



ART DECO

NEW YORK

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JOURNAL OF THE ART DECO SOCIETY OF NEW YORK

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PRESIDENT'S MESSAGE

Dear Deco Friends,

Welcome to the second issue of the *Art Deco New York* journal. We are thrilled that our inaugural publication has been so well received by our members and readers around the world.

As 2016 comes to a close, this issue takes us back eighty-five years to 1931, a watershed year for the explosive growth of Art Deco architecture throughout the city. It was a year that marked the completion of some of New York's iconic Art Deco skyscrapers, as well as countless residential buildings and schools that remain a vibrant part of New York's built environment. In a series of insightful articles, a variety of voices look at the forces that came together to create this enduring Art Deco legacy.

The year 1931 marked the opening of one of the world's most celebrated Art Deco buildings, the Waldorf Astoria Hotel, also featured in this issue. Our timely article appears at a period of uncertainty about the future of the interiors of this Art Deco masterpiece as the hotel is transformed into luxury condominiums.

You'll find articles on jewelry from the age of Art Deco, a Bakelite collector's odyssey, an up-close look at a futuristic fountain at the 1939-40 World's Fair, as well as the city that gave birth to Art Deco, as seen through the eyes of a small group of ADSNY members hosted by the Paris Art Deco Society. You'll also preview the upcoming World Congress on Art Deco, which will be held in Cleveland this coming spring, with pre- and post-Congress programs in Cincinnati, Detroit, and Pittsburgh.

We hope that you enjoy these and our recurring features, including our *Global Calendar* highlighting Deco-related events and exhibitions, both here and abroad, that you won't want to miss.

Once again, special thanks to our team of dedicated volunteers, led by Editorial Consultant, Kathleen M. Skolnik, Graphic Designer, Susan Klein, Editors, Sandra Tansky, Alma Kadragic, and Peter Singer, and Meghan Weatherby, ADSNY's Director of Operations, who have all devoted their time and talents to make this publication possible.

We join in wishing you and your loved ones a joyous holiday season and happiness throughout the New Year!



Roberta Nusim, President

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WHAT IS ART DECO?

BY PASCAL LAURENT

When I am asked, "What is Art Deco?" I often like to answer, "That's a never-ending question!" thereby opening the discussion rather than closing it. In this essay I will try to be more specific as I share my definition of Art Deco. I'm an architect, so I'll use architecture as my primary point of departure.

What makes Art Deco a style in its own

of Art Deco. It sculpts space and is diffused and indirect. Its source is never seen, but it creates the mood conveyed by a space.

Exoticism: Defined as the art of using décor to provide the sensation of being in the here now and at the same time far away. Exoticism is the art of illusion and embellishment. The exotic décor is stylized enough to leave room

THERE IS CERTAINLY A RESEMBLANCE BETWEEN TODAY'S CREATIVE EXPRESSION AND THAT OF THE INTERWAR PERIOD.

right is the phases it passed through during its evolution, like the Greco-Roman, the Romanesque-Gothic, or the Classical-Baroque. Art Deco burst forth in the 1910s; staked its claim in the 1920s; reached its peak in the 1930s; and finally became more baroque by the 1940s. This evolution took half a millennium for other styles, but for Art Deco, it required less than half a century.

What are the distinctive attributes of this style we call Art Deco? To express verbally what I instinctively recognize as its features, I've used Le Corbusier's Five Points of Modern Architecture as a guide and formulated five main characteristics of Art Deco:

Stylization: This point encompasses geometrization of figurative forms; vitality of abstract figures; rhythm of straight lines, and opposition of curved and straight lines.

Plasticity: With modern and synthetic materials such as concrete, Bakelite, metal plating, veneer, and plastic, ergonomics and movement figure prominently in the structural logic of both objects and buildings. It is this momentum that gives the skyscraper its forceful presence, the velocity that imprints its walls and surfaces, and conveys a sense of movement.

Light: Even more than concrete, electric light is the modern "building block"

for one's fantasies. Every house is a monument of sorts, and every building is, to some extent, a steamer bound for a distant land.

Uchronia: Art Deco often creates an alternative reality, a reinterpretation of antiquity, a Hollywood-like ambiance, or a bright future. The present is but a brief passage between the Old World that died in Paris in 1925 and the future world that began in Chicago in 1933.

Although this style eventually became known as Art Deco, those who practiced it called it "contemporary." One wonders what future generations will label the art and architecture of the beginning of the twenty-first century. The word "modern" has been used for every period in the past, but when the modern movement at the end of the 1920s appropriated that term, "contemporary" served as an alternative and united those who didn't define themselves dogmatically as modern. It is perhaps no coincidence that our own era has a renewed interest in those earlier "contemporaries." There is certainly a resemblance between today's creative expression and that of the interwar period. The two eras are linked, even if their means of artistic exploration are quite different.

Pascal Laurent is an architect and instructor of history and design at the Ecole Supérieure d'Architecture Paris-Malaquais (ENSAPM) based in the Ecole des Beaux Arts.



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Front Cover: Ornamentation detail of the Waldorf Astoria elevator doors from the east elevator bank. Some experts note the design influence of Edgar Brandt, master of Art Deco iron work.
Photo: Meghan Weatherby

ADSNY thanks David Garrard Lowe, author of the book *Art Deco New York*, for granting permission to use the title for this journal and renowned architectural photographer Richard Berenholtz, for use of his photographs from his books *New York Deco* and *New York New York*.

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The Art Deco Society of New York (ADSNY) is a not-for-profit 501c3 tax exempt organization chartered in the state of New York in 1982 for the purpose of education, preservation, and celebration of the city's Art Deco icons and heritage.

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A LANDMARK YEAR FOR DECO: FOCUS ON 1931

The inaugural issue of *Art Deco New York* included a tribute to the Empire State Building, dedicated in 1931 and celebrating its eighty-fifth anniversary this year. Despite the economic downturn that began with the 1929 stock market crash, 1931 also saw the completion of a number of other projects—commercial, residential, and educational—that adopted this new Art Deco approach to design. In this series of articles, architectural historian and *Art Deco New York* Editorial Consultant Kathleen Murphy Skolnik looks at additional commercial Art Deco skyscrapers completed that year; Kate Wood, President of Landmarks West!, addresses the residential towers that rose on Central Park West in 1931 and recent efforts to assure their preservation; and journalist and media specialist Alma Kadragic reviews the history and design of two innovative New York schools that opened their doors in 1931.

FROM WALL STREET TO MIDTOWN: ART DECO GOES COMMERCIAL

BY KATHLEEN MURPHY SKOLNIK

CITY BANK-FARMERS TRUST COMPANY BUILDING, 20 EXCHANGE PLACE

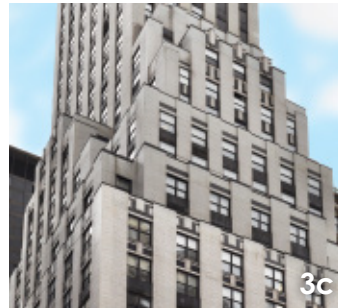
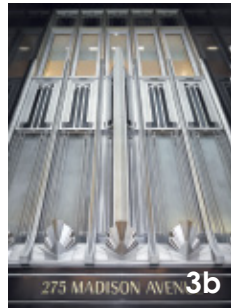
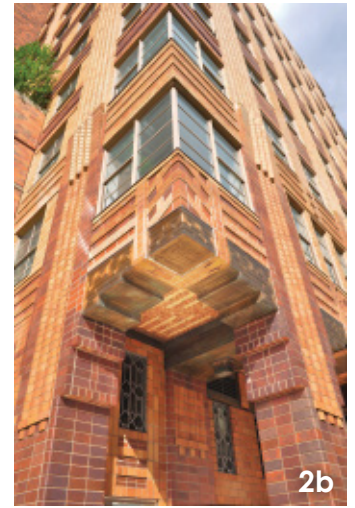
Construction was booming in lower Manhattan in 1929 when Cross & Cross began designing the headquarters of the City Bank-Farmers Trust Company at 20 Exchange Place. The initial proposal called for an 846-foot high building that was expected to be a contender for the title of world's tallest. When the stock market collapse thwarted those plans, the project did proceed, although the height was scaled back to 685 feet.

This New York City Landmark, now a luxury apartment building, represents the restrained Art Deco variant known as Modern Classicism or Classical Moderne. In conformance with New York's 1916 zoning ordinance, the fifty-seven story structure incorporates a series of setbacks, culminating in a slender tower with chamfered, or angled, corners atop the irregularly shaped base.

Ornamental details speak to the building's original function. Coins representing the countries where the National City Bank of New York maintained offices surround the large round arch leading to the main entrance on Exchange Place, and monumental "giants of finance" peer down from the nineteenth floor setback.

The bronze-trimmed, silver nickel doors designed by British sculptor David Evans for the two corner entrances, one at Exchange Place and William Street and the other at Beaver and William Streets, celebrate early to modern means of transportation from the sailing ships, steam locomotives, and hot air balloons of the past to the ocean liners, diesel engines, and airplanes of modern times.

The "giants of finance" atop the nineteenth floor setback of the City Bank-Farmers Trust Company Building. Photo: Richard Berenholtz



29 BROADWAY

Sloan & Robertson, the architects of 29 Broadway, were well versed in the Art Deco aesthetic, having also designed the Graybar, Chanin, and Fred F. French Buildings, all from 1927, and the Century and Majestic Apartments, also completed in 1931. Abe N. Adelson's Adway Realty Corporation, the building's developer, targeted brokerage houses, banking firms, and law offices as the principal tenants for the thirty-two-story building.

The narrow Broadway frontage of approximately thirty feet accentuates the height of this sleek tower with its upper-level setbacks. The cream-colored cladding alternates with dark bands of windows on the Morris Street façade, creating an interesting striped pattern. Bold sculpted geometric motifs frame the Broadway entrance and reappear on the spandrels of the vertical band of windows rising above it.

21 WEST STREET

This landmarked thirty-one-story tower at 21 West Street between Morris and Washington Streets was originally constructed as a speculative office building and is now an apartment tower. It shares the stepped-back profile so typical of tall structures of this era, including its neighbor, the Downtown Athletic Club, designed by the same architects, Starrett & Van Vleck. But 21 West Street also possesses distinguishing features that set it apart from other lower Manhattan skyscrapers.

The entrances and retail spaces are recessed behind a ground-floor arcade, which can be found in other New York buildings of the time. The unique corbelled, or stepped, arches of this arcade, however, lend an exotic touch reminiscent of the architecture of the ancient Mycenaeans and the Mayan monuments of Central America.

