

## CHRONOLOGY OF OSCAR BRUNO BACH'S (1884-1957) CAREER

by Heidi Nasstrom Evans

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This chronology includes information about Oscar Bach's life. The sources are noted in parentheses after each statement (see bibliography for full citations [forthcoming]). In order to keep the intended meaning of each primary source, I have used as much original language as possible. I have also noted when certain facts were found in multiple locations and if the material differed from source to source. For the sake of consistency, Oscar Bruno Bach is referred to as Bach throughout this document.

Because the Oscar Bach story is still unfolding, this chronology is certainly not the final word. I welcome your comments, ideas and additions, especially as they relate to the additional research questions included below.

I am especially grateful to Catherine Hoover Voorsanger, Teresa Pac, and Bill Royall for their support on this project.

- 1879 June 19, 1879, birthdate of Max Bach, Bach's brother and business partner (Naturalization Records, National Archives, New York City).
- 1884 Bach is born December 13, 1884, in Breslau, Germany (Austrian subject) (Naturalization records, National Archives, New York City).
- Mother's name: Ernestine Backstic (Passenger list, *S.S. Argentina*, December, 23, 1911, National Archives, New York, New York).
- 1890 1890-1898 Bach studies at the Catholic Higher Gymnasium in Breslau, Germany (Bach's Obituary, *New York Times*, May 5, 1957, p. 88).
- 1895 Bach's father dies when he is eleven years old. At this time, he goes to live with his uncle, Jacques Bach, a portrait painter, and studies painting and sculpture (*Art & Decoration*, Nov. 1938, p.16).
- 1898 At age 14, Bach wins a scholarship at the Royal Academy in Berlin based on a twelve-foot high, heroic painting of Prince Bismarck of Germany (*Arts & Decoration*, November 1938, p.17). Another source says that Bach won a scholarship at the age of 14 to the Industrial Art Academy in Berlin (*Interior Architecture*, May 1931, p. 100). Finally Bach's obituary lists the site of his studies between 1898 and 1902 at the Imperial Academy of Art in Berlin (Bach's Obituary, *New York Times*, May 5, 1957, p. 88). I think that Bach won a scholarship to one school when he was 14, and that, in this context, the Royal Academy, the Industrial Art Academy, and the Imperial Academy noted in the three mentioned sources are all referring to the same place.
- At the same time as his scholarship to the Royal Academy, Bach begins a four-year apprenticeship in metallic art with a famous industrial art firm in Europe (*Arts & Decoration*, November 1938, p. 17).
  - The Imperial Academy referenced in the *New York Times* may be the same as the Royal Academy referenced in *Interior Architecture* and *Arts and Decoration*.
- Additional Research Questions: What was the name of firm where Bach apprenticed? Could it have been Professor Versani, the Berlin metalworker (*Arts & Decoration*, November 1922, p. 26-27; *Arts & Decoration*, November 1938, p. 17)? Find out where Versani taught or if he was involved in Bach's apprenticeship in metallic art.
- 1902 After Bach's apprenticeship in metallic art (see above), he becomes the artistic director of a firm in Hamburg, Germany (*Arts & Decoration*, November 1938, p. 17).
- Additional Research Questions: Find out the name of firm.

While still in his teens, a firm in Gladenbeck, Germany supplies him with capital, studios and machinery to go into business (*Arts & Decoration*, November 1938, p. 17).

Additional Research Questions: What was the name of the firm in Gladenbeck? Does the Gladenbeck reference relate to Professor Versani (see above), or to the firm in Hamburg where he was artistic director (see above)?

At age eighteen, Bach makes a wrought metal Bible cover with jewels and precious stones for the study of Pope Leo XIII at the Vatican (M. Price, *Design & Craftsmanship in Metals: The Creative Art of Oscar B. Bach*, ca. 1938, p. 15; Bach's Obituary, *New York Times*, May 5, 1957, p. 88).

- 1904 At age twenty, Bach is commissioned to design all the metal work for the City Hall in Berlin (*Interior Architecture*, May 1931, p. 100).
- At age twenty, Bach wins an award for the largest amount of metal work in a modern building in Germany (*International Studio*, January 1924, p.339) (I think this must be a reference to the City Hall commission [see above]).
  - At age twenty, Bach begins his career as a designer of metallic architecture and sculpture in Berlin, mostly for the German, British and Italian Governments (Bach's Obituary, *New York Times*, May 5, 1957, p.88)

August 1, 1904, Max Bach, Bach's brother and business partner, arrives in the port of New York on the Kaiser Wilhelm II from London, England (Naturalization records, National Archives, New York City).

