



Eva Zeisel Collection

filzfelt + *Eva Zeisel*

Natural Material Story

Manufactured in Germany—where the history of FilzFelt's felt mill goes back 155 years—wool felt is one of the oldest man-made textiles. To produce felt, raw wool undergoes a wet felting process that involves matting, condensing and pressing the fibers. Felting, the natural characteristic of most animal fur to entangle and form matts, creates a textile superior to synthetic fibers. Natural characteristics include an inherent durability and resilience, excellent dye ability producing highly saturated colors, and natural flame resistance.

A high standard of dye processes in Germany and content of 100% wool make this product biodegradable and earth friendly. Felt also has a life cycle that is substantially longer than other synthetic materials. And since wool felt is made of sheep's wool and viscous staple fibers, this means that after the felt product has been used or become worn out, it can be disposed of in an environmentally friendly manner as it is 100% biodegradable.





About Eva Zeisel

Hungarian-born designer, Eva Zeisel (1906–2011), had a prolific career designing well past the age of 100. Born into an educated family (her mother was the first woman to receive a Ph.D. from the University of Budapest), Eva entered the Hungarian Royal Academy of Fine Arts at the age of 17 as a painter. Wooed by ceramics (and its more dependable income), she switched gears to apprentice under the last pottery master in the medieval guild system and was the first female journeyman. Her early career was spent in Germany developing the sensuous, flowing, and biomorphic ceramics she would later be known for. At the age of 26, Eva moved to Soviet Russia and became an artistic director in the government's china and glass industry but her time there took an abrupt turn in 1936 when she was falsely accused of plotting against Stalin. After 16 months in prison (mostly in solitary confinement), she was deported to Austria and thereafter fled the threat of Nazi invasion.

Eva and her husband immigrated to New York with \$64 to their name, but she quickly established herself as a teacher at Pratt Institute in Brooklyn and a ceramics designer with companies such as Bay Ridge Specialty Company, Red Wing Pottery, and Sears & Roebuck. Though known for furniture, rugs, tiles, and lamps in wood, metal, glass, and plastic, she revealed ceramics remained her favorite: "... because I can feel (the clay) with my hands." In 1942, she was commissioned by the Museum of Modern Art and Castleton China to design an all-white modern dinner service that was exhibited as the first one-woman show at MoMA. Her "Museum Shape" established her reputation in the United States and her later work brought the clean, casual shapes of modernist design into middle-class homes with furnishings that encouraged a postwar desire for less formal living.

Eva's works are in the permanent collections of museums worldwide including the Metropolitan Museum, Brooklyn Museum, Cooper-Hewitt Design Museum and The Museum of Modern Art in New York; the British Museum and The Victoria and Albert Museum in London; and the Bröhan Museum in Germany. In 2005, Eva won the Lifetime Achievement award from the Cooper-Hewitt National Design Museum.



Tea Kettle by Chantal Cookware Corporation, 2005
©Brent C. Brolin

Stockholm by Federal Glass, 1962
©Brent C. Brolin



Western Stoneware, 1953
©Brent C. Brolin

“The first motive of people at the beginning of culture was ‘the playful search for beauty’. I think ‘playful sense of beauty’ is quite a strong pull for me.”

– Eva Zeisel

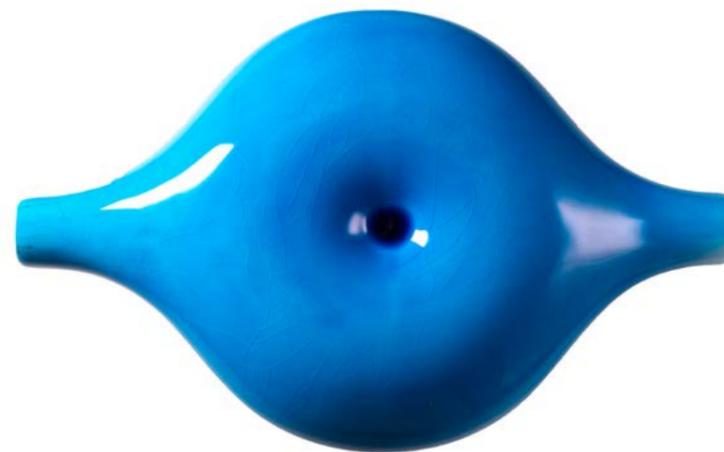




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Eva Zeisel was a “maker of useful things.” Born in Hungary with her early career spent in the potteries of Germany and Russia, Eva’s sensuous forms were inspired by the curves of the human body and those found in nature. Though best known for her modernist ceramics, the Eva Zeisel Collection takes inspiration from her room dividers and glazed tiles in six shapes of acoustic tiles that feature curvilinear forms nesting together to create soft, fluid patterning. In true Eva Zeisel spirit, the playful patterns may go bold with saturated colors or soft and sensual with neutral tones. The lightweight, sound softening tiles assemble in customizable patterns of 100% wool felt and are easy to install with standard wallcovering adhesive.