Even more unique are the cantilevered corners, unusual in office towers of the time. The spacious wraparound windows made possible by the elimination of corner piers bring light and air into the interior and provide uninterrupted views. Their application in 21 West Street may have been the first use of corner windows in a commercial building in the United States.

The brick cladding doubles as ornamentation, adding color and texture. The continuous light tan piers, which emphasize the building's verticality, contrast with the red brick spandrels framed in bright orange. The exquisite patterned brickwork, especially apparent on the spandrels and parapets, looks much like a woven fabric.

275 MADISON AVENUE

This stepped-back tower at the northern edge of Murray Hill was one of the few speculative office buildings planned after the stock market crash. Its most striking feature is the three-story base with a sophisticated color scheme of polished black granite embellished with silver-painted metal accents, including starburst and skyscraper motifs in the spandrels and geometric moldings surrounding the entrances. The windows at the top of the base alternate with black granite panels filled with an abstract design in unpolished light-grey granite.

The forty floors above the base are clad in stripes of glazed white brick placed between vertical bands of windows with dark terra-cotta spandrels. Architect Kenneth Franzheim intended these upper levels to be virtually "shadowless," an effect he achieved by setting the windows flush with the walls and eliminating "obstructive ornamentation." Obviously pleased with the final result, he moved his own offices to the top three floors.



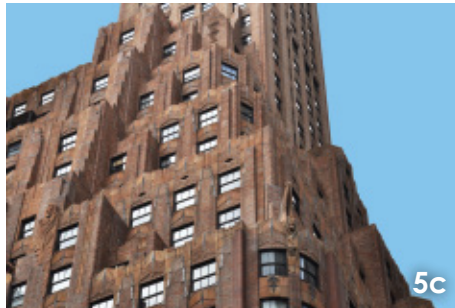
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5a



5b



5c

(1) 29 Broadway: (a) Striped pattern on façade; (b) Entrance. Photos: Meghan Weatherby
 (2) 21 West Street: (a) Stepped-back profile; (b) Cantilevered corner; (c) Arcade. Photos: Meghan Weatherby
 (3) 275 Madison Avenue: (a) Abstract pattern on base; (b) Art Deco motifs at entrance; (c) Upper-level façade. Photos: Meghan Weatherby
 (4) McGraw-Hill Building: Blue-green terra-cotta tiles cladding the façade. Photo: Richard Berenholtz
 (5) General Electric Building: (a) Crown with spirits of radio; (b) Corner clock. Photos: Richard Berenholtz (c) Polychromatic brick cladding. Photo: Meghan Weatherby

MCGRAW-HILL BUILDING, 330 WEST 42ND STREET

The gritty neighborhood on Manhattan's West Side known as Hell's Kitchen may seem an unlikely site for a corporate office tower, but McGraw-Hill's new headquarters on 42nd Street between Eighth and Ninth Avenues was more than that. It consolidated all of the many facets of the publishing house—printing, binding, shipping, editing, finance, administration—under one roof. New York City zoning laws prohibiting printing plants between Third and Seventh Avenues dictated the building's far West Side location, which was relatively close to the site of the original McGraw-Hill Building on Tenth Avenue.

Streamline Moderne meets the International Style in the colorful design by Raymond Hood of Hood, Godley, and Foulhoux. It has been cited as an Art Deco icon but was also included in the *Modern Architecture: International Exhibition* curated by Philip Johnson and Henry-Russell Hitchcock at the Museum of Modern Art in 1932.

In contrast to the strong vertical lines of Hood's Daily News Building, completed one year earlier, the McGraw-Hill Building is all about horizontality. The façade is wrapped in bands of blue-green terra-cotta tiles alternating with ribbon windows framed in green metal with vermilion accents. The continuous strips of windows were Hood's response to the need to bring abundant light into the building. Curved horizontal bands of green and blue enameled steel separated by narrow chrome bands flank the 42nd Street entrance.

McGraw-Hill relocated to the Rockefeller Center area in 1970, but the eleven-foot-high letters spelling out the company name in green terra-cotta blocks remain in place above the thirty-fourth floor windows.

GENERAL ELECTRIC BUILDING

(ORIGINALLY RCA VICTOR BUILDING), 570 LEXINGTON AVENUE

In designing what was to be the Radio Victor Corporation of America (RCA) headquarters at Lexington Avenue and 51st Street in Midtown Manhattan, Cross & Cross abandoned the modernized classicism used in the City Bank-Farmers Trust Building in favor of a modernist interpretation of Neo-Gothic. This stylistic approach harmonized beautifully with the Romanesque-Byzantine Saint Bartholomew's Church to the west and the now demolished Cathedral High School to the south.

Warm red granite sheathes the base of this fifty-story landmark skyscraper with its chamfered corners and brick cladding in shades ranging from buff to salmon. Principal designer John W. Cross adopted "vibrant energy" as the motif for the building's ornamentation. The building's illuminated crown, one of the more impressive and recognizable in the city, expresses this theme. The spirits of radio, four fifty-foot-high figures surrounded by cast-aluminum lightning bolts, encircle the pinnacle. At the center is an explosion of Gothic tracery described at the time as a "golden tiara," a web of flame-like terra-cotta spikes glazed in gold.

Before the building's completion, RCA had become a separate entity and was planning to relocate to Rockefeller Center. The new owner and principal tenant, General Electric, was acknowledged by incorporating the firm's logo onto the face of the clock held by disembodied hands clutching an electrical current at the rounded corner.

Kathleen Murphy Skolnik teaches art and architectural history at Roosevelt University in Chicago. She is Editorial Consultant to Art Deco New York and a member of the ADSNY Advisory Board.

ART DECO INNOVATION IN SCHOOLS

BY ALMA KADRAGIC

Today we call it Art Deco, but in 1929 when *The New York Times* published the design for the Herman Ridder Junior High School in the Bronx, that term had not yet been coined. The story about Ridder and several other new schools in New York City carried the headline “Modernism in Architecture Has Reached the Schools.” Both that article and subsequent coverage after Ridder opened in 1931 emphasized the radical change the building represented.

Although the architecture of the new building for the New School for Social Research was markedly different from that of the Herman Ridder School, it too represented a departure from tradition, in this case for an institution of higher education. The school’s new facility opened to the public on New Year’s Day 1931 and students began attending classes a few days later.

The two buildings exemplify the boom in the construction of notable new schools that began in New York City in the mid-1920s. Although starting to taper off toward the end of the decade, it persisted even during the depths of the Great Depression, suggesting a glimmer of hope amid bankruptcies and unemployment.



HERMAN RIDDER JUNIOR HIGH SCHOOL

The Herman Ridder School was part of the wave of school construction continued by Walter C. Martin who became Superintendent of School Buildings in New York City in 1928. The William Seward Park High School in Manhattan (1928-29) and the Brooklyn Industrial High School for Girls (1929-30) already featured some Art Deco ornamentation on traditional low brick-clad buildings. Ridder, however, was more daring and demonstrated a stronger commitment to the modernistic style, now called Art Deco.



In 1990, almost sixty years after it opened, Herman Ridder Junior High School was granted landmark status by the Landmarks Preservation Commission. The Landmark Designation Report recognized the influence of Art Deco on both the massing of the building and its ornamentation. The design borrows elements from commercial and industrial buildings, such as the corner entrance tower with the progressive setbacks typical of skyscrapers of the time, the continuous projecting piers alternating with vertical bands of windows, and what the LPC described as a “lively roofline with cresting and pedimented parapets.”



The ornamentation is a modernistic interpretation of academic iconography. The spandrels contain images of male and female students, open books, and lamps of knowledge as well as foliate and abstract geometric designs. Terra-cotta panels on the tower display symbols of educational goals—the lamp for knowledge, the Pantheon for art, and the lyre for music. The most striking decorative elements are the female figures holding books that emerge from the tower piers.

As the LPC concluded, the Herman Ridder School linked architecture and education. It united modernistic design and progressive educational concepts to produce what the Designation Report labeled “a civic monument symbolizing hope and achievement.”

*Herman Ridder Junior High School: (1) Corner entrance tower; (2) Glazed terra-cotta ornamentation; (3) Tower figures holding open books; (4) Terra-cotta sign. Photos: Meghan Weatherby
New School for Social Research: (5) John L. Tishman Auditorium; (6) Frescoes by José Clemente Orozco.
Photos: Richard Berenholtz*





NEW SCHOOL FOR SOCIAL RESEARCH

Similarly, progressive ideals in higher and adult education were the principles underlying the New School for Social Research, established in 1919. Its founders were some of the leading intellectuals in the country, including Charles Beard, John Dewey, and Thorsten Veblen. It represented a new model for higher education, an alternative to the mainstream. It welcomed diversity and encouraged critical thought.

When the converted townhouses the school occupied on West 23rd Street were slated for demolition, the New School commissioned Austrian-born architect Joseph Urban to design a new facility on West 12th Street off lower Fifth Avenue. The building would contain classrooms, performance spaces, and meeting facilities for linking experts, students, and the community.

The exterior of the seven-story structure is an early example in Manhattan of the

International Style. Its façade features alternating rows of cream and black bricks and horizontal bands of continuous windows to maximize the entry of natural light. The Art Deco influence is most evident in the school's interior, specifically in the auditorium and its lobby. In 1997, LPC granted landmark status to these spaces – but not the entire building.

A shallow lobby with curvilinear surfaces, a coved ceiling, and a black and white terrazzo floor precedes the auditorium. Horizontal bands of oxidized bronze cover the lower portion of the wall. Although the color scheme is primarily black and white, the east and west walls are painted a deep russet.

Curvilinear forms continue in the oval or egg-shaped auditorium, said to be among the first of its kind in the world. The absence of pillars ensures unobstructed views and the U-shaped stage engages the audience from different

angles. Concentric oval rings of perforated plaster radiate from the ceiling to meet the proscenium arch and cover the upper walls. The unusual design contributed to the acoustical quality of the space and served as a precedent for the design of Radio City Music Hall. Accents of bright red provide some contrast to the predominantly gray color scheme.

The auditorium was named the John L. Tishman Auditorium after a 1992 restoration by Prentice & Chan Ohlhausen. It continues to be used for film screenings, discussions, lectures, and seminars.

