

# WHARTON ESHERICK MUSEUM Studio and Collection



# THE WHARTON ESHERICK MUSEUM

## Studio and Collection

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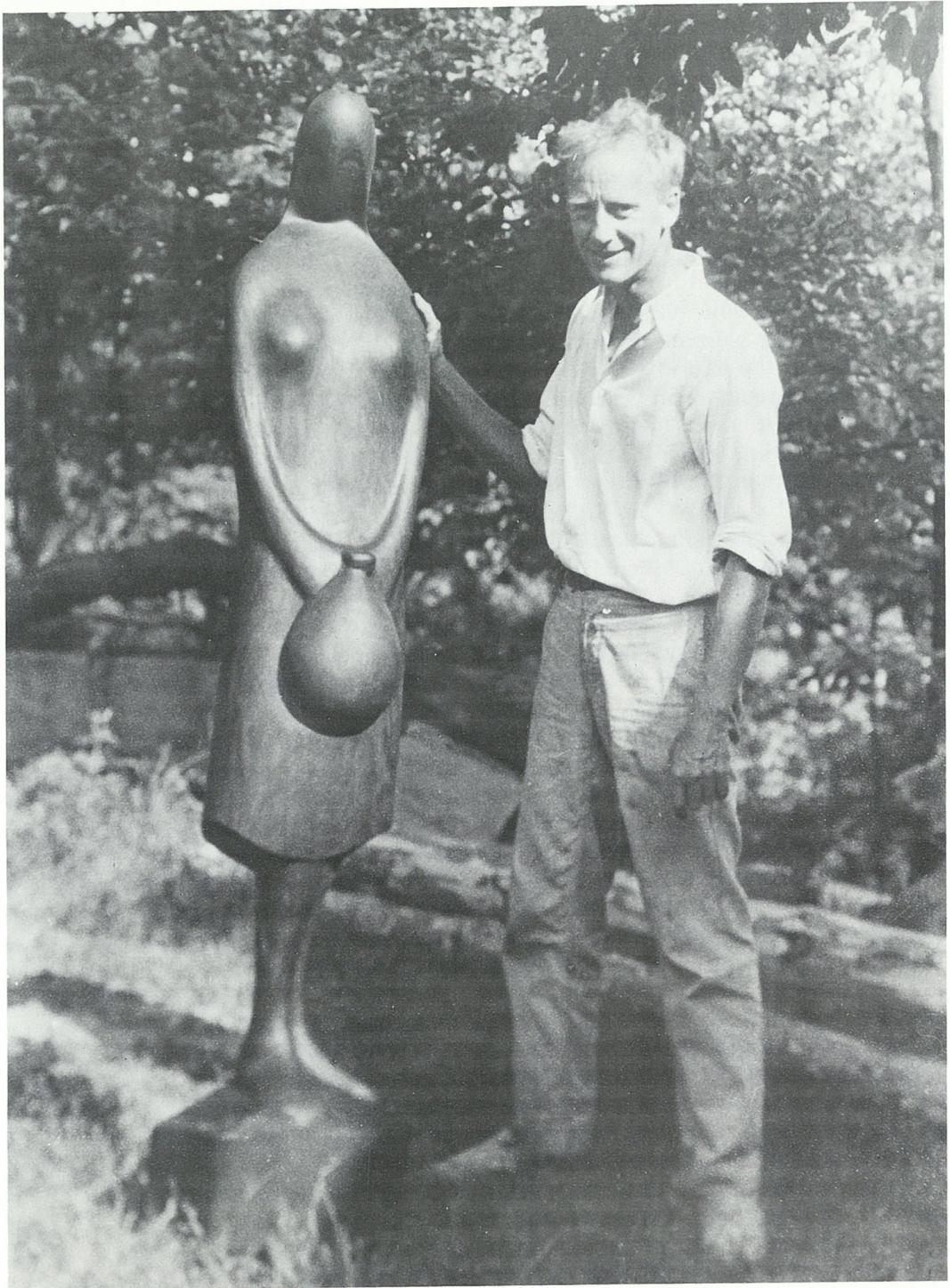
## FOREWORD

From 1913 until his death in 1970, Wharton Esherick lived and worked on his wooded Pennsylvania hillside. During those 57 years he produced several hundred works, including painting, woodcuts, sculpture and sculptural furniture, which found their way into the houses and hearts of his patrons and the collections of museums. But his most monumental work was his studio. Here he created for his own use and enjoyment a distinctive environment that reflected his personality: not only the building, but all within it.

Rather than disperse this unique ensemble, Wharton Esherick's heirs, Miriam Phillips, Mary Esherick White, Ruth Esherick Bascom and Peter Esherick, chose to keep the studio and collection intact and to share them with the public. With the encouragement of one hundred of Esherick's friends and relatives, the Wharton Esherick Museum was born.

The publication of this catalog celebrates the Museum's fifth anniversary. Long a dream, the catalog became a reality through grants from both the Pennsylvania Council on the Arts and the Dietrich Foundation, as well as the generous contributions of the Museum's many friends. We are grateful to all those who have voluntarily contributed their time and talents to the preparation of this catalog: Anne d'Harnoncourt of the Philadelphia Museum of Art for her delightful preface; Porter Aichele for her comprehensive essay; Miriam Phillips (our Curator), Porter Aichele and Joan Tobias for cataloging the collection and preparing the catalog entries; and those whose photographs we have used, particularly Donald McKinley for his woodworker's views of the furniture, and the Philadelphia Museum of Art for Will Brown's photograph of *Cheetar* that enlivens our back cover. We are particularly thankful to Frank Goodyear and the Pennsylvania Academy of the Fine Arts for extending the home visitations of *Twin Twist* and *Darling* so that they might be included.

Mansfield Bascom, Director



Wharton Esherick with Essie 1933

When Ford Maddox Ford travelled half way around the world in the mid 1930s, he broke his journey on a Pennsylvania hillside near Paoli and described his friend Esherick's workshop as a kind of sanctuary for the human spirit:

"A dim studio in which blocks of rare woods, carver's tools, medieval looking carving gadgets, looms, printing presses, rise up like ghosts in the twilight while the slow fire dies in the brands . . . Such a studio built by the craftsman's own hands out of chunks of rock and great balks of timber, sinking back into the quiet woods on a quiet crag with, below its long windows, quiet fields parceled out by the string-courses of hedges and running to a quietly rising horizon . . . such a quiet spot is the best place to think in.

And let Esherick be moving noiselessly about in the shadows, with a plane and a piece of boxwood, or swinging backwards the lever of his press, printing off his engravings. Or pouring, a hundred times, heavy oil and emery powder on one of the tables he has designed, and rubbing it off with cloths to get the polish exactly true, and bending down again and again to see the sheen of the light along the polished wood . . . Those are the conditions you need for thought. Because they present to your mind neither success or failure, but conditions, coeval with the standing rocks and the life of man. There have always been craftsmen and the craftsmen have always been the best men of their time because a handicraft goes at a pace commensurate with the thoughts in a man's head."

(*Great Trade Route*, New York, Oxford University Press, 1937, page 202)

As his studio was a peaceful retreat, high in the woods overlooking the Great Valley, so Esherick was something of a loner. His long and productive career is curiously resistant to description in art historical terms. Like Ford Maddox Ford, many of his closest friends were not artists but men of letters: Theodore Dreiser worked over the stage version of *An American Tragedy* in Esherick's kitchen; *Spiral Pole*, one of Esherick's finest abstract sculptures (cat. entry no. 50), was carved during a visit to Sherwood Anderson (who later asked that his friend be commissioned to design his tombstone). Despite his beginnings as a Pennsylvania Academy trained painter, and his ability to produce conventional figurative sculpture in an academic vein, Esherick's evolution as an artist seems to have sprung directly from the physical experience of working with wood. His profound belief in handwork, honest construction, and truth to natural materials may well have been reinforced by his early contact with the arts and crafts community at Rose Valley, Pennsylvania: the buildings and simple oak furniture designed by William Price; the lively mingling of visual and dramatic arts at the Hedgerow Theatre. Certainly he was aware of Shaker furniture and the austere, functional shapes of rural Pennsylvania architecture. As for the broader picture of contemporary design, we know that he visited Scandinavia on a trip to Europe in 1931, but was apparently more preoccupied with studying sculpture than the work of the young furniture designers.

In his preoccupation with treating every aspect of an interior as an organic whole, including sculpture, furniture and plane surfaces, Esherick suggests reference to the work of Frank Lloyd Wright. The almost fanatical integration of details into the whole, and the house into the landscape, were shared concerns. Esherick's friendship with other architects led to two important collaborations: with George Howe on the "Pennsylvania Hill House" for the 1939-1940 World's Fair, and with Louis Kahn for

## PREFACE

Esherick's workshop in 1956. In each case, the architects paid their friend the rare tribute of subsuming their own distinctive styles into his idiosyncratic and creative imagination.

Chronology does not seem crucial here. Although Esherick shared his interest in direct carving with a generation of American sculptors such as John Flannagan, Chaim Gross and José de Creeft, his work has little in common with theirs. If Robert Laurent's wood carved *Flame* of 1918 (Whitney Museum of Art) presages Esherick's interest in fluid wooden forms, it proved to be a passing phase in the career of the older artist and a prolonged passion with Esherick. As is the case with many great craftsmen, he had no hesitation in repeating a given design over a period of decades if it demonstrated its worth in use and if he found pleasure in the slight variations that made each piece individual: a chair conceived in 1940 might be made again in 1965. Esherick's most profound study was the nature of his materials themselves—the trees outside his studio windows. As his career advanced he drew further from any theoretical or even stylistic approach to design, taking increased delight in drawing upon the intrinsic properties and eccentricities of each piece of wood.

The masterpiece of the Museum, the red oak spiral stair that twists up through the space of the house linking ground floor with second level, suggests the core of Esherick's character as an artist. Carved in 1930, before his trip to Europe and after his initial ventures with objects distinctly related to the arts and crafts movement, it declares his gift for combining the sculptural with the functional. Its rough-hewn steps and boldly cantilevered design have a rugged "American" quality like the poetry of Walt Whitman, which Esherick loved to illustrate.

