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Box Furniture: How to Make a Hundred Useful Articles for the Home

Louise Brigham
 Illustrations by Edward H. Ascherman
 New York: The Century Co., 1919

Box Furniture: Thinking Outside the Box

Louise Brigham's *Box Furniture*, first published in 1909, is a manual based on the simple concept of disassembling wooden boxes and reassembling them into objects for the home. Brigham was a well-travelled and highly educated designer and reformer who hoped to help families across social and economic classes transform their home's interiors into healthy and harmonious living spaces. *Box Furniture* carefully balances being a guide to social reform and a manual to home decoration. In her book, the project instructions are clear, the tools are common, and the materials are modest, but the designs reflect growing trends of high-end modern taste.

Louise Ashton Brigham (1875-1956) descended from a long line of Boston Brighams and was the third of four children of William Cleveland Brigham (1840-1894) and Marcia Wilson Sheppard Brigham (1844-1877). The Brighams were comfortably wealthy, as evidenced by Louise's high level of education, extensive travels, and lack of ever engaging in paid professional work. Brigham was small of stature--just five foot three inches--but had a commanding personality. One critic visiting her Box Furniture exhibit in 1915 wrote that "few of the thousands who have admired her work have recognized in the unassuming little woman who has answered their inquiries one of the world's most famous authorities on the subject of the household and its arrangement," calling her "a bundle of nerves with a mission in life."¹



Louise Brigham, c. 1909-1915
Box Furniture
 Louise Brigham
 New York: The Century Co., 1910
 Printed Book and Periodical Collection, Winterthur Library

Unless otherwise noted, all images are from Box Furniture

Brigham committed herself to “practical philanthropy” at the age of eighteen, when she began to take courses in the domestic arts at New York City’s Pratt Institute and the Chase School (now Parsons) before establishing “a unique social experiment,” Sunshine Cottage, in a poor immigrant neighborhood of Cleveland, Ohio in 1902 or 1903. Described by a visitor as “very eager, very single-minded, and absolutely fearless,” it was there that Brigham answered a poor mother’s need for a high chair by fashioning one from wooden packing crates, an experiment that grew into a whole range of furniture made from boxes for her neighbors.²

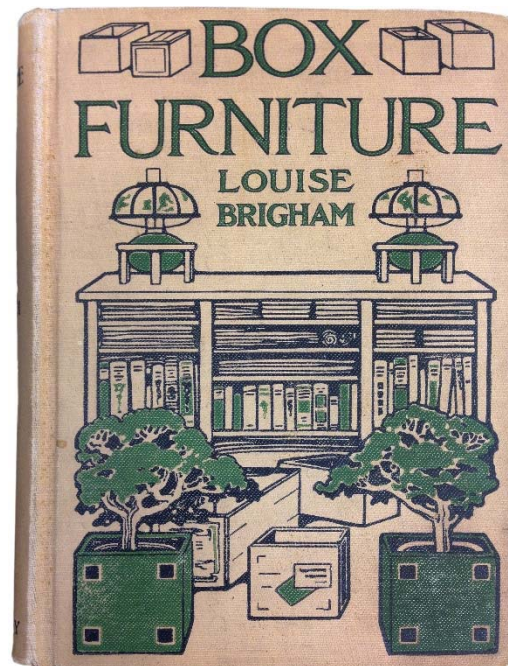


The Spitzbergen sideboard and hall stand, 1907

Wanting to know more about the immigrant craft traditions she encountered in Cleveland and New York, Brigham sailed for Europe on June 7, 1905, intending to stay for two years but remaining almost five, “studying various kind of handiwork with the peasants and the artists of nineteen different countries.” On a summer visit around 1907 to the treeless island of Spitzbergen in the Arctic Ocean, she helped furnish her hosts’ new prefabricated home with furniture made from the shipping crates that carried goods to the remote island.