The LPC had also considered landmark designation of the areas of the school's seventh floor where frescoes by Mexican artist José Clemente Orozco are located. Thomas Hart Benton's *America Today* series once covered the walls of the third-floor Board of Directors room but is now in the collection of The Metropolitan Museum of Art.

REMEMBERING RIDDER: REFLECTIONS OF A FORMER STUDENT

BY ROBERTA NUSIM

When I entered Herman Ridder Junior High School for the first time, my exuberance was mixed with trepidation, knowing that it had a reputation for excellence and high expectations.

Even as a twelve-year old I could see that Herman Ridder was nothing like my traditional red-brick elementary school. Carved maidens holding open books looked down from the limestone-clad walls of the soaring central tower, conveying the message that our school was a modern monument to learning and knowledge. Our introductory tour took us through the main entrance to a rotunda with a colorful terrazzo floor. We were dazzled by hallways with terra-cotta bas reliefs, intricate brass door-

knobs on every classroom door, and the auditorium with its barrel vaulted ceiling, elongated chandeliers, and pilasters decorated with symbols of knowledge.

The term Art Deco had not yet been coined, and we were unaware that someday our Bronx Public School 98 would be considered a striking example of this architectural movement. Nor could I imagine that one day I would lead a society devoted to Art Deco. All I knew was that I had better earn high grades and be worthy of this distinctively designed school.



THE ICONIC RESIDENCES OF CENTRAL PARK WEST

BY KATE WOOD

The twin towers of the residences on Central Park West create a skyline profile that is practically synonymous with the Upper West Side and New York. These residential buildings, each in its own way, exemplify the last exuberant blast of development before the Great Depression and create the distinctive skyline silhouette so prized today. Among them are three significant Art Deco buildings dating from 1931—the Eldorado, Majestic, and Century Apartments.



The Central Park West Skyline. All Photos: Richard Berenholtz

On September 11, 1984, the New York City Landmarks Preservation Commission (LPC) held a public hearing to consider landmark designation for these three iconic Central Park West residences and two others, the Beresford and the San Remo. At that time, the Upper West Side had fewer than twenty-five designated Individual Landmarks and a handful of small historic districts. The neighborhood was just starting to become, for the first time in fifty years, a hotbed of real estate development. It was also attracting the attention of preservation activists.

Two years earlier, a citizens' committee had formed to save the Second Church of Christ, Scientist on the corner of 68th Street and Central Park West from demolition and replacement with a residential tower. And just one day before the hearing, local activist Arlene Simon wrote a letter to Kent Barwick, the President of the Municipal Art Society and former LPC Chair, calling for a coordinated effort to achieve more landmark protection for the Upper West Side where many of the city's significant Art Deco residences are located. As Chair, Barwick had begun a building-by-building survey of

the Upper West Side from 59th to 110th Streets to identify potential landmarks and historic districts.

The moment was ripe. By 1984, New York City was in the midst of rekindling its love affair with Art Deco after a period of neglect (a pattern that appears repeatedly; Pennsylvania Station was barely fifty years old when it was demolished, and the TWA Flight Center at John F. Kennedy International Airport was considered obsolete at forty). The interior and exterior of the Chrysler Building and the interior of Radio City Music Hall had become the city's first Art Deco landmarks in 1978, and the Empire State Building, both interior and exterior, was designated in 1981. In 1985, LPC voted to protect Rockefeller Center and the five Central Park West apartment buildings that had been the subjects of the September 11, 1984 hearing.

The Eldorado, Majestic, and Century, the three Art Deco buildings, demonstrate the compatibility of that style with the soaring, twin-towered massing enabled by 1929 changes to the Multiple Dwelling Law that allowed increased heights

and towers for residential buildings. They each occupy a full block fronting Central Park West, their bases line up with older, pre-1929 buildings on the street, and their dramatic height neatly frames the row house blocks on the area's side streets. By 1990, persistent community advocacy—under the banner of the citizens' organization LANDMARK WEST!—succeeded in protecting not only the individual icons but the entire picturesque ensemble within the boundaries of the Upper West Side/Central Park West Historic District. With 2,020 buildings, this area constitutes one of the two largest historic districts in New York City. It includes the following three residential towers that, like the Empire State Building, celebrated their eighty-fifth anniversary this year.

ELDORADO APARTMENTS

300 CENTRAL PARK WEST BETWEEN 90TH & 91ST STREETS

The Eldorado, the northernmost of the twin-towered Central Park West apartment houses, broke rank with the traditional style of other residential development in the area. Consulting architect Emery Roth, whose experience designing large-scale apartment buildings such as the San Remo and the Beresford made him a natural asset to the Eldorado project, envisioned a Neo-Renaissance building. However, architects Margon & Holder chose Art Deco for the façade and lobby.

Roth's dramatic massing and Margon & Holder's fine detailing—including the wonderful Central Park West entrance and "rocket-like pinnacles" atop each tower—combine to create what architectural historian Andrew Dolkart, a member of the LPC staff at the time of the Eldorado's designation, described in the Landmark Designation Report as "one of the most distinguished buildings erected as part of the early 20th-century redevelopment of Central Park West."

MAJESTIC APARTMENTS

115 CENTRAL PARK WEST BETWEEN 71ST & 72ND STREETS

While the Eldorado was under construction, architect and builder Irwin S. Chanin was conducting his own "experiment" eighteen blocks to the south. Chanin, a pioneer designer and developer of commercial buildings in the Art Deco style, had ambitious plans to construct a forty-five story apartment hotel in the same innovative vein on the southwest corner of 72nd Street and Central Park West. The 1929 crash forced him to shift gears, but Chanin adhered to his vision for an Art Deco style residential building.

The minimalist ornamentation of the thirty-one story Majestic may reflect the austerity of the Depression, although it does so to great advantage. As stated in the Designation Report, "It was a sophisticated exercise in the later Art Deco style, relying almost exclusively for its dramatic impact on profile, tower terminations, and the interplay of soaring vertical and anchoring horizontal elements." The towers are stars in the Central Park West skyline, as extraordinary and beautiful from the low-rise mid blocks as they are from the park.

CENTURY APARTMENTS

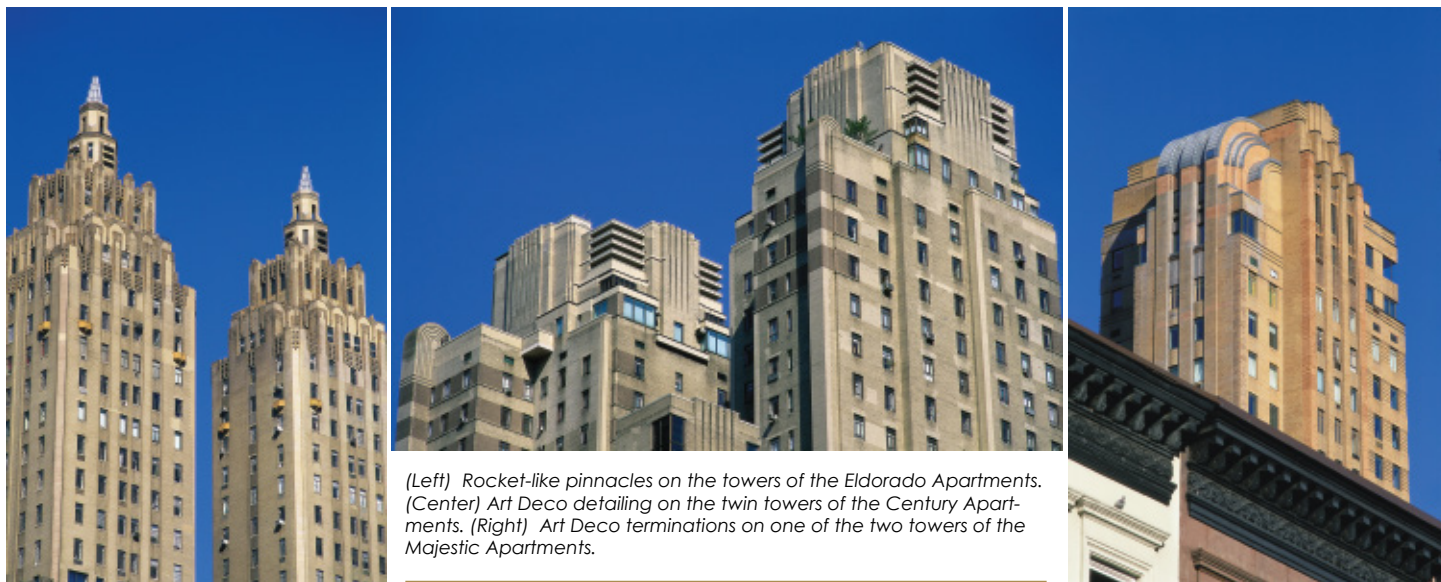
25 CENTRAL PARK WEST BETWEEN 62ND & 63RD STREETS

Chanin made one more contribution to Central Park West's remarkable skyline before the interwar building boom halted for good. LPC called the Century "one of the major Art Deco apartment buildings in America," and the architect himself considered it to be finer than the Majestic. He was especially proud of the Century's "more complex" crown and the dynamic play between the horizontal elements, which include the long corner windows and cantilevered balconies, and the strong vertical window bays.

As with the Majestic, after the stock market crash, Chanin had to retool his "revolutionary" sixty-five story office and hotel scheme in "modern French [style]"—i.e., Art Deco—for the site. The thirty-story Century, with small two- to seven-room apartments more suited to the Depression market than the larger units of the Majestic, was Chanin's serendipitous Plan B.

The future of these Art Deco landmarks has yet to be secured. Residential lobbies, no matter how sumptuous, are not eligible for Interior Landmark designation and rely solely on the good stewardship of their owners. In 2007, LANDMARK WEST! commissioned a study of Central Park West and discovered the existence of at least ten potential development sites where new towers—possibly even on the scale of Midtown's "super-talls"—could compromise the integrity of the existing skyline. As the Upper West Side preservation movement reaches towards its forty-year mark, let us be mindful of the perils of taking good things for granted.

Kate Wood is President of LANDMARK WEST! and an Adjunct Assistant Professor in Columbia University's Graduate School of Architecture, Planning and Preservation.



(Left) Rocket-like pinnacles on the towers of the Eldorado Apartments. (Center) Art Deco detailing on the twin towers of the Century Apartments. (Right) Art Deco terminations on one of the two towers of the Majestic Apartments.



