
OLIVER GOLDSMITH
DECADES

THE COLLECTION

1920s
Automotive Sunglasses

1930s
Debut of Design Classics

1940s
Aviation Sunglasses

1950s
Introduction of the Browline

1960s
An Iconic Age

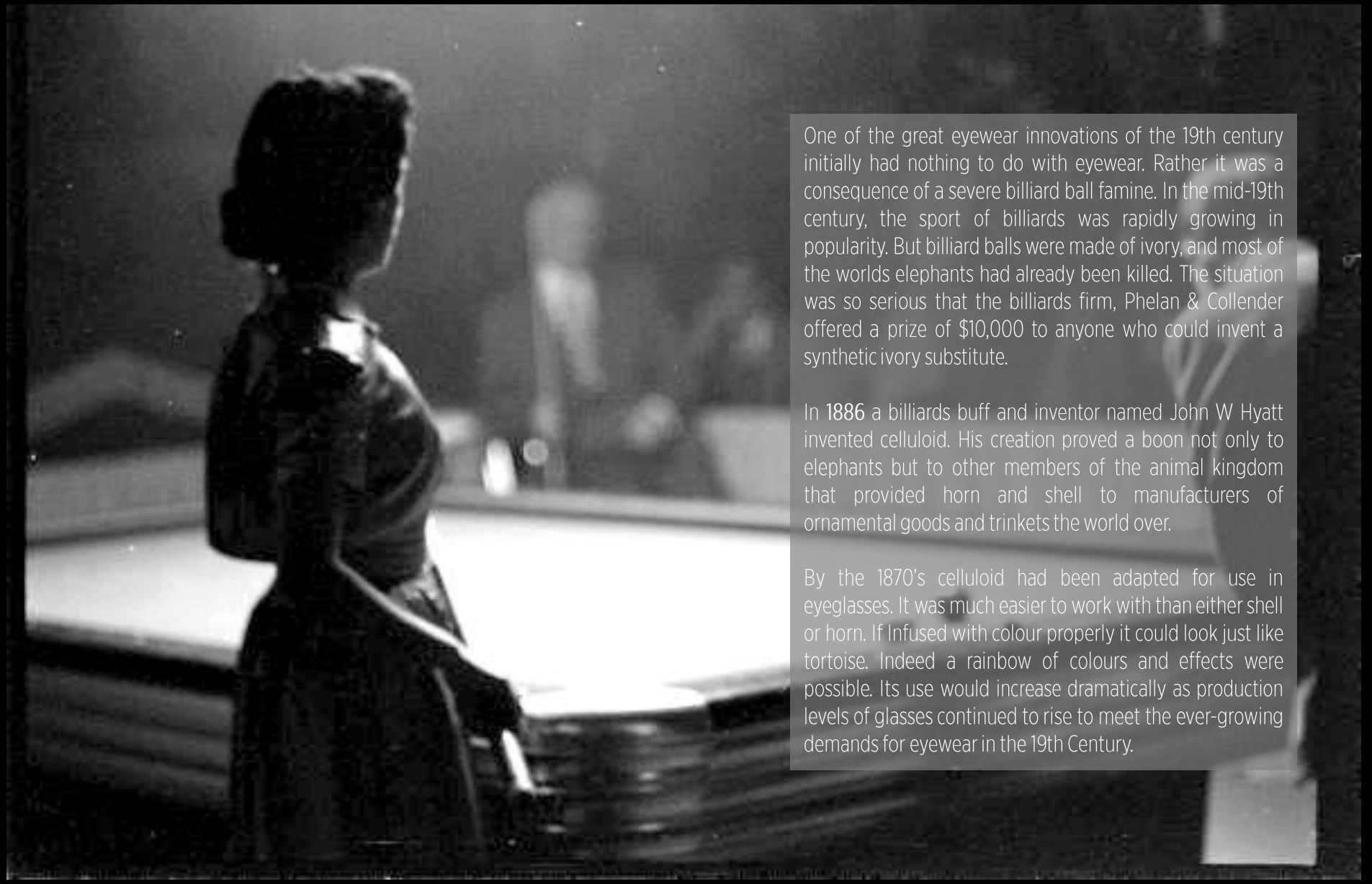
1970s
The Disco Era

1980s
Risky Business

1990s
Visors

2000s
Looking Back

2010s
Futro (*Future Retro)



One of the great eyewear innovations of the 19th century initially had nothing to do with eyewear. Rather it was a consequence of a severe billiard ball famine. In the mid-19th century, the sport of billiards was rapidly growing in popularity. But billiard balls were made of ivory, and most of the worlds elephants had already been killed. The situation was so serious that the billiards firm, Phelan & Collender offered a prize of $10,000 to anyone who could invent a synthetic ivory substitute.

