. In the main living room, with its glorious double-height ceiling space, the two levels were linked by a sculptural steel framed and timber spiral staircase.





Much of what was considered as modern or avant-garde architecture, at this time, was also seemingly mechanical, unwelcoming or devoid of its owner's personality. The architect Mies van der Rohe's statement "Less is more" certainly applied to many of his own residential interiors – items not considered essential were either tightly edited or simply stored away from view. This was not the case at home with Ray and Charles.

Ray was known as a voracious collector and they both shared an appetite for discovery that is at once evident in the wonderfully multi-layered interiors of the house. Rugs, carpets, kilims, textiles, quilts, blankets and cushions that illustrate their interest in global handicrafts and design are layered, folded, and orchestrated in a way that only Ray could do. Tribal and ethnic art and crafts – be it Asian or American Indian – are juxtaposed effortlessly against furnishings, sculpture and lamps by Isamu Noguchi, George Nelson and other contemporaries. Along with this, of course, were also their own art works, furniture and product designs – either completed or in some form of development stage. Now iconic design pieces such as their series of fiberglass shell chairs and aluminium series furniture made with Herman Miller, are found throughout the house.

An extensive collection of books, ceramics, crockery, dolls, folk art and toys were displayed on timber book-shelves, ledges and low coffee tables. Ray's collection of blue and white crockery and everyday utensils are displayed or stacked as though art. Be they *objet trouvé* or sourced intentionally, each item seems to have a purpose – a use, or simply as an inspiration point. Indoor house-plants were potted around various rooms – linking the external garden to the interiors, providing further attachment to nature.

This was a home not only for inspiration and contemplation, but also an adult playground for their own ideas and experiments in design and architecture. Internal and external spaces flowed from one to another, with strict boundaries between modes of use, dissolved. The open floor plans promoted fluidity, connection and dialogue between the users. Their way of life served as a blueprint for many others after them, and the timelessness of their inventive, well-resolved furniture and product designs that have since found their own homes around the world in so many varied settings is a testament to their foresight and ingenuity. Their own home and their designs remain as fresh, clever and as relevant today as when they were first created.



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The details are not the details.
They make design.