THE WALDORF ASTORIA INTERIORS

Through the modern application of light-colored marbles, terrazzo, and wall coverings, as well as architectural elements such as columns and pilasters, the Park Avenue Lobby is a masterful interpretation of Italian Classicism, with an emphasis on Pompeii. The Louis Rigal murals located throughout the lobby depict scenes of hunting and gathering food, feasting and rejoicing. The mosaic, also by Rigal, represents the stages of life through scenes of a family with an infant; youth and friendship; the struggles faced throughout life; domestic happiness; old age and death. All Photos: Meghan Weatherby

A CASE FOR PRESERVATION

BY MEGHAN WEATHERBY

On October 1, 1931, the year the Empire State Building was dedicated, the Waldorf Astoria reopened at its new location on Park Avenue, welcoming distinguished visitors with its Art Deco grandeur. Architects Schultze & Weaver had designed the Waldorf as the world's largest and tallest modern hotel, while maintaining its reputation for exclusive galas, conferences, and fundraisers for global leaders.

Over the past eighty-five years, the Waldorf has won recognition as an architectural masterpiece and one of the most culturally and politically significant commercial buildings in New York City. The Landmarks Preservation Commission (LPC) granted landmark status to the Waldorf's façade in 1993. It did not, however, protect the noteworthy interior spaces.

New Yorkers and preservation advocates everywhere were distressed when *The Wall Street Journal* reported in June 2016 that the hotel's new owner, Beijing-based Anbang Insurance Group Co., planned to "gut the hotel and convert as many as 1,100 rooms into private apartments." The Art Deco Society of New York has partnered with other preservation organizations, here and abroad, to urge the LPC to designate the Waldorf's public interior spaces as landmarks before they are destroyed.

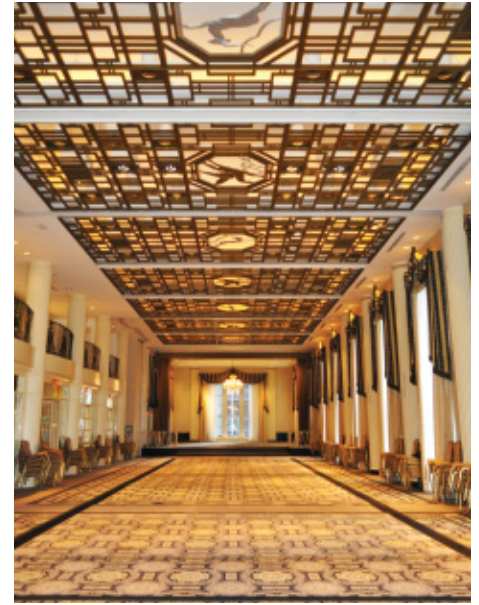
In mid-September, Anbang stated that it is "committed to working cooperatively and collaboratively with the Landmarks Preservation Commission to achieve an outcome that respects and reinvigorates the Waldorf Astoria for the next 100 years." In November, LPC commissioners unanimously voted to schedule a public hearing in 2017 to consider landmark designation of a number of celebrated interiors on the first three floors of the building. By granting landmark status to the Waldorf's interior spaces, the LPC would protect the fixtures and interior components of these areas, including murals, mosaics, decorative elements, elevator doors, and metalwork. ADSNY applauds this decision and is leading the campaign to preserve the hotel's original unified Art Deco aesthetic.



The Silver Corridor has been compared to the original Peacock Alley. The large crystal chandeliers, archways, murals, and mirrored walls are a nod to the rich social history of the Waldorf, while also refining classical elements to reflect clean-lined, modern taste. The series of paintings by American artist Edward Emerson Simmons displayed between the arches originally hung in the Astoria Hotel.



The Central Lobby combines the modern and the antique and adapts eclectic and historical design elements into the Art Deco style. It includes nicked-bronze Art Deco ceiling ornamentation and a hand-tufted rug, with modernized seventeenth-century Persian Garden carpet motifs. The 4,000 pound bronze clock is from the 1893 World's Columbian Exposition in Chicago.



While still spectacular, the Starlight Roof has lost its original retractable ceiling and the more than 1,700 feet of murals designed by Victor White that represented tropical plants, flowers, and birds in gold and silver tesserae against sand-colored plaster. Such losses underscore the critical need for Landmark designation. The Starlight Roof is not among the spaces marked by LPC for Landmark status.

When a global team of designers was assembled to create interiors for the upgraded Waldorf, they were given one strict guideline: "Stereotyped standardization or anything approaching hotel atmosphere should be entirely excluded." Today, these interiors still reflect a masterful balance of modernity and domesticity. The original designers reinterpreted and simplified classical design elements in the modern aesthetic, while incorporating antiques of various historic styles to create a comfortable environment for America's elite. Like much American Art Deco design, the hotel blends modern architectural elements with historicism.

The Art Deco Society of New York believes that the Waldorf Astoria must be preserved for both its architectural merit and its importance in the evolution of New York City as a center of world culture. At the opening of the new building in 1931, President Herbert Hoover explained that the hotel "carries great tradition in national hospitality . . . marks the measure of the nation's growth in power, in comfort and in artistry . . . [it is] an exhibition of courage and confidence to the whole nation." Being deprived of the Waldorf's important public interiors would be a blow to the architectural, political, and social history of New York City, and the global community of Art Deco lovers.



The Grand Ballroom was the largest space of its kind in 1931. When combined with the adjoining foyers, the 35,000 square-foot-space can easily accommodate over 6,000 guests. The two tiers of private boxes feature Art Deco interpretations of classical bas-reliefs. Other ornamentation in the space includes typical Art Deco motifs: leaping gazelles, frozen fountains, and stylized foliage.



Concealed shelving and compartments, as well as adaptable storage, were typical of American Art Deco residential spaces. As seen in the East Corridor, the doors have been disguised by the same wood paneling as the walls.



In the Astor Gallery, twelve pink allegorical female figures, portraying Rhythm and Dance, represent an Art Deco interpretation of the elaborately ornamented Louis XVI style.



The unique Basildon Room boasts features from an eighteenth-century salon at Basildon Park in Berkshire, England. It includes elaborate ceiling moldings, a marble mantel created by John Flaxman, and paintings by Angelica Kauffman.

A BAKELITE COLLECTOR'S ODYSSEY



THE LERCH COLLECTION OF BAKELITE JEWELRY

Forty years ago, Manhattan physician Robert Lerch purchased a red and black Bakelite clasp bracelet with a geometric Art Deco design. That was the beginning of a Bakelite collection that has grown to approximately 2,000 pieces of jewelry as well as 3,000 other objects, such as radios, buttons, clocks, boxes, umbrella handles, and knives.

Belgian-born chemist Dr. Leo Baekeland invented Bakelite in the early 1900s while living in the Yonkers, New York community of Harmony Park. Working in a barn turned laboratory behind his home, he combined phenol, or carbolic acid, with formaldehyde to produce what he described as an artificial resinoid that was heat- and solvent-resistant and could be molded under pressure into various forms. He eponymously named it Bakelite.

Bakelite was rapidly adopted for a wide range of household and industrial products, including the hard black telephone and the square Brownie camera case. Initially, it was only available in dark colors of brown and black, acceptable in the industrial world but less appropriate for decorative objects and fashion accessories. Subsequent modification of the Bakelite production process yielded a transparent form called cast phenolic that could be manufactured in a wide range of brilliant and marbled colors. With this discovery, Bakelite entered the jewelry-making arena. Soon, jewelry workshops were transforming Bakelite rods and sheets into bracelets, beads, buttons, and brooches that were offered at very affordable prices. But Bakelite was not just for the five-and-dime. New York's B. Altman, Lord & Taylor, Bergdorf Goodman, and Saks Fifth Avenue stocked their counters with higher-end Bakelite creations, and Coco Chanel included Bakelite pieces in her costume jewelry line.

Bakelite became especially popular during the Great Depression when availability of expensive raw materials such

as onyx, jade, and coral was limited. Production peaked in the 1930s and early 1940s, but subsequently dwindled when inhalation of Bakelite dust was linked with lung disease.

Lerch's fascination with Bakelite began in the late 1970s when he encountered a dealer at a New York City flea market who sold him the Art Deco bracelet that started the collection. He was mesmerized by the colors and textures of the material and by the uniqueness of each handmade piece. For him, these Bakelite objects represented a form of American folk art. He continues to collect today, scouring as many as two hundred auction catalogues each week, looking for the distinctive and the exceptional.

The objects from Lerch's collection shown on these pages illustrate the versatility and beauty of Bakelite and its widespread application in jewelry making in the 1930s and 1940s.

We extend a special thanks to Dr. Robert Lerch and Julie Windsor for their contributions to this article.

Robert Lerch, M.D., continues to buy and sell Bakelite and can be contacted at manmoon6@aol.com. Objects from his collection are on display at the bakelitemuseum.com.



- (1) Overdyed articulated wolverine pin. Photo: Robert Lerch
- (2) Group of "six dot" polka dot bracelets. Photo: Robert Lerch
- (3) Carved bracelet. Photo: Meghan Weatherby
- (4) Marbleized bracelet. Photo: Meghan Weatherby
- (5) Multicolor laminated striped bracelet. Photo: Robert Lerch
- (6) Unusual Bakelite and metal snail bracelet and pin. Photo: Robert Lerch
- (7) Geometric multicolor pin. Photo: Robert Lerch
- (8) Bakelite color chart. Photo: Meghan Weatherby
- (9) Dr. Lerch's Bakelite gallery. Photo: Meghan Weatherby

ADSNY VISITS THE LERCH COLLECTION

This past September, Lerch opened his Upper East Side townhouse to Art Deco Society of New York members to view his Bakelite gallery with his curator, Julie Windsor. After a reception graciously hosted by Lerch, the group headed to the second level for the big reveal, an 800-square-foot space with vitrines filled with Bakelite covering all four walls, ceiling to floor. After exploring the display, Lerch and Windsor, herself a Bakelite collector and the owner of Beat Street in Kenilworth, Illinois, reviewed the history and production of Bakelite.

Windsor was initially drawn to Bakelite buttons found on vintage coats in thrift shops she frequented as a graduate student at Northern Illinois University. She later began buying and selling Bakelite at flea markets and antique shows. She also repaired and restored vintage Bakelite pieces, which is how she met Lerch, with whom she has worked for more than twenty years.