In 1886 a billiards buff and inventor named John W Hyatt invented celluloid. His creation proved a boon not only to elephants but to other members of the animal kingdom that provided horn and shell to manufacturers of ornamental goods and trinkets the world over.

By the 1870's celluloid had been adapted for use in eyeglasses. It was much easier to work with than either shell or horn. If Infused with colour properly it could look just like tortoise. Indeed a rainbow of colours and effects were possible. Its use would increase dramatically as production levels of glasses continued to rise to meet the ever-growing demands for eyewear in the 19th Century.

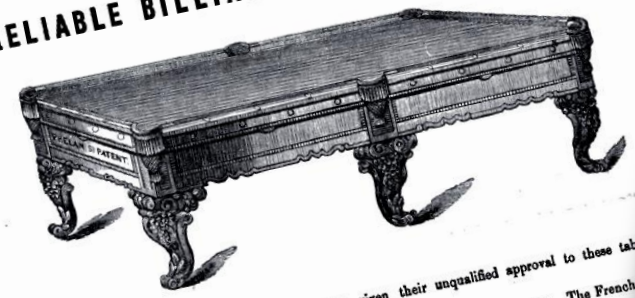
PHELAN'S

IMPROVED BILLIARD TABLES,

THE BEST

AND THE

ONLY RELIABLE BILLIARD TABLES MANUFACTURED.



The most eminent players and most competent judges have given their unqualified approval to these tables, acknowledged their unequalled merit.

We have Seven separate Patents for our Combination Cushions from the U. S. Patent Office. The French G granted a Patent for the same admirable invention.

We devote our whole time and attention to the perfection and improvement of the machinery of Billiards, readily and perfectly fill orders for all articles in the Billiard line. There is no other house where the machi understood.

We have always on hand an extensive assortment of Tables, made of the finest material, thoroughly season the most scientific and accurate description, no labor or expense being spared to sustain the reputation already Phelan & Collender:

The eminent French Billiard Player, M. Berger, before leaving this country addressed the following te

"On the eve of leaving the United States, I am happy to declare to all amateurs of billiards that, after a tour of eleven mo been enabled to judge, in a satisfactory manner, of the superiority of the billiard tables manufactured by Phelan & Colle superior, that I am happy to introduce their style of cushion into France. They have suited to their manufacture of A tables, of remarkable excellence and beauty. For these reasons, I am happy to make this declaration.

"BERGER, CL

Parties ordering Tables from us, will find our prices as low as good work can possibly be made fo tables "ten per cent. less than any body else." We sell first class articles at a fair price, and will not

Orders by mail carefully and promptly executed. Illustrated Catalogues and Price Lists sent journal, published in the interest of Billiards, and containing details of all novelties, a copious mont of interest to the amateurs of Billiards, sent free on application.

PHELAN &

63, 65, 67




1920s
Automotive
Sunglasses

1920s Automotive Sunglasses

Round lenses were introduced in the early 1900s and maintained popularity throughout the 20s and 30s.

As frame makers started to improve the look of traditional wire framed eyeglasses, fashion started to take form.

Metal wire driving glasses with pre-tinted lenses that also encompassed leather side cups became hugely popular and really coined the look of 1920s eyewear.

Sun Visors



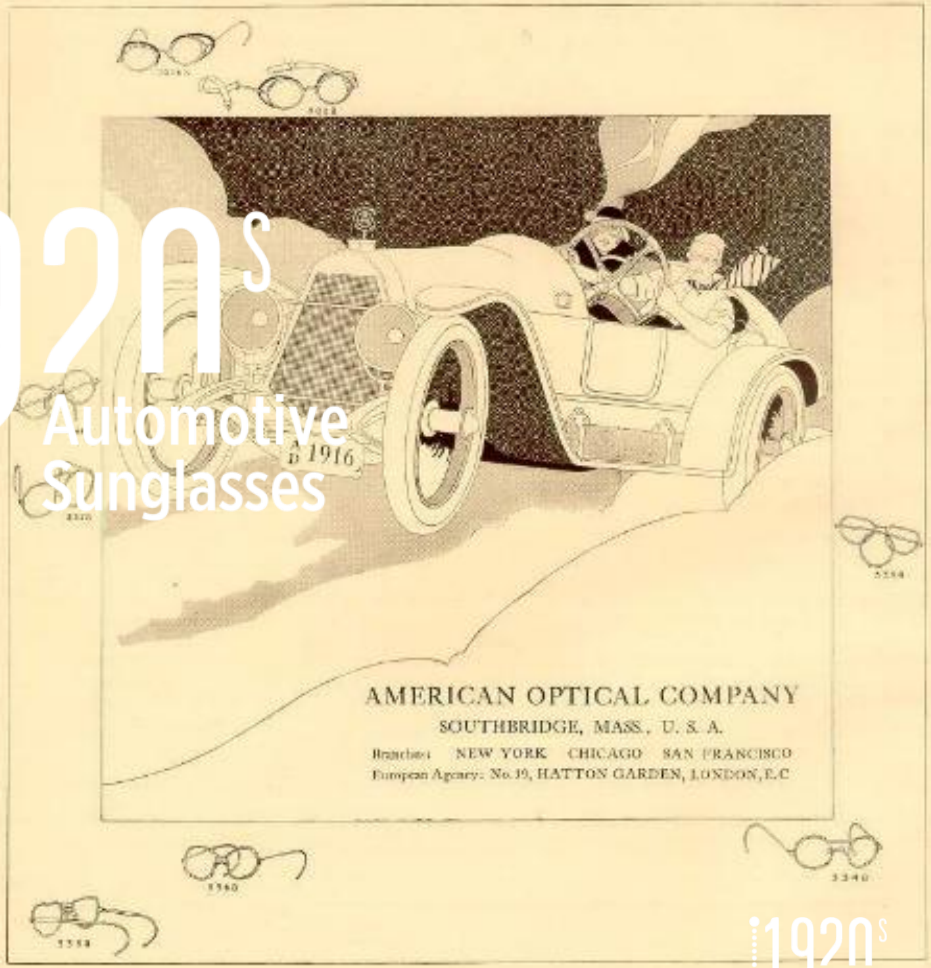
Keeps the glare out of the eyes. (1757)