- CHARLES EAMES

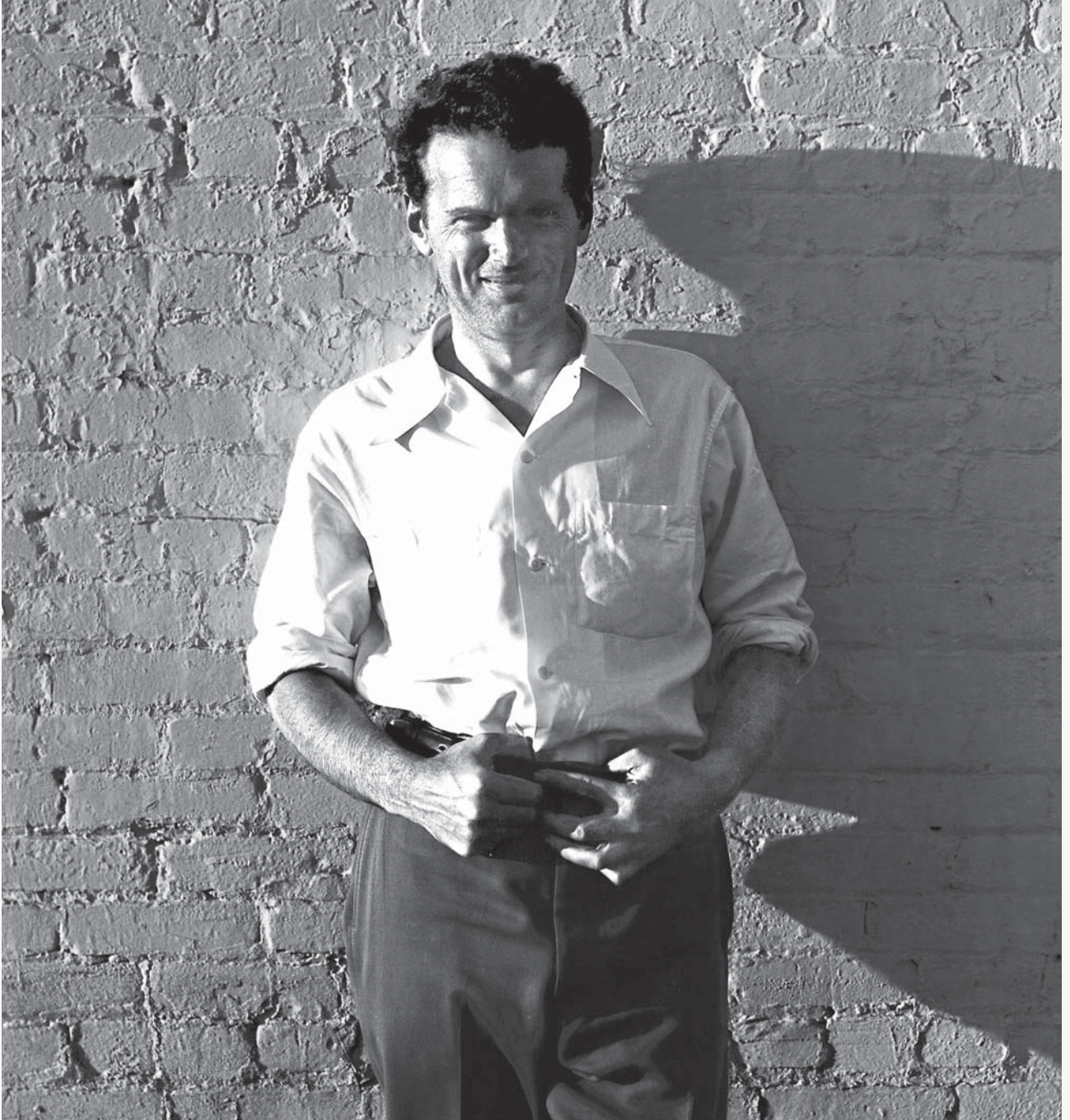
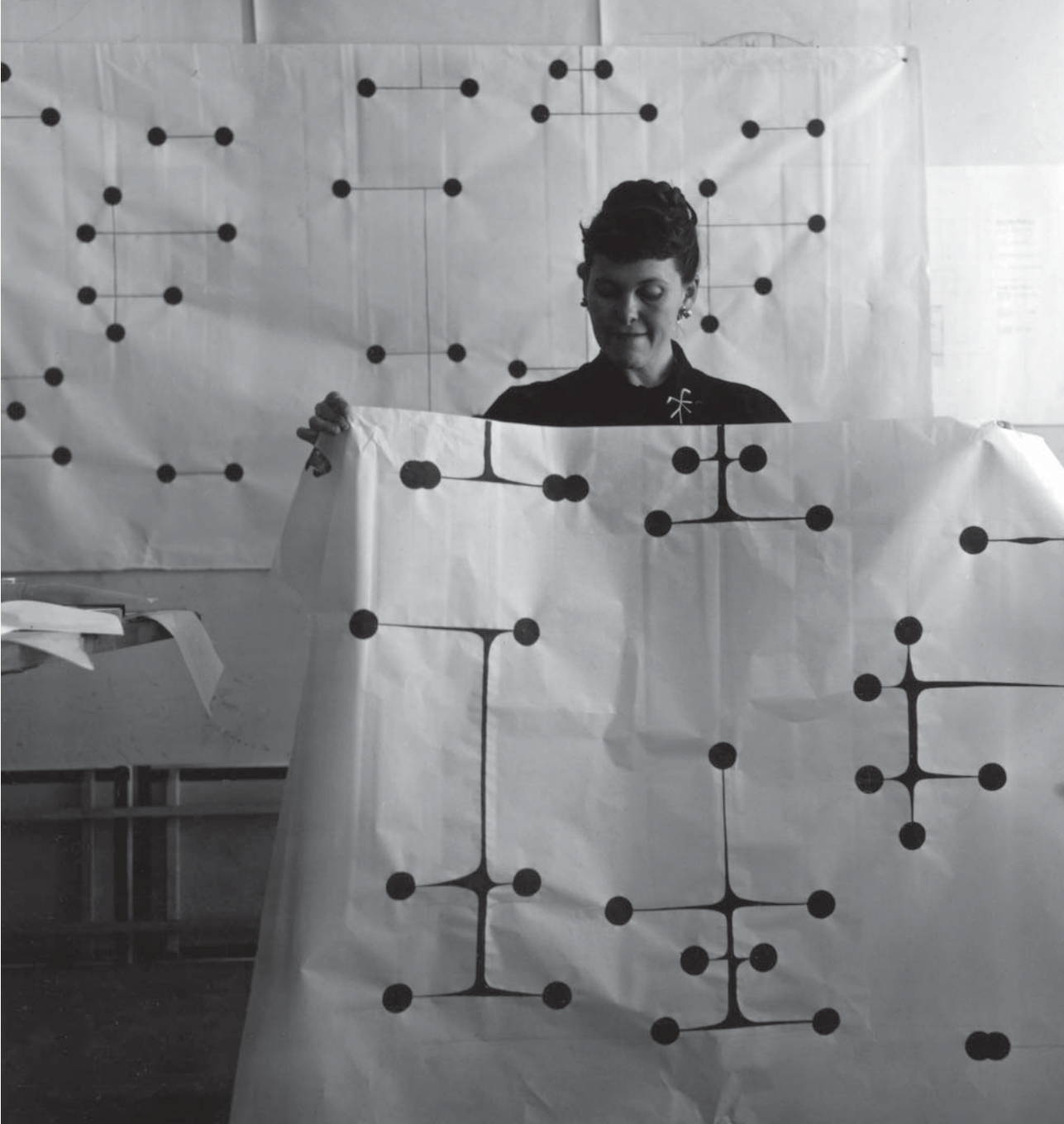


