

before he finally secured a position at Maison Caroline, a small dressmaking firm that he soon discovered was a copy house which pirated the collections of the fine couture concerns. One of many such operations in Paris, Maison Caroline sent its representatives covertly to the showings of the important designers, where their innovative offerings were scrutinized, and then sketched from memory, patterned, assembled and sold. Such thievery was unconscionable to Erté and, in order to avoid it, he drew variations rather than exact duplications of the recently reviewed ensembles. His creative flair got him discharged from Caroline after less than a month, but hired immediately by Paul Poiret; the pre-eminent couturier recognized the parallels with his

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PICTURE COLLECTION

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ABOVE
Knitting bag of interwoven
ribbons for *Harper's Bazaar*,
1918.

RIGHT
Portrait of Lina Cavaliere, 1914.

diamond-studded body suit whose gold lamé cape was lined with freshly-picked red roses which were also strewn on the ground upon entry.

Such frivolities ended with the onset of World War I, as did the opportunities for Erté to work directly for Poiret's clients, when the master couturier closed his house in August 1914. In the same month Erté moved to Monaco, where he hoped to continue his fashion-illustration career. The artist decided that a United States-based publication would provide him with the best opportunity to succeed in this area - America was far removed from the war, was prosperous, and its small yet well-traveled readership was a group with which he had got on well in Paris. Following such logic, Erté devised an illustration for an imaginative cover designed to appeal to such an audience, and then flipped a coin to determine whether to submit it to *Harper's Bazaar* or *Vogue*. *Harper's* won the toss, and six months after the artist had submitted his rendering of 'Schéhérazade' to the magazine, the design graced its cover, marking the start of his 22-year-long affiliation with the publisher.



44—Bible. London, 1638.

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Embroidery-1638



All-purpose Bodi-Rest Stacking Chair. It's air-cushioned for comfort. It has all the strength and style of the Vanguard. It's ten high for storage. It has all the strength and style of the Vanguard.

c.1963 Am. Seating Co., Grand Rapids, Mich.
N.Y. PICTURE COLLECTION

Seating

ALEXIS & GINGER

2024 CATALOG

2024

Ode Collection & Silhouette Collection



*Each piece is a keepsake, an ode to the silhouettes of architecture and
the under-celebrated details of tapestry.*

Designed and handcrafted in Brooklyn, NY.

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Ode Collection

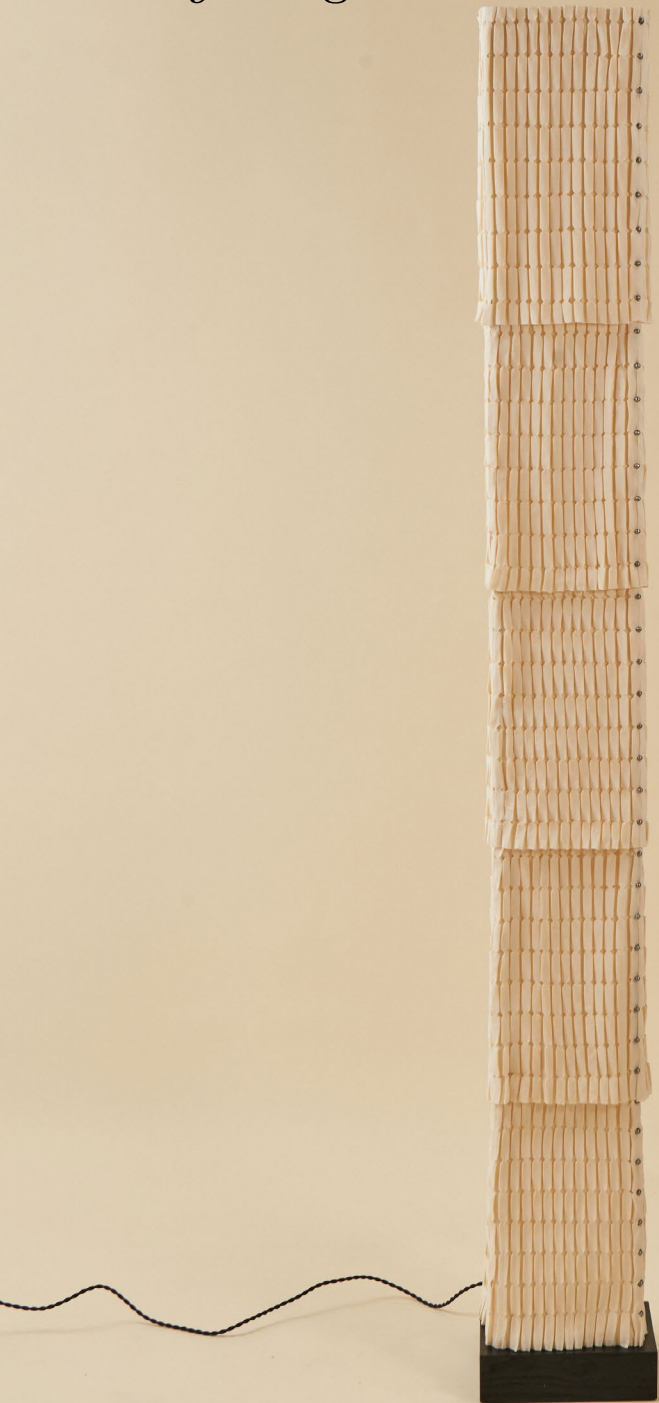


Braided Mirror

Maple, black veneer
21" x 2.5" x 58"

Carved undulating waves of maple and black veneer cascade down the frame of this mirror. Custom material & sizes available.