Goblet Block in 170 Asche + 686 Enzian
Vase Block in 150 Weiß + 613 Gletscher



Bottle Block

Eva's prototype Coca-Cola bottles inspire the shape of Bottle Block. The curves nest together when rotated to create a graphic pattern of gentle, repeating arcs.

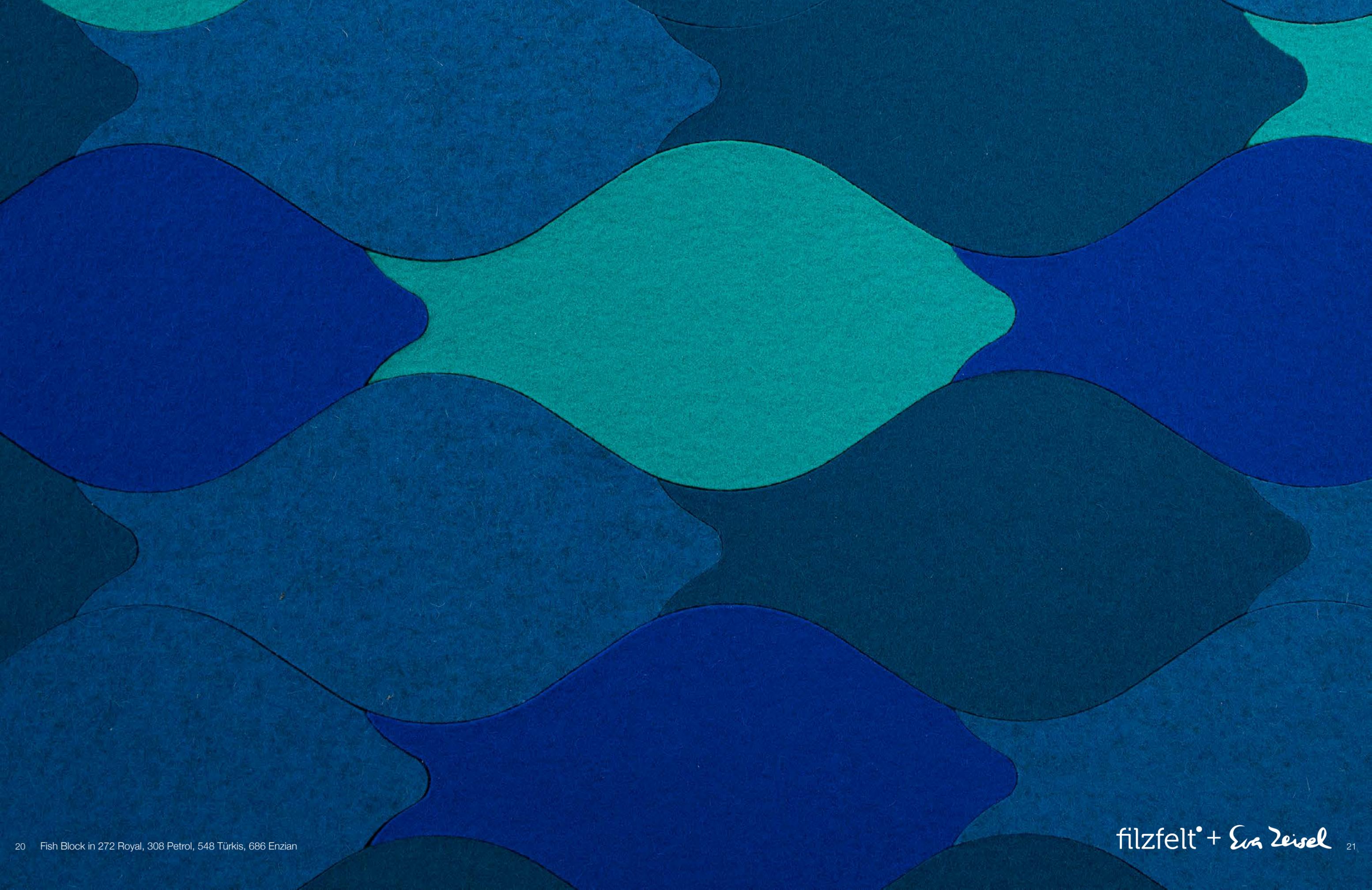