The twentieth century has seen the development of the widest range of new methods and materials adapted to the making of sculpture and furniture, from the tubular steel of Mies van der Rohe's MR chair, to Charles Eames' pressed plywood and molded fiberglass, to the polyurethane foam favored by many recent designers. Not averse to mass production in principle, Esherick simply took too much delight in the process of making things himself to tackle the problem of design for a vast market. Discovering the pleasure of carving useful objects as early as 1920, he was in many ways a pioneer of the revival of handcrafts which has now taken such a powerful hold on this country. Many others have followed, each pursuing a distinctive personal style: Sam Maloof, Wendell Castle and Arthur Espinet Carpenter to mention only a few of the best known.

Esherick's work is now scattered across the United States, from New York to California, and is already handed down from one generation to the next as prized possessions. The Philadelphia area is rich in examples of his best sculpture and furniture: his portrait of Dreiser and a study table have a place in the Rare Book room of the Van Pelt Library at the University of Pennsylvania; the distinguished interior designed for Curtis Bok still exists in the Gulph Mills house, several works have entered the public collections and many more are still in private hands.

The Wharton Esherick Museum, like Henry Chapman Mercer's home "Fonthill" in Doylestown, some 30 miles away, belongs to that rare variety of historic house which is a complete expression of one man's intensely personal fusion of fine craftsmanship with the wild flights of the imagination. There are few museums in which a sense of the artist's character remains so vivid; Ford's words, quoted above, evoke an image of Esherick which the visitor will find like a benign if crusty presence in every room.

# WHARTON ESHERICK AN AMERICAN ARTIST-CRAFTSMAN

Visitors to the Wharton Esherick Museum have the rare opportunity to discover a total environment that an artist created for himself. This unusual museum, which was once Esherick's studio, now houses works representing every phase of his creative activity. Esherick began his career as a painter, but from the mid-1920's until his death in 1970 he worked almost exclusively in wood, creating over a hundred woodcuts, an impressive body of sculpture and innumerable pieces of furniture. The interest of these works lies partly in the fact that they do not fall neatly into any one of the diverse stylistic categories generally applied to twentieth-century art and design. Esherick can best be described as a stubborn survivor of the American Arts and Crafts movement who kept pace with changing concepts of modernism. The purpose of this essay is to trace the development of Esherick's style, thereby underlining his unique contribution to the history of American art.

Esherick was born in Philadelphia on July 15, 1887. As a child he showed a precocious talent for drawing, but when he announced his decision to pursue art as a career, his conservative parents were understandably skeptical. Despite strong parental objections, in 1907 he entered the Philadelphia School of Industrial Arts to study painting. Two years later he was accepted at the Pennsylvania Academy of the Fine Arts, where he eagerly submitted himself to the rigors of an academic curriculum. Although Esherick had great respect for William Merritt Chase, Cecilia Beaux and his other teachers at the Academy, he became disenchanted with the restraints of academic training. Frustrated over not having developed a style that was uniquely his own, he left the Academy in 1910, just two months before the completion of his studies. Still determined to become a professional artist, he took a job as an illustrator for two Philadelphia newspapers. A year later he secured a position as resident artist for the Victor Talking Machine, but this source of income proved to be short-lived. Soon after his marriage in 1912 Esherick lost his job to the newly perfected process of reproducing photographs in half tones. He then moved to an isolated farmhouse in Paoli, Pennsylvania, and devoted all of his efforts to painting. Working in a vaguely Neo-Impressionist manner, he produced landscapes such as *The Peony Field* and the self portrait (ill., cat. entry #1) that now hangs in the Esherick Museum. These are technically accomplished paintings, but they lack the elusive, distinctly personal quality for which Esherick was searching.

The turning point in his career came in 1919 when he joined the faculty of an experimental school for "organic learning" in Fairhope, Alabama. At that time Fairhope was an artists colony that attracted writers, painters and craftsmen during the winter months. There Esherick met Sherwood Anderson, who became a life-long friend, and he also acquired his first set of carving tools. Hoping to make his paintings more unique and therefore more salable, he decided to carve frames that would complement the textures,

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colors and subjects of his canvases; one such frame was later made for the portrait of his elder daughter Mary (ill., cat. entry #5). Shortly after his return to Paoli in the spring of 1920, Esherick converted his barn into a spacious painting studio and a wood-carving shop. Using the tools purchased in Fairhope, he began to produce woodcuts, occasional pieces of furniture and small, hand-carved games. *The Race* (ill., cat. entry #23) was inspired by a game that Esherick had played on board the ship to Alabama. Although it was never intended as a piece of sculpture, the simplified, brightly colored horses are the forerunners, on a smaller scale, of *Cheeter* (back cover) and the *Garden Horse*, both painted wood sculptures of the thirties. *The Race* might well be called Esherick's first experiment with sculptural forms, but in 1920 he still thought of himself as a painter. To attract buyers for his paintings he sent out block-printed invitations to private showings. However, the people who came were often more intrigued by his woodcuts and the furniture he had made for his own use than they were by the pictures on display. One piece of furniture that attracted considerable attention was a chest that Esherick had purchased in an antique shop and decorated with a carved landscape representing his Paoli farmhouse and studio (ill., cat. entry #67). The trees in the landscape are twisted into a decorative, arabesque interlace reminiscent of the Art Nouveau designs introduced in America at the turn of the century by the Tiffany Studios.

By 1924, when Esherick realized that his greatest potential for self-expression was not in painting, he pragmatically shifted the emphasis of his artistic activity. At that time he began to concentrate on numerous commissions for book illustrations. Handsome editions of *The Song of Solomon*, Walt Whitman's *Song of the Broadaxe* and other books illustrated with Esherick's woodcuts augmented his income and increased his reputation as a graphic artist. Beginning in 1924 Esherick also became involved in productions at the recently opened Hedgerow Theater in Moylan, Pennsylvania. The first play for which he designed stage sets and posters was *Heart of Youth*, a drama by the young Philadelphia playwright Hermann Hagedorn. Esherick's association with the theater proved to be a fruitful one. He subsequently created sets and posters for Brecht's *Caucasian Chalk Circle*, Ibsen's *When We Dead Awaken* and O'Neill's *Emperor Jones*. Especially during the thirties, Hedgerow's productions of less well-known works provided sources of inspiration for a number of Esherick's sculptures. *Speed* (ill., cat. entry #45), for example, was created as a stage prop for St. John Ervine's play, *The Ship*, and *Oblivion* (ill., cat. entry #49) was inspired by a scene from Lynn Riggs' *Son of Perdition*.

During the mid-twenties Esherick turned his attention not only to book illustrations and theater design, but to sculpture and furniture making as well. An excellent example of his early cabinetwork is the red oak drop leaf desk of 1927 (ill., cat. entry #70). Evidence of handcraftsmanship can be found in every detail, from the wooden hinges and dovetail joints to the smoothly chamfered corners and the hand-rubbed finish. If the exterior shows meticulous attention to the fine points of custom-crafted furniture, the interior is equally remarkable for its efficient utilization of space. What strikes the observer first, however, are the decorative motifs that cover the front. The spindly trees and the two soaring turkey buzzards are carved in low relief, just as Esherick would have carved a woodcut block; indeed, the succession of decoratively stylized trees may well have inspired *Hounds and Horses* (ill., cat. entry #15), a woodcut of 1928. In both its decoration and its structure the desk is reminiscent of the sturdy, hand-carved desks produced by designers active in the Arts and Crafts movement during

the late nineteenth century. This link to an earlier tradition makes the design of the desk appear dated. As early as 1924 Marcel Breuer had designed his tubular steel furniture at the Bauhaus, and in 1925 French designers had created a vogue for another kind of modernism that is now called Art Deco. Esherick was well aware of these new developments. Among the many volumes in his library is the *Bauhaus Büch* of 1925 which contains numerous examples of furniture. Moreover, his rigidly symmetrical *First Born* of 1927 (ill., cat. entry #32) seems to have been influenced by the stylized sculpture of Art Deco. The furniture in Theodore Dreiser's study, depicted in *Of a Great City* (ill., cat. entry #13), is similarly Art Deco in design. Nevertheless, Esherick was somewhat reluctant to embrace the avant-garde styles of the late twenties. In sculptures such as *Cat in the Grass* of 1929 he was still using decorative motifs that he would soon dismiss as "literature". Although Esherick knew the theories of Frank Lloyd Wright, who had long urged American designers to reject superfluous decoration, it was not until after a trip to Germany and Scandinavia in 1931 that he abandoned the carved, representational imagery that is so typical of his early work. Unlike his German and Scandinavian contemporaries, he was not attracted by the special requirements of mass production, but their simple, functional designs convinced him that the structure and form of an object should be its only ornamentation.

The early 1930's represent a period of transition, during which time Esherick experimented with a number of different styles. The desk commissioned by Mrs. Helene Koerting Fischer in 1931 (fig. 1) has often been described as an example of his "Cubist style". In creating the illusion of interpenetrating geometric planes, Esherick made a design that is ultimately derived from Cubism, but he used the formal components of Cubism as a vehicle for Expressionism. As a result, the desk, while eminently functional, looks as if it could have been used on one of the Expressionist stage sets that Esherick had seen at Hedgerow Theater. By contrast, the severe angularity of a maple and rawhide chair (ill., cat. entry #77), which dates from 1932, owes virtually nothing to either Cubism or Expressionism. The simple but sophisticated arrangement of the structural supports looks back to the chair designs of Henry van de Velde, the Belgian designer whose Art Nouveau furniture reflects the influence of Anglicized Japonism. Esherick may not have had first-hand knowledge of van de Velde's furniture, but he did



figure 1

## WHARTON ESHERICK

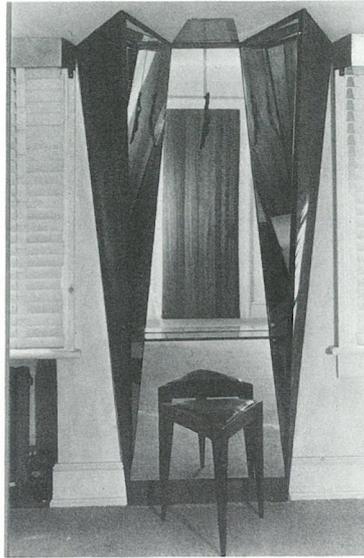


figure 2

know the designs of early twentieth-century American craftsmen who were influenced by Art Nouveau in its severe, geometric form. At the same time that he was experimenting with Cubism and Art Nouveau, Esherick was also coming to terms with America's version of streamlined modernism. *Speed* (ill., cat. entry #45) was designed as a model for an aircraft carrier in 1932, when naval engineers had not yet perfected the aircraft carriers of today. With its sleek lines, sharp angles and planar surfaces, Esherick's futuristic design is the very essence of machine precision and efficiency. *Speed* may be of dubious value as a potentially useful industrial design, but as an abstract sculpture it embodies a style based on the products of machine technology. Its title is entirely appropriate, for speed was one of the principal attributes of this style. Aluminum was an equally fitting choice of material, since aluminum alloys were being used for the trains, cars, ships and planes that exemplified the new machine aesthetic.