#### **COMMISSIONS FROM THIS CIRCA DATE INCLUDE:**

City Hall, Berlin: all metal work (*Interior Architecture*, May 1931, p. 100).

Hotel Adlon, Royal Rooms (Is this in Berlin?): metal sculpture (*Interior Architecture*, May 1931, p. 100).

Rheingold (What is Rheingold?), Berlin: metal sculpture (*Interior Architecture*, May 1931, p. 100).

- 1908 Bach sets up a workshop in Venice, Italy, where he is influenced by Francesco Naager. (*Arts & Decoration*, November 1922, pp. 26-27; *International Studio*, January 1924, p. 341; *Interior Architecture*, May 1931, p. 100).
- Naager is Bach's teacher (*Who's Who in American Art*, 1936-1937, p. 24).

Before moving to the U.S.A., Bach is spending four months a year working, and the remaining eight traveling to remote parts of Europe and North Africa, including Portugal and the Mediterranean (*International Studio*, January 1924, p. 341).

- 1911 Bach wins Grand Prix at the World's Exposition in Turin, Italy for beds designed for Kaiser Wilhelm II (*Interior Architecture*, May 1931, p. 100).
- Additional Research Question: Is Kaiser Wilhelm II a reference to the person (1859-1941) or the ocean liner (launched 1902, entered service 1903, released from service 1920)?

- 1912 January 19, 1912, Bach arrives at Ellis Island, New York, on the S.S. Argentina sailing from Trieste, Italy (set sail on December 23, 1911). Passenger list from S.S. Argentina has Bach listed as Oscar Backstik, twenty-eight years of age. He is listed as a laborer. Written over "German," which is listed under "Race or People," is "Heb." I suppose this means that Bach was Jewish. He is stated to be going to join his brother, Max Backstik, at 380 East 166 Avenue (I can't make out the city or state on the passenger list, but Max lived in Ohio before moving to New York in March 1919). Bach is listed as having very little money upon arrival. It is hard to make out the amount

on the passenger list, but it may say \$1.00 (Passenger list #20, S.S. Argentina, National Archives, New York City).

Bach is stated to have lived in New York since January 19, 1912 (Naturalization records, National Archives, New York City).

In New York City, he opens his first studio in Greenwich Village. This date is prior to 1913, which was Bach's first known architectural commission in New York (*Arts & Decoration*, November 1938, p. 17).

- Bach and his brother Max are partners in business in New York City. It looks like Max is in charge of the business end of things and Oscar is the artist. Bach has assistants working with him in his studio. One assistant, Mr. Tuller, is mentioned in Bach's correspondence with George Booth of Cranbrook, Michigan, from 1928 (George Booth Papers, Archives of American Art, New York City and Washington, D.C.).

#### **COMMISSIONS FROM THIS CIRCA DATE INCLUDE:**

New York American Building on Columbus Circle, New York City (*Arts & Decoration*, November 1938, p. 17) (This dates prior to 1913 and may have been Bach's first architectural commission in New York).

Bach gallery established in Altman's Department Store, New York City (year of commission?) (*Arts & Decoration*, November 1938, p. 17).

Woolworth Building, New York City (circa 1913): metalwork lower portion (*Arts & Decoration*, November 1938, p.17).

- 1915 Bach designs the ornamental metalwork at Blessed Sacrament Cathedral, Detroit, Michigan (Detroit Institute of Arts, *Arts and Crafts in Detroit, 1906-1976*, 1976, p. 43).
- This is the earliest commission by Bach in the U.S.A. for which there is known material evidence. Author of *Arts & Crafts in Detroit*, Thomas Holeman, could probably provide information about the pieces designed by Bach and where he found this information.
- 1916 Bach marries Pauline (maiden name unknown) in 1916. She was born March 6, 1893 in Contursi, Italy, and emigrated to the U.S.A (New York) from Italy in 1895. Oscar and Pauline did not have any children. She survived his death in 1957 (Naturalization records, National Archives, New York City).

Bust portrait of wife, Pauline, is shown at the Architectural League of New York (*International Studio*, January 1924, p. 339).