● LIKE hands cupped under and over the eyes, these visors, made entirely of a synthetic composition, permit vision in natural colors.

AUTOMOBILE, DRIVING, SHOOTING AND PROTECTION GLASSES

MAGNIFIERS, READERS, ETC.

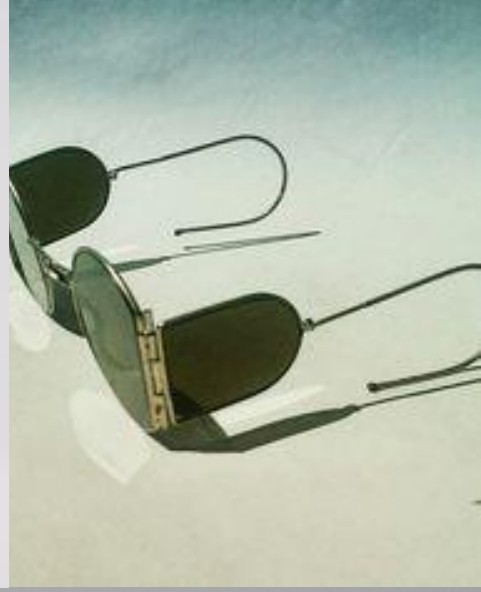
CATALOGUE
SECOND EDITION
1916



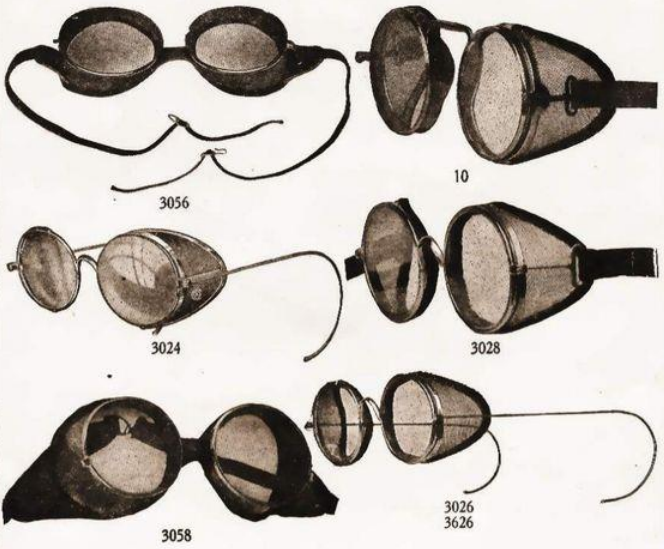
1920s Automotive Sunglasses







WELLSWORTH EYE PROTECTORS



Catalog Number	Description	Price Each 5 of 1 Kind Assorted Lens Colors	10 of 1 Kind Assorted Lens Colors	50 of 1 Kind Assorted Lens Colors
3056	Dustproof auto and motorcycle goggle. Velvet facing with silk eye cups. Eye size 61 x 52 mm., in Amber, Smoke, White and Ficuzal	$1.35	$1.10	$1.05
10	White metal frame with adjustable braced bridge, reinforced sides, velvet facing, elastic head bands, 45 mm. eye size, in Amber, White and Ficuzal. Excellent goggle for engineers	.85	.70	.65
3024	White metal frame with side screens, hoop bridge, 48 x 40 mm. eye size, cable temples, 6½". Furnished in Amber and Ficuzal	.60	.45	.40
3028	White metal frame with hoop bridge, hinged side screen with velvet facing, elastic head bands, lens size 48 x 40 mm., oval, mi-coquille, Amber or White. Excellent goggle for engineers	.75	.60	.55
3026	Same as 3028, except with reversible cable temples, 6½"	.75	.60	.55
3626	Same as 3026, except in gold filled quality	1.00	.85	.80
3058	Collapsible leather eye shields with ventilation, leather bridge, velvet facing, elastic head bands, interchangeable mi-coquille lenses, 61 x 52 mm. in Amber, Smoke, Ficuzal and White	1.35	1.10	1.05

Above goggles packed in individual boxes

For singles and quantities less than 5 add $0.25 each to price for 5 of 1 kind.