In magazines of the thirties *Speed* would have been referred to as a "modernistic" sculpture; today it would be described as Art Deco. Beginning in 1932 Esherick also began to apply the formal vocabulary of Art Deco to furniture and interiors. The dressing table designed for Marjorie Content's New York City apartment (fig. 2) resembles the elaborate Deco doorways that have their prototypes in German Expressionist architecture of the twenties. The structural frame is faced with triangular panels of highly polished padouk wood. Two mirrors intersect these side panels at acute angles, creating angular reflections that appear to be fractured, intersecting planes. These illusionistic aggregates of broken forms and the triangular stool reflected in the lower half of the central mirror direct attention to the mirrored image of a closet door. At first glance the door appears to be an integral part of the total design. This illusion makes the structure look very much like the recessed portals that served as Esherick's source of inspiration. At their most refined, Esherick's Deco interiors reveal a sculptor's sensitivity to material and form. An exceptional example is the sculptural environment that he created for Judge and Mrs. Curtis Bok from 1935 to 1938. The entrance hall of the Bok residence in Gulph Mills, Pennsylvania, was dominated by a white pine staircase, dramatically set off against a black wall (fig. 3). The Philadelphia architect

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George Howe had designed an equally dramatic staircase in masonry for a Whitmarsh, Pennsylvania, home in 1932. Esherick's design, like Howe's, is a partially free-standing spiral. In another respect, however, the Bok staircase more closely resembles the Doylestown, Pennsylvania, staircases in Charles Sheeler's paintings of the late twenties. Esherick emphasized the distinctive pattern of radiating angles on the exposed underside of the steps, just as Sheeler had done in transforming the interiors of eighteenth-century farmhouses into the subjects of his precisionist paintings. Despite these analogies, the Bok staircase would be singularly out of place in either a Howe interior or a Pennsylvania farmhouse. The glossy shine of the wood and the studied combination of sweeping curves and sharp angles are characteristic of Esherick's style, vintage 1935. The metal railings that accentuate the curve of the stairs were added on Mrs. Bok's request. Esherick usually paid careful attention to practical details, but in this case an idea prevailed, and he conceived of the staircase as a spiraling architectural sculpture, undisturbed by concessions to safety. Its sculptural qualities are readily apparent when it is compared to Esherick's *Actress*, which stands on a pedestal to the left of the back door.

Although the majority of Esherick's commissions during the thirties were for furniture and interior designs, he considered himself primarily a sculptor. Because of its diversity, his sculpture of this period defies any logical pattern of stylistic development. In 1930, during a second trip to Fairhope, Alabama, he experimented with stone carvings and ceramics. The red sandstone *Pelican* and *Winnie the Pooh* (ill., cat. entry #44), a glazed ceramic garden sculpture, are similar in form and spirit to the animal sculptures of John B. Flannagan. *Dance Finale* of 1933 (ill., cat. entry #46) embodies the uncertain grace of a rather awkward young dancer. The monumental, rough-hewn work was commissioned as an outdoor sculpture for the Gardner-Doing Rhythmics Camp in the Adirondacks. It is completely different from the compact, streamlined *Speed* of the year before, but is not unlike the whimsical *Cheetah* of 1934 (back cover), which for many years stood guard at the entrance to Hedgerow Theater.



figure 3

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figure 4



In both *Dance Finale* and *Cheetar* Esherick self-consciously tried to capture the naive simplicity of American folk sculpture. During a visit to Sherwood Anderson's farm in the summer of 1934 he carved the more sophisticated *Spiral Pole*. This vertical progression of geometric modules may well have been inspired by an exhibition of Brancusi's "endless columns" held at the Brummer Gallery in New York City in 1933. Like the *Spiral Pole*, *Offense* and *Defense* (ill., cat. entries #120, 121) are exercises in pure formal abstraction. These two dynamically opposing sculptural forces were conceived as a pair for entry in the U.S. Treasury Department's war memorial competition. In *The Actress* of 1939 and *Her* of 1942, Esherick returned to the human figure. Both works are similar to the busts of Gustav Miklos, a sculptor who modified and popularized the "primitive style" of Brancusi and Modigliani.

By 1940 Esherick was known not only as a sculptor, but also as a prominent figure among modern American craftsmen and designers. His first major undertaking of the forties was the interior of a Pennsylvania Hill House (fig. 4), which was featured at the New York World's Fair of 1940. The model interior was designed by George Howe as an appropriate architectural setting for Esherick's works, among them the spiral staircase from his Paoli studio, a couch originally built for the Bok house and an asymmetrical table with a black phenol top. Esherick chose the furniture for efficiency, durability and aesthetic appeal. The couch, which doubled as a room divider, has a shelf around the back that was used in lieu of side tables and deep drawers beneath the upholstered seat that provided ample storage space. The five-sided hickory table was also multi-functional, serving as a coffee table, a dining table and a desk. The asymmetrical shape of the table can be compared to Danish and Swedish designs of the thirties that Esherick could have seen in either Europe or America. It should be emphasized, however, that unlike most modern Scandinavian furniture, his table is a unique, handcrafted piece. He chose a synthetic top not only because it is heat-resistant and easy to clean, but also because its glossy black surface adds an interesting contrast of texture and color to the natural wood frame. Like the Bok staircase, the table and the

couch were designed to generate a dynamic interplay of lines, angles and curves. Both pieces are examples of what Esherick described as "free-form furniture", or furniture with "tree angles and tree forms".

These "tree angles and tree forms" are characteristic of the furniture and sculpture that he produced over the next three decades. *Twin Twist*, done in 1944, and *Rhythms II* of 1966 (ill., cat. entry #65) are both abstract sculptural forms created by enhancing the natural shapes of logs found in the vicinity of Esherick's studio. In 1959, when he needed space to store and display his large-scale sculpture, he removed a section of the floor on the ground level of his studio and dug a "sculpture well". This open well is bound by a serpentine railing, which on one side is incorporated into the frame of a built-in sofa (ill., cat. entry #89). The sweeping contours of the sofa and the fan-like pattern in the wooden frame are reminiscent of the combination of curves and radiating angles in the World's Fair sofa. Esherick's asymmetrical furniture was in such great demand by the mid-sixties that he produced a number of small stools with standardized legs and handcrafted, free-form seats. The prototype of these seats is the tautly curved dogwood frame of an earlier dressing table stool (ill., cat. entry #84). This stool is not literally a "tree form" like *Twin Twist* or *Rhythms II*, but its organic structural supports are as sinewy as the dogwood branches from which they were carved.

## II

Esherick's preoccupation with organic forms is nowhere more evident than in his own studio, which his friend Louis Kahn described as "a splendid example of architecture by inclination". The multi-leveled structure as it now stands took shape over a period of forty years, from 1926 to 1966. In 1925, when Esherick began working almost exclusively in wood, he realized that the wood-carving shop in his converted barn was not large enough to accommodate necessary tools and materials. He therefore decided to build a more workable studio on the top of the hill just above his farmhouse. The original fieldstone and cedar building was basically rectangular in plan. Both the materials and the floor plan were inspired by traditional Pennsylvania barns, but in designing the structure Esherick also incorporated one of the fundamental principles of Frank Lloyd Wright's theories on modern architecture. Wright believed that a building should harmonize with and grow from its environment. In keeping with

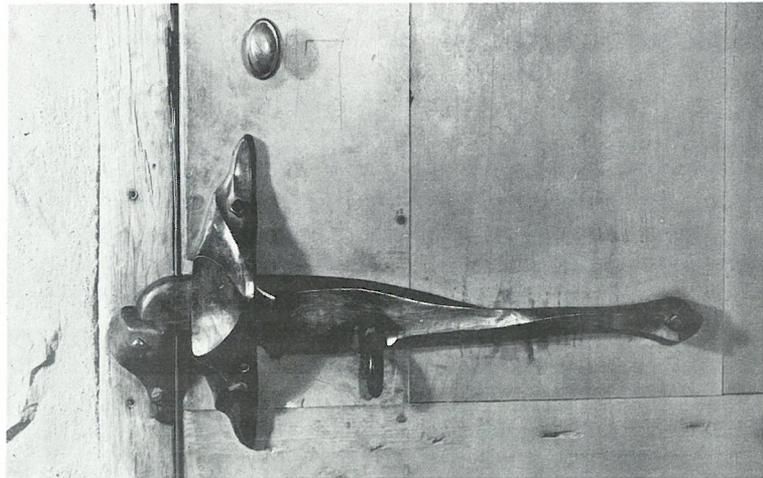


figure 5

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this concept of organic architecture, Esherick gave a slight curve to the stone foundations, thus creating the impression that the walls rise from the ground like a tree trunk. By constructing the lowest level of the building on the slope of a hill, he eliminated the need to excavate a basement. For many years this lowest level doubled as a furnace room and a kitchen. The main floor of the structure was divided into two working areas, one for sculpting, the other for printing and furniture making. The interior was designed primarily to function as a practical, multi-purpose studio. For example, the space reserved for sculpture had a packed earth floor which anchored the large pieces of wood on which Esherick preferred to work. However, many of the architectural details and utilitarian objects with which he furnished his studio were decorative as well as functional. The andirons for a massive stone fireplace and a bronze map of the property, which served as a furnace opening, were cast from Esherick's own designs. He also made rosewood latches for the entrance door (fig. 5) and two hand-carved loading doors, and with a characteristic touch of good fun, carved coat pegs for the entrance hall; the coat pegs are humorous portraits of Esherick, the workmen who helped him construct the studio and the bird that sang to them while they worked.