**COMMISSIONS FROM THIS CIRCA DATE INCLUDE:** (circa dates may be based on the earliest publication in which the commission is mentioned)

Horace Havermeyer residence, Bayshore, Long Island, New York (1917): lead leaderhead (dated) (*Arts & Decoration*, November 1922, pp. 26-27).

Clyde M. Carr, esq., residence, Lake Forest, Illinois (c. 1922): main entrance grille, bronze door, window grilles and transom. (*Arts & Decoration*, November 1922, pp. 26-27; *International Studio*, January 1924, p.339; M. Price, *Design & Craftsmanship*. . . , ca. 1938, p. 22)

Eugene Dupont residence, Wilmington, Delaware (c. 1922): bronze transom grille, & mantel ornament (*Arts & Decoration*, November 1922, pp. 26-27; M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 23).

James A. Farrel residence, South Norwalk, Connecticut (c. 1922): bronze window grille, main entrance door, transom, windows, iron serving table (*Arts & Decoration*, November 1922, Pp. 26-27; *International Studio*, January 1924, p. 338).

George E. Learned or Learnard?, esq., residence, Greenwich, Connecticut (c. 1922): bronze and iron stairway (*Arts & Decoration*, November 1922, pp. 26-27; M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).

Frederick Vietor residence, Red Bank, New Jersey (c. 1922): bronze window grille, iron and bronze grille door, lead lantern. (*Arts & Decoration*, November 1922, pp. 26-27; *International Studio*, January 1924, pp. 339,341).

Gaylord Hotel, Hollywood, California (c. 1924): wrought iron and bronze gates and frame (*Arts & Decoration*, December 1924, p. 4).

Albert Pick, esq., residence, Winnetka, Illinois (c. 1924): wrought iron and bronze entrance door, and wrought iron door with bronze figures (*Arts & Decoration*, December 1924, p. 4; M. Price, *Design & Craftsmanship . . .*, ca.1938, p. 22).

Alan Levin, esq., (residence ?), Philadelphia, Pennsylvania (c. 1925): radiator grille-console (*Arts & Decoration*, May 1925, p. 67)

Charles S. Peabody, esq., residence, New York City (c. 1925): grille door of wrought iron with bronze ornaments (*Arts & Decoration*, March 1925, p. 73; *The American Magazine of Art*, April 1928, p. 193).

1922 Oscar B. Bach and Oscar B. Bach Studios are mentioned in metalwork category at the Metropolitan Museum of Art's annual exhibition of American industrial art (*The Museum of Art as a Laboratory: Sixth Exhibition of American Industrial Art, Current Work by Manufacturers and Designers Showing Study of the Collections*, exhib. cat., January 15-February 26, 1922).

- See "Sidelights on the Sixth Exhibition of Industrial Art" (The Metropolitan Museum of Art, *Bulletin*, February 1922, p. 33) for black and white photograph of the gallery. The article doesn't mention Bach or any particular makers.
- This is the first mention of Bach in the Metropolitan Museum's annual industrial art exhibition catalogues, which began in 1917. Bach would continue to participate in these exhibitions until 1929.

In 1922 Bach's studio is located at 257 West 17<sup>th</sup> Street (*Arts & Decoration*, August 1922, p. 288; *Arts & Decoration*, November 1938, p. 17)

September 1922 is the date of the earliest advertisement stating that "each article emanating from the Bach Studios has the impress of the sculptor's individuality" (this impress shows a classical woman's head with the letter "B" on either side [see below]) (*Arts & Decoration*, September 1922, p. 371)

1923 Oscar B. Bach and Oscar B. Bach Studios, Inc. objects are exhibited at the Seventh Annual Exhibition of American Industrial Art at the Metropolitan Museum of Art (*The Museum of Art as a Laboratory of Design: Seventh Exhibition of American Industrial Art . . .*, exhib. cat., January 14-February 28, 1923).

- Objects exhibited include: "a library lantern of bronze karyatide carrying opalescent glass ball with overlaid filigree work" (*Arts & Decoration*, February 1923, p.56), and a group of seven hand-wrought examples: "a bronze mirror and console table, a pair of indirect torchères of delicate wrought iron and bronze with hand made glass bowls and marble bases, . . . two bronze candlesticks, and a small sculptured metal centerpiece." (*Arts & Decoration*, March 1923, p. 99).