1920s Automotive Sunglasses




1920s
Automotive
Sunglasses


1930s
Debut of
Design Classics

1930s
Debut of Design Classics

In the 1930s, ‘sunglasses’ became popular for the first time. Coloured lenses were available, but it was not until Sir William Crookes of England created a lens capable of absorbing both ultraviolet and infrared light that women started to wear them.

Fashion was highly influenced by stars of the silver screen. Greta Garbo popularized the windblown look, with her side-parted hair, while Joan Crawford embraced the puffed sleeves, which emphasized her slim waist.

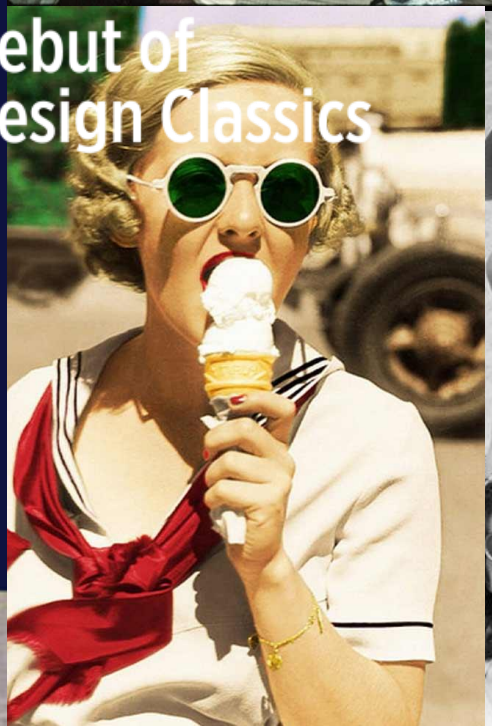
Both accentuated their looks with sunglasses.
Vogue 1939 is one of the most visually iconic covers of all time, showcasing 1930 eyewear fashion perfectly.





1930s

Debut of Design Classics






1930s
Debut of
Design Classics

1940s
Aviation
Sunglasses

1940's Aviation Sunglasses

The 1940's saw Bausch & Lomb launch the original aviators. This is the style from which all future aviator sunglasses originate along with the even more famous "General" brow bar designed to improve the balance of the sunglasses on the face.

The frame was always copper rather than magnetic steel & the plating was nickel instead of 12K gold; you never wanted to take something magnetic into the cockpit of an aircraft for fear of the effect on your compass navigation system.

The "teardrop" shape lens was designed to accommodate pilots who were constantly looking down at their instruments while in flight, & all aviators are recognized by this lens shape.

As time passed, designers started to experiment & the shapes of sunglasses began to alter. Aviators became a big hit for men's sunglass fashion, towards the end of the 40s.





1940s Aviation Sunglasses






1940s
Aviation
Sunglasses


1950s
Introduction of
the Browline

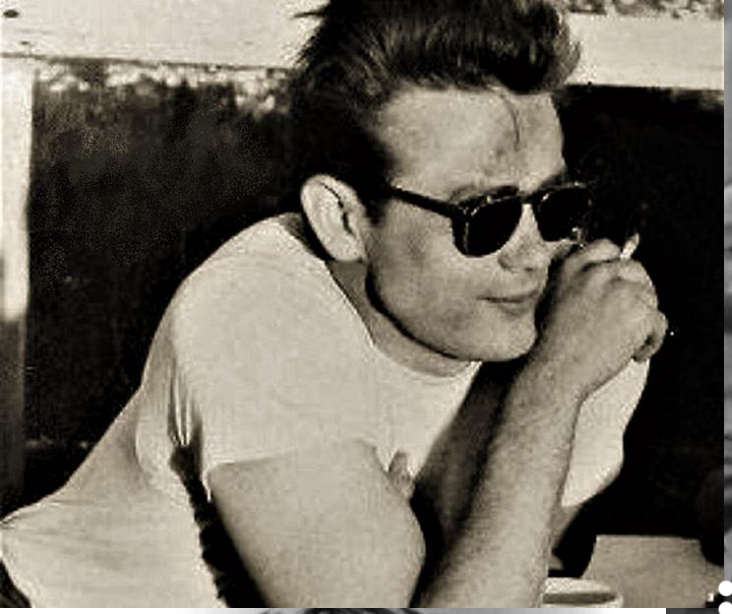
1950s
Introduction of the Browline

By the 1950's, spectacles were considered part of a person's wardrobe. Similar to clothes, eyeglasses needed to be continually updated.