In 1927, a year after completing the studio, Esherick built a two-car garage with a loft to store wood. The back wall of the garage rises in a pronounced convex curve and the two asymmetrically curved slopes of the roof peak at a warped ridge. This building was Esherick's first experiment with the formal characteristics of Expressionist architecture. As mentioned earlier, he was introduced to Expressionism through the avant-garde stage sets at Hedgerow Theater. It is not surprising, therefore, that the garage is similar in its general appearance to views of Hedgerow that Esherick recorded in Expressionist woodcuts of 1929. Soon after constructing the garage he began to make additions to the studio. The spiral staircase (front cover) leading from the main floor to the loft was built in 1930 to replace a more conventional straight staircase. Like many of his other designs, this one is a "tree form" with rough-hewn oak steps that

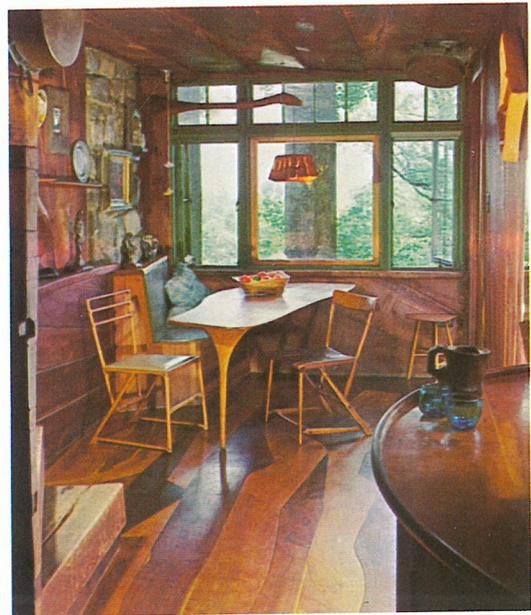


figure 6



figure 7

project from a twisted, Y-shaped trunk like the stubs of pruned branches. The design is conceptually organic, but the faceted surfaces of both the steps and the spiraled support link the staircase to the same geometric style of Expressionist architecture to which the garage belongs. Several years before building the spiral staircase, Esherick had converted the loft of his studio into a bedroom by constructing a two-poster bed just below an expanse of dormer windows on the south side (fig. 8). The high bed offers a spectacular view of the hillside, and the built-in drawers below provide storage space for linen and clothing. The bedroom would not look as it does today until 1941, when Esherick installed the sofa which had been exhibited at the World's Fair.

In that same year he added a two-story wing on the west side of the studio. A second spiral staircase led from an oak-paneled bedroom on the upper level of the new addition to a dining room on the lower level. The lower level was in turn connected to the main floor of the original building by a half flight of steps that merges into the first spiral staircase. Like the other rooms in the studio, the dining room has large windows that look out over the densely forested hilltop (fig. 6). This extensive view establishes an integral relationship between the interior of the building and its natural setting. The dining room is also an excellent example of Esherick's use of contrasting elements of design to achieve dynamic architectural unity. The side walls are paneled with the same cherry boards that were used in the model house for the World's Fair exhibition. These rough-hewn, diagonally aligned panels are in sharp contrast to the smooth, sculptured shelves and the highly polished floorboards cut from odd scraps of applewood and walnut. Similar contrasts of shape, texture and color are evident in the built-in table, the chairs and even the light fixtures, all of which were made by Esherick. His attempt to integrate the interior and exterior of his studio and his concern for total decorative unity were ideals ultimately inherited from the Arts and Crafts movement. However, the room has a sculptural plasticity that suggests still another source of influence. Beginning in the 1920's Esherick had cultivated an intellectual interest in the theories of Rudolph Steiner, founder of the Anthroposophical Society. Although Esherick himself was not an anthroposophist, he did own a number of books by Steiner, including *Ways to a New Style in Architecture*. In this series of lectures given during the building of the anthroposophical enclave in Dornach, Switzerland, Steiner declared that the interior of a building should be "a continuous relief sculpture . . . one plastic form". Esherick's dining room, like many of his other interior spaces, perfectly conforms to this idea.

## WHARTON ESHERICK

Six years after completing the new wing, Esherick added a bathroom opposite the entrance on the main floor. As might be expected, it is unlike any other room of its kind. To give the bathroom fixtures his personal signature, Esherick painted them his favorite shade of plum, designed the sink himself and set his *Bird in Rain*, a green slate relief, into the shower wall. The next major structural change did not take place until 1956. In that year Esherick transferred his tools, materials and work in progress next door to a new studio that he had designed in collaboration with Louis Kahn. Since he no longer needed the main floor of the older building as a studio, he converted it into a gallery, sitting room and study. A decade later he constructed an imposing concrete cylinder which successfully links the original studio to the wing added in 1941 (fig. 7). The cylinder contains a kitchen, which is adjacent to the dining room, and a dressing room and bathroom on the second floor. Cylindrical forms inspired by smoke stacks and grain elevators had been used by modern architects since the twenties. However, Esherick's silo is strikingly different from those used by the International Style architects. In covering the concrete block cylinder with tinted stucco, Esherick transformed what Le Corbusier had defined as a "primary architectural form" into a panorama of autumnal colors. With this last addition the studio was complete. Now on the National Register of Historic Places, it can be appreciated by the public as a monument to Esherick's inventiveness and technical skill.

Esherick died on May 6, 1970. In the course of his long and productive career he developed a style that was uniquely his own. This style evolved, at least in part, out of his commitment to merging fine craftsmanship with creative design. Esherick was indeed an "artist-craftsman" in the truest sense of the term: he was a sculptor who applied the principles of modern sculpture to all his work, including furniture and architectural designs. In doing so, he bridged the gap between the fine arts and the decorative arts, thus realizing the most cherished goal of his predecessors like William Morris, who firmly believed that there should be no distinction between utilitarian objects and those made to be appreciated as works of art.

K. Porter Aichele

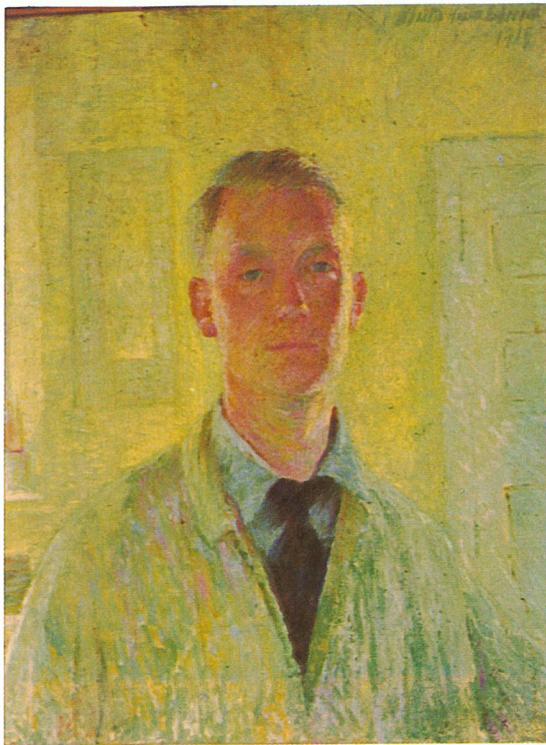


figure 8

**1 Self Portrait**  
Oil on canvas, 76 x 64 cm  
Signed Wharton Harris Esherick 1919

**2 The Wave**  
Watercolor, 35 x 25 cm  
Signed Wharton Harris Esherick 1920

**3 Turkey Buzzards**  
Oil on canvas, 102 x 122 cm  
c. 1920



**4 Poplars**  
Watercolor, 24 x 34 cm  
Signed Wharton Harris Esherick 1921

**5 Mary**  
Oil on canvas, 51 x 40.6 cm  
Signed Wharton Harris Esherick 1922  
Frame carved and gilded by Esherick.



**6 The Wood Carver's Shop**  
Oil on canvas, 41 x 51 cm  
Signed Wharton Harris Esherick 1922

**7 Hemlock Woods**  
Watercolor, 24 x 34 cm  
Signed Wharton Harris Esherick 1923

**8 The Farmhouse**  
Oil on canvas, 64 x 76 cm  
Signed Wharton Harris Esherick 1924



## WOODCUTS

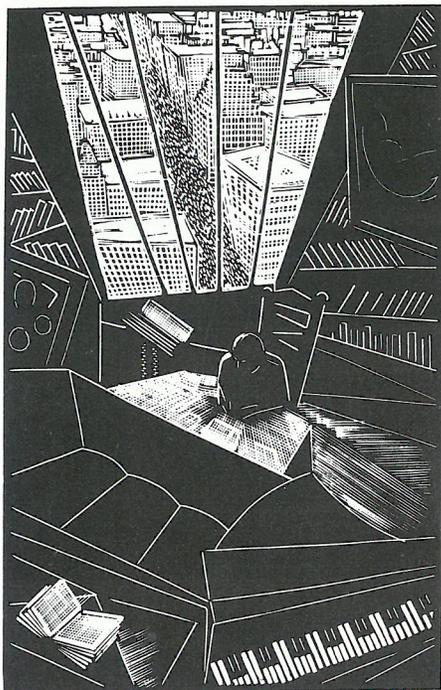
### 9 Swing

39/39, 26 x 23 cm

Signed Wharton Esherick '21

Edition of 20 restruck, 1964;  
edition of 50 restruck, 1975.

