



Mel Byars

**The
Design
Encyclopedia**

Foreword by Terence Riley The Museum of Modern Art

replaced by the ING building), New York. His most notable product designs and furniture were for the PSFS building and the CBS building in Hollywood, including metal cantilever chairs and upholstered seating. He designed furniture and lighting for Bertel house, 1928 de Sièyes house, his own 1933–34 house at 211 East 48th Street, New York, and 1928 Andrew Geller Shoes stores. Also designed a 1932 clock, desk set, coat rack, desks, chairs, and ceiling lighting fixture for the PSFS building; c. 1935 salt-and-pepper shakers by Revere Copper and Brass; 1936 microphone and 1945 mobile truck unit for CBS. He died in New York.

Exhibitions Work included in 1927 *Art in Industry* (paintings, furniture, fabrics, and accessories), Halle Brothers department store, Cleveland; 1928 *Exposition of Art in Industry at Macy's* (a room setting), New York; Central Gallery of 1935 *Contemporary American Industrial Art*, 1934 (living room) and 1940 *Contemporary American Industrial Art* (four-year-old's room), The Metropolitan Museum of Art, New York. Work subject of 1992 *William Lescaze*, Institute for Architecture and Urban Studies, New York (and Basel; catalog below). Lescaze's and Howe's work shown in 1931 European touring exhibition; included in 1932 *Modern Architecture—International Exhibition*, The Museum of Modern Art, New York.

Bibliography William Lescaze, *On Being an Architect*, New York: Putnam's, 1942. L. Wodehouse, 'Lescaze and Dartington Hall,' *Architectural Association Quarterly*, vol. 8, no. 2, 1976. Cat., *William Lescaze*, New York: Institute for Architecture and Urban Studies, 1992. Welling Lanmon Lorraine, *William Lescaze, Architect*, Philadelphia: The Art Alliance, 1987. Cat., Lindsay Stamm Shapiro, *William Lescaze*, Basel: Wiese, 1993.

Lethaby, William Richard (1857–1931)

British architect, draftsman, and theorist; born Barnstaple, Devon.

Training Royal Academy Schools, London.

Biography Lethaby worked as an apprentice in the offices of Alexander Lauder at Barnstaple; from 1877 under the architect Norman Shaw in London and, 1881, became his principal assistant. Lethaby was strongly influenced by William Morris and Philip Webb and admired medieval art; cofounded Art-Workers' Guild and created some of the most original buildings of the Arts and Crafts movement. 1896, he and George Frampton were appointed joint advisors of the newly organized Central School of Arts and Crafts, London, the first school of arts and crafts with workshops in various crafts, as a prototype for the Bauhaus. At the school, he became the joint principal, with Frampton, and remained there to 1911. 1900, Lethaby became the first professor of art at Royal College of Art, London. He set out to break down the barriers between high and popular art, using the commonplace and the familiar to inspire the craftsman and designer. 1915, he cofounded Design and Industries Association; published important theoretical books on art, craft, and design; was editor of the influential *The Artistic Crafts Series of Technical Handbooks* (London: John Hogg, 1906; and further eds.). His notable buildings include 1891 Avon Tyrell house, Hampshire; 1899 Eagle Insurance building, Birmingham; 1900–02 country church, Brockhampton, Ross-on-Wye, Herefordshire.

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Lettré, Emil (1876–1954)

German silversmith; born Hanau; active Vienna, Budapest, Paris, and Berlin.

Training Königliche Preussische Zeichenakademie, Hanau; and in Vienna.

Biography Lettré worked under Fritz von Miller in Munich and in Vienna, Budapest, and Paris; from 1905, had a silversmithy in Berlin, where

British silversmith Henry Wilson practiced for some years and, 1912, H.G. Murphy worked as an apprentice. The condensed, severe form of Lettré's production with its stylized animals presaged later styles by others. His objects, mostly silver and with simple geometric designs, were produced in his workshop; were always simple, with smooth forms and fine linear chasing. 1920s, Lettré-designed cutlery was produced by Bruckmann & Söhne in Heilbronn. 1933, he was appointed director, Staatliche Zeichenakademie, Hanau.