PHOTO COURTESY OF HERMANNILLER

What works good is better
than what looks good,
because what works good lasts.

- RAY EAMES



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Eames Wire

The forward-thinking couple are 20th Century design icons and their relationship and partnership have become the ultimate creative collaboration. Their works include furniture design, architecture, films, textiles, exhibitions, toys and more.

We have compiled some little known facts about Charles and Ray Eames whose influence still surrounds us everyday.

You can tell more about a country from its bread and its soup than you can from its museums and concert halls.

- CHARLES EAMES





© 2011 SONY PICTURES ENTERTAINMENT

Eames Molded Side Stacking Chairs are featured in Beyonce's hit *Countdown* video.



© 2015 EAMES OFFICE, LLC (EAMESOFFICE.COM)

The inspiration for the famous Eames Lounge Chair and Ottoman was from the couple's close friend and film director, *Billy Wilder* ('*Some Like It Hot*' and '*Sunset Blvd*') and the couple gave this as a gift to him.



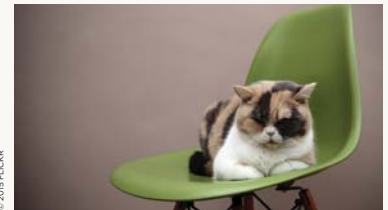
© 2015 HERMAN MILLER, INC

Until 1984, pregnant employees of Herman Miller would receive an Eames rocker as a gift from the company.

Glimpses of the USA, a film produced by Charles and Ray Eames in 1959 as part of a cultural exchange with Russia on behalf of the U.S. government, was seen by 3,000,000 Russians. The 13-minute film was debuted in a geodesic dome designed by Buckminster Fuller in Moscow.

architonic.com

According to architonic.com, an online community for architecture and design, **Charles and Ray Eames** are the most popular designers and the **Eames Plastic Side Chair** is the most popular product, both according to the site's visitors' text search.



© 2015 FLICKR

Cat Love Eames is an account on Flickr where users can upload images of their cat in any iconic Eames chair.

The Apple Store in Santa Monica has a few rows of Eames Tandem Slings for customers to sit in while listening to its lectures or workshops.