- A surviving example of the karyatide lamp mentioned above is marked “OBASO BRONZE/(arrows pointing in on either side of copyright symbol)/OSCAR B. BACH STUDIOS (Author’s notes, March 14, 1995).  
Additional Research Questions: What does OBASO BRONZE mean? My guess is that it is a manufacturing company that made Bach’s production pieces.
- See Metropolitan Museum *Bulletin*, v. XVIII, no. 2, February 1923, title page for photo of “detail of the exhibition of current work by manufacturers and designers.”

April 1923 announcement: Bertram A. Segar announces his purchase of the entire interest of Messrs. Oscar and Max Bach, who were formerly associated with him in the ownership of Oscar Bach Studios. Segar is listed as the president and sole director of the firm. The name of the firm is still referred to as Oscar B. Bach Studios, Inc. It is still located at 257 W 17<sup>th</sup> Street, New York City, and the logo of a woman’s head in profile with “B”s on either side is also maintained (*Arts & Decoration*, April 1923, p. 52).

April 1923 announcement: Bach and his brother and partner, Max, announce that they have completely withdrawn from the corporation of Oscar B. Bach Studios, and that they have formed a new establishment, under their own management, named “Oscar B. Bach and Associated Craftsmen,” located at 511 West 42<sup>nd</sup> Street, New York, New York (prior to this they were located at 257 W 17<sup>th</sup> Street) (*Arts & Decoration*, April 1923, p. 60).

June 1923, Segar advertises a karyatide lamp and other designs previously advertised by Bach prior to his partnership and break with Segar (*Arts & Decoration*, June 1923, p. 50).

- This looks like an example where Segar may be showing Bach’s designs as his own (*Arts & Decoration*, August 1922, p. 288; October 1922, p. 440).
- Bach publishes advertisements warning his customers that only his work is signed with his facsimile signature and no other articles are genuine (see below, 1924, 1927, 1928).

December 1923 announcement: “At a special meeting of the directors of the Oscar B. Bach Studios, Inc., it was decided to change its name immediately instead of waiting until January 1, 1924, as was previously contemplated. The corp. will now be known as The Segar Studios, Inc.” The address is still 257 West 17<sup>th</sup> St., New York City. The logo is now the woman profile with “S”s (rather than “B”s) (*Arts & Decoration*, December 1923, p. 53).

Additional Research Questions: While it appears that Segar did not continue to use Bach’s name, I am uncertain about the way both Bach and Segar marked their pieces after the end of the partnership and the name change to Segar Studios. Before the break with Segar, Bach’s advertisements showed a logo with two “B”s, one on either side of a woman’s head in profile. Later Bach advertised a logo with a medallion with iron-like tracery with a triangular picture of an arm holding a hammer. Did Bach start marking his pieces with the triangular logo? Did Segar Studios continue to mark their pieces with the logo with the woman’s head, substituting “S”s for “B”s?

- 1924 “Oscar B. Bach” is mentioned in metalwork category of the Metropolitan Museum’s exhibition catalogue of American industrial art (see exhibition catalog from January 14–March 2, 1924).
- In contrast to the exhibition catalogs from 1922 and 1924, there is no mention of “Oscar B. Bach Studios” in 1924. This may reflect the name change [see above].
  - Bach advertises objects exhibited at the Metropolitan Museum: table by Bach with ‘panels of steel with figures in relief as in medallic art, the patina of these resembling old silver’ is exhibited at the Metropolitan Museum (*International Studio*, January 1924, p. 339).
  - See Metropolitan Museum *Bulletin*, v. XIX, no. 2, February 1924, title page shows a photo of exhibition; “Industrial Art Exhibition,” *Metropolitan Museum of Art Bulletin*, v. XIX, no. 4, April 1924, p. 108, which footnotes the *New York Tribune*, Sunday, January 27, 1924, and *New York Times*, Sunday, February 10, 1924.

Announcement of Bach's departure to Italy, where he opens an additional studio. "All products designed and executed in my studios bear my facsimile signature, and no other articles are genuine." This signature reads "Oscar B. Bach," in script. (*Arts & Decoration*, November 1924, p. 4)

- "Oscar Bach, whose original creations are well known, is at present in Europe, where he has established a studio. He recently was offered an opportunity to model a statue of Cosimo I, first ruler of Florence, to be placed in a niche above his Sarcophagus in the Medici Chapel in Florence" (*Arts & Decoration*, April 1925, p. 42)

Additional Research Questions: Who else, besides Segar, may have been copying Bach's designs (see 1928)?

