

CARVINGS -- BY MAN & BY MACHINE



Evelyn designed and Jerry produced their first group of carved wood bas reliefs in 1958. Included among these were *St. George and the Dragon* and *Adam, Eve, and Garden* triptych. As he explored how to increase production and efficiency while maintaining quality, Jerry utilized the multiple spindle-carving technique of furniture manufacturing to replicate their original hand-carved wood designs. The mechanically carved pieces were then hand-finished to give a crafted look. Evelyn continued to design woodcarvings exclusively for ERA that were often carved in ash and stained to be used as wall decor. In 1973, Jerry extended the ERA wood products line by developing a line of popular gift items including gourmet accessories and plant holders using a series of smaller plaques designed by Evelyn.

The Ackermans' former business partner, Sherrill Broudy, approached them to produce a panel at their Southern California facilities. From this project, the concept arose to develop modular, carved redwood panels with tongue-and-groove detail that could be assembled easily for architectural- and interior-design applications. Allowing maximum flexibility and customization with varied designs that could be combined, the panels were especially popular for doors and walls. Broudy asked Evelyn to create the first group of designs, and in 1963 *Uccello* became the basis for Panelcarve, Broudy's new company.

Jerry took over the marketing of Panelcarve and featured the product line in their ERA showroom as well as promoting it nationwide. *Animal Woodblocks*, marketed by both ERA and Panelcarve, served as an excellent example of modularity in carved wood panels from this period. This system of marketing—with Jerry representing the product line for both companies—formed the core of the relationship that continued for over 20 years, during which time Panelcarve changed its name to Forms+Surfaces.—Jo Lauria and Dale Carolyn Gluckman

ABOVE LEFT In 1965, a *Los Angeles Times Home* magazine story on woodcarving highlighted the craftsmanship of man and machine. Along with a sculpture by Sam Maloof, bowls by Bob Stockdale and Jerry Glazer, and Sherrill Broudy's sunface, the article featured Evelyn's *Arches* as well as musician sculptures for ERA, and the *Signs of the Zodiac* for Panelcarve.

OPPOSITE In a private mid-century residence in Palm Springs, California, a single 84-inch high *Uccello* panel creates a dramatic entrance to the airy arcade.

"The mosaics, tapestries, hookings, and woodcarvings were governed by a very simple principal of supply and demand. How many were we selling? When sales of a design began to dwindle, we would stop ordering it and eventually discontinue it and replace it with a new design." —Jerry