More and more celebrities were influencing eyewear fashion.

The biggest trend was surely the "browline" combining both metal and plastic, with the top section of the frame made in plastic, giving them their distinctive, signature faux eyebrow look.

The browline was so popular after the second World War that it made up 50 percent of all eyeglass sales making it a definitive look for men throughout the 1950's



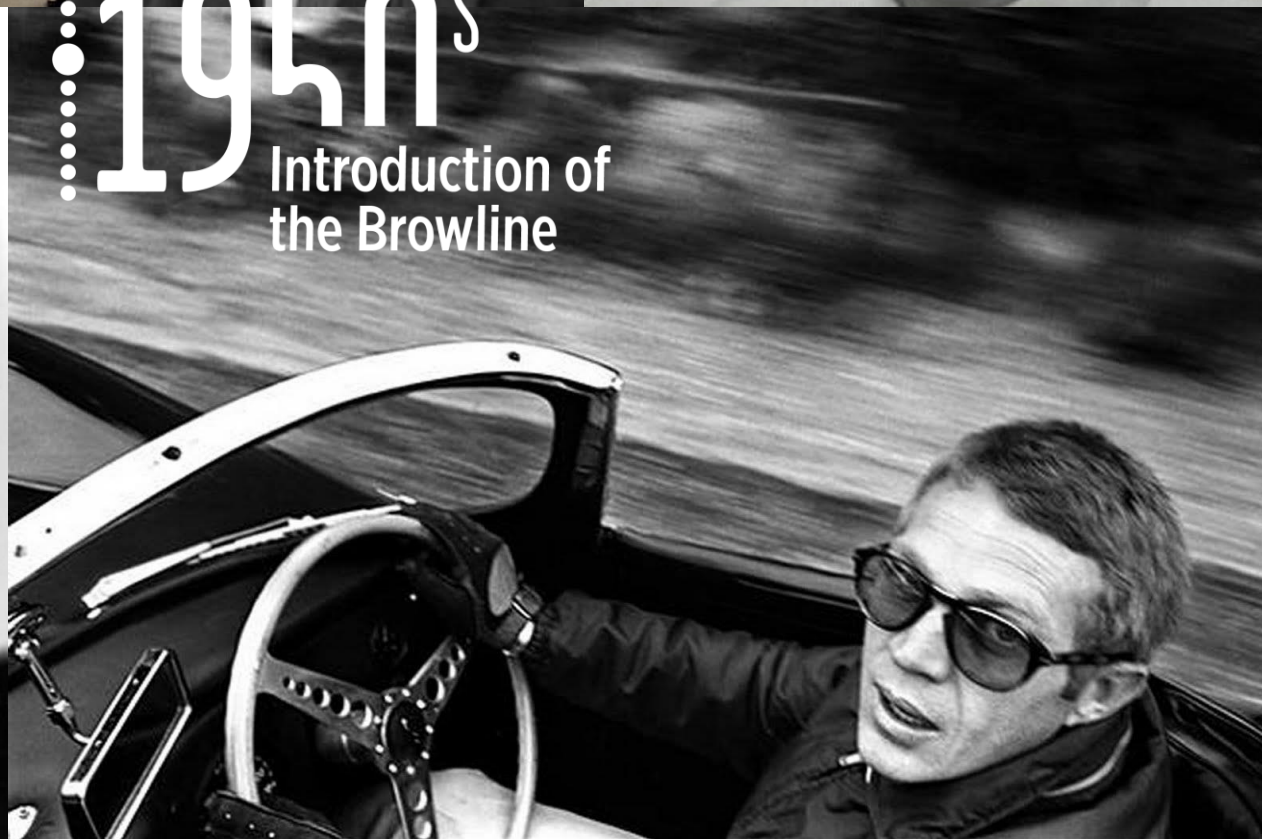






1950s

Introduction of the Browline



1950s

Introduction of the Browline




1960s
An Iconic
Age

1960s
An Iconic Age

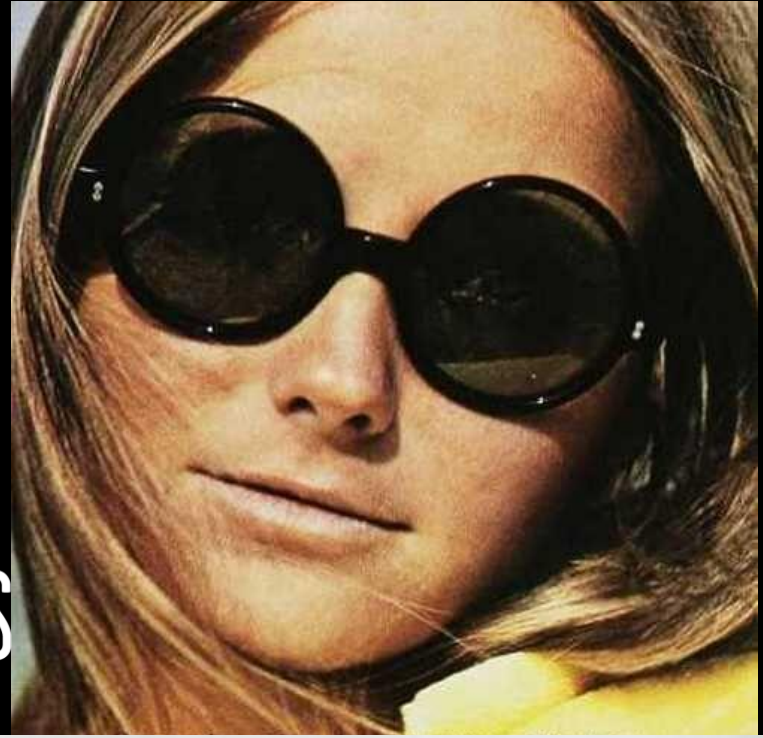
The ’60s were dominated by strong black and white shapes and a newfound sense of futurism. High fashion became synonymous with oversized bug-eye glasses.

Jackie Kennedy Onassis was a huge fan of the bug-eye look and was frequently photographed wearing the supersized black frames. As was Audrey Hepburn.

Their popularity and influential styles had a major effect on women at that time and helped to solidify this look as chic and very 1960’s.

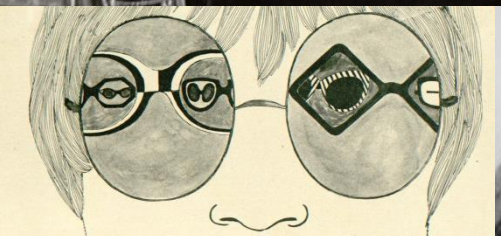






1960s

An Iconic Age



SUN-SPECTACULAR

Get behind a crazy pair of sunspecs and see life through a glass darkly, says Edith Teague

PUT 1966 down as the year when the Partial Eclipse of the Face took place!

The sunglasses have taken over now. Wearing them merely to protect the eyes from glare is getting about as rare as the 40-inch dress length. Sunspecs are for flirting behind (a sort of Mod fan), hiding inhibitions under, putting up a smoke-screen against intrusion and perhaps disguising a hangover. Above all, they're the most important accessories since hats.

The nuttiest way of sporting them, whether you are cruising on Uncle Berthold's yacht in the Med, or just putting on the Ritz down the High Street, is to push the things way up on top of the head. The model girls started the craze. When spare hairpieces came into vogue they discovered it was quicker to hide the join of the false bit and real hair by covering it with a snazzy pair of sunglasses. Now the rest of us have taken up the idea and turned the specs into bandeaux.