Three examples of architectural work are exhibited at the Carnegie Museum in Pittsburgh, Pennsylvania, including: wrought iron and bronze gates and frame for Gaylord Hotel, Hollywood, California. Bach states in the advertisement featuring these pieces that his Pittsburgh agents are Joseph Horne Co. and Beaux Arts Inc. (*Arts & Decoration*, December 1924, p. 4).

The Segar Studios Inc. is listed as a patentee in *United States Patent Office Index of Patents*, 1924. This is the first time Segar's name appears in the patent index between the years 1912-1944. The Segar Studios Inc. issues additional patents in 1925 and 1926, but not after that year (see 1927—the first year that Oscar Bach's name appears in the Patent Index.)

- At this time Albert Jaeger (1868-1925) is the head of Segar's design department. Like Bach, Jaeger is originally from Germany. Maybe they have similar backgrounds to Bach. He is an accomplished sculptor (see *Who's Who in America*, v. 1, 1923, p. 627). His death on July 22, 1925, may account for a decline in the quality of metalwork coming from the Segar Studios in the following years (*Arts & Decoration*, June 1924, p. 48).
- On patent records, Albert Jaegers of Suffern, New York, and Theodore Holzhalb of Brooklyn, New York, are listed as assignors to The Segar Studios, Inc.

1925 Bach's European studio address is included in an advertisement: "European Studio/Piazza Oberdan No. 12/ Florence, Italy" (*Arts & Decoration*, March 1925, p. 73).

"Oscar B. Bach" is mentioned in the metalwork category of the Metropolitan Museum's American industrial art exhibition catalog (see March 29–May 3, 1925).

- As in 1924, Bach is mentioned as an individual. There is no further mention of Oscar B. Bach Studios.
- A bowl on stand is shown in an advertisement announcing that Bach is participating in the industrial art exhibition. The interior and all the metalwork shown in the advertisement are in a medieval style. The pictured bowl on stand is not the one recently acquired by the Metropolitan Museum, but it is pictured holding a plant. This may mean that the Metropolitan's bowl-on-stand was meant to be used in the same way (*Arts & Decoration*, April 1925, p.3).
- See Richard F. Bach, "American Industrial Art: Sidelights on the Ninth Annual Exhibition", *Bulletin*, Metropolitan Museum of Art, v. XX, no 4, April 1925, pp. 108-110, 109. A photo in this essay shows a metalwork console table with candelabra and a box, located on the table, which looks like it could be Bach's work. Also, see the title page.
- A photo of this exhibition shows a metalwork lamp that may be Bach's.

July 22, 1925, death of Albert Jaeger. He was the head of Segar's design department (*Who's Who in America*, 1923).

French metalworker, Edgar Brandt opens New York City offices called Ferrobrandt Inc. In 1925, Brandt does architectural metalwork for Cheney Silk Company in New York City (M. Price, "New Note in Architecture," *Arts & Decoration*, December 1925, pp. 74, 91, 93).

1926 June 8, 1926, Bach becomes a U.S. citizen (Bach's patent designs from 1927 and 1928 note that he is a U.S. citizen) (Naturalization Records, National Archives, New York City; Bach's Obituary, *New York Times*, May 5, 1957, p.88).

- Bach is listed as a resident at the Cardinal Hotel on West End Avenue with his wife Pauline (Naturalization records, National Archives, New York City).

August 1926, Segar announces the expansions of his New York studio and the addition of a Chicago studio at 161 East Erie Street (*Arts & Decoration*, August 1926, pp. 20-21).

Oscar B. Bach and Oscar B. Bach and Associated Craftsmen are mentioned in the Metropolitan Museum's catalog for the Tenth Annual American Industrial Art Exhibition, December 4, 1926–January 5, 1927.

- Bach's wall sconce with animal heads is shown at the exhibit (These animal heads relate to the ones on the Metropolitan Museum's bowl-on-stand) (see photos from the Metropolitan Museum's Department of Archives).
- See Metropolitan Museum's *Bulletin*, December 1926, v. XXI, no. 12, title page for a photo of exhibition.

Bach wins Medal of Honor in design at the Architectural League of New York for iron and bronze inner doors to club rooms. (M. Price, *Design & Craftsmanship . . .*, 1928, p. 2 & ca. 1938, pp. 5-6, 18; *Arts & Decoration*, November 1928, p. 17; *Arts and Decoration*, January 1928, p. 85).