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FINE JEWELRY FROM THE AGE OF ART DECO

BY BENJAMIN MACKLOWE & ZOE GROOMES-KLOTZ

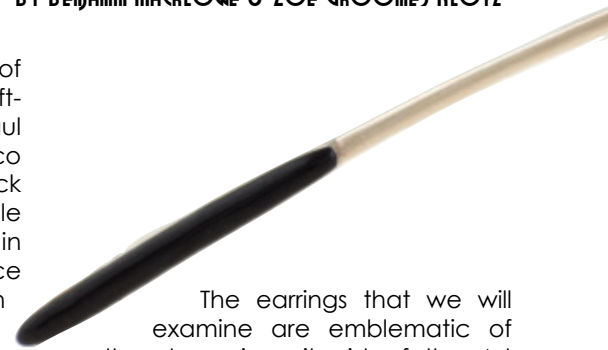
As a wearable piece of art, a jewel can be a platform for storytelling written in metal and stones. What sets Art Deco jewelry apart is that, although it is now historical, when it was created, it represented newness. New global influences, new technologies, new art, and new materials all came together to define this crucial moment in jewelry design. By examining one exceptional piece of Art Deco jewelry under the microscope, the pair of rock crystal, jadeite, diamond, and platinum earrings shown below, we can begin to understand how a wearable piece of art can transcend its function and come to represent the social confluences of the Art Deco period.

In Art Deco jewelry, perhaps more than in the designs of any earlier movement, material informs meaning. The woman who wore these earrings adorned herself with all of the socially constructed meanings imbued in the piece. The earrings are a symbol of global awareness, industrial innovation, technology, and modern art, framing the face of the new woman of the world after World War I.

In the 1920s, the world was coping with the cold, metallic ruins of war while also enjoying the joy and prosperity that followed it. New forms and concepts were being explored by Pablo Picasso, René Magritte, and Marcel Duchamp in art, Louis Armstrong in music, and James Joyce and F. Scott Fitzgerald in literature. Jewelry emerged from the ashes of World War I as changed as any other creative medium. Art Deco jewelers took a decided step away from the Art Nouveau style that had defined modernity at the turn of the century and turned instead to sharp lines, innovative materials and techniques, and clean design.

For jewelry designers, the most important social transformation of the era was the changing role of women during and after the war. For the first time in Western history, women had played

key roles on and off the battlefields of Europe, and their aesthetic style shifted in response to their lifestyles. Paul Poiret's daring harem pants and Coco Chanel's even more daring "little black dress" were designed for a clientele seeking practicality and versatility in their clothing. With new independence and a new style to match, women appropriated elements of masculinity in order to demand respect and autonomy in the workplace and in their social lives. With celebrities such as Josephine Baker and Joan Crawford leading the way, hemlines and haircuts became shorter than ever before. Jewelry was evolving to fit into this



The earrings that we will examine are emblematic of the dynamic zeitgeist of the Art Deco period. The discs of jadeite, a type of jade commonly found in Burma, are framed by diamonds, which are surrounded by clear, clean rock crystal. This translucent quartz is set with larger diamonds that gradually diminish in size as they curve upwards. The diamonds are bezel-set into the rock crystal with platinum, and examination of the backs of the earrings reveals that platinum is the primary material used in their construction. The clusters at the tops of the earrings emulate the design of the suspended drops, with rock crystal petals and a band of jade framing a shimmering diamond in the center.



Pair of Art Deco jade, diamond and rock crystal earrings. ca. 1930s. All photos provided by Macklowe Gallery

contemporary look. Stacked bracelets adorned exposed wrists, necklaces drew attention to plunging necklines, and earrings clung to the edge of bobs to elongate the neck.

Although the earrings are studded with almost seven carats of diamonds, the precious gems are set into very humble materials, transparent quartz and jadeite cut from its host rock, with imperfections stylistically carved into a floral motif. Both rock crystal and jade have been used in jewelry and decorative arts for hundreds (if not thousands) of years, but the Art Deco period saw a resurgence in the use of these materials, which had been eschewed for decades in favor of diamonds and natural pearls. Avant-garde jewelers of the Art Deco era privileged industrial design and non-Western aesthetics over gems' sake.

Vitreous and ephemeral, rock crystal was a material traditionally used in Rococo chandeliers. However, by the mid-1920s, jewelers who employed rock crystal as a constructive element were totally reinventing the material. Rather than being used solely for its form, rock



Art Deco enamel, diamond, onyx, and coral brooch, ca. 1920s. The brooch was made in a classic Chinese Art Deco design, the diamond lantern being an iconic Chinese motif.

crystal took on metal's functional role. Among the most striking elements of this pair of earrings are the diamonds that decorate the rock crystal. They pierce entirely through the stone. The careful drilling and setting techniques used here show Art Deco jewelry at its technological finest.

Rock crystal became hugely popular during the Art Deco period for two primary reasons. First, inspired by the novel shapes and new arrangements introduced by the Cubists, Fauvists, and Dadaists, jewelers took a liking to the transparent quartz because it allowed them to play with new dimensions of negative and positive space. Second, rock crystal surged in popularity after the 1924 discovery of large deposits of platinum at the Merensky Reef. Unlike silver, the predominant white metal used in jewelry making for centuries before, platinum does not tarnish or darken over time, which was crucial in the popularization of the industrial "all white" look of the period. The massive amount of platinum found in this South African deposit effectively redefined the jewelry field. Jewelers were able to use the extremely strong and malleable material to achieve new shapes and dimensions in their work and to take advantage of platinum's ability to disappear. In creating the rock crystal sections of these earrings, the jeweler bezel-set the diamonds in platinum, making the precious stones appear to float in midair.



Jean Després ring with avant-garde inspired forms featuring a bezel-set turquoise stone with dimensional arched side elements.



The use of jadeite in these earrings also reflects the fascination with Chinese culture during the Art Deco era. The geometric forms of Chinese art, architecture, and design greatly influenced Art Deco artists, and Art Deco jewelers found new ways to incorporate Chinese materials into their works. The most notable of these materials were lacquer and jade, both of which had been a part

of the Chinese visual lexicon for thousands of years. The strange green glow of jade offered a new texture to jewelers, and once Louis Cartier became entranced by the exotic new stone, jade became common in European jewelry design. By incorporating jade into their works, jewelers were able to create wearable pieces that symbolized curiosity about the world beyond the West.

If "material informs meaning" in Art Deco jewelry, then the choice to wear these materials implies that the owner is fully aware of what the earrings represent. The woman who wears these earrings is artistic, technological, and global. In the Art Deco period, rather than merely representing her wealth, a woman's jewelry symbolized her cultural and intellectual prowess. With undulating rock crystal, slabs of green jade, and staccato diamonds, the woman who wears these earrings can use a piece of the past to construct her personal, powerful, contemporary identity.

Benjamin Macklowe is the President of Macklowe Gallery in New York (macklowegallery.com), which specializes in antique jewelry and decorative arts.



Jean Després ring with forms inspired by the novel shapes and new arrangements introduced by avant-garde art movements.



Marsh & Co. mid-twentieth century jadeite, diamond, steel, and platinum ring. The San Francisco jewelry company that created this ring was known for blending traditional Asian materials, such as this jadeite cabochon, with oxidized steel.



Mauboussin Art Deco diamond, aquamarine, rock crystal, and platinum brooch. This French Art Deco brooch combines a rectangular cut aquamarine and fifty-five round-cut diamonds with carved rock crystal added at a later date.



Pair of Art Deco diamond, onyx, and carved coral earrings, ca. 1920s. These earrings are in a classical Chinese Art Deco articulated motif.

GLOBAL CALENDAR

ONGOING

Americans All: Race Relations in Depression-Era Murals
The Wolfsonian
Miami Beach, FL
wolfsonian.org/305-531-1001

Experience America
Smithsonian American Art Museum
Washington, DC
americanart.si.edu/202-633-7970

The Harlem Renaissance and the City in the Machine Age
Newark Museum, Newark, NJ
newarkmuseum.org
973-596-6550

UPCOMING

Thru January 1
Deco Japan: Shaping Art and Culture, 1920-1945
Hillwood Estate
Washington, DC
hillwoodmuseum.org
202-686-5807

Thru January 3
Moholy-Nagy: Future Present
Art Institute of Chicago
Chicago, IL
artic.edu/312-443-3600

January 7
Authenticity and Innovation, Curator Tour
Art Deco Society of New York
artdeco.org/212-679-3326

Thru January 8
People on the Move: Beauty and Struggle in Jacob Lawrence's Migration Series
Phillips Collection
Washington, DC
phillipscollection.org
202-387-2151

Thru January 8
Paint the Revolution: Mexican Modernism, 1910-1950
Philadelphia Museum of Art
Philadelphia, PA
philamuseum.org/215-763-8100

Thru January 8
The EY Exhibition: Wifredo Lam
Tate Modern, London, England
tate.org.uk/+44 (0)20 7887 8888

January 11
Art Deco Tours Toronto! Lecture
Art Deco Society of the Palm Beaches
Palm Beach, FL
ArtDecoPB.org/561-276-9925



Hildreth Meière, ca. 1924. Photo: Hildreth Meière Family Collection

February 13, 2017

Celebrating New York Muralist Hildreth Meière at 125

2017 marks the 125th anniversary of the birth of Hildreth Meière, one of the most talented and prolific American muralists of the twentieth century. ADSNY will celebrate the occasion on February 13 with a birthday program at Temple Emanu-El at Fifth Avenue and 65th Street. In the late 1920s, Meière designed glittering glass mosaics combining Art Deco interpretations of Jewish symbols with colorful geometric patterns for the arch and ark of the temple's main sanctuary. Kathleen Murphy Skolnik, co-author of *The Art Deco Murals of Hildreth Meière*, will discuss Meière's many mural commissions, her life in New York, and her relationships with the architects and artisans with whom she collaborated. A reception with birthday cake and a tour of the beautifully restored temple will follow the lecture.