Slit-eye strips of plastic have come a very long way since Monsieur Courrèges showed them in his slay-the-world with short skirts and high boots Paris collection.

Every major British fashions-for-export parade that has gone abroad lately has had slitted specs in the luggage with both eyepieces decorated with glossy paint Union Jacks. It started out as a "fly the flag and show 'em we're British" gimmick.

But hoisting the red, white and blue has taken on in a way even the Foreign Office and the Board of Trade never dreamed of. We are the ones who have gone all patriotic and bought hundreds of pairs.

King of the sunglasses cult, P. Oliver Goldsmith – the P. stands for Philip – has done more for framing us (fashion-wise of course) than anyone else. He tells me the big boom started back in 1964 and has escalated dizzily since.

Do gloomy long-term weather predictions affect production plans at the beginning of the season? No, not a bit of it. "It is fashion we are selling," he says happily from behind pale brown tint glasses in heavy black tycoon-type frames.

He has even succeeded in making us sunglasses-conscious in the murky months with winter-tint lenses in smoke, green, blue and pink to beat the gloom. Looking at the world through rose-tinted glasses is no mere catch phrase now. It is a fashion reality, whether you are taking to the ski-slopes or slithering around in the slush and snow of suburbia in mid-December. Princess Grace is the world's best-dressed exponent of the things. She owns around twenty pairs and wears them to every regal occasion, from shopping in the morning to bed going in the late, late hours. Sophia Loren has made them her trademark and so has Jackie Kennedy. Beatle wife Patti Boyd boosted the National Health prescription effect with her pink tint Granny glasses in fine gold rims. Cilla Black likes them to save her eyes from arc light glare at rehearsals. Roy Orbison rocketed to top of the pops fame with "Pretty Woman" from behind a whacking great pair of black ones.