Samuel Yellin, a contemporary and competitor of Bach, gives a speech entitled "Design and Craftsmanship" to the Architectural Club of Chicago on March 9, 1926 in which he seems to criticize Bach's work: "In an issue of the American Magazine of Art there appeared a photograph of these completed doors with an article written about them entitled 'A Forged Bronze Door.' In a book which by its title claims to further the aims of arts and crafts was published a photograph of an impossibility together with an article which enthused over this impossibility. Bronze cannot be forged. And it is false to attempt to forge it or call it forged. It can be cast and then chased, which I believe, is how those doors were made. . . . These doors are a hypocrisy and a falsehood. Above all, despite the fact that the doors are bronze, they do not honestly show it. They are disguised. To quote the article further: 'The doors were treated by a special process to give them a silvery tone to represent iron craftsmanship!' . . . the American Magazine of Art is not alone in exerting this bad influence. In an issue of Arts and Decorations appears an illustrated article entitled 'Sonatas in Silver and Ballads in Bronze' is called a disciple of the incomparable Cellini. How Cellini must squirm in his grave" (quoted in Jack Andrews, *Samuel Yellin Metalworker*, 1992, pp. 73-74).

- The "Sonatas in Silver and Ballads in Bronze" article referred to by Yellin is about Bach (see *Arts and Decoration*, November 1922, pp. 26-27). I have not found the "A Forged Bronze Door" article that Yellin mentions in the *American Magazine of Art*. I suspect, however, that the article may be about Bach, because his work in metal is similar to the process described by Yellin.

**COMMISSIONS FROM THIS CIRCA DATE INCLUDE:** (circa dates may be based on the earliest publication in which the commission is mentioned)

St. Mary's Chapel, Cleveland, Ohio (c. 1925): main lighting fixture/chandelier. (*Arts & Decoration*, October 1925, p. 83; M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 24).

Toledo Museum of Art, Ohio (c. 1925): bronze main entrance doors for new wing with symbols representing the arts and crafts. These doors may feature steel, bronze, and repoussé silver (*Arts & Decoration*, August 1925, p.65; M. Price, *Design & Craftsmanship . . .*, ca. 1938, pp. 6, 28).

- For these doors Bach wins the 1926 Gold Medal of Honor in Design and Craftsmanship from Architectural League, New York City (*Country Life*, May 1926, pp.111-112).

Art School, Cranbrook, Michigan (c. 1926): clockface for dining room (Bach correspondence, Cranbrook Archives; *The American Magazine of Art*, April 1928, p. 189; R. Judson Clark, *Design in America: The Cranbrook Vision*, ca. 1984, p. 156).

Christ Church, Cranbrook, Michigan (c. 1928): treasury room door of repoussé steel, inlaid with silver and gold (M. Price, *Design & Craftsmanship . . .*, 1928, p. 12; *The American Magazine of Art*, April 1928, p. 190).

- Bach competed with Samuel Yellin for the commission of this treasury door. According to a Cranbrook scholar, Cranbrook's choice to give the commission to Bach rather than Yellin was due, in part, to Bach's price being lower than Yellin's (author's notes, March 15, 1995; also see 1926 notes on Yellin's speech to Architectural League of Chicago).

Williamsburg Savings Bank, New York City (1926) (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 21; *Arts & Decoration*, November 1938, p. 17).

Art School, Cranbrook, Michigan (1928): wrought iron gates executed by Bach after design by Eliel Saarinen (Bach correspondence, Cranbrook archives; R. Judson Clark, *Design in America: The Cranbrook Vision*, ca. 1984, p. 156).

W.E. Scripps residence, Orion, Michigan (1929): grille gate (see grille in picture from the forty-fourth annual exhibition of the Architectural League of New York, *The American Architect*, May 5, 1929, p. 590), iron and bronze door with oak framework, another door, and stair rail (M. Price, *Design & Craftsmanship . . .*, 1928, p. 10 & ca. 1938, pp. 20, 23).

- W.E. Scripps is a relation to Ellen Warren Scripps Booth, wife of George Booth, founder of Cranbrook and Detroit Society of Arts and Crafts.

Temple Emanu-El, 1 East 65<sup>th</sup> Street at 5<sup>th</sup> Avenue, New York City (1929): sanctuary light, door. (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 25; *Arts & Decoration*, November 1938, p. 17).