One visitor to the completed home reported Brigham’s interiors to be “the northernmost civilized home in the world.” Using this and other experiences with Box Furniture in Europe, Brigham wrote her book on the subject.³

Box Furniture: How to Make a Hundred Useful Articles for the Home was published by New York’s The Century Company in May of 1909. Brigham dedicated the book to the social documentary photographer Jacob Riis and wrote in the preface that *Box Furniture* was for “all who care for simplicity and thrift, utility and beauty.” Shortly after its release, Brigham was quoted as saying that “her great desire, her mission, is to teach humanity how to use brain and hands by putting together odds and ends and constructing something useful and convenient [from] cast-off material.”⁴ Copies of the book were purchased by individuals, schools, and community libraries from Maine to



Cover of *Box Furniture*

Oregon from the publisher for \$1.60, a price similar to other lifestyle manuals and cheaper than most design source books. Additional printings in 1910, 1912, 1915 and 1919, and translations into Danish and possibly German followed on the heels of the successful first printing. Around 1919, Brigham began making edits to *Box Furniture* in preparation for an unproduced second edition.⁵



“First International Training Class in Box Furniture Making Conducted by Miss Louise Brigham,”
Panama Pacific International Exposition, San Francisco, 1915

In the months after *Box Furniture* was first published, Brigham records that she spent more than eight hours a day in her apartment woodshop making and teaching the principles of Box Furniture to neighborhood boys, free of charge. *The New York Times* wrote that Brigham “is one of the new type of well to do, highly trained practical philanthropists who have taken up their abodes in crowded parts of the city in order to teach the people how to live better and in greater comfort on the scant means they have.” Brigham expanded her operation with the assistance of the City, founding her “laboratory,” the Home Thrift Association, in New York’s then unused Gracie Mansion in Carl Schurz Park. There, Brigham and other like-minded reformers taught boys how to make Box Furniture, while girls made various paper and fabric handicrafts. By 1915, the project had expanded to some 600 boys practicing wood skills after school and on weekends. Box Furniture produced from the book’s designs by boys of the Association was exhibited at the Women’s Industrial Exhibit in the Grand Central Palace in New York City in 1912 and 1913, at Child Welfare Exhibits in New York, Chicago, Buffalo and Rochester in 1911 through 1913, and

at the Panama Pacific Exposition in 1915. In addition to her exhibits, Brigham conducted a busy lecture series from at least 1912 through 1916 to promote Box Furniture to high schools and universities, reform groups and settlement houses, and city governments. Brigham also used her various homes as experiments in living with Box Furniture, first among the immigrant workers of East End Avenue and then in a series of four apartments on Fifth Avenue (each apartment was called “Box Corner”), and at a summer home in Bermuda, where she again taught local children in promotion of Box Furniture.⁶



Dining room with Greek-cross table,
Box Corner I, c. 1912

The focus of *Box Furniture* on aesthetics of design distinguishes the book from earlier typologies of recycled furniture. In the Victorian home, box and barrel furniture was used widely among poor families seeking to achieve the look of a middle-class parlor at a fraction of the cost. Much of this homemade furniture was made by crudely covering older pieces of furniture, boxes, and barrels in scrap fabric, though some reformers held higher aspirations in recycled furniture. In *The American Woman's Home* (1869) Catherine Beecher and Harriet Beecher Stowe describe (in impossibly simple language) how to elegantly reupholster “any broken-down arm-chair, reposing in the oblivion of the garret.” A woman must simply “drive a nail here and there to hold it firm--stuff and pad...and cover it with the chintz like your other furniture. Presto--you create

an easy-chair.” Henry T. Williams and C.S. Jones’ *Beautiful Homes* (1885) illustrates how to construct elaborate washstands and dressing tables by applying fabrics, scrollwork, wood and plaster ornaments, and layer upon layer of lace onto a frame made from boxes “obtained from the drug or dry-good stores.” Brigham continued this tradition of “making do” by recycling materials, but her up-to-the-minute style and her specific instructions with clear illustrations separate *Box Furniture* from its Victorian predecessors.⁷

Box Furniture was meant to be cheap, but of some quality. The wooden packing crates Brigham demanded for Box Furniture could not be found among the rubbish or kindling heap. For most of the 19th and early 20th

centuries, consumers paid for packaging or brought their own old bottles and sacks in which to purchase new goods while shops also returned and resold the boxes and barrels from their wholesale commerce. As Susan Strasser notes in her history of trash, “wastebaskets were actually rare in households where refuse could be burned for fuel or sold to peddlers” and where women “put any scrap to good use.” As such, Brigham bought her boxes for a few cents at department stores or added them to her grocery orders. She suggested her readers do the same, and to “be careful to select good boxes...with enough pieces of good wood in their sides to pay for purchasing them.”⁸