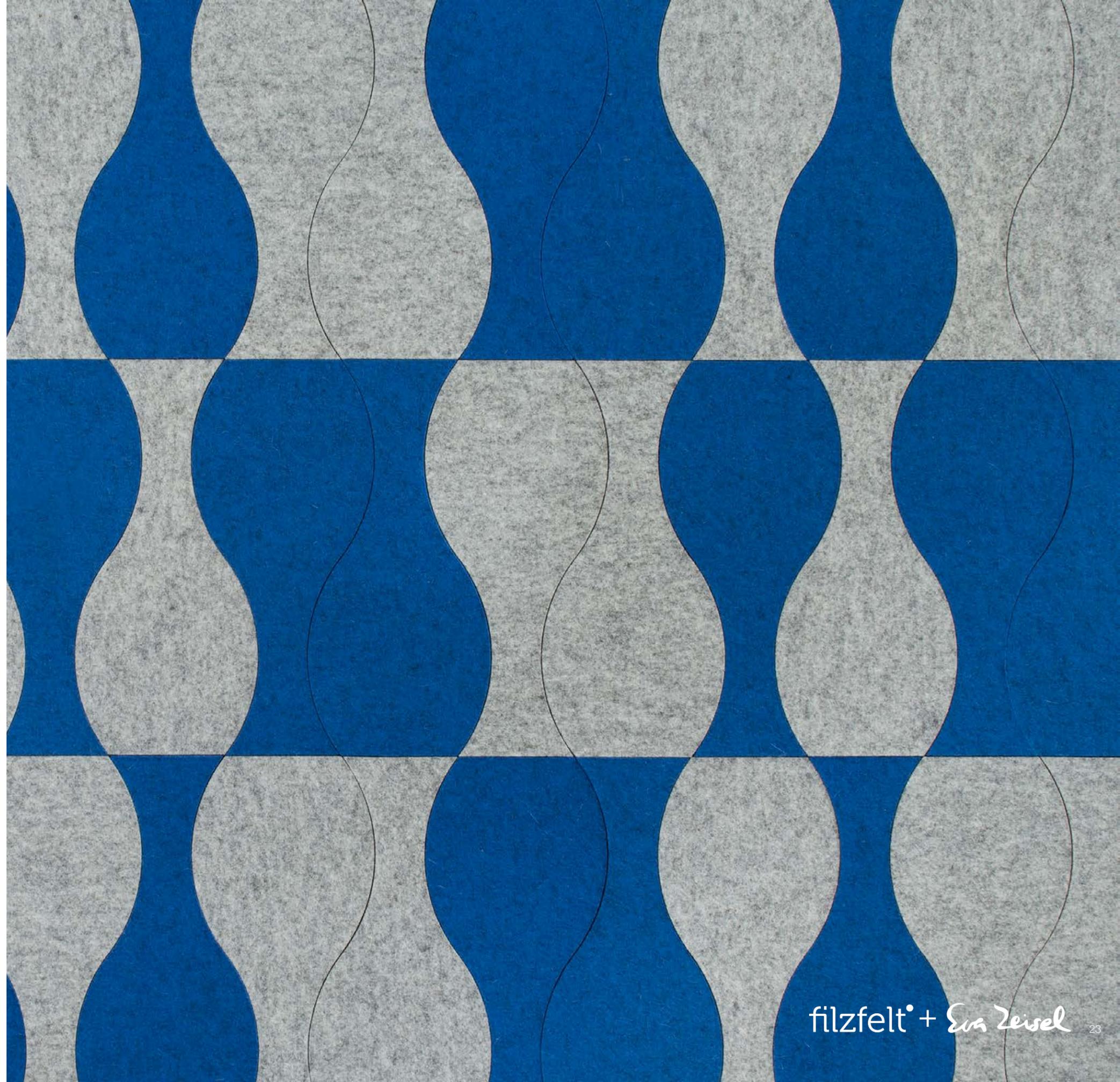
Fish Block

Eva didn't shy away from playfulness and, luckily, neither do we. Aligned with its fellows, a school of fish glides across the wall or these acoustic tiles can be rotated to create a subtle scale effect.