13



### 13 Of A Great City

8/26, 25.2 x 16 cm

Signed Wharton Esherick 1927

Edition of 50 restruck, 1972.

### 14 Surf Fishing

25/33, 19 x 21 cm

Inscribed in block W.E. 1927

Signed Wharton Esherick

Edition of 50 restruck, 1975.

### 15 Hounds and Horses

19.5 x 26 cm

Inscribed in block W.E. 28

Signed Wharton Esherick

Edition of 50 restruck, 1975.

### 16 Fjord

20.3 x 23.5 cm

Signed Wharton Esherick 1932

Edition of 50 restruck, 1975.

### 10 February

24 x 21.5 cm

Inscribed in block WHE 22

Signed Wharton Harris Esherick

### 11 The Bath

9/45, 23 x 12 cm

Inscribed in block WHE 1923

Signed Wharton Harris Esherick

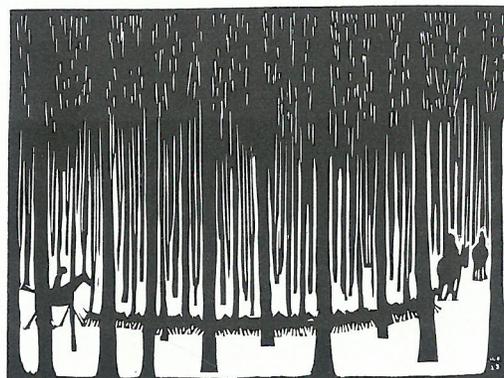
### 12 March—The Manure Spreader

6/42, 24 x 22 cm

Inscribed in block WHE 23

Signed Wharton Harris Esherick

Edition of 50 restruck, 1972.



15

### 17 Moonlight and Meadows

19 x 20.6 cm

Inscribed in block W.E. 32

Signed Wharton Esherick 1932

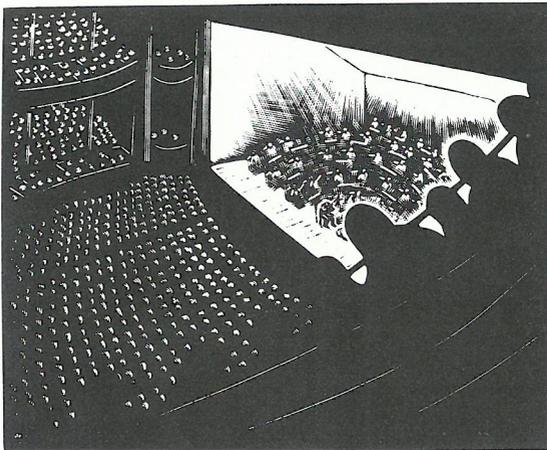
Edition of 20 restruck, 1964;

edition of 50 restruck, 1975.

**18 The Concert Meister**

23 x 28.2 cm  
 Inscribed in block W.E. 37  
 Signed Wharton Esherick 1937  
 Edition of 20 restruck, 1964;  
 edition of 50 restruck, 1975.

18



**20 Bird In the Rain**

Wood block, 15 x 11.7 cm  
 Inscribed in block E  
 c. 1925

**21 The Emperor Jones**

Wood block, 67.5 x 39.7 cm  
 Inscribed in block W.E. MCMXXX  
 Block for posters for Hedgerow Theater's  
 production of Eugene O'Neill's play; used by  
 Esherick as head board.

**22 Liliom**

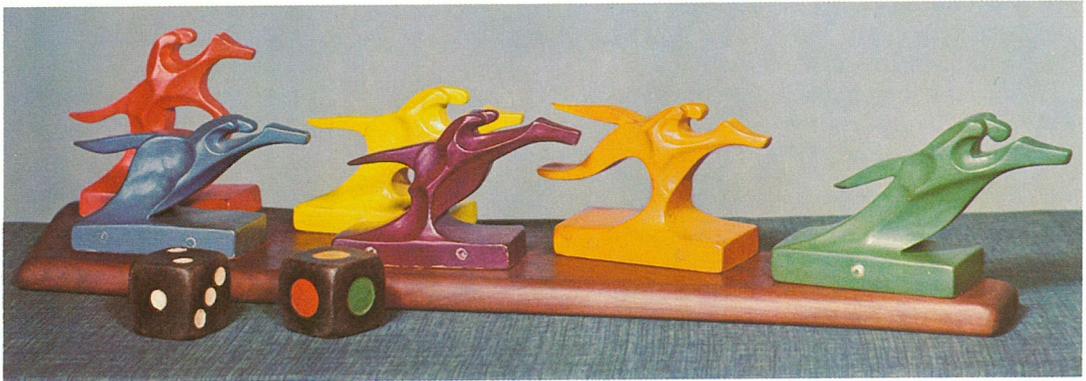
Wood Block, 70.5 x 42 cm  
 Inscribed in block W.E. MCMXXX  
 Block for posters for Hedgerow Theater's  
 production of Ferenc Molnar's play.



19

SCULPTURE

23



**23 The Race**  
 Painted wood on walnut base,  
 17.2 x 78.1 x 21.6 cm  
 Signed W.E. 1920  
 Brass casting on walnut base also in collection.

**24 Berceuse**  
 Soapstone relief in walnut frame,  
 43.2 x 32.1 cm  
 Signed WHARTON ESHERICK 23  
 Brass and bronze castings also in collection.

**25 Rabbit**  
 Marble relief, 64.8 x 36.2 cm  
 Signed E. MCMXXIV

**26 Bird In Rain**  
 Green slate relief, 80.6 x 50.8 cm  
 c. 1924

**27 Horse's Head**  
 White marble relief, 63.5 x 35.5 cm  
 c. 1924

44



**28 Cat and Snake**  
 Bronze casting from original snakewood,  
 walnut base, 8.5 x 45.7 x 17 cm  
 Signed W.E. 25  
 Casting made in 1969.

**29 Muse**  
 Gabon ebony, 26 x 17.8 x 14 cm  
 Signed WHARTON ESHERICK MCMXXV

**30 My Zhar Ptitsa**  
 Gilded poplar in iron frame,  
 63.5 cm in diameter  
 Signed WHARTON ESHERICK 1925  
 Inspired by Stravinsky's musical score,  
*The Fire Bird*.

**31 Centaur and Maiden**  
 Bronze casting from cocobolo original,  
 11.7 x 15.2 x 6 cm  
 Signed W.E. MCMXXVI

**32 First Born**

Rosewood and padouk, snakewood base,  
125.1 cm high  
Signed W.E. 1927

Commemorates birth of Peter Esherick,  
artist's only son.

**33 Monkey Business**

Lignum vitae with iron ring, 92 cm high  
Signed W.E. 1927

**34 Pup**

Walnut root burl,  
52 x 63.5 x 17.8 cm  
Signed WHARTON ESHERICK MCMXXVII

After his daughter Ruth's collie pup.

**35 Hanging Figure**

Tulipwood, 77.5 cm high  
c. 1928

Serves as counterweight for trap door that  
closes off bedroom at top of spiral stairs.

**36 Cat In the Grass**

African mahogany, 34 x 76.7 x 15.2 cm  
Signed WHARTON ESHERICK MCMXXIX

**37 Desk Figure**

Bronze casting from cocobolo original,  
21.5 x 13 x 9.5 cm  
Signed W.E. XXIX

Casting made in 1969; original also in the  
collection.

**38 Pelican**

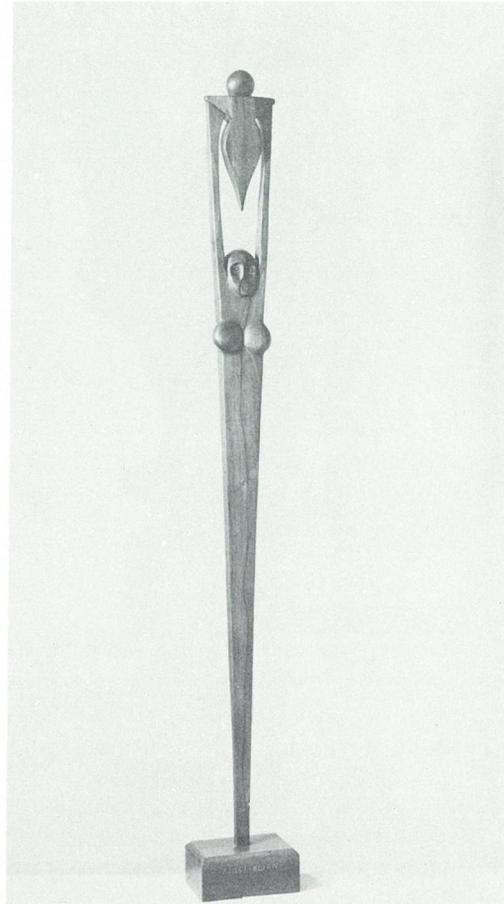
Red sandstone, 76.2 x 86.3 x 38.1 cm  
Signed W.E. XXX

Cement and bronze castings also in collection.

**39 Cat**

Ceramic, glazed,  
66.6 cm high, 24.2 cm in diameter  
Signed W.E.-Daphne-XXX

One of several ceramic sculptures made in  
Daphne, Alabama; only this one made by  
Esherick alone.

**40 Pair of Horses**

Ceramic, plum glaze, 58.4 x 66 x 31.7 cm  
Signed W.E.-PMA-MCMXXX

PMA are initials of potter Peter McAdams who  
collaborated with Esherick on this and the  
following four ceramic sculptures.

**41 Hanging Monkey**

Ceramic, gray glaze, 122 cm high  
1930

Plastic casting also in collection.

**42 Heffalump**

Ceramic, gray-green glaze,  
51 x 80 x 41.9 cm  
Signed W.E. MCMXXX

This is one of three ceramic elephants on  
exhibition.

## SCULPTURE

34



### 46 Dance Finale

Pine, 401.2 x 326.1 cm  
Signed W.E. MCMXXXIII  
Also called *St. Se*; exhibited in Museum in two parts.