The tools needed to make Box Furniture were simple. The list included in the book was heavily pared down by 1915, when she listed the tools needed for Box Furniture in a boy’s magazine. They included “a large hammer with a good claw, an iron-handled screw driver, an iron jack-plane (kept well sharpened), a square, a rule, a cross-cut saw, an iron vise screw, and a big jack-knife every



Boys at work on Box Furniture at the Home Thrift Association, c. 1912

boy has.” These are the same tools she suggested for inclusion in the unpublished second edition, doing away with more expensive items from the first edition like folding rules, rip saws, oil stones and auger bits.⁹

Once completed, pieces of Box Furniture ranged in quality and complexity. Brigham herself lived almost exclusively with Box Furniture for at least three decades, proving that it was possible to have Box Furniture of some quality and durability. But the body and the box are two opposing shapes, and it is tough to imagine Brigham’s designs for seating furniture made of mostly right angles and thin slats of cheap board being terribly comfortable. What is more, certain critics and observers of the Home Thrift Association’s work imply that the furniture produced resembled more of a craft hobby than a viable alternative to professionally made furniture, hinting that the best projects were those that developed manual skills over those that aimed to become family heirlooms. Photographs of Box Furniture exhibitions show a variety of finishes across the pieces, but rarely the “Hoffmann style” decoration suggested in the book. It may be that Brigham’s early works in Europe, her various exhibitions, and her own homes were the only examples of refined, highly finished pieces of the genre she invented. The majority of built Box Furniture may have been closer to a useful and charming, but ultimately disposable, form.



“A Corner of the Nursery,” Frontispiece

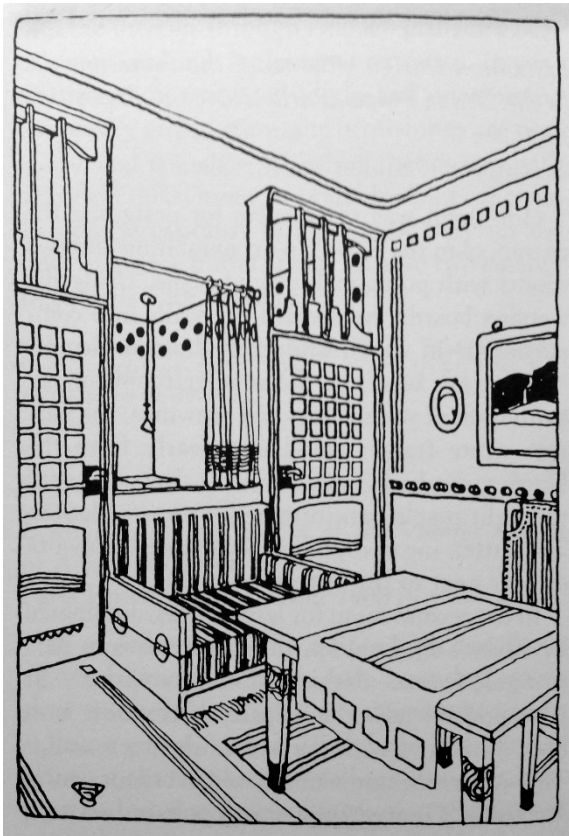
It was the artistic sensibility that most distinguished Box Furniture from the crate and barrel furniture of earlier tenement, farm, and frontier houses. Noted Unitarian minister Jenkin Lloyd Jones (1843-1918), wrote to Brigham that her greatest success was “creating out of not only common, but refuse material, objects of beauty as well as utility,” and as such, she should be included “in the class of eminent artist.” Brigham’s furniture owed as much to the craft movements of Ruskin, Morris, or Stickley as it did to the Beecher’s idea of making-do, and as part of the *Craftsman* spirit, Brigham hoped that Box Furniture would be made both out of necessity by the very poor, and as a leisure activity by boys and fathers of all classes. *Box Furniture* as a social agent for change is part of a complex set of movements exerting their influence on

Brigham in the decade before World War I: political Progressivism, driving for efficiency throughout society; the Arts and Crafts movement, encouraging traditional craftsmanship with simple forms and anti-industrial rhetoric; and the settlement house movement, providing community boosterism among the lower and middle urban class.¹⁰