Goblet Block

Eva knew simple doesn't have to mean boring. The sensual S-curves of Goblet create fluid arcs and may be combined with Vase Block to create intricate and more complex curvilinear patterning.





Hourglass Block

Time flies while you're having fun. Based on Eva's 'Hourglass' Space Dividers, the more rectilinear shapes nest together to fill a wall with color and gentle, geometric zigzag patterning.

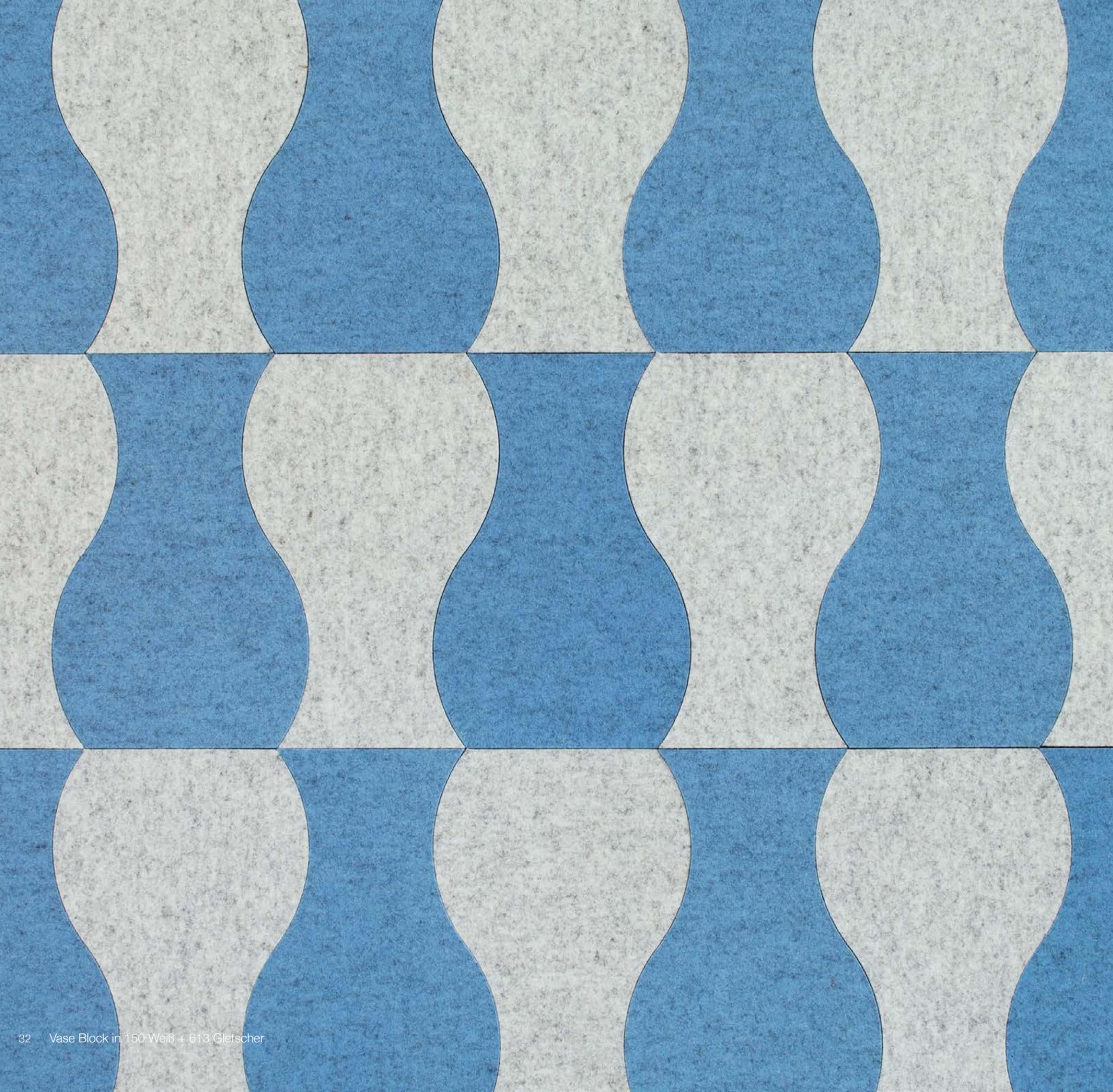




Spindle Block

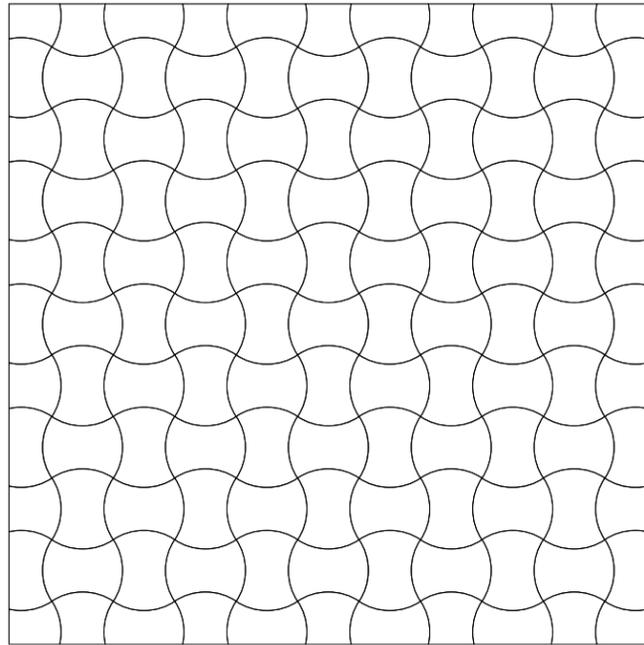