Writer, painter and London hostess Fleur Cowles is never seen without them, while the rash of gambling nightspots has brought about a boom in dark glasses after dark. Dolly birds who flock to Dolly's, London's In-club, wear them with exotic trouser suits or mini-skirts.

"Don't know how they manage to see," comments Dolly's part-owner, Monty Marks. "The place is dark enough already."

The big oblongs which look like an outsize version of cough lozenges are the shape of the season and you can pick huge ovals framed to match the boyfriend's or husband's briar pipe or even the pine panelling on the kitchen wall. Oo Eggs is the name in the trade for black vertical ovals, one side rimmed in white, the other in black. Get into focus with giant threepenny bit octagonals framed in white. Whatever the colour of your summer outfit there are sunglass frames to match it . . . purple, sun yellow, Mediterranean blue, a host of reds and black and white checkerboard for Brands Hatch fans. Even trad tapestry designs have turned up stamped on to plastic rims.

Sick of the everyday scene? Seek the sunspecs that wrap right round the sides of the face with lenses in a glorious amber to give life a lovely golden glow.

In a country like this where the weather can run through three or four moods in a day from freeze to phew . . . the newest development in lenses really suits the situation. If there is a minimum of sun the light tint stays put. When the sun shines brilliantly the glasses automatically go black.

Variation on this theme is the style with a lever over the nosepiece. It is up to you to switch from pale through every shade to blackout. Very useful socially when you spot someone you want to avoid heading your way. With a discreet flutter of the fingers you go over to black, making yourself almost unrecognisable – an optical illusion to intruders on your privacy!

DRAWING BY SWAYE

"FLAIR" August 1966




1960s
An Iconic
Age


1970s
The Disco
Era

1970s
The Disco Era

Free loving hippies took cues from John Lennon, Jim Morrison and Janis Joplin. Rimless round glasses, oversized, rainbow coloured and gradient shaded lenses from lemon and psychedelic pink to trippy turquoise were just the tip of the style iceberg.

Oversized, fantastical glasses a la Elton John and his disco-fever friends meant the more extravagant and theatrical, the better. The rockers of the 1970s, such as Jimi Hendrix and John Lennon, popularised round tinted lenses. As travel became easier, fashion in the 70s had a more international, ethnic influence.

Along with tight, stretchy clothing made of polyester, oversized, frames ruled the dance floor during the Disco era, especially in vintage bronze or gold.


1970s
The Disco Era

1970s
The Disco Era




1980s
Risky
Business

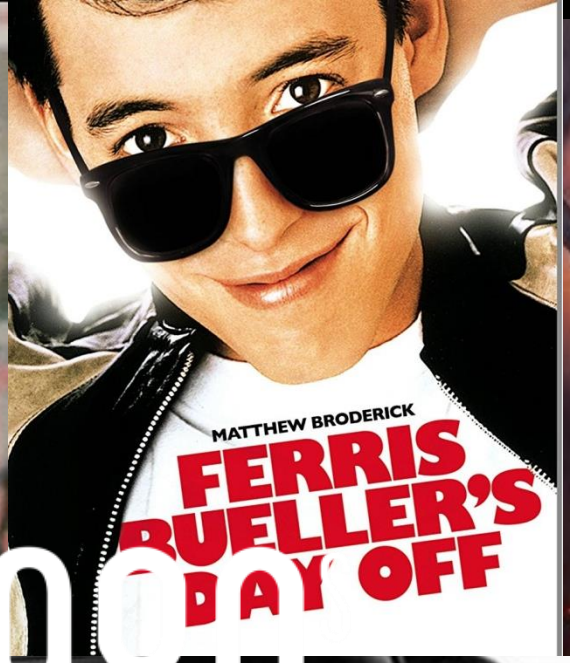


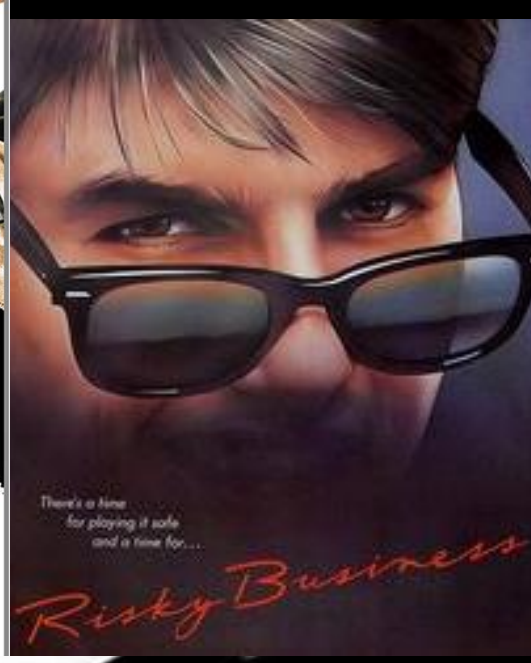
Ray-Ban's Wayfarers made a resurgence among the hottest celebrities and musicians in the '80s. Madonna, Michael Jackson, The Blues Bothers, and, most notably, Tom Cruise in Risky Business put Wayfarers back on the sartorial map.