Beyond the obvious influence of scarcity in the Arctic Circle mentioned earlier, there are two central influences from Brigham’s European trip of 1905 to 1909 that shape the aesthetic of Box Furniture: her interactions with handicraft schools, and her tutelage under the Austrian architect Josef Hoffmann. Brigham’s interest in the handicraft traditions of Europe manifested itself in a “daunting series of academic and practical experiences” in the national handicraft schools of Denmark, Holland, Norway, and Austria. Brigham acquired objects made by living master craftsmen, collecting with an eye toward color, form, and aesthetic modernity. Many of the works she collected were later displayed amid her own Box Furniture in “Box Corner.”¹¹

Her lessons of craft traditions were augmented by visits and extended studies with notable designers of the early modern movement, including architect Charles Rennie Mackintosh in Glasgow, Scotland, painter Carl Larsson in Sundborn, Sweden, potter Anton Lang in Oberammergau, Germany, and architect Josef Hoffmann in Vienna, Austria. Each of these creatives stretched the boundaries of their disciplines, exercising the ideals of the *Gesamtkunstwerk*, or “total work of art,” something Brigham suggested in *Box Furniture* was appropriate for the

American home. No one influence was stronger on Brigham than that of Hoffman, who, with Gustav Klimt and Koloman Moser, founded the Vienna Secession in 1897 by rejecting the historicist conservatism of the officially sanctioned Vienna Künstlerhaus. In 1899 Hoffman began teaching at the University of Applied Arts Vienna, and in 1903 Hoffmann and Moser established the Wiener Werkstatte (Vienna Workshops) as a way to commercially market home goods in the Secessionist style.¹²



Josef Hoffmann, Design for a Living Space, 1905
Permission under investigation

important American student of Hoffmann's in the same years was the young painter and interior designer Edward H. Aschermann (1878-1940).¹³

Aschermann, born in Milwaukee, was the son of German immigrants and trained as a painter in the midwest before embarking on an extended tour of Europe in 1905. After studying modern painting in the museums of London, Belgium, the Netherlands, Paris and Berlin, Aschermann studied with Hoffmann from late 1905 to 1907. It was likely in Vienna that Aschermann and Brigham were first introduced, a friendship that would result in the over 100 illustrations in *Box Furniture*. While it is impossible to know how much Brigham influenced the style of

Hoffman's work from the time Brigham was in Vienna, roughly 1907 to 1908/09, was moving further into abstraction and geometry, away from the romantic nature of the British Arts and Crafts movement that early on inspired the Secession. His designs for the 1905-1911 Palais Stoclet in Brussels and the 1907 Kabarett Fledermaus in Vienna, along with his vast range of home goods for sale through the Wiener Werkstatte, had a clear influence on Brigham's designs for Box Furniture. Hoffman had many students in his University courses and in his professional practice, most all of whom interacted with the master through formal critiques and informal discussions of the arts over fine food and drink. His most famous student of this period was Charles-Edouard Jeanneret, better known as Le Corbusier, who studied with Hoffman for four months in late 1907, around the same time as Brigham arrived in Vienna. Another