Tower of Song I



Tower of Song I

Hand pleated fabric, steel, India ink dyed ash
10" x 6" x 72"

Warm light filters through layers of hand sculpted textile. Delicate details meticulously repeated, draped onto a steel frame and held in place by a strand of steel pearls. This piece is inspired by processes and fragments of the past. Custom sizes available upon request.



Silhouette Sconce

Maple, walnut, stained glass
L 4" x W 3" x H 14"

Desk lamp or wall hung sconce, the Silhouette sconces provides an undulating glow. Shown in bleached maple, walnut, and stained glass. Custom material & sizes available.

Because the Night Stool

India ink dyed ash, COM

13" Ø x 17" H

Delicate details enlarged to become the focal point of the piece. Inspired by the small details of clothing closures and contrast of weight and material. This piece is made of hand carved India ink dyed ash and velvet jacquard. COM, available in a variety of wood species, finishes, and sizes.





Threshold Light

Cherry
6" x 3" x 12"

Threshold light is made of layers of solid cherry wood. This piece provides a silhouetted glow and can be used as a desk lamp or wall hung sconce, Custom material & sizes available.

New Morning Side Table

India ink dyed ash, mother of pearl
14" x 14" x 19"

The New Morning side table is a motion frozen, glints of light captured in small mother of pearl inlay. The forms are inspired by detailed stitching and the motion made to create them. This side table is shown in India ink dyed ash and mother of pearl inlay. Available in custom sizes & finishes.





Tower of Song II

Hand pleated fabric, steel, India ink dyed ash,
mother of pearl inlay
L 12" x W 9" x H 24"

Warm light filters through layers of hand sculpted textile. Delicate details created a tiled textile atop a hand carved India ink dyed base with a touch of mother of pearl inlay. This piece is inspired by processes and fragments of the past. Custom sizes available upon request.



Draped Side Table

Walnut
L 23" x W 16" x H 19"

The Draped side table is made of a walnut coopered hand carved base creating a undulating wave form. Inspired by a draped textile this piece creates a softness in a material that often seems rigid. Available in custom sizes, variety of wood species, and finishes.

Silhouette Collection





Reflection Table

India ink dyed ash, stained glass
55" x 65" x 10"

In the Reflection coffee table, abstract colored pools of opalescent and transparent stained glass are inlaid into the surface of the table top, creating soft ripples of color as sunlight and shadow move within the space. This piece pays homage to historical architectural structures and their materiality. The hand-carved solid-wood legs draw inspiration from classical silhouettes and the stained glass from ancient windows.

The Reflection table was designed for the Sight Unseen Collection and is handmade in Brooklyn. This piece may be customized in different wood species, stained glass colors, finishes, and sizes.





Vignette Chair

Stained glass, cherry, maple, India ink dyed ash
L 16.5" x W 19" x H 42.5" x SH 18"

In the Vignette chair, compositions of cherry, India-ink dyed ash, bleached maple, and stained glass are thoughtfully arranged. This chair is designed to show the passing of time, with the contrasting materiality telling a story of changing light and shadow within a space.

Stained glass is inlaid within the solid cherry and ash back, creating a window and a moment of reflection.

The Vignette was designed for the Sight Unseen Collection and is handmade in Brooklyn. This piece can be customized in different wood species, stained glass colors, finishes, and sizes.





Seven O'Clock Stool

Maple, cherry, India ink
L 17" x W 14" x H 19"

The Seven o'clock stool embodies the elongated shadows that captivate the early morning and evening hours. India Ink dyed wood is held in contrast with cherry, maple and ash, displaying a tonal balance of light and obscurity found in the quiet moments of reflection.





Tapestry Chair

India ink dyed ash, black and natural veneer
L 17.5" x W 19" x H 34" x SH 18"

The tapestry chair is inspired by delicately draped textiles. The gentle curve of the back provides a composition similar to that of a drawn curtain and creates a softness out of a typically rigid material.

This chair is made of solid hand carved ash and dyed using India ink. The contrasting striped back is made using a process of stack lamination with white and black veneer. Designed to be used as a dining chair or side chair, this piece creates a window within a space.

The tapestry chair was *designed for the Sight Unseen Collection and is handmade in Brooklyn*. This piece can be customized by wood species, finish, and size.





Ginger Gordon and Alexis Tingey met while studying Furniture Design at RISD. In 2023, the two founded the studio, launching their first collection Ode and their second collection during NY Design Week with the Sight Unseen Collection.

Based out of NYC their practice is one of research and material exploration from carved wooden forms and textured textiles to inlay and stained glass. Their objects are embedded with moments of the past, sharing stories through abstraction and composition of materials. Each piece is a keepsake, an ode to the silhouettes of architecture and the under-celebrated details of tapestry.

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ELLE DECOR

Sight
Unseen

Wallpaper*

INTERIOR
DESIGN

FINANCIAL TIMES

CURBED

SURFACE

*ALEXIS &
GINGER*

2024

