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Eileen Gray

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Eileen Gray (born Kathleen Eileen Moray Smith; 9 August 1878 – 31 October 1976) was an Anglo-Irish architect and furniture designer and a pioneer of the Modern Movement in architecture.

Eileen Gray - Wikipedia

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Born in Enniscorthy, County Wexford, Ireland in 1878, Eileen Gray spent her childhood in London and was among the first women to be admitted to the Slade, where she took up painting in 1898 before undergoing an apprenticeship in a London lacquer workshop.

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ARAM | Eileen Gray

Neglected for most of her career, Eileen Gray (1878 – 1976) is now regarded as one of the most important furniture designers and architects of the early 20th century and the most influential woman in those fields. Her work inspired both modernism

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and Art Deco.

Eileen Gray - Design Museum

Eileen Gray was born on August 9, 1878, in Enniscorthy, Ireland. Her father was an artist and her mother was part of the aristocracy. She was given the last name

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Gray when her mother inherited a...

Eileen Gray: Biography, Furniture & Architecture | Study.com

Eileen Gray was a pioneer who carved out her space in the hostile, male-centric world of Modernism. After finding success as a

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furniture designer, she turned to architecture and with no formal training, created an iconic building that reinstated warmth and comfort as principle tenets of Modernist design.

Eileen Gray: an architect and designer you

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should know ...

In some circles, Irish-born Eileen Gray is the figurative "poster-child" for the 20th century woman whose work is dismissed by a male-dominated culture. These days, her pioneering designs are revered. The New York Times claims that "Gray is now regarded as one of the most influential

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architects and furniture designers of the last century."

About Eileen Gray, Furniture Designer and Architect

Elegant, intelligent and independent.

Eileen Gray ' s nonconformist and

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brilliant mind led her to a uniquely creative life in turn-of-the-century Paris. Born to an aristocratic family in Ireland, she first studied at the Slade School of Fine Art in London, settling in Paris in 1907, where she began a career that spanned seven decades.

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Eileen Gray - Design Within Reach
Eileen Gray (Ireland-France, 1878 – 1976)
Designer, artist and architect Eileen Gray was one of the most fascinating creative figures of the 20th century.

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Eileen Gray Furniture: Lighting, Chairs, Sofas & More - 68 ...

Eileen Gray entered the architectural mainframe late in life. She was 48 when she began working on E-1027, her first building. By this point she was a respected furniture designer, but had grown tired of designing the fancy interiors of other

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people ' s houses.

The Sordid Saga of Eileen Gray's Iconic
E-1027 House

By Eileen Gray Leave a Comment.

Sourdough Dutch Sugar Bread

(Sourdough Suikerbrood) is filled with

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pockets of melted sugar and topped with crunchy sugar pearls. The enriched bread dough is made with sourdough starter and flavored with hints of cinnamon and ginger. Suikerbrood is a real Dutch treat (pun intended).

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Reliable, well-tested recipes for bakers at every skill ...

Museum quality — The Adjustable Table E1027 was designed by legendary architect Eileen Gray for her home on the French Riviera. One of the best-known and most desired side tables ever, it ' s included in the permanent collection of

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MoMA.

Adjustable Table E1027 - Design Within Reach

Eileen Gray (1879-1976) Born into an aristocratic family from County Wexford, Ireland, Eileen Gray entered the Slade

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School of Art in London in 1898 and moved to Paris in 1902 where she spent the rest of her life, interrupted only by the two world wars.

Eileen Gray Table | Eileen Gray
Furniture | Bauhaus 2 Your ...

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MLF Eileen Gray End Table.Adjustable Height, Safe Tempered Circle Leveled Glass Top, Stainless Steel Tubular Frame for Firm & Durability, Metal Side, Easy to Move, Perfect Combination of Functionality.

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Amazon.com: eileen gray table

Born Kathleen Eileen Moray Smith-Gray in 1878 in Ireland, the woman who came to be known simply as Eileen Gray was one of the twentieth century 's most accomplished designer-architects whose artistic practice also included painting and photography.

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Eileen Gray - Bard Graduate Center

Eileen Gray, an Irishwoman, was one of the leading members of the modern design movement. Renowned in France during the early decades of the 20th Century as a designer in lacquer furniture and interiors,

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she then began to experiment with architectural forms in the late 1920s.

Eileen Gray | Decorative Arts & History | National Museum ...