Budweiser once approached the Eameses to redesign the logo. They eventually turned it down after months of re-considering. Reason: it was already good and they couldn't do better.

Ray Eames died on August 21, 1988 - exactly 10 years later on the same day that Charles died in 1978.



© 2015 SONY PICTURES ENTERTAINMENT

Adam Sandler sits in the Eames Lounge Chair while controlling his Universal Remote in the film *Click*.



PHOTO COURTESY OF HERMAN MILLER

Charles Eames was so fascinated by clowns. In 1971, the couple made a clown tutorial film called *Clown Face* for students at Ringling Bros and Barnum Bailey Clown College in Florida. Eventually Charles became a school trustee.

Harry Bertoia, a famous furniture designer who once worked for Charles and Ray Eames designed wedding rings for the couple.



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Mathematica: A World of Numbers... and Beyond, an exhibition designed by the Eames Office and commissioned by IBM is the longest running of any corporate sponsored museum exhibition. The exhibition was at the California Museum of Science and Industry from 1961-1998.



© 2015 HERNAN MILLER, INC

Eames Tandem Sling Seating serves millions of travelers every day. The first airport to use it was Chicago O'Hare.

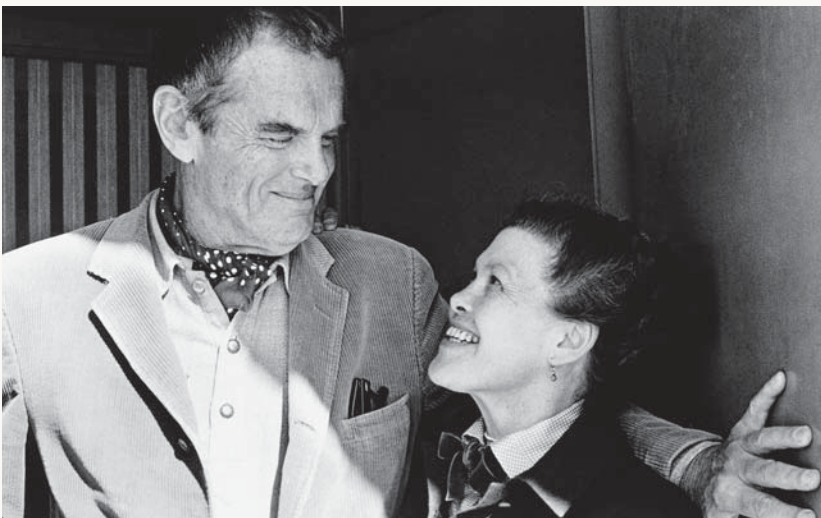
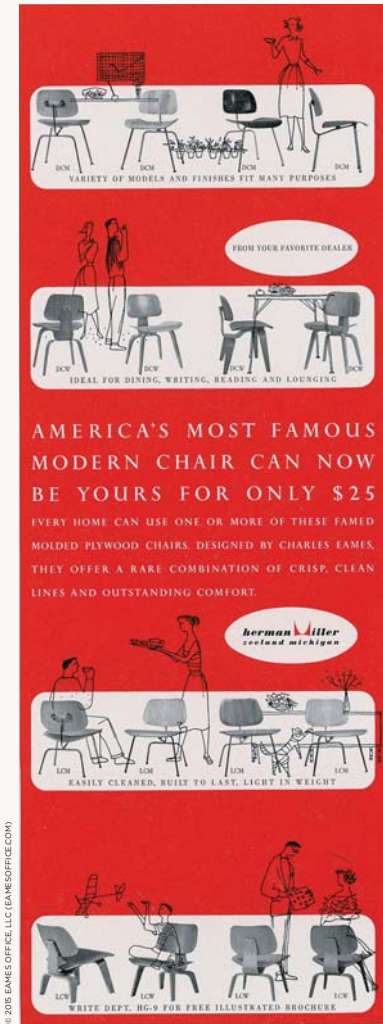


PHOTO COURTESY OF HERNAN MILLER

In 1958, the Indian government and Prime Minister Nehru enlisted Charles and Ray Eames to find a way to improve the country's design industry. The report from the couple led the government build the National Institute of Design in Ahmedabad.