January 13-15
Art Deco Weekend
Miami Design Preservation League
Miami Beach, FL
mdpl.org/305-672-2014

Thru January 15
Rolling Sculpture: Art Deco Cars from the 1930s and '40s
North Carolina Museum of Art
Raleigh, NC
ncartmuseum.org
919-839-6262

January 19
Pierre Chareau: Modern Architecture and Design Exhibition Tour
Art Deco Society of New York
artdeco.org/212-679-3326

January 20-29
Winter Antiques Show
Park Avenue Armory
New York, NY
winterantiquesshow.com
718-292-7392

January 21-22
The Armory NYC Big Flea
Lexington Avenue Armory
New York, NY
thebigfleamarket.com
757-430-4735

Thru January 22
Mabel Dodge Luhan & Co.: American Moderns & the West
Albuquerque Museum
Albuquerque, NM
cabq.gov/505-243-7255

January 28-April 17
Alvar Aalto--Second Nature
Kunsten Museum of Modern Art
Aalborg, Denmark
kunsten.dk/+45 99 82 41 00

Thru January 29
Visionary Metropolis: Tony Garnier's Une Cité Industrielle
The Wolfsonian
Miami Beach, FL
wolfsonian.org/305-531-1001

Thru January 29
Alexander Girard, A Designer's Universe
Vitra Design Museum
Weil am Rhein, Germany
design-museum.de
+49 7621 702 3200

Thru January 31
Louis Kahn: The Power of Architecture
San Diego Museum of Art
San Diego, CA
sdmart.org/619-232-7931

February 3-4
Vintage Clothing Sale
Metropolitan Pavilion
New York, NY
manhattanvintage.com
518-852-2415

Thru February 5
Branding the American West: Paintings and Films, 1900-1950
Chrysler Museum of Art
Norfolk, VA
chrysler.org/757-664-6200

February 5-May 7
Lusha Nelson Photographs: Celebrity, the Forgotten Man, and 1930s America
Philbrook Museum of Art
Tulsa, OK
philbrook.org/918-749-7941

February 12-June 18
Moholy-Nagy: Future Present
LA County Museum of Art
Los Angeles, CA
lacma.org/323-857-6000

February 13
Celebrating New York Muralist Hildreth Meière at 125, with a tour of her work at Temple Emanu-El
Art Deco Society of New York
artdeco.org/212-679-3326

Ongoing, opens February 14
Art Nouveau in Europe & America from the Morse Collection
Morse Museum of American Art
Winter Park, FL
morsemuseum.org
407-645-5311

February 15-19
Tremains Art Deco Festival
Art Deco Trust
Napier, New Zealand
artdeconapier.com
+64 6 835 0022

February 16-26
Modernism Week
Palm Springs, CA
modernismweek.com
760-799-9477

February 17-20
Palm Springs Modernism Show & Sale
Palm Springs, CA
palmspringmodernism.com
708-366-2710

February 24-May 29
Irving Penn: Beyond Beauty
 Frist Center for the Visual Arts
Nashville, TN
fristcenter.org/615-244-3340

Thru February 26
L'Esprit du Bauhaus
Musée des Arts Décoratifs
Paris, France
lesartsdecoratifs.fr
+33 (0)1 44 55 57 50



Thru March 5

What it Meant to be Modern, 1910–1965: American Works on Paper from the Karen and Kevin Kennedy Collection
Denver Art Museum
Denver, CO
denverartmuseum.org
720-865-5000

Thru March 5

Stuart Davis: In Full Swing
National Gallery of Art
Washington, DC
nga.gov/202-737-4215

Thru March 12

Energizing the Everyday: Gifts from the George R. Kravis II Collection
Cooper Hewitt, Smithsonian Design Museum
New York, NY
cooperhewitt.org/212-849-8400

Thru March 12

A Revolutionary Impulse: The Rise of the Russian Avant-Garde
Museum of Modern Art
New York, NY
moma.org/212-708-9400

March 15

Contrasting Perspectives: Art Nouveau and Art Deco Jewelry
Art Deco Society of New York
artdeco.org/212-679-3326

March 18–July 9

Charles Sheeler: Fashion, Photography, & Sculptural Form
Michener Art Museum
Doylestown, PA
michenerartmuseum.org
215-340-9800

Thru March 19

Harlem Heroes: Photographs by Carl Van Vechten
Smithsonian American Art Museum
Washington, DC
americanart.si.edu
202-633-7970

March 30

Caldwell Lighting of the Jazz Age, Archive Tour
Art Deco Society of New York
artdeco.org/212-679-3326

April 7–August 20

The Jazz Age: American Style in the 1920s
Cooper Hewitt, Smithsonian Design Museum
New York, NY
cooperhewitt.org/212-849-8400

Thru April 23

Mastering the Metropolis: New York and Zoning
Museum of the City of New York
New York, NY
mcny.org/212-534-1672

Thru April 23

How Should We Live? Propositions for the Modern Interior
Museum of Modern Art
New York, NY
moma.org/212-708-9400

Thru May 7

International Modernism: Art in a Fast-changing World
Minneapolis Institute of Art
Minneapolis, MN
arstmia.org/888-642-2787

Thru May 7

The Radical Eye: Modernist Photography from the Sir Elton John Collection
Tate Modern, London, England
tate.org.uk/+44 (0)20 7887 8888

May 13–August 13

Dorothea Lange: Politics of Seeing
Oakland Museum of California
Oakland, CA
museumca.org/510-318-8400

May 20

Avalon Ball
Art Deco Society of Los Angeles
Santa Catalina Island, CA
adsla.org/310-659-3326

Thru June 11

Modern Dutch Design
The Wolfsonian
Miami Beach, FL
wolfsonian.org/305-531-1001

June 11–September 17

Modern Living: Gió Ponti and Twentieth-Century Aesthetics
Georgia Museum of Art
Athens, GA
georgiamuseum.org
706-542-4662

Thru June 11

Modern Dutch Design
The Wolfsonian
Miami Beach, FL
wolfsonian.org/305-531-1001

June 12–October 1

Frank Lloyd Wright at 150
Museum of Modern Art
New York, NY
moma.org/212-708-9400

June 20

Ralph Walker's New York
ADSNY Annual Meeting
Art Deco Society of New York
artdeco.org/212-679-3326

July 16

Hawke's Bay Deco Weekend
Art Deco Trust
Napier, New Zealand
artdeconapier.com
+64 6 835 0022

Thru August 6

Making Mainbocher: The First American Couturier
Chicago History Museum
Chicago, IL
chicagohistory.org
312-642-4600

April 7–August 20, 2017

The Jazz Age: American Style in the 1920s

The decade of the 1920s was a glorious age for design. Paris led Europe's emergence from World War I but American patronage and culture helped transform the marketplace at home and abroad. Paris, which hosted the 1925 world's fair dedicated to modern design, held special appeal for Americans eager to travel to the source of style. However, designers trained in Austria and Germany brought a new aesthetic and combined it with an appreciation of American forms, such as the skyscraper. The exhibition ranges from fashion to furniture, textiles to tablewares, paintings and posters to wallcoverings and architecture. Extraordinary jewelry demonstrates the popularity of bold colors and forms. The exhibition's curators are Sarah D. Coffin, Curator and Head of Product Design and Decorative Arts, and Stephen Harrison, Curator of Decorative Arts and Design at the Cleveland Museum of Art. **Check the museum website, cooperhewitt.org/events, to learn more.**



Dressing Table and Bench, ca. 1929
After Léon Jallot (French, 1874–1967),
retailed by Lord & Taylor (American,
founded 1826). Made in New York,
New York, USA. Lacquered joined
wood, mirrored glass, metal. Gift of
James M. Osborn, 1969-97-7-a/i,
Cooper Hewitt, Smithsonian Design
Museum. Photo: Matt Flynn
© Smithsonian Institution

September 7–December 9

Partners in Design: Alfred H. Barr Jr. and Philip Johnson
Grey Art Gallery
New York University
New York, NY
greyartgallery.nyu.edu
212-998-6780

September 30–January 14, 2018

The Jazz Age: American Style in the 1920s
Cleveland Museum of Art
Cleveland, OH
clevelandart.org/216-421-7350

November 8–February 18, 2018

Red Star Over Russia
Tate Modern
London, England
tate.org.uk/+44 (0)20 7887 8888

Thru November 12

Shaken, Stirred, Styled: The Art of the Cocktail
Dallas Museum of Art
Dallas, TX
dallasmuseumofart.org
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May 10–13

Pre-Congress Program
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Detroit Art Deco Society

May 14–21

World Congress on Art Deco
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May 21–24

Post-Congress Program
Pittsburgh and Fallingwater
Hosted by:
Art Deco Society of Washington



Barbaralee Diamonstein-Spielvogel at the September luncheon of the NYC Landmarks50+ Alliance.



By the beginning of 2013, Dr. Diamonstein-Spielvogel had convened a coalition of dozens of arts, preservation, and cultural groups, including the Art Deco Society of New York, under the banner of the NYC Landmarks50 Alliance. The “50” in the name indicated both the anniversary and the original membership goal of the group, which eventually grew to over 170. The Alliance held monthly meetings to exchange information, share news, and generate new ways to engage the public with New York’s historic buildings and sites.

Early efforts of Landmarks50 included an innovative installation at the 1964 New York Panorama at the Queens Museum, demarking all the city’s historic districts. Hundreds of exhibits, talks, events, parties, and panels followed—an online gallery hosted by Google; a book on the city’s landmark interiors; the lighting of the Empire State Building in landmark colors; an art installation on a billboard overlooking the Manhattan skyline; a prime time television special; and a landmark race around Central Park. Local campaigns were given momentum through collective efforts; small groups thought big and big groups focused their efforts.

The official celebration culminated this April in a farewell reception at the Four Seasons Restaurant, an interior landmark that Dr. Diamonstein-Spielvogel was instrumental in helping save and revive more than thirty years ago.

Although the celebration is past, the organization, now known as NYC Landmarks50+ Alliance, and the combined enthusiasm of the 170 plus member groups continue, as does our commitment to work together to safeguard, promote, and perpetuate our city’s historic buildings and sites for the “health, prosperity, safety and welfare” for all people.

Simeon Bankoff is a New York City preservation activist who has served as Executive Director of New York City’s Historic Districts Council since 2000. During his tenure, he has positioned the Historic Districts Council at the forefront of numerous historic preservation campaigns. He is a member of the ADSNY Advisory Board.

NYC LANDMARKS50 ALLIANCE:

CELEBRATING OUR COLLECTIVE HISTORY WITH COLLECTIVE EFFORT

BY SIMEON BANKOFF

In 1965, Mayor Robert F. Wagner Jr. signed the New York City Landmarks Law, which established the New York City Landmarks Preservation Commission (LPC) and gave the city the power and responsibility to safeguard its historic buildings and neighborhoods. Based upon years of civic advocacy and public discussion, the Landmarks Law radically transformed both how American cities planned for their future growth and how citizens participated in that process and permitted the LPC to regulate private property for the “health, prosperity, safety and welfare of the people.” The interplay between the LPC, the citizen advocates who fought for its creation, and New York City’s influential real estate development community has established a rich, passionate public conversation about the role of historic buildings and neighborhoods for the past fifty years, which shows no sign of abating.