### 43 Long-Necked Pelican

Ceramic, unglazed, 40 x 45.8 x 29.8 cm  
Signed W.E. MCMXXX

### 44 Winnie the Pooh

Ceramic, mottled green glaze,  
67 cm high, 30.5 cm in diameter  
1930

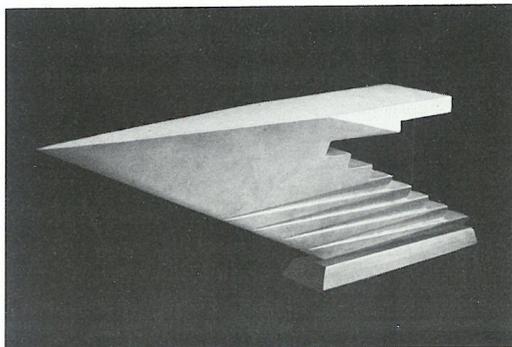
Aluminum casting also in collection.

### 45 Speed

Aluminum casting, 27 x 85 x 15.2 cm  
Signed WHARTON ESHERICK  
MCMXXXII

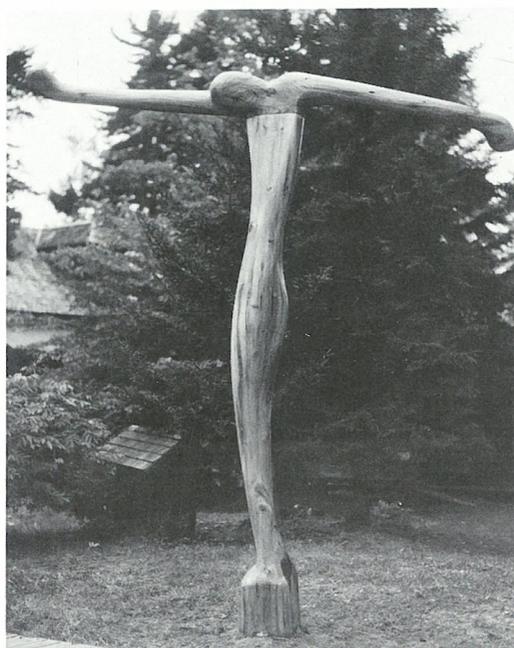
Wood original also in collection.

45



### 47 Hedgerow Horse—Cheeter

Painted white oak,  
132.1 x 215.9 x 30.5 cm  
Signed W.E. XXXIV  
Stood guard at Hedgerow Theater with its mate *Jeeter*.



46

### 48 No

Bronze casting of pearwood original,  
105.4 x 24.1 x 22.8 cm  
Signed W.E. MCMXXXIV

### 49 Oblivion

Walnut, 194 cm high, 60 cm in diameter  
Signed WHARTON ESHERICK MCMXXXIV

### 50 Spiral Pole

Virginia white pine, oak base,  
427 cm high, 26.6 cm in diameter  
1934

**51 Garden Horse**

Painted wood, 141 x 61 x 44.5 cm  
c. 1935

**52 X-X**

White oak, 183 x 114.3 x 45.7 cm  
Signed W.E. 1937

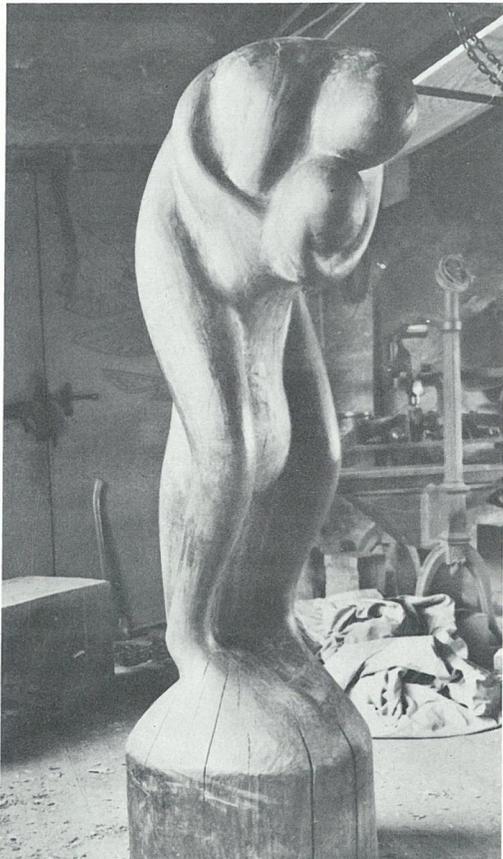
**53 The Actress**

Bronze casting from original cherry,  
69.5 x 44.4 x 30.5 cm  
Signed W.E. 1939

After a photograph of Esherick's daughter  
Mary making up in her Hedgerow Theater  
dressing room.



49

**54 Darling**

Varnished white oak, 219 x 123 cm  
Signed W.E. MCMXXXIX

On loan from the Pennsylvania Academy of  
the Fine Arts. Gilpin Fund Purchase, 1951.

**55 Twin Twist**

Red oak, 461 cm high, 53 cm in diameter  
Signed W.E. MCMXXI

On loan from the Pennsylvania Academy of  
the Fine Arts. Harrison Earl Fund and Women's  
Committee Purchase, 1968.

**56 Her**

Crotch oak, walnut base,  
56.5 x 36.8 x 25.4 cm  
Signed W.E. IIII II

Bronze casting also in collection.

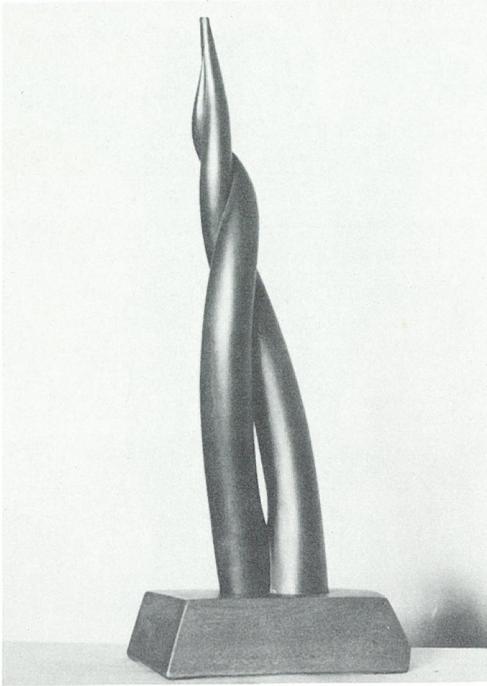
**57 Camille**

Chestnut oak, 76 x 73.7 x 19.4 cm  
Inscribed Hedgerow 1944  
Quintine Quintana W.E.

Made for Miriam Phillips as door stop.

## SCULPTURE

61



**58 Fun**

White oak, walnut base,  
127 x 129.5 x 71.8 cm  
Signed W.E. 44

**59 The Wallop**

Bronze casting of original walnut, walnut  
base, 50 x 91.4 x 36.8 cm  
Signed W.E. 45  
Casting made in 1969.

**60 Babbie and Colt**

Cocobolo, mare 22.2 cm high,  
colt 14.3 cm high  
Signed W.E. 46

**61 The Pair**

Ebony, walnut base, 81.3 x 33 x 22.8 cm  
Signed W.E. 1951  
Also known as *He and She*, *Bill 'n Anne*,  
*Adam and Eve*.

**62 Love and/or Hate**

Oak, 103 x 80 x 127 cm  
Signed W.E. 40 - 60

**63 The Opera Singer**

Cherry, padouk base, mounted in  
cottonwood and painted plywood tray,  
55.9 x 49.5 cm  
Assembled c. 1960.

Opera singer originally made as pot handle  
in late twenties.

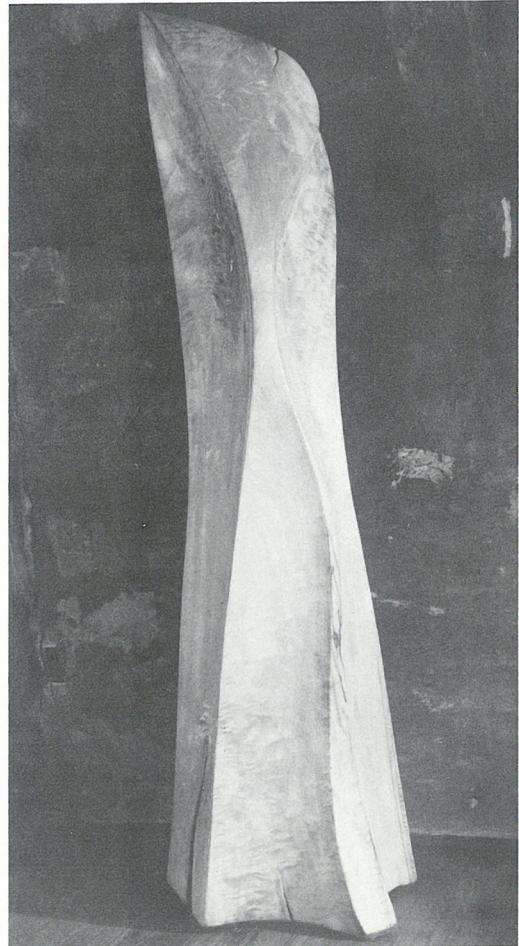
**64 Boredom**

Cherry, 92 x 34.3 x 33 cm  
Signed W.E. 1966

**65 Rhythms II**

Cottonwood, 232 cm high,  
63.5 cm in diameter  
Signed W.E. 1966

Bronze casting made in 1973 for  
The Philadelphia National Bank.



65

**66 Hessian Hills Chair**

Red Oak, laced leather seat and back,  
66.7 cm high, leg spread 38.1 x 38.1 cm  
Signed W.E. 1924

Design made for Hessian Hills School  
Croton, N.Y.

**67 Carved Chest**

Walnut, 68.6 x 121.9 x 58.4 cm  
c. 1924-25

67



**68 Carved Desk**

Black walnut, ebony latches,  
92.1 x 96.5 x 64.8 cm  
Signed W.E. XXVI

This is lower section of a two-part ensemble;  
carved motifs inspired by American Indian art.