Time Magazine called Eames' Molded Plywood Dining Chair 'the Best Design of the 20th Century'. In the 1940s, the Molded Plywood Dining Chair cost \$25.



Power of Ten, one of the best known films made by Charles and Ray Eames about the relative size of things in the universe and the effect of adding another zero, was selected for preservation in the United States National Film Registry by the Library of Congress as being culturally, historically, or aesthetically significant.

Do the Math



There is an app for the Eames fans out there.

Based on the groundbreaking 1961 *Mathematica* exhibition sponsored by IBM and designed by the legendary husband-and-wife design team, Charles and Ray Eames, *Minds of Modern Mathematics* takes you on an interactive journey of how mathematicians and mathematics have shaped the world we live in. Presented as a timeline that spans nearly 1,000 years, it demonstrates the rich interplay of mathematicians, their discoveries and the contemporary culture and events that influenced them.

This application has three main views that let you see the development of math over the millennia, browse exciting events that happened in the last century or swipe through a 3D chronological view that lets you walkthrough math history one event at a time. The app is filled with detailed biographies about famous mathematicians and has almost 500 high-resolution photos of historic artifacts.

FREE. iPad only.

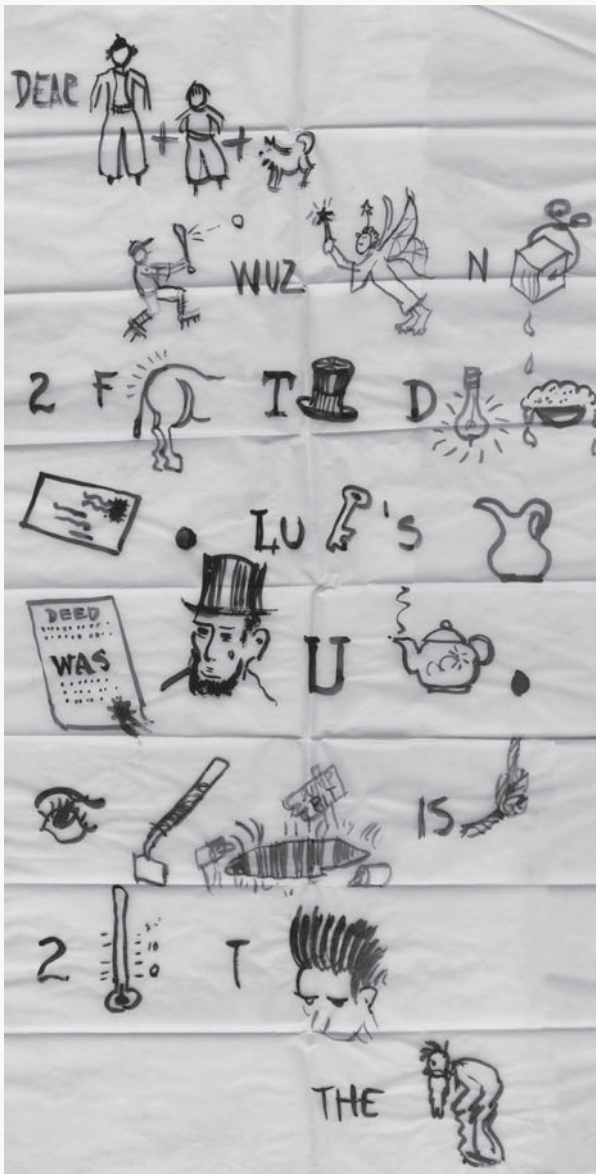


LETTER TO LUCIA

Long before we all knew about Charade or Scattegories became popular, Charles Eames, with his playful mind, would create series of fun pictographs on his sketchbooks to send to his daughter Lucia (also known as Lukey). Here is one creative example of a letter sent to her in 1937.

Dear Family,
It was very nice
to find that delightful
letter. Lukey's picture
was indeed a beauty.
I hope it is not
too cold there.