The 1980s also ushered in a keen interest in wearing vintage clothing, accessories and, of course, eyewear.

Suddenly it was cool again to wear rhinestone encrusted cat-eye glasses, rockabilly metal frames from the '50s and weird mod shaped frames from the '60s. This newfound interest in vintage has not waned since.







1983

Risky Business






1980s
Risky
Business


1990s
Visors

1990's Visors

The 1990's has always been the lost decade, overshadowed by the ever beloved 80's!

A rise in demand for sports and performance eyewear saw people wanting stronger lighter frames, that wrapped around the face.

This look dominated the look of this decade and its not a look that anyone would want replicated.

Having said that, lurking in the background firmly in the world of fashion was the "Flat Top" VISOR and this was without a doubt a more slick and iconic look for the 1990's to be remembered for.



1990s Visors








1990s
Visors


20nn's
Looking
Back

2000s Looking Back

From 2000 onwards it was all about “vintage” and looking back for inspiration.

Everything from round to square, from acetate to metal, from wayfarer to cat eye, for ten years it was all about retro.

The wayfarer and the Cat eye became the go to shapes during this Decade, and so this frame represents what we refer to as the “Cat-Farer”, and with it, the Decade of 2000.


2000s
Looking
Back


2010s
Futro
(*Future Retro)



Since 2010 there has been more innovation than ever. Sunglasses made from wood, leather, 3D printed in both plastic and metal, hundreds of talented small independent designers, small very unique collections, completely new takes on old design concepts, hybrid versions of classics.

This frame in the Decades collection is future thinking with a good classic timeless quality to see it through the Decades with relevance.


2010s
Futro
(*Future Retro)

PRICE LIST

Model	Made In	Material 1	Material 2	Type	Product Type	Size	GBP	EUR	USD	DKK	SEK	NOK	AUD
1920'S-001	IT	NIKEL SILVER	LEATHER	FULLRIM	UNISEX	46-23 138	£ 450	€ 500	$ 625	DKK 4,375	SEK 5,000	NOK 5,250	AUD 900
1930'S-001	JP	ACETATE	ACETATE	FULLRIM	UNISEX	42-28 140	£ 310	€ 350	$ 420	DKK 2,950	SEK 3,350	NOK 3,500	AUD 620
1940'S-001	JP	NIKEL SILVER	NIKEL SILVER	FULLRIM	MALE	54-18 140	£ 350	€ 390	$ 475	DKK 3,350	SEK 3,990	NOK 4,000	AUD 700
1950'S-001	JP	ACETATE	NIKEL SILVER	FULLRIM	MALE	54-18 140	£ 350	€ 390	$ 475	DKK 3,350	SEK 3,990	NOK 4,000	AUD 700
1960'S-001	JP	ACETATE	ACETATE	FULLRIM	FEMALE	52-21 140	£ 310	€ 350	$ 420	DKK 2,950	SEK 3,350	NOK 3,500	AUD 620
1970'S-001	JP	NIKEL SILVER	NIKEL SILVER	RIMLESS	FEMALE	59-14 135	£ 350	€ 390	$ 475	DKK 3,350	SEK 3,990	NOK 4,000	AUD 700
1980'S-001	IT	ACETATE	ACETATE	FULLRIM	MALE	52-18 145	£ 350	€ 390	$ 475	DKK 3,350	SEK 3,990	NOK 4,000	AUD 700
1990'S-001	IT	ACETATE	ACETATE	FULLRIM	UNISEX	129- 145	£ 310	€ 350	$ 420	DKK 2,950	SEK 3,350	NOK 3,500	AUD 620
2000's 001	IT	NIKEL SILVER	ACETATE	FULLRIM	FEMALE	52-20 140	£ 450	€ 500	$ 625	DKK 4,375	SEK 5,000	NOK 5,250	AUD 900
2010's 001	IT	NIKEL SILVER	ACETATE	FULLRIM	UNISEX	54-20 140	£ 450	€ 500	$ 625	DKK 4,375	SEK 5,000	NOK 5,250	AUD 900

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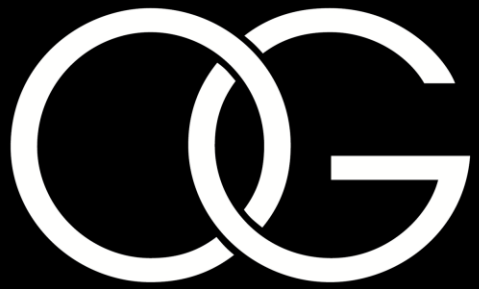
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