**69 Highchair**

White oak, 83.2 cm high, seat 25.4 x 25.4 cm  
Signed WHARTON ESHERICK 1926

Made for his son Peter.

**70 Drop Leaf Desk**

Red Oak, 198.1 x 137.2 x 66 cm  
Signed W.E. MCMXXVII

**71 Two-Poster Bed**

Oak, mahogany and padouk,  
113 x 217.8 x 149.2 cm  
c. 1928

**72 Desk Stool**

Oak, laced leather seat, 68 cm high,  
seat 35.6 x 35.6 cm  
Signed W.E. 1929

Made for red oak drop leaf desk.

**73 Flat-Top Desk**

Walnut and padouk, 72 x 209 x 92.5 cm  
Signed W. E. 1929 + 1962

Original top of aluminum, present top made  
in 1962.

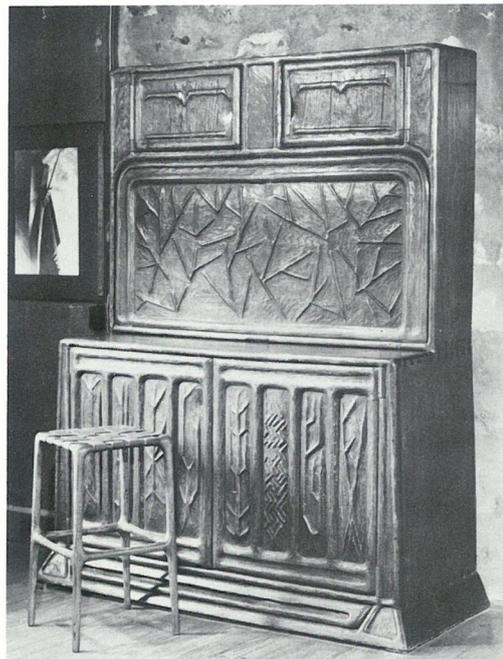
**74 Desk Chair**

Padouk and walnut, laced leather seat,  
70.5 cm high, leg spread 45.7 x 45.7 cm  
Inscribed WHARTON ESHERICK 1929 J.S.

Made for flat-top desk with help of the  
cabinet maker John Schmidt.

**75 Carved Three-Legged Stool**

Oak, 28 cm high, seat 29.2 x 31.8 cm  
Signed W.E. 1931



70

FURNITURE

76



**76 Wagon Wheel Chair**

Hickory, laced leather seat and back,  
101 cm high, leg spread 50.7 x 55.8  
Signed W.E. 1931  
Design used for chairs in a harness room, Mt.  
Kisco, N.Y. 1933.

**77 Bedroom Chair**

Maple, rawhide seat and back, 91.5 cm  
high, leg spread 46 x 43 cm  
Signed W.E. XXXII

84



**78 Bedroom Sofa**

White pine and mahogany, upholstered  
seat, 87.5 x 318.4 x 253 cm  
1936

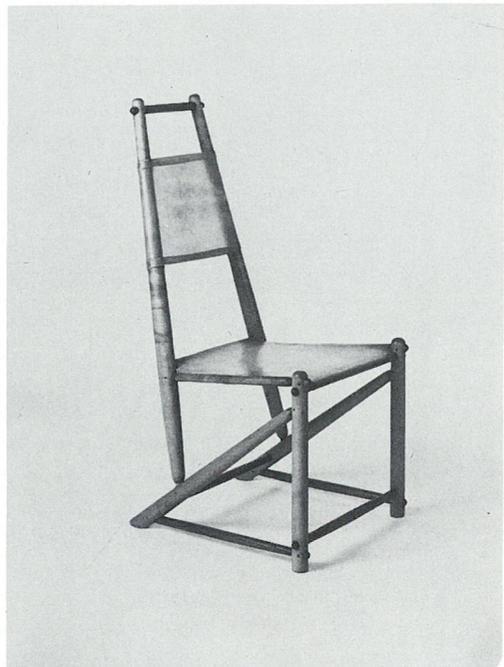
**79 Elkskin Chair**

Wood frame upholstered in elkskin,  
81.3 x 83.1 x 83.8 cm  
c. 1936

**80 Dining Room Chair**

Cherry, woven fabric seat and back, 97.2  
cm high, leg spread 44.4 x 44.4 cm  
Signed W.E. 37-63

77



**81 Hammer Handle Chair**

Hickory and oak, laced canvas seat,  
81.3 cm high, leg spread 53.4 x 45.2 cm  
1938

One of a number of chairs made from hammer  
handles for Hedgerow Theater.

**82 Mate's Chair**

Hickory and oak, laced canvas seat  
painted red, 73 cm high, leg spread  
43.2 x 55.8 cm  
Signed W.E. 1938

**83 Spindle Leg Chair**

Hickory, laced leather seat, 80 cm high,  
leg spread 50.8 x 45.8 cm  
Signed W.E. 1938  
Exhibited at World's Fair of 1940 with  
original rawhide seat.



91

**84 Dressing Table Stool**

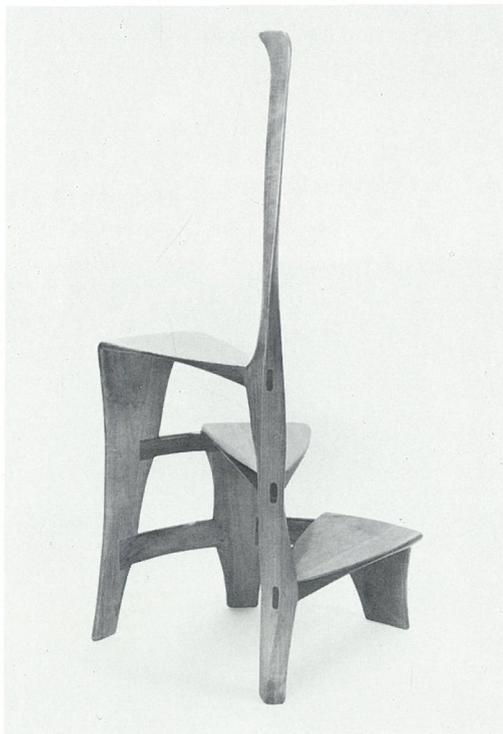
Dogwood, rawhide seat, 37 x 41.9 x 38.1 cm  
c. 1947

87



**88 Cabinet Desk**

Curly oak, satinwood, walnut and plywood,  
122 x 106.7 x 60.4 cm  
Signed W.E. 1958



98

**85 Cabinet Dresser**

Cherry, 127.5 x 169.5 x 57.1 cm  
Signed W.E. 1950

**86 Captain's Chair**

Walnut and cherry, laced leather seat,  
74.9 cm high, leg spread 53 x 53 cm  
Signed W.E. 1951

**87 S-K Chair**

Walnut frame, black leather upholstery,  
80.7 cm high, leg spread 50.8 x 44.4 cm  
Signed W.E. 1957  
Similar design used for ten chairs for  
Schutte-Koerting director's room.

## FURNITURE

### 89 Rail Sofa

Walnut, cherry and poplar, 92 x 297 x 106.7 cm  
1959

### 90 Single Music Stand

Walnut and cherry, 112.3 cm high  
Signed W.E. 1960

### 91 Double Music Stand

Walnut and cherry, 97.5 cm high  
Signed W.E. 1962

### 92 Deck Table and Chairs

Cedar, table 73 x 161.3 x 82.8 cm  
Signed W.E. 1965

### 93 Three-Legged High Stool

Hickory and cottonwood, 64.5 cm high  
Signed W.E. 1966

Also in collection are variations on this design dating from 1966-1970: earliest example 1948.

### 94 Three-Legged Low Stool

Hickory and walnut, 50.8 cm high  
Signed W.E. 1966

Original used by Esherick at cabinet desk; variations on this design dating from 1966-1968 also in the collection.

### 95 Dining Room Table

Oak, 73 x 221 x 83 cm  
Signed W.E. 1967

### 96 Ladder-Back Chair

Cherry, laced leather seat, 98.6 cm high, leg spread 45.7 x 45.7 cm  
Signed W.E. 1968

Also in the collection is 1938 version of ladder-back chair that Esherick found unsatisfactory.

### 97 Fireside Bench

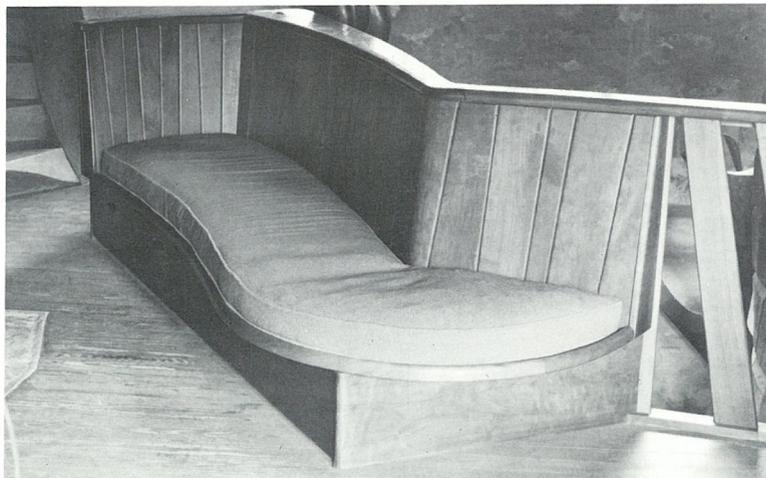
Oak and hickory, 44.5 x 156 x 86.4 cm  
Signed W.E. 1969

Also called "club screen" or "fire screen".

### 98 Three-Step Spiral Ladder

Cherry, 123 cm high  
Signed W.E. 1969

89



## UTILITARIAN OBJECTS

### 99 Pencil Caddy

Padouk and copper, 10.5 x 28 cm  
c. 1926

Cherry pencil caddy signed W.E. 1963 also  
in collection.