- According to a Temple Emanu-El scholar, Bach's work is probably located in the Bethel Chapel. It is believed that Bach executed the outer casing of the Arc that holds the Temple's Torahs (Author's notes, March 15, 1995).

Chrysler Building, New York City (1930): interior metalwork, including chrome nickel steel cresting over directory board, main lobby; chrome nickel steel radiator grille under show window, main lobby (*American Architect*, August 1930, pp. 42, 45; *Arts & Decoration*, November 1938, p. 17).

Daily News Building (architect, Raymond Hood), New York City (1930): office furniture made of chrome nickel steel, brass and aluminum (*American Architect*, August 1930, p. 47).

Riverside Church, New York City (1930): all metalwork, including: door, chapel pulpit, lectern, plaque for Blessed Sacrament, and window (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 24; *Arts & Decoration*, November 1938, p. 17).

- According to a Riverside Church scholar, the metalwork in the church was done by Bach and another firm, Renner and Maris. The Riverside Church scholar believes that Bach did the metalwork in Christ Chapel (Author's notes, March 15, 1995).

Empire State Building, New York City (1931): wall panel in lobby (*Architecture*, October 1930, p. 207; M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 28; *Arts & Decoration*, November 1938, p. 17)

Radio City Music Hall, exterior, International Music Hall and Cinema, Rockefeller Center, New York City (1932): four monumental plaques designed by Hildreth Meire with vitreous enamel, copper, bronze, aluminum, chrome nickel steel; bronze panels inlaid with black bakelite; bronze

elevator doors for cinema; over door decorations for foyer (*Architecture*, October 1930, Pp. 203-205; *The Architectural Forum*, July 1932, pp.1-8; October 1932, pp. 352-358).

School of Blessed Sacrament, Jackson Heights, New York (*Arts & Decoration*, November 1938, p. 17).

Suburban Bell Telephone Building, Cincinnati, Ohio: chrome nickel steel with bronze and enamel elevator doors, mailbox. (*American Architect*, August 1930, p. 43; M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 29)

Yale University (*Arts & Decoration*, November 1938, p. 17; Bach's Obituary, *New York Times*, May 5, 1957, p.88).

1927 Thirty-two patents issued to Oscar B. Bach are listed in *United States Patent Office Index of Patents*, 1927. These are the first patents to appear in the index under Bach's name between the years 1912-1944. Bach only issues patents in 1927 and 1928. These may be issued by Bach in an attempt to stop Segar or others from copying his designs. It is possible that the designs patented in 1927 and 1928 were introduced at an earlier date, but not patented at that time.

Additional Research Question: In 1924 when Segar issues patents, Bach is advertising that only his work is signed with his facsimile signature and that he is departing to Italy to open an additional studio there. Is Bach doing this in response to Segar?

1928 January 1928, announcement from Bach stating "Once I was a corporation . . . almost 5 years ago, I withdrew from the corporation and opened my own personal studio . . . But I forgot that the corporation had my name. Not my art—not my skill—not my work—but just a legal right to say 'Oscar B. Bach Studios, Inc.' And now I find that that queer legal thing that bore my name tries to make the public believe that it has my art—my soul—my self. It is, in a sense, complimentary that this corporation must use my name to sell its wares. It is complimentary to find photographs of my earliest work displayed by the corporation as its greatest achievements in art. Photographs of work which I did long before the corporation ever came into existence. But it is distressing to find other things—ugly things that I could not create, put before the public with the insinuation that they are my work. It is not only distressing, but a fraud on the public. And this is the first step I am taking to put a stop to it. I have only one studio. And either my brother or I are always there. I am, as I have always been, Oscar B. Bach. P.S. The Medal of Honor for Craftsmanship, awarded by the Architectural League in 1926, was given to me, not to any corporation, and hangs in my studio at 511 West 42<sup>nd</sup> Street" (*Arts & Decoration*, January 1928, p. 85).

Thirty-four patents issued to Oscar B. Bach are listed in *United States Patent Office Index of Patents*, 1928.

1929 Bach shows metal office furniture at the Metropolitan Museum's Eleventh Manufacturers and Designers Exhibition, called "The Architect and Industrial Arts." The furniture designs are by architect, Raymond Hood, for a business executive's office (photo #L11230B, Metropolitan Museum Department of Archives.