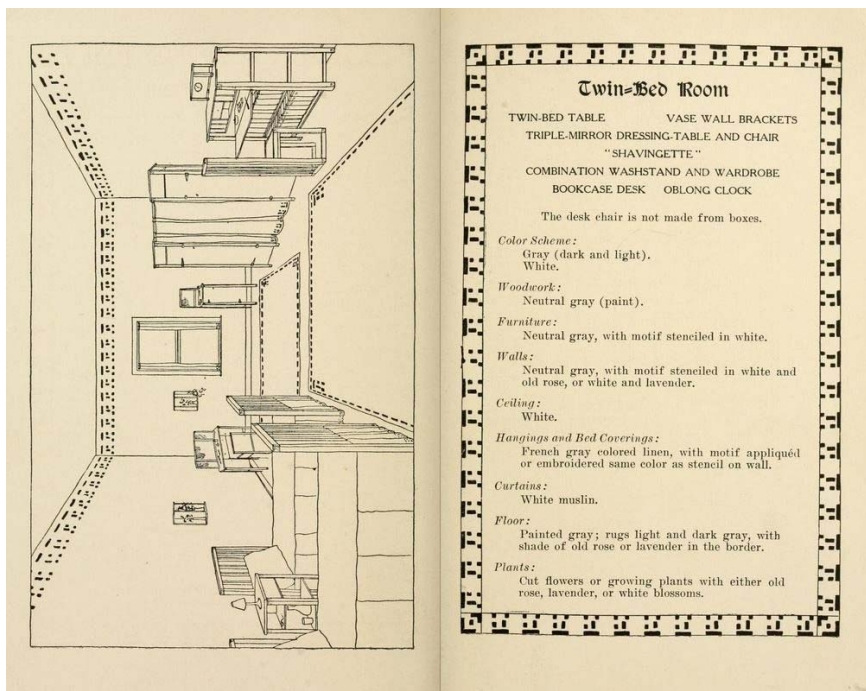
the book's illustrations (the book only tells us that the furniture designs are by Brigham), the memorable full room designs at the beginning of each chapter owe much to the overall composition of formal elements, and these plates are most likely the vision of Aschermann.¹⁴

Aschermann was a devotee of the Secessionist style and his illustrations in *Box Furniture* reflect this. He broke the walls into panels with border designs made of squares and simple geometries, designs that he repeated in the furniture and fabric decoration as well as in borders of the text boxes opposite each illustration. Drawing from the work of Hoffmann, and earlier central European designs of the Biedermeier era, Aschermann distributed pictures, plants and knickknacks about the room scenes to humanize the severe geometries of the Box Furniture. Aschermann extended the transatlantic connection between Brigham and the Secessionists by designing a signet for Brigham in the style and form of those used among her Austrian peers, it is seen on the title page and spine of early printings of *Box Furniture*.



Brigham's Signet

Aschermann established his own studio around the same time he produced the Box Furniture illustrations, advertising in 1908 and 1909 in *The Craftsman* and *Architectural Record* that he produced interiors of "Harmony in design and color." In 1915, Edward wrote in *Arts and Decoration* that "the beauty of the whole modern movement is that it offers an unlimited chance for individual expression [with] no more money but a great deal more time and thought." Brigham herself addressed issues of beauty, practicality, and modernity in *Box Furniture*.¹⁵



The furniture and interior decoration presented in Box Furniture as rendered by Edward Aschermann were radically modern. Taking off from lessons learned with Hoffmann, Brigham designed her box furniture in a "scientific" manner that "each article should have its proper proportions both for practical

"Twin-Bed Room," design and instructions.

use and artistic effect.” The heavy influence of the Secessionist movement meant her furniture stood in stark contrast to anything previously presented for mass American audiences, especially anything developed for the working class, but *Box Furniture* was not alone in its import of Austrian style to American design.¹⁶

The dissemination and appropriation of Secessionist taste in America from 1900 to 1915 occurred in a number of ways: exhibitions of Austrian work that travelled through U.S. cities, including the popular Austrian Pavillion at the 1904 St. Louis World’s Fair; publication of Austrian design for American designers in such prominent periodicals as Boston’s *The Brickbuilder*; Americans studying abroad (like Brigham and Aschermann); and the immigration of Austrian designers and students to America. Many designers working in America appropriated the formal visual language of the style while rejecting or ignoring the underlying aesthetic philosophy, leading to a stylistic movement in America that lacked the theoretical gusto and staying power of either the Arts and Crafts movement before it or the International Modernism after.¹⁷