A few years ago, longtime preservation advocates and well-established historic preservation groups began talking about how to best celebrate this significant anniversary and what Barbaralee Diamonstein-Spielvogel, one of our most celebrated preservationists, was going to do about it. Dr. Diamonstein-Spielvogel was New York City’s first Director of Cultural Affairs and served on the New York City Landmarks Preservation Commission from 1972 to 1987. Although she is known as a longtime leader in the national preservation movement, New York has a special claim to her, as she is the author of several definitive books on New York City landmarks and the longest-serving commissioner in the LPC’s history. She also has been the chair, organizer, and creator of several quinquennial celebrations of the Landmarks Law, beginning in 1990 with the twenty-fifth anniversary. Early in my professional life, I aided her in marking the thirtieth anniversary. Most importantly, Dr. Diamonstein-Spielvogel, now Chairwoman of the New York State Council on the Arts, is a consummate community organizer and an indefatigable connector of people. She is also a generator of ideas, which crucially, she has made happen through hard work, perseverance, and an inexhaustible enthusiasm that make the most improbable goals not only achievable but almost inevitable.

ART DECO À LA FRANÇAISE



Aerial view of the Palais de Chaillot, Léon Azema, Jacques Carlu, and Louis-Hippolyte Boileau, architects, 1937.
All Photos: Meghan Weatherby

The streets of Paris are filled with Art Deco delights just waiting to be experienced. This past June, eleven Art Deco Society of New York Board members and upper-level donors discovered many of them during a special six-day guided tour of the French capital organized by the Paris Art Deco Society. Joined by officers of the International Coalition of Art Deco Societies (ICADS) and Art Deco societies from Chicago, Los Angeles, and Melbourne, the group gained access to locations rarely open to the public, thanks to Paris Society President Pascal Laurent and his team of indefatigable volunteers.

The itinerary included a day in Boulogne-Billancourt, a prosperous neighborhood in the western suburbs of Paris that experienced phenomenal expansion during the interwar period. French automaker Renault and aircraft manufacturers Voisin, Farman, and Blériot all established facilities there in the 1930s. It also became a vibrant artistic center, attracting artists and architects who promulgated avant-garde design. Today Boulogne-Billancourt is known for its residences, public buildings, and artists' studios designed by such Modernist icons as Le Corbusier, Pierre Patout, Robert Mallet-Stevens, and Tony Garnier, the architect of the City Hall.

Boulogne-Billancourt is also home to the Musée des Années 30 (Museum of the 1930s), located in a building constructed in the late 1990s that incorporates the aerodynamic curves of 1930s Streamline Moderne. The extensive collection of paintings, sculpture, graphic design, ceramics, and deco-



Members of the Art Deco societies of New York, Chicago, Los Angeles, and Melbourne with our Paris hosts on the rooftop of the Ministry of Social Affairs.



orative and industrial arts includes furniture by Émile-Jacques Ruhlmann and Armand-Albert Rateau and sculpture by Paul Landowski and Jan and Joël Martel.

One of the highlights of the trip was our tour of the Maison de Verre (Glass House), designed by Pierre Chareau and Bernard Bijvoet as a clinic and residence for Dr. Jean Dalsace, an early Modernist masterpiece near the Saint-Germain-des-Prés neighborhood. The translucent glass block façade of the three-story structure illuminates the interior while maintaining the privacy of its occupants. The house remains a private residence with limited access to the public.

No Art Deco lover can leave Paris without visiting the Musée des Arts Décoratifs. Its stellar collection includes many objects acquired after the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes (International Exhibition of Modern Decorative and Industrial Arts). Among them are iron gates designed by Edgar Brandt for one of the Exposition entrances and Pierre Chareau's original desk and chair for the library in the French Embassy pavilion, displayed today in a re-creation of that circular space. Also on view is a reconstruction of the boudoir, bedroom, and bath from the private apartment designed by Armand-Albert Rateau for couturier Jeanne Lanvin.

A short ride on the Paris Metro took us to the Bois de Vincennes in eastern Paris, the site of the 1931 Exposition Coloniale Internationale (International Colonial Exposition). The only Exposition building intended to be permanent is the pavilion designed by Albert Laprade for the Musée des Colonies (Museum of the Colonies), now the Palais de la Porte Dorée (Palace of the Golden Door). An Art Deco interpretation of the classical vocabulary, its façade is completely covered with exquisite bas-reliefs by sculptor Alfred Janniot depicting the wealth and resources of the French colonies. Edgar Brandt designed the building's ornamental grillwork, and Pierre-Henri Ducos de La Haille painted frescoes for the auditorium, known as the Salle des Fêtes (Reception Hall).

Gaining access to the two oval lounges flanking the museum's lobby, seldom open to the public, was a major coup. Even our guide, who has worked at the museum for four years, had never stepped inside. One of these spaces celebrates the art and culture of Africa and features furniture by Émile-Jacques Ruhlmann and frescoes by Louis Bouquet. The other, inspired by Asia, is furnished with Eugène Printz designs and decorated with frescoes by André-Hubert and Ivanna Lemaitre depicting Buddha, Confucius, and Krishna.

We also visited the site of the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne (International Exposition of Art and Technology in Modern Life), which centered around the area of the Trocadéro. The monumental Palais de Chaillot, which now houses several museums, is among the extant Exposition buildings.

One of the biggest surprises of the trip was a remarkable building in the 7th arrondissement (district) that originally served as the Ministry of Employment when completed in 1930 and is now the Ministry of Social Affairs. A stunning Art Deco glass roof tops this little-known treasure, designed by architect Guillaume Tronchet with glasswork by Jacques Grüber and bas-reliefs by the Martel brothers. We were delighted



to explore this astonishing structure from the underground shelters constructed just prior to World War II all the way to the rooftop with its spectacular view of the city.

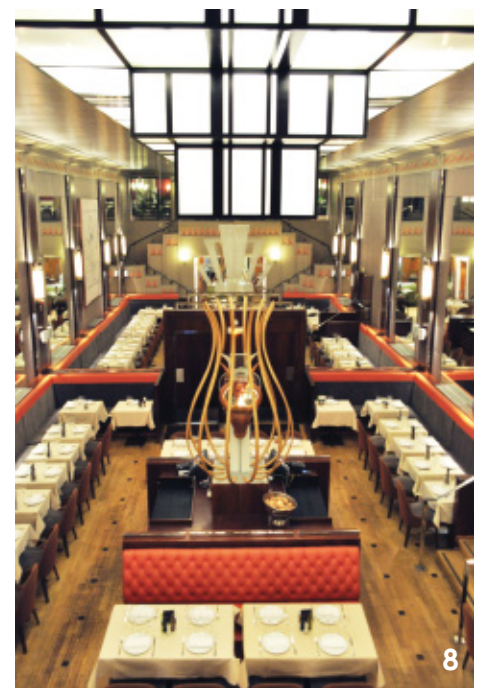
The guide for our behind-the-scenes tour of the 1932 Art Deco Grand Rex invited us to stand on the movie theater's magnificent stage as he related its history. Designed by Auguste Bluysen, this extravagant, atmospheric cinema boasts a ceiling that simulates the star-studded night sky. Its proscenium is reminiscent of Radio City Music Hall, and reliefs of French Riviera villas decorate the side walls.

Throughout the trip, our Paris hosts arranged luncheons, dinners, and cocktails at dazzling Art Deco venues. We relaxed with afternoon cocktails on the outdoor terrace of the 1929 Molitor swimming pool before heading to dinner at Le Relais Plaza in the Plaza Athénée Hotel, a chic Art Deco brasserie dating to 1936 with interiors largely inspired by the SS *Normandie*. We also dined at the brasserie La Coupole, a temple of Art Deco founded in 1927 in the heart of the Montparnasse district.

Sitting in Le Boeuf sur le Toit, one of the best-preserved Art Deco restaurants in Paris and the hub of the city's cabaret scene in the 1920s, we could almost hear Clément Doucet interpreting Cole Porter on the piano or Marianne Oswald singing Kurt Weill. On opening night in 1922, pianist Jean Wiéner played Gershwin songs, accompanied by Jean Cocteau and Darius Milhaud on the drums. They performed for an audience that included Pablo Picasso, Sergei Diaghilev, René Clair, and Maurice Chevalier. The famous Dadaist painting attributed to Francis Picabia, *L'Oeil cacodylate*, now in the collection of the Centre Pompidou, once hung on its walls. The restaurant moved several times during its long history before arriving at its current site in 1941.

Our last night in Paris began with an aperitif at the bar of the Art Deco Hotel Raspail, where we relived the past six days. Then it was on to dinner at the celebrated Jazz Age restaurant, Closserie des Lilas, another favorite of the intelligentsia in the early twentieth century. The Dada movement reportedly ended here in 1922 after a rift between André Breton and Tristan Tzara. When the Dadaists moved out, the literary crowd moved in and the restaurant became popular with such expatriates as Arthur Miller, F. Scott Fitzgerald, and Ernest Hemingway, who labeled the Closserie "one of the best cafes in Paris." A bronze plaque engraved with Hemingway's name in the piano bar commemorates the author's patronage. It was a perfect setting for bidding au revoir to our American and Australian cohorts.

We are very grateful to Pascal and the members of the Paris Art Deco Society for their hospitality and for planning this adventure and giving us the opportunity for fruitful exchanges with partners who share our passion for the art, style, and architecture of the interwar years. The Paris group plans to repeat the tour in 2018 for the European Art Deco Societies and hopes to host the Eighteenth World Congress on Art Deco in 2025, the centennial of the Exposition Internationale des Arts Décoratifs et Industriels Modernes.



- (1) Glass roof of the Ministry of Social Affairs, Guillaume Tronchet, architect, 1930.
- (2) Detail of reliefs by sculptor Alfred Janniot on the façade of the Palais de la Porte Dorée.
- (3) Entrance, Boulogne-Billancourt City Hall, Tony Garnier, architect, 1934.
- (4) Salon de l'Afrique with furniture by Émile-Jacques Ruhlmann and murals by Louis Bouquet.
- (5) The Festival Hall of the Palais de la Porte Dorée with frescoes by Pierre-Henri Ducos de La Haille.
- (6) Grand Rex auditorium.
- (7) Salon de l'Asie with furniture by Eugène Printz and frescoes by André-Hubert and Ivanna Lemaître.
- (8) Interior, Le Boeuf sur le Toit.