- See Daily News Building in commissions from 1926 circa date section (above). That building dates 1930, it was designed by Raymond Hood.

1938 A collection of Bach's stainless steel metalwork, including a door, its trim and grillwork, is placed on permanent exhibit in the Procurement Division, Treasury Department (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 26; *Arts & Decoration*, November 1938, p. 17).

Bach has a display in the International Building at Rockefeller Center that is to be placed on permanent display in the gallery of the British Empire Building (*Arts & Decoration*, November 1938, p. 36)

Bach's showroom and sales office is now located in the British Empire Building, 620 Fifth Avenue, New York City, and his studio is located at 288 East 18<sup>th</sup> Street, Patterson, New Jersey (M. Price, *Design & Craftsmanship* . . . , ca. 1938, back page).

- "Bach Products Inc." is the name of Bach's showroom and studio which is shown at the end of Matlack Price's book on Bach (ca. 1938).

Additional Research Questions: When did Bach change the name of his studio to "Bach Products Inc." and move his office and studio to Patterson, New Jersey?

1941 Bach patents a united bulkhead as the basis for proposed construction system called the Bachite system of construction. This system is meant to render any grade steel corrosion proof and abrasion resistant (*Architectural Record*, June 1941, p. 120).

1957 May 4, 1957, Bach dies at the age of 72. At this time his studio is located at La Maison Française at 610 Fifth Avenue, New York City. His residence is at 962 Fifth Avenue, and he is survived by his widow, Pauline (Bach's Obituary, *New York Times*, May 5, 1957, p. 88; *New York Times Obituary Index*, 1970; Will, Surrogate's Court, New York City).

At his death, Bach is or has been associated with Remington-Rand, Inc; Manning, Bowman & Co.; the Edward Budd Manufacturing Company; Oneida, Ltd.; the Baldwin Locomotive Works; the American Radiator Company; and the Tappan Stove Company (Bach's Obituary, *New York Times*, May 5, 1957, p. 88)

#### **OTHER COMMISSIONS BY BACH, DATE UNKNOWN:**

Airlines Building 80 East 42<sup>nd</sup> Street, New York City (Bach's Obituary, *New York Times*, May 5, 1957, p. 88).

George Arents residence, location? (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 22).

Bank of New York & Trust Co., New York City: double stair-rail, doors (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 28).

Brooklyn Trust Co., New York City (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 28).

Earl Carroll Theatre, location ? : sculpted figure (M. Price, *Design & Craftsmanship* . . . , ca. 1938 title page).

Department of Health, New York City: front entrance (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 29).

Doubleday residence, location? (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 22).

First National Bank, Ann Arbor, Michigan: interior gates, and chandelier (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 29).

First National Bank, Binghamton, New York (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 28).

Lloyd Frank residence, location? (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 22).

Gaylord Hotel, Hollywood, California (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 28).

Hearst Building (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 28).

Humphrey residence, location? (M. Price, *Design & Craftsmanship* . . . , ca. 1938, p. 22).

International Telephone Co., New York City (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 28).

Jones Library, Pittsburgh, Pennsylvania (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 28).

K.T. Keller residence, location? (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).

John H. Kirby residence, location? (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).

Ledyard residence, location? (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).

Masonic Level Club, New York City (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 28).

Oren D. Munn residence, location? (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).

National City Bank, Los Angeles, California (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 28).

E.J. Noble residence, location? (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).

Phillips Gas & Power Bldg. Butler, Pennsylvania (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 28).

Pillsbury residence, location? (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).

Rodeph Sholom, New York (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 24).

St. Aloysius Church, Cleveland, Ohio (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 24).

La Salle du Bois Restaurant, New York City: painted wall murals (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p.27).

*The Spirit of Democracy* (seventeen foot tall sculpture), Rockefeller Center, La Maison Française, terrace, New York City (1939) (*The Art Digest*, May 15, 1939, p.8; Bach's Obituary, *New York Times*, May 5, 1957, p. 88).

S.S. Manhattan, oceanliner: all metalwork. (M. Price, *Design & Craftsmanship..*, ca. 1938, p. 30).

S.S. Washington, oceanliner: all metalwork. (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 30).

Temple, Portland, Oregon (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 24).

West Side Savings Bank, New York City (?) (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 28).

W. G. Wilson residence, location? (M. Price, *Design & Craftsmanship . . .*, ca. 1938, p. 22).