In New York, where Brigham was based after publishing *Box Furniture*, architect Robert D. Kohn (1870-1953), his wife Estelle Rumbold Kohn, and sculptor Gutzon Borglum (1867-1941), executed the most experimental Secessionist style buildings in the city from 1905 to 1915, including the geometricized facade of the 1906 Evening Post Building. This building, however, maintains American Beaux-Arts bones wrapped in Secessionist skin, a conceit also used in buildings by architects Emery Roth (1871-1948) and Thomas P. Barnett (1870-1929). Meanwhile, in the Midwest and on the West Coast, architects and designers like Greene and Greene, Bernard Maybeck (1862-1957), Walter Burley Griffin (1876-1937), and Frank Lloyd Wright (1867-1959) were looking to the Secessionists for formal generators of designs, if not exact expressions of ornament.¹⁸ Graphic design also borrowed from the Secessionists, especially in New York where advertising firms like the International Art Service included immigrant Austrian and German artists who applied the formal language of the Secessionists--the reiteration of squares, parallel lines, frames and stylized floral motifs--to all sorts of advertising art. In furniture design and interior decoration, Viennese-born Paul T. Frankl (1886-1958), Ilonka Karasz, Winold Reiss, and Edward and Gladys Aschermann were practicing in a distinctly Austrian Modern style in New York before World War I. Frankl, however, advocated for design that corresponded to American tastes and specific American imagery, like the skyscraper. His own move away from the Secessionist style after the war reflected the growing popularity of a more American modernism over any European import.¹⁹

With the sinking of the *Lusitania* in May 1915, a rabid anti-German sentiment fell over the American conscious. Aschermann had written just a year earlier that the “‘Modern’ style of decoration...in vogue in Europe these past few years is now taking hold of the American home-makers,...creating vast interest and spreading rapidly.” It would appear he spoke too soon; World War I interrupted the progress of Modernism in America (especially its Germanic strains), instead a new wave of the Colonial Revival and a different modern, the Art Deco, proliferated. While *Box Furniture* may have been one of the early ushers of the Secessionist style into America, Brigham departed from the aesthetic in her own work by 1916, as later depictions of Box Furniture not associated with Aschermann show a more homey, rustic arrangement of furniture, often rendered in a folksy woodblock-style print. The fascination and respect for Hoffman that she and Aschermann had shared in the years immediately following their European travels had diminished in importance; Brigham appears to have begun repositioning Box Furniture closer to mainstream ideals of a hearth-centric American life.²⁰

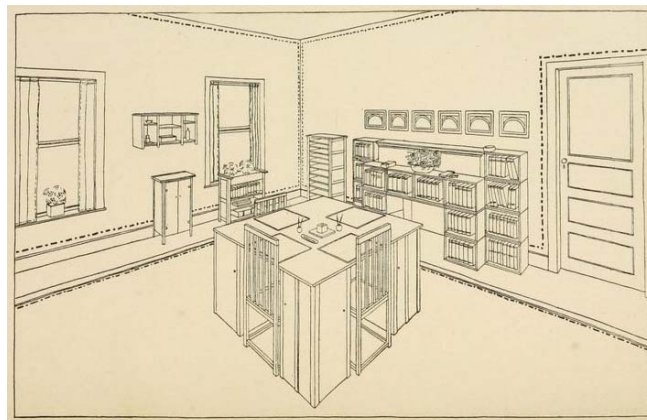


Illustration of Box Furniture by Edward Aschermann, 1909

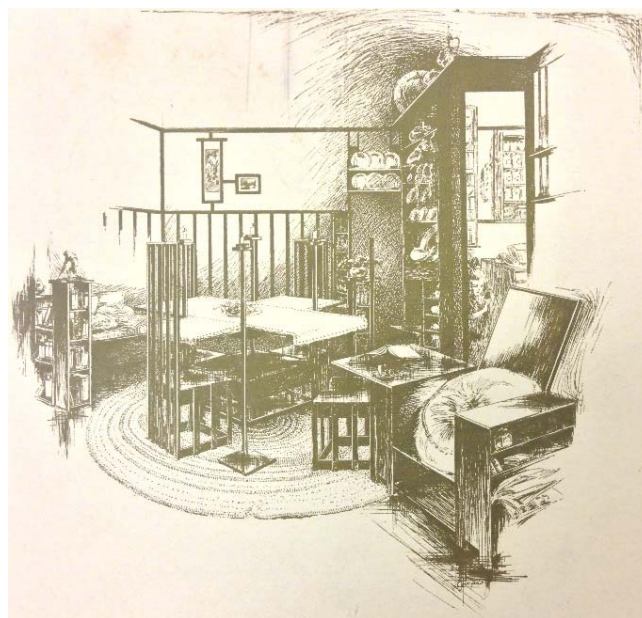


Illustration of Box Furniture by unknown artist, c. 1915.