The Old Man





essential
EAMES

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Holy Seating

Just a few months before the visit of Pope John Paul II to Mexico in May of 1990, a rare request was made to Herman Miller to customize a special chair for the Holy See along with several hundred others for the entourage and guests.

Although extremely excited by the request, the Herman Miller team were overwhelmed by the short time frame to do such an important task. In the end, a very special white Eames Soft Pad Chair (aka Time-Life chair) with a 3-piece back complete with papal seal was made for the Pope who was reportedly very pleased and impressed by the comfort of the chair.

As part of the Herman Miller exhibition, Essential Eames: Icons of 20th Century Design, the Papal Chair is on display at the Thailand Creative & Design Center until May 31st, 2015.



PHOTO COURTESY OF HERMAN MILLER

Preserving Gold

In 1978, Herman Miller purchased the Marigold Lodge, a lakeside private retreat built by the business tycoon Egbert Gold and restored the property to its former glory. Situated on a point off Lake Macatawa or Black Lake in Holland, Michigan, the 21-room lodge was a summer vacation home for over 40 years where Mr. Gold would come with his wife and their 3 children to escape busy Chicago. Named after his loving wife Margaret, and daughter, Mary Jayne, Marigold Lodge consisted of a boathouse, barns and beautiful gardens surrounded by a peaceful and picturesque setting of Superior Point. The first building or the icehouse was completed in 1913 and more structures were gradually added in the compound.

Mr. Gold's passion for nature and horticulture led to the development of lawns and gardens, including planting imported weeping beeches and growing fruits like nectarines and strawberries in the greenhouse. Each year Mr. Gold recorded the appearance of the first robin, the day the purple martins arrived, the date of the first frost, when the Canadian geese flew south, the plants that were casualties to the ice and lastly, the activities of his three kids, Dick, Mary Jayne and Egbert, Jr.



The journals also recorded the step-by-step process of building Marigold. One record showed that Mr. Gold transformed a porch into the library per Mrs. Gold's request. "My only source of outside pleasure and interest outside of my family and business activities", he once said of Marigold. When Mr. Gold passed away in 1928, his secretary concluded the journal for the last time: "Thus closed the personally related and recorded incidents of a great and good man, who, with creative genius and with an ardent appreciation of the beautiful in nature, had taken a barren, sandy, miniature peninsula and made it into a paradise - calling it Marigold Lodge in loving honor to names of both wife and daughter."

In 1969, after the death of Mrs. Gold, Mary Jayne Gold decided to present the estate to Hope College who subsequently used it for functions. However, with the rising costs of operations and maintenance, the school looked for help and Herman Miller acquired the lodge and became the new owner in 1978. The company, with the help of its employees and retirees, was able to restore and carefully added some new things to the estate.

The lodge still houses a large portion of the Gold's furniture collection, including the original Herman Miller furniture that was manufactured in the 1930's and several Eames and Nelson pieces that are still in good condition. Only some re-upholstery and refinishing were made in order to restore these historical pieces. The grounds have been kept in accordance with Gold's philosophy.

Today, Marigold Lodge is the site for events and activities of Herman Miller including training sessions, client visits, seminars and its learning center. Guests who stay at the lodge are served by gracious hosts and with home cooked meals. Once a month, the dining room is open to employees and their families for dinner. No matter what the season, the grounds never fail to give a memorable picture of the West Michigan landscape from the expansive views of Lake Macatawa to the variety of tended plants and trees. Over time the Marigold lodge has become Herman Miller's unique expression of 'home'.



MATERIAL POSSESSIONS:

The Guide of What and Where to Buy



Eames Walnut Stools

Herman Miller

Eames Walnut Stools were designed in 1960 for an ultramodern lobby of the Time-Life Building to accompany chairs designed by Charles Eames. The stools have been called abstract chess pieces and can be used anywhere, alone or grouped, and are beautifully versatile.

Baht 53,700



Eames Desk

Herman Miller

Long before “modularity” and “high tech” entered the design lexicon, Charles and Ray Eames were using industrial production techniques to extend the boundaries of design and create a modern aesthetic.