Exhibitions Work included in a 1906 exhibition, Dresden; 1914 *Deutscher Werkbund-Ausstellung*, Cologne; 1937 *Exposition Internationale des Arts et Techniques dans la Vie Moderne*, Paris.

Bibliography Charlotte Gere, *American and European Jewelry 1830–1914*, New York: Crown, 1975. Cat., *Emil Lettré, Andreas Moritz: Zwei deutsche Silberschmiede im 20. Jahrhundert*, Cologne: Museen der Stadt and Kunstgewerbemuseum, 1976. Annelies Krekel-Aalberse, *Art Nouveau and Art Déco Silver*, New York: Abrams, 1989. Cat., *Metallkunst*, Berlin: Bröhan-Museum, 1990.

Levanti, Giovanni (1957–)

Italian designer; born Palermo.

Training To 1983, Facoltà di Architettura, Università degli Studi, Palermo; 1985, master's degree in industrial design, Domus Academy, Milan.

Biography Levanti has participated in a number of design and architecture projects; was active with the Memphis group, designing 1987 Nastassja side chair and 1987 Alfonso leather-and-metal bench by Memphis; 1985–90, worked in the studio of Andrea Branzi in Milan; 1995–97, was professor, Scuola di Specializzazione in Disegno Industriale, Facoltà di Architettura, Università di Palermo; 1997, 1999, and 2000, was the project leader of the master in industrial design program, Domus Academy; 1998–2002, taught industrial design, Istituto Superiore per le Industrie Artistiche (ISIA), Faenza; collaborated with Francesco Biondo; has designed furniture, furnishings, products, and lighting by Alessi, Campeggi, Domodinamica, Edra, Foscarini, Gloria, Marutomi, Pollucoitalia, Salviati.

Exhibitions/citations Work shown in 1986 *12 Nuovi Memphis* exhibition, Milan, and others with the Memphis group; 1987 Biennial de Barcelona; 1989 *I nuovissimi modo*, Padova; 1989 *Il gioco delle arti*, Palazzo della Triennale, Milan; 1994 *Artesdesign*, Milan; 1996 *Vedere & vendere*, Pitti Casa, Florence; 1996 *Design e identità*, Louisiana Museum for Moderne Kunst, Humlebæk, Denmark; 2001 *Italia e Giappone: Design come Stile di Vita*, Yokohama; numerous others. Design Plus award, 2000 Ambiente fair, Frankfurt; 2001 Premio Compasso d'Oro.

Bibliography Fumio Shimizu and Studio Matteo Thun (eds.), *The Italian Design: Descendants of Leonardo da Vinci*, Tokyo: Graphic-sha, 1987, 326. Nally Bellati, *New Italian Design*, New York: Rizzoli, 1990. M. Borgia, 'Un progettista della nuova generazione,' *Modo*, no., 142, 1991. Fumio Shimizu, *Euro Design*, Tokyo: Graphic-sha, 1993. Loredana Mascheroni, 'Xito Giovanni Levanti,' *Domus*, no. 817, 1999. Mel Byars, *50 Beds...*, Hove: RotoVision, 2000. Eva Karcher and Manuela von Perfall, *Design*, Munich: Heyne, 2000. Viviana Trapani, 'Giovanni Levanti Designer,' *DDN*, no. 86, 2001.

Levard, Georges

> See Lahalle, Pierre.

Léveillé, André (1880–1962)

French artist and textile and jewelry designer.

Biography Léveillé produced patterns and weaves for industrial textile fabrication. 1920s, the motifs in his paintings were called on by Georges Fouquet for jewelry.

Bibliography Sylvie Raulet, *Bijoux art déco*, Paris: Regard, 1984. David McFadden (ed.), *L'Art de Vivre*, New York: Vendôme, 1989.

Leven, Hugo (1874–1956)

German sculptor, designer, and metalsmith; active Düsseldorf, Bremen, and Hanau.

Biography Leven is best known for his designs for the Kayserzinn pewter factory; 1904, succeeded Heinrich von der Cammer as head of the design studio of Koch & Bergfeld in Bremen, where Leven was succeeded by Gustav Elsass in 1909. However, Leven stayed on as artistic advisor. He designed silver for silversmiths Conrad Anton Beumers in Düsseldorf; from 1909, was director, Königlich Preussische Zeichenakademie, Hanau.