In 1916, Louise Brigham married steel company executive Henry Arnott Chisholm (1851-1920); she was his second wife and a quarter-century his junior. They moved to Cleveland and joined its society life, though Brigham returned to New York throughout World War I to volunteer as an occupational therapist with wounded veterans. On a trip to Japan in 1920, her husband died, and the widowed Brigham moved permanently back to New York, settling into MacDougall Alley. The “Art Alley de Luxe,” a nickname bestowed on the little street for its many famous artist residents, included the homes or studios of Daniel Chester French, Gertrude Vanderbilt Whitney, and James Earle Fraser. Still surrounded by her Box Furniture and the many objects from her travels, Brigham held locally famous Sunday afternoon receptions. She also maintained vacation homes in Bermuda and Venice, and began travelling to Bethlehem for Christmas Eves. In a 1929 interview, Brigham told a Cleveland-based reporter, “I want to spend the rest of my life in New York. It’s the most exhilarating city in the world.” In the same breath, she reported that she had recently become the first woman to enter the tomb of King Tutankhamen after its opening earlier that year. It would seem Brigham began living the life of society and wealth which had always been hers for the taking.²¹

The second edition of *Box Furniture* that Louise Brigham was working towards in 1919 never materialized. Perhaps it was a victim of the increasing prosperity of the American consumer diminishing the need for such a book, or a general decline in interest about seemingly Reform-based texts, or even more simply, it may never have materialized because the nature of packaging was shifting away from the hardy boxes necessary for Box Furniture. By 1940, Brigham was an honorary member of the Board of the Home Thrift Association, was hosting or attending a variety of charity dinners and events, and was an active writer and literary exhibit maker. She outlived the Home Thrift Association, which had transformed from a Box Furniture making afterschool group into a massive charity organization, and was absorbed in the early 1950s into the Children’s Aid Society. At her death on March 30, 1956, *The New York Times* remembered Brigham for her designs, the “World War I vogue,” Box Furniture.

Louise Brigham had hoped for the book and its message to be adopted quite broadly, not just in the extremes of either very remote or very poor households, or just in the highest design circles interested in the modern styles of Europe. Brigham wrote in the preface of the book that “among the most enthusiastic admirers to be found of ‘the possibilities of a box’ are the Bishop, the mayor, the bank president, the capitalist, and the professor, while the elevator boy, the scrubwoman, and the working man have shown equal enthusiasm.” But Box Furniture’s

aesthetic and moral aims fell out of the American design conscious by 1920. Brigham's contemporaries like Gustav Stickley, Wallace Nutting, and other Craftsman-era designers are still remembered and celebrated while her name has been largely forgotten and her dear Box Furniture remains only in the pages of her book. In the gaps between her ideas and the execution of her design, somewhere between high-style Viennese Secessionist illustrations and after school handicraft for the poor, was a singular vision held by a reformer and a designer that, for a time at least, did not see these two worlds as incompatible. Clinging to that belief, Louise Brigham created a book holding a vision for furniture that was both a moral good and an aesthetic revolution.