Based on Eva's 'Bellybutton' Space Dividers designed in 1958 for Mancio in Montelupo, Italy. Now in the lobby of the Standard Hotel in Los Angeles, California, the sculptural acoustic tiles create a repetition of curved forms are evocative of the whimsical screen.



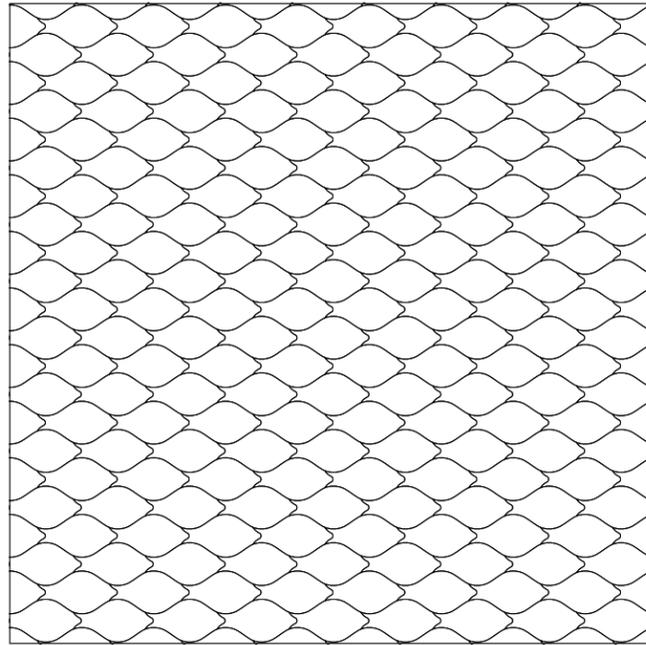


Vase Block

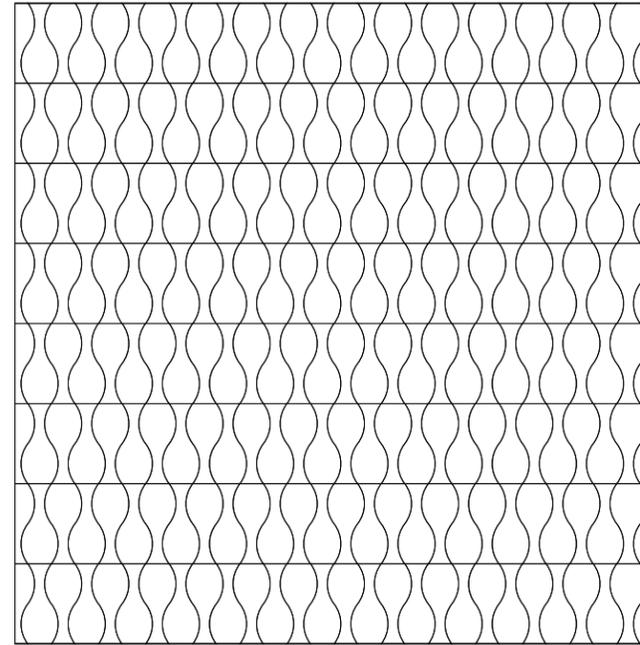
Reminiscent of Eva's iconic nested vases, Vase's gracefully curvilinear form is at once contemporary and lyrical. On its own or paired with Goblet Block, Vase creates fluid curvilinear patterning.