### 100 Carved Cup

Walnut, 12.5 cm high  
Signed W.E. 1927

### 104 Table Lamp

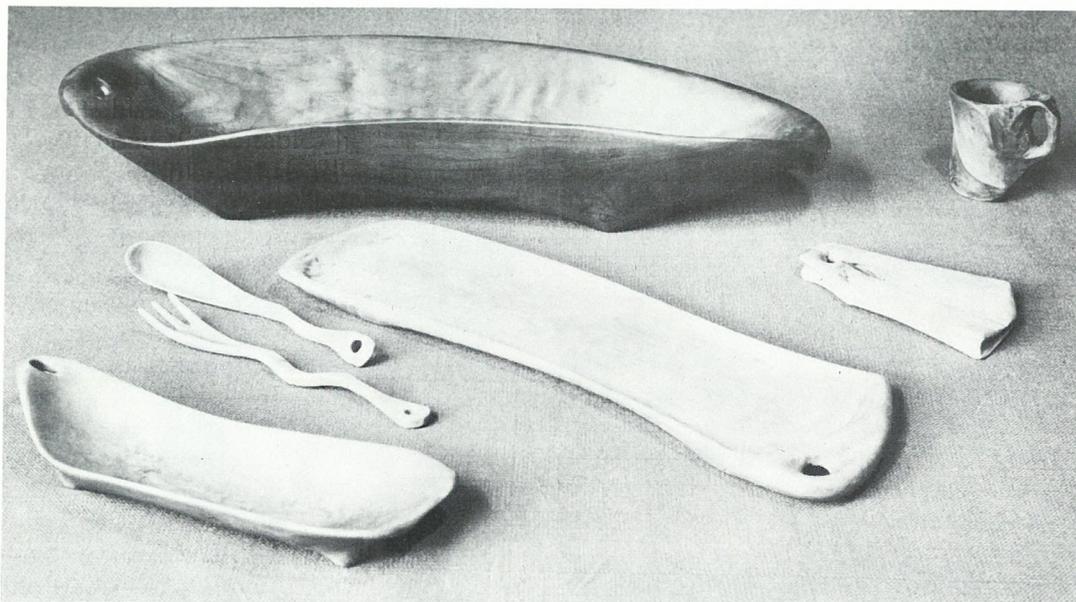
Maple, 76 cm high

Signed WHARTON ESHERICK MCMXXXI

Also in collection is a walnut table lamp  
dated 1932.

### 105 Dinner Gong

Mahogany, 87.5 x 15 cm  
c. 1935



### 101 Andirons

Bronze castings from wood originals,  
43 cm high  
c. 1927

### 106 Red Ladder

Painted pine, 285 x 52 cm  
c. 1938

### 102 Folding Clock Case

Walnut, 13 x 12.5 cm  
c. 1930

### 107 Wall Light Shade

Walnut, 89 x 33 cm  
c. 1939

Used for indirect lighting in model interior  
for 1940 World's Fair.

### 103 Light Pull

Aluminum casting from wood original,  
12 cm high  
c. 1930

This pull is in the form of a hanging figure;  
others in the Museum have the shape of  
birds in flight.

### 108 Tray

Satinwood, 15.3 x 37 cm

Inscribed Miryasha 1945 Hedgerow  
Theater in New York

Made for Esherick's friend Miriam Phillips as  
make-up tray. On display in Museum are a  
number of other trays dating from  
1945-1968.

## UTILITARIAN OBJECTS

### 109 Pepper Mill

Mahogany, 8.5 cm high  
c. 1945

### 110 Salad Bowl

Black walnut, 15 x 84 x 16 cm  
Signed W.E. 1946  
Dogwood salad bowl in collection dates  
from 1964.

### 111 Cutting Board

Cherry, 30 x 35 cm  
c. 1948  
Also on display in Museum are cutting boards  
in various woods dating from 1948-1968.

### 112 Honey Spoon

Dogwood, 25.7 cm long  
c. 1950

### 113 Martini Mixer

Cherry, 34 cm long  
c. 1950

### 114 Bread Board

Rosewood, 19.5 x 50 cm  
Signed W.E. 54

### 115 Salad Servers

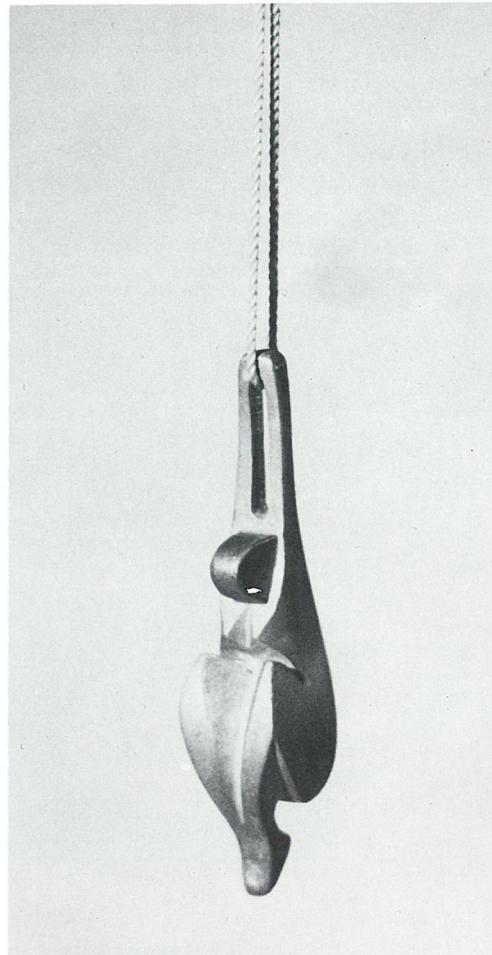
Dogwood, spoon 30 cm long,  
fork 34 cm long  
Signed W.E. 1960

### 116 Steak Board

Oak, 32 x 48 cm  
Signed W.E. 1960

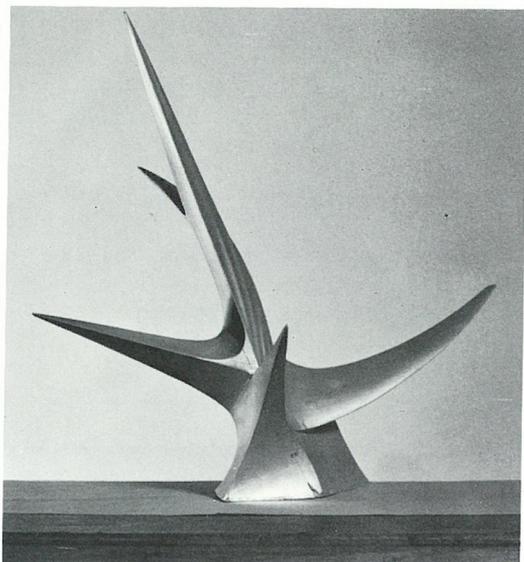
### 117 Swinging Lamp

English walnut and poplar,  
shade 44 cm high  
c. 1960  
Similar lamps in collection date  
from 1960-1965.



103

120



**118 Hedgerow Lobby Staircase**

Walnut, 38.5 cm high  
1934

**119 Bok Staircase**

Pine, 43.5 cm high  
1935

**120 Defense**

Wood, aluminum paint, 53 cm high  
1939

Submitted with *Offense* as entry for U.S. Treasury Department's war memorial competition; used again in 1964 as model for Philadelphia's Kennedy Plaza fountain competition.

**121 Offense**

Wood painted white, 54 cm high  
1939

**122 Sherwood Anderson Grave Marker**

White pine painted charcoal gray,  
31.8 cm high  
1942

Model for Coopersburg black granite sculpture on Anderson's grave in Marion, Va.

**123 Milliken Residence Fireplace**

Wood painted yellow and black,  
30.5 cm high  
c. 1949

**124 Monument To Unknown Political Prisoner**

White pine lacquered dark gray,  
48.8 cm high  
Signed W.E. 1952

Called *The Aspiring Pair*; one of eleven American models chosen to enter international competition held at the Tate Gallery, London.

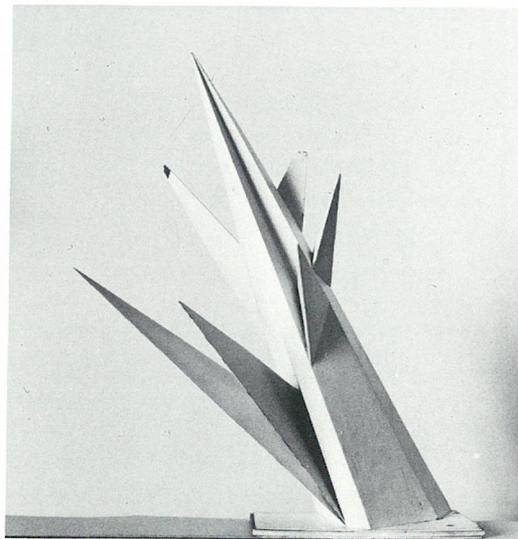
**125 Serving Bar**

Stained plywood and walnut,  
19 cm high  
c. 1966

**126 Hi-Fi Cabinet**

Varnished plywood, 29.7 cm high  
1967

Model for walnut and cherry cabinet made for Peter and Helen Esherick.



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## MAJOR EXHIBITIONS

Sculpture of the Twentieth Century, Philadelphia Museum of Art, Art Institute of Chicago, Museum of Modern Art, 1952-1953  
Museum of Contemporary Crafts, New York, December-February, 1958-1959  
Brooklyn Museum, New York, February-April, 1961  
Philadelphia Art Alliance, March-April, 1964  
Pennsylvania Academy of the Fine Arts, October-December, 1968  
Woodenworks, Renwick Gallery, Washington, D.C., Minnesota Museum of Art, January-December, 1972  
Three Centuries of American Art, Philadelphia Museum of Art, April-October, 1976

## AWARDS

Pennsylvania Academy of the Fine Arts, Regional Sculpture Prize, 1951  
Architectural League of New York, Gold Medal of Honor, 1954  
American Institute of Architects, Gold Medal, 1971

## COLLECTIONS IN OTHER MUSEUMS

Library of Congress  
Metropolitan Museum of Art  
Museum of Contemporary Crafts  
Pennsylvania Academy of the Fine Arts  
Philadelphia Museum of Art  
Whitney Museum



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