Notes

- ¹ Emma E. Brigham, ed. *The History of the Brigham Family: A Record of Several Thousand Descendants of Thomas Brigham the Emigrant, 1603-1653*. (New York: The Grafton Press, 1907) pp. 495-496; "She's Inventor of Box Furniture," *Grand Forks Daily Herald*, July 17, 1915, p. 6.
- ² "Box Furniture as an Art Tenement Flats Furnished with Seemingly Worthless Things," *Kansas City Star*, September 9, 1909, p. 10; "Louise Chisholm, crafts expert, 81" *The New York Times*, March 31, 1956; "Among the Authors" *The New York Times*, April 5, 1909; Elizabeth McCracken, *The Women of America* (New York: The MacMillan Company, 1905) p. 243; "Woman Who Makes Boxes" San Jose, CA: *The Evening News*, (June 30, 1909) p. 2.
- ³ "Around the Studios" *American Art News*, vol. 3, no. 80 (June 15, 1905) p. 8; "Teaching Boys to Make Good Furniture Out of Boxes" *The New York Times*, January 19, 1913; Louise Brigham, *Box Furniture: How to Make a Hundred Useful Articles for the Home* (New York: The Century Co., 1909) Preface.
- ⁴ "Bright Woman Makes Boxes into Furniture for Homes: Miss Louise Brigham of New York," *Lexington Herald*, September 26, 1909, p. 8; Brigham, *Box Furniture*, Preface
- ⁵ "A List for Small Libraries Selected from Books of a Year" *The Springfield Republican*, March 1, 1910, p. 15.
- ⁶ "Box Furniture as an Art," *Kansas City Star*, p. 10; "Teaching Boys" *The New York Times*; Pamphlet pasted inside of Louise Brigham's 1919 copy of *Box Furniture*, pp. 15-16.
- ⁷ Katherine C. Grier, *Culture and Comfort: People, Parlors, and Upholstery* (Amherst MA: University of Massachusetts Press, 1988) pp. 263-279; Catherine Beecher and Harriett Beecher Stowe, *American Woman's Home: or, Principles of domestic science* (Hartford CT: Stowe-Day Foundation, 1994) p. 89; Henry T. William and C.S. Jones, *Beautiful Homes or Hints in House Furnishings*, (New York: H.S. Allen, 1885) p. 99.
- ⁸ Susan Strasser, *Waste and Want: A Social History of Trash*, (New York: Metropolitan Books, 1999) p. 67; Louise Brigham, "How Boys Make Furniture from Boxes," *St. Nicholas: An Illustrated Magazine for Young Folk*, Vol. 42, No. 3 (January 1915) p. 242.
- ⁹ Brigham, "How Boys Make Furniture," p. 241.
- ¹⁰ Pamphlet in Brigham, *Box Furniture*, 1919 p. 16.
- ¹¹ Neville Thompson, "Louise Brigham, Developer of Box Furniture" in *Substance of Style: Perspectives on the American Arts and Crafts Movement*, Bert Denker, ed. (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, Inc., 1996): 201; "Making Box Furniture: Its Practical and Ethical Value," *The Craftsman* (November 1, 1911), p. 218; Her decision to display European handicraft of exemplary design met with some criticism among the press, who claimed that the refined handmade objects were out of place among the modest Box Furniture and worked counter to her vision of a high-style home for the lower class. While her contact with many of her European friends would continue for decades, her display of European handicrafts in Box Corner did not last through its second incarnation on Fifth Avenue. They would return in later homes, as a reporter in 1929 mentions the many years worth of collections on display at Brigham's home.
- ¹² Thompson, "Louise Brigham," p. 201; Christopher Long, "The Viennese *Secessionsstil* and Modern American Design," *Studies in the Decorative Arts* 14, no. 2 (Spring-Summer 2007), pp. 6-24.
- ¹³ August Sarnitz, *Josef Hoffmann 1870-1956: In the Realm of Beauty*. (London: Taschen, 2007); Eduard F. Sekler, *Josef Hoffmann: The Architectural Work Monograph and Catalogue of Works* (Princeton NJ: Princeton University Press, 1985), pp. 7-8, 188, 236-240; Peter Noever, ed. *Josef Hoffmann Designs* (Munich: Prestel-Verlag, 1992).
- ¹⁴ Aurora McClain and Christopher Long, "The Aschermanns" *The Magazine Antiques* (January/February 2011), online <http://www.themagazineantiques.com/articles/aschermanns>; Aschermann is sometimes styled "Asherman," especially after World War I.
- ¹⁵ Sekler, *Josef Hoffmann*, p. 514.; E. H. and G. G. Aschermann, "Modern Interior Decoration," *Modern Art Collector* (M.A.C.), vol. 1, no. 4, (December 1915), n.p., in *Antiques* 3.
- ¹⁶ "Bright Woman" *Lexington Herald*, p. 8; "Box Furniture as an Art," *Kansas City Star*, p. 10.
- ¹⁷ Long, *The Viennese Secessionsstil*, p. 22.
- ¹⁸ Long, *The Viennese Secessionsstil*, p. 14-22.
- ¹⁹ McClain and Long, *Aschermanns*.
- ²⁰ Edward H. Asherman and Gladys G. Ascherman, "'Modern' Interior Decoration in American Homes," *International Studio* 53, no. 212 (October 1914): supplement, 81.
- ²¹ Eleanor Clarage, "Main Street Meditations," *Plain Dealer* (Cleveland), February 4, 1929; Thompson, *Louise Brigham*, pp. 204-205.