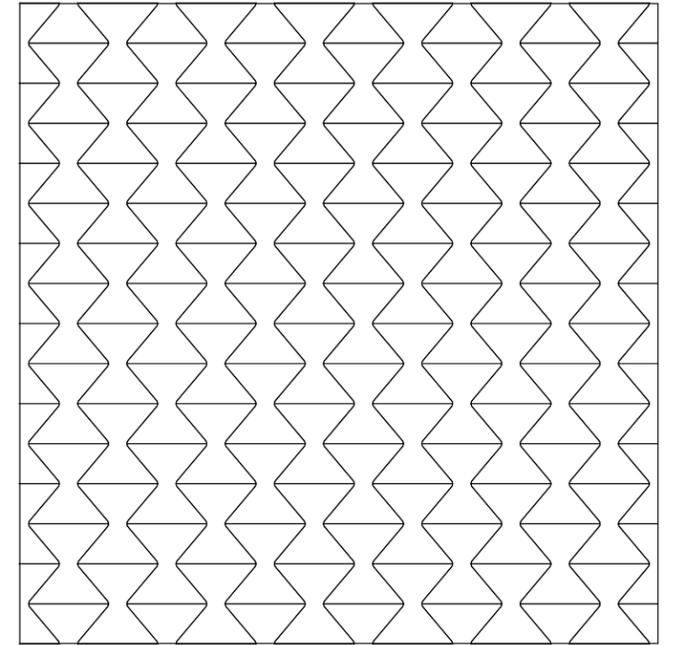
Bottle



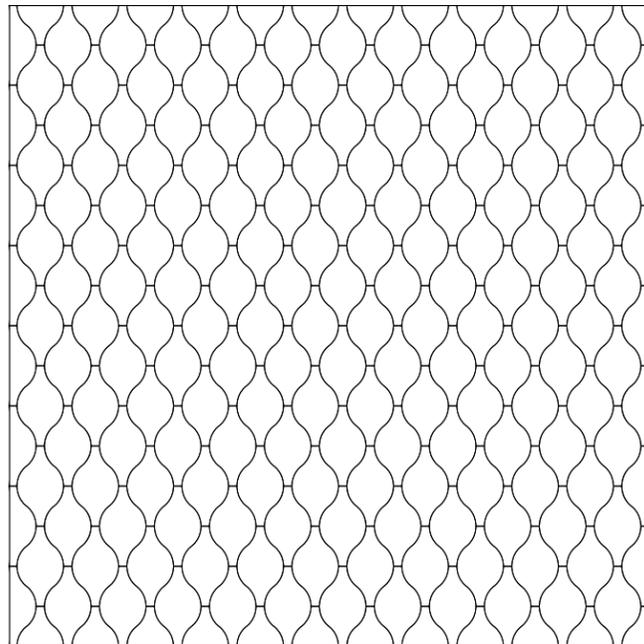
Fish



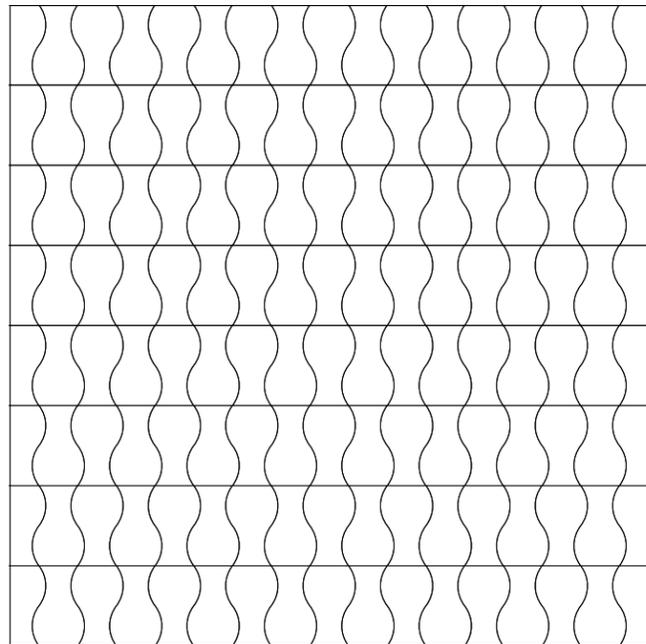
Goblet



Hourglass



Spindle



Vase



filzfelt® + Eva Zeisel