Baht 134,400

Eames Wire Chair

Herman Miller

The Eames Wire Chair is a unique iteration in the shell chair’s continuous evolution. In the 1950s, the Eames Office started experimenting in bent and welded wire. Inspired by trays, dress forms, and baskets, the team developed a number of pieces, including the wire version of the single-shell form.

From Baht 50,000

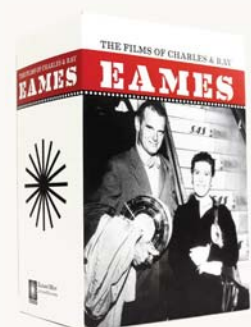


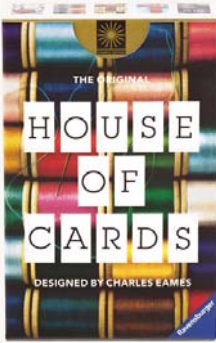
The Films of Charles and Ray Eames DVD Set

Eames Office

The preeminent American designers of the 20th Century, this husband and wife team was also accomplished film makers. This six volume set features 35 of their most famous short films including Powers of Ten. Thought provoking, inspirational, beautiful, and poetic, the films featured in this collection reveal their full creative vision.

Available at eamesoffice.com





House of Cards

Ravensburger

Each card depicts a different familiar object from the animal, mineral, or vegetable kingdoms. Six slots on each card interlock for building the house of cards of your dreams. Small set contains 54 cards. Medium set contains 32 cards. Giant set contains 20 cards.

Available at momastore.org



Eames Molded Fiberglass Chair

Herman Miller

Thanks to a new proprietary process of producing fiberglass, Herman Miller is once again able to produce the Eames original 1950 Molded Fiberglass Chair safely by means of a less volatile, monomer-free "dry bind" process. Like the original shell chairs, the new fiberglass finish has the same covetable surface variation and tell-tale fiberglass striation that have attracted avid vintage collectors for decades.

Baht 25,000



Eames Molded Plywood Folding Screen

Herman Miller

As Charles and Ray Eames saw it, designers just want to have "serious fun." This 68-inch-high, undulating screen resulted from their play. It's a portable, foldable, enjoyable way to divide space, provide a backdrop, and add privacy.

Baht 178,100



Eames Molded Plywood Coffee Table

Herman Miller

Charles and Ray Eames applied the same breakthrough technology that resulted in their famous molded plywood chairs to create the simple, lightweight, imaginative Eames Molded Plywood Coffee Table Wood Base in 1946.

Baht 88,300

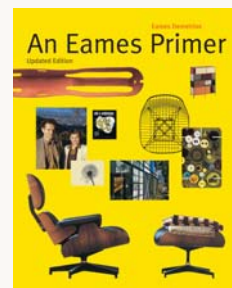


Eames Aluminum Group Chairs

Herman Miller

The lithe chairs of the Eames Aluminum Group have been a popular design since their introduction in 1958. And no wonder. The graceful silhouette sits equally well in all kinds of home and workplace interiors. And a wide range of material options lets you create the chair you want.

Baht 128,600



An Eames Primer

Eames Office

The first book to capture the philosophy and spirit behind the work of Charles and Ray Eames, *An Eames Primer* offers an in-depth look at the couple's prolific legacy - one that has placed them among the most important American designers of the twentieth century.

Available at eamesoffice.com

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BOOK REVIEW:



Eames: Beautiful Details

“Take your pleasure seriously,” – a light-hearted quote from Charles Eames sets the tone for this sumptuously illustrated book *Eames: Beautiful Details* (Ammo, 2012). Exploring the minds of the Eameses, this eye-catching monograph not only contains original quotes and essays from the Eames family but also serves as an archive for the rare images of their achievements – architecture, furniture, textile design, exhibition design, toy design, and works on film and photography. They had tremendous fun in what they did and, fortunately for us, it is well-documented as seen in the footage in this must-have volume. Charles and Ray Eames, architect and painter, are not only great artists but influential teachers. Their legacies live on to coach us on design and discipline. And there is real joy in doing so.

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