H 730mm SH 410mm W 900mm D

780mm *Eileen Gray used this chair in a

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few of her interiors. The design was influenced by the then famous 'Bibendum' Michelin Man of inflated tyres, which remains Michelin's trade mark. She was also jesting that this was her response as a feminist to Le Corbusier's 'Grand Confort'. To view pricing, please click [here](#)

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Bibendum | ARAM | Eileen Gray

More about Eileen Gray I was born, raised and live in Philadelphia. I have been an award winning real estate agent for 19 years and have been a real estate investor in Philadelphia since the 1980's.

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Eileen Gray, Real Estate Agent -
Conshohocken, PA ...

Eileen Gray, 'Double-X' table, 1928, H.
74 x 224 x 82 cm. Made by ClassiCon,
Munich. Tubular steel, chrome-plated,
WO...

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Eileen Gray, 'Double-X' table, 1928 - Sep 23, 2020 ...

A pioneer of Modernist design, Eileen Gray is known for her innovative furniture designs and architecture, most notably the tubular steel Bibendum Chair, as well as

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the E-1027 glass and tubular steel table and the iconic rectilinear house by the same name.

Eileen Gray | Transat chair | Artsy

EILEEN GRAY (1879-1976) A

'TRANSAT' ARMCHAIR, 1927-1930

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original calfskin upholstery, ebonized, lacquered wood, nickel-plated brass 29 $\frac{1}{4}$ in. (74.3 cm.) high, 21 $\frac{1}{2}$ in. (54.6 cm.) wide, 34 $\frac{3}{4}$ in. (88.2 cm.) deep

The renowned and highly influential

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architect, furniture-maker, interior designer and photographer Eileen Gray was born in Ireland and remained throughout her life an Irishwoman at heart. An elusive figure, her interior world has never before been observed as closely as in this ground-breaking study of her work, philosophy and inner circle of fellow

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artists. Jennifer Goff expertly blends art history and biography to create a stunning ensemble, offering a clear beacon of light into truly understanding Gray - the woman and the professional. Gray was a self-taught polymath and her work was multi-functional, user-friendly, ready for mass production yet succinctly unique,

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and her designs show great technical virtuosity. Her expertise in lacquer work and carpet design, often overlooked, is given due attention in this book, as is her fascinating relationship with the architect Le Corbusier and many other compelling and complex relationships. The book also offers rare insights into Gray's early years

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as an artist. The primary source material for this book is drawn from the Eileen Gray collection at the National Museum of Ireland and its wealth of documentation, correspondence, personal archives, photographs and oral history.

Meet Eileen Gray, the female architect

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behind the world-renowned E-1027 house and a pioneer of the Modern Movement in architecture. Meet Eileen Gray, the queer, Irish architect behind the world-renowned E-1027 house and a pioneer of the Modern Movement in architecture. In 1924, her work began in earnest on a small villa by the sea in the south of France.

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Nearly a century later, this structure is a design milestone. But like so many gifted female artists and designers of her time, Eileen Gray's story has been eclipsed by the men with whom she collaborated.

Dzierżawska's exquisite visuals illuminate the previously overlooked struggles and triumphs of a young queer Irish designer

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whose work and life came to bloom during the 'Ann é es Folles' of early 20th century Paris.

Eileen Gray started her career as a lacquer artist in Paris creating new furniture and living accessories with striking colors and understated shapes. Her Bibendum chair

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and E-1027 table today are familiar icons across the world; the ship-shaped home she designed and built on a cliff near Monaco was hailed as a triumph of deluxe modern living; her Dragon chair fetched \$28 million at a YSL sale. Her archives bombed during World War II, she was largely forgotten when one-time peers like

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Le Corbusier were lionized as visionaries. Rediscovered in 1960, she is today a celebrated pioneer of modern design.

Eileen Gray - the renowned and highly influential architect, furniture-maker, interior designer, and photographer - was born in Ireland and remained, throughout

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her life, an Irishwoman at heart. An elusive figure, Gray's interior world has never before been observed as closely as in this ground-breaking study of her work, philosophy, and inner circle of fellow artists. The book expertly blends art history and biography to create a stunning ensemble, offering a clear beacon of light

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into truly understanding Eileen Gray - the woman and the professional. Gray was a self-taught polymath and her work was multi-functional, user-friendly, and ready for mass production, yet succinctly unique. As one of the most influential designers of the 20th century, her designs reveal great technical virtuosity. Her expertise in

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lacquer work and carpet design, often overlooked, are given due attention here, as is her fascinating relationship with the architect Le Corbusier and many other compelling and complex relationships. The book also offers rare insights into Gray's early years as an artist. The primary source material for this book is

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drawn from the Eileen Gray collection at the National Museum of Ireland and its wealth of documentation, correspondence, personal archives, photographs, and oral history. The book is an essential tie-in with the soon-to-be-released motion picture 'The Price of Desire' by Mary McGuckian, as well as the documentary

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film 'Gray Matters' by Marco Orsini. ***
"'Eileen Gray' is an entertaining and revealing book that should at long last paint the brilliant designer out of the margins and into the limelight where she so clearly belongs." -- Architectural Digest, January 2015 [Subject: Art History, Architecture, Design, Biography, Irish

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Studies, Women's Studies]

"Eileen Gray (1878-1976) was a versatile designer and architect who navigated numerous literary and artistic circles over the course of her life. This handsome volume chronicles Gray's career as a designer, architect, painter, and

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photographer. The book's essays, featuring copious new research, offer in-depth analysis of more than 50 individual designs and architectural projects, accompanied by both period and new photographs.

Born in Ireland and educated in London, Gray proceeded to Paris where she opened a textile studio, studied the Japanese craft

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of lacquer that would become a primary technique in her design work, and owned and directed the influential gallery and store known as "Jean D é sert." Gray struggled for acceptance as a largely self-taught woman in male-dominated professions. Although she is now best known for her furniture, lighting, and

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carpets, she dedicated herself to many architectural and interior projects that were both personal and socially driven, including the Villa E 1027, the iconic modern house designed with Jean Badovici, as well as economical and demountable projects, such as the "Camping Tent"--

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The first book-length feminist analysis of Eileen Gray's work, *Eileen Gray and the Design of Sapphic Modernity: Staying In* argues that Gray's unusual architecture and design - as well as its history of abuse and neglect - emerged from her involvement with cultures of sapphic

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modernism. Bringing together a range of theoretical and historical sources, from architecture and design, communication and media, to gender and sexuality studies, Jasmine Rault shows that Gray shared with many of her female contemporaries a commitment to designing spaces for sexually dissident modernity. This volume

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examines Gray's early lacquer work and Romaine Brooks' earliest nude paintings; Gray's first built house, E.1027, in relation to Radclyffe Hall and her novel *The Well of Loneliness*; and Gray's private house, Tempe ?nbsp; Paila, with Djuna Barnes' *Nightwood*. While both female sexual dissidence and modernist architecture

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were reduced to rigid identities through mass media, women such as Gray, Brooks, Hall and Barnes resisted the clarity of such identities with opaque, non-communicative aesthetics. Rault demonstrates that by defying the modern imperative to publicity, clarity and identity, Gray helped design a sapphic

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modernity that cultivated the dynamism of uncertain bodies and unfixed pleasures, which depended on staying in rather than coming out.

A fascinating rediscovery of the life and work of Eileen Gray, one of the twentieth century's most important designers.

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A biography of the Irish artist who in the 1920s had a showroom in Paris where she sold her virtuoso japanese lacquer screens and hand-made rugs, all with an Art Deco emphasis. Gray's work emerged from obscurity in the 1980s when her work was redicovered and shown to be in tune with

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current sensibilities.

Eileen Gray started her career as a lacquer artist in Paris creating new furniture and living accessories with striking colors and understated shapes. Her Bibendum chair and E-1027 table today are familiar icons across the world; the ship-shaped home

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she designed and built on a cliff near Monaco was hailed as a triumph of deluxe modern living; her Dragon chair fetched \$28 million at a YSL sale. Her archives bombed during World War II, she was largely forgotten when one-time peers like Le Corbusier were lionized as visionaries. Rediscovered in 1960, she is today a

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celebrated pioneer of modern design.

One of the pioneers of modern design, Eileen Gray spent nearly seventy years of her long and creative life in Paris. Her designs for lacquer screens and furniture, lamps, and carpets were widely appreciated in the Art Deco period,

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beloved for their comfort, aestheticism, and individuality. Later, as a self-taught architect, she designed two innovative houses in the south of France. This extraordinary, elegant woman, much admired by Le Corbusier and his peers, emerged from obscurity only after her death in 1976, when her designs were

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recognized for being in perfect harmony
with modern sensibilities.

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