WAYLANDE GREGORY: A CASCADE OF ART DECO

BY THOMAS C. FOLK

Before Waylande Destantis Gregory (American, 1905-1971), ceramic sculpture meant small porcelain figures displayed in vitrines. Gregory, one of the leading American ceramists of the 1930s, created the first monumental ceramic sculptures of modern times and helped to elevate ceramics from a decorative to a fine art. Today, Gregory's work is well represented in museum and private collections, but he is best remembered for his futuristic *Fountain of the Atom* for the 1939 New York World's Fair.

After working as an assistant to Chicago sculptor Lorado Taft in the mid-1920s, Gregory became lead designer at the Cowan Pottery Studio in Rocky River, Ohio, where he designed a series of limited-edition Art Deco ceramic sculptures. When Cowan Pottery ceased operation in 1931, a casualty of the Great Depression, Gregory found a new position as resident artist in ceramics at the Cranbrook Academy in Bloomfield Hills, Michigan. Although he remained at Cranbrook for only eighteen months, during this time he created some of his finest work, including the award winning *Girl with Olive*.

In the early 1930s, Gregory relocated to the New York City area. He leased an apartment at 227 East 57th Street in the Sutton Place neighborhood and also purchased White Goose Cottage, a rambling farmhouse in Metuchen, New Jersey, a rural area near the Atlantic Terra Cotta Company where he fired his increasingly monumental sculptures.

Gregory used the New York apartment as a private showroom, where he could meet gallery owners, other art professionals, and collectors. The apartment's central focus was *The Swimmer*, his first major fountain and first truly monumental ceramic sculpture. The February 1937 issue of *New York Visitor* offered this description of the female nude swimming with fish:

The fish forms are covered with layers of glass in brilliant colors. The fountain is partially submerged in water through which the striking hues of the lower portion are discernible. Instead of being a fountain spurting water, air emanates from the fish mouths.

The central female swimmer was exhibited at the second Whitney Biennial in 1936. In his review of the Biennial, *New York Sun* critic Henry McBride wrote: "The Swimmer is particularly strange . . . with glazes here and there, [it] might not be inappropriate in the patio of some Miami hotel." Although McBride was slow to see the new role of ceramics as sculpture, he was not wrong in envisioning *The Swimmer* outdoors on a patio rather than indoors on a shelf, as ceramics had traditionally been displayed.

In 1938, Gregory sold his Metuchen residence and moved to an ultra-modern concrete and glass home of his own design in Bound Brook, New Jersey. Here he built enormous custom kilns large enough to fire the unprecedented large-scale figures he would create for the 1939 New York World's Fair.

The fair with its theme of "Building the World of Tomorrow" was situated historically between the Great Depression and World War II and proved to be a microcosm of the rapid changes occurring in the larger world. Two monumental white structures designed by Wallace Harrison and J. André Fouilhoux became



(1) Waylande Gregory, *Yankee Doodle Went To Town*, New York, 1939 commemorative plate, glazed earthenware, private collection. (2) Postcard from the 1939 New York World's Fair showing Waylande Gregory's *Fountain of the Atom*. Photo: Randl Bye (3) Waylande Gregory with *The Swimmer*, ca. 1933, Waylande Gregory Archive.



Waylande Gregory, Female Electron with Lightning Bolt, from the Fountain of the Atom, ca. 1938, collection of Martin Stogniew. Photo: Randl Bye



Waylande Gregory, Male Electron with Fins, from the Fountain of the Atom, ca. 1938, private collection. Photo: Randl Bye



Waylande Gregory, male diver representing the element Water from the Fountain of the Atom, ca. 1938, Cranbrook Collection.

symbolic of the fair—the Trylon, more than seven hundred feet high, and the Perisphere, almost two hundred feet in diameter. They appear on many souvenirs produced by Lenox and other ceramic companies, but a commemorative plate created by Gregory was perhaps the most unusual. It features a relief of a very Art Deco Uncle Sam riding a horse encircled by the inscription “Yankee Doodle Went To Town, New York, 1939.” Uncle Sam balances tiny models of the Trylon and Perisphere on his right hand.

Gregory’s work was also well represented on the fairgrounds. He designed fourteen terra-cotta figures for the General Motors Building and sculptural reliefs for the United States Building. However, his most prominent and important work for the fair, and the most important design of his life, was the *Fountain of the Atom*, which stood outdoors on Bowling Green Plaza in front of the Contemporary Arts Building, very close to the subway entrance to the Fair.

The *Fountain of the Atom*, with its twelve large-scale nude allegorical ceramic figures, was a dramatic visual expression of the growing international interest in atomic energy. A blue-green pool, sixty-five feet in diameter, formed the base. Rising from the pool were two concentric, circular tiers, or “terrac-

es” as Gregory called them. Poised on the first terrace, which represented the valence shell of the atom, were eight Electrons, four male and four female terra-cotta figures, each approximately forty-eight inches tall. Above them, on a narrower terrace representing the nucleus of the atom, were four much larger and heavier terra-cotta figures of the Elements, each averaging about seventy-eight inches high and weighing about a ton. *Water* and *Air* were portrayed as male, *Fire* and *Earth* were female.

A shaft of sixteen glass tubes rose from the center of the fountain above the representations of the four elements. Water tumbling down the shaft flowed from tier to tier and into the pool. A bright flame at the top of the shaft burned constantly. The glass block tiers were lit from within and combined with the flowing waters to create a glowing gurgling effect.

The most popular of the four elements was *Water*, a nude male diver surrounded by fish. Gregory’s African-American assistant, known today only as Ralph, is believed to have been the model. The pose is neither traditional nor classical, and the diver appears weightless.

It was the Electrons, however, that received the most attention. These bright-

ly colored, modern day “putti,” exuded sexual vitality. Gregory described them as “elemental little savages of boundless energy.” A female Electron playing with bolts of electrical energy seems especially fierce.

One fairgoer who witnessed Gregory’s interpretation of the atom knew all about atomic energy—Albert Einstein. According to Bianca Brown, a personal friend of Gregory, Einstein told him, “Young man, I wanted to meet the artist who gave honor to the atom.” Gregory would later create a portrait bust of Einstein.

By the end of World War II, many would begin to view technology and the machine age in a negative light. But in 1939, Gregory’s playful *Fountain of the Atom*, with its unforgettable whimsical figures, embodied promise for the future and, like the fair itself, served as a beacon of hope and optimism.

Thomas C. Folk is an art historian and certified appraiser. He is noted for his publications on the Pennsylvania Impressionists, as well as on American ceramics. He teaches in the Appraisal Studies program at New York University and is on the education committee of the Appraisers Association of America.

EXPLORING DECO IN . . .

BY ANTHONY W. ROBINS



WASHINGTON HEIGHTS

Not far from the northern tip of Manhattan, Washington Heights perches high on a hill overlooking the Hudson River. Although best known for The Met Cloisters, The Metropolitan Museum of Art's collection of medieval art and architecture, Washington Heights can boast another fine collection, its Art Deco buildings.

Once the site of Fort Washington, the Revolutionary War camp of General George Washington, from whom Washington Heights takes its name, the Heights later became home to generous country estates and remained rural until the twentieth century brought the expansion of the subway and the attendant real estate development. With the opening in 1932 of the IND stations at West 181st and West 190th Streets, Washington Heights sprouted dozens of six-story apartment buildings, many of them Art Deco.

The neighborhood lies closer to the West Bronx than to the Upper West Side and its apartment buildings bear more resemblance to the jewels of the Grand Concourse than the

towers of Central Park West, not least because they were designed by some of the same architects—Horace Ginsbern, Jacob M. Felson, Israel Causman, Miller & Goldhammer, Charles Kreymborg, and H. Herbert Lilien. Corner casement windows, red, white, and black geometric brickwork, and sunken living rooms abound. But Washington Heights also harbors some unexpected treasures by Manhattan architects, including a tall apartment building by Boak & Paris, a subway entrance by Squire J. Vickers, and one of the city's few Art Deco religious structures, the Hebrew Tabernacle of Washington Heights (originally the Fourth Church of Christ, Scientist) by Cherry & Matz.

Although Washington Heights stretches much farther south and east, this walking tour focuses on the northwestern strip along Fort Washington Avenue. It's a lovely stroll that can continue into Fort Tryon Park and the neighborhood's other collection at The Met Cloisters.

Adapted from New York Art Deco: A Guide to Gotham's Jazz Age Architecture by Anthony W. Robins, forthcoming from SUNY Press in 2017. © Anthony W. Robins. All Rights Reserved. Anthony W. Robins is an architectural historian and a well-known lecturer, tour leader, and author.



1. IND subway exit, 181st Street station (on the A train), Fort Washington Avenue between West 183rd and 185th Streets

In his 1932 design for this subway exit, Squire J. Vickers, chief architect of the New York City subway system, used simple but effective devices, such as zigzag lines and block lettering, to suggest a portal to a machine age future.



3. Hebrew Tabernacle of Washington Heights (originally Fourth Church of Christ, Scientist), 551 Fort Washington Avenue

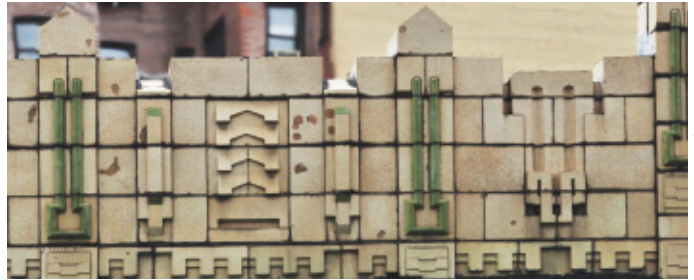
Despite the rarity of modernistic churches in New York City, the Fourth Church of Christ, Scientist opted for the new style. The 1932 design from Cherry & Matz is an Art Deco interpretation of the church's former neoclassical home. Ornament includes stylized limestone grape clusters, aluminum window guards with floral patterns, and metal grilles suggestive of mechanical gears.



4. 570 Fort Washington Avenue
The stark curved Art Moderne entrance to this 1939 apartment building by Jacob M. Felson hides an exuberant kick-up-your-heels lobby.



8. Tryon Towers, 223 Cabrini Boulevard (200 Pinehurst Avenue)
Wonderful little red squares suggesting a dotted line surround the windows of this 1935-36 apartment building by Horace Ginsbern, an architect who designed many of the Art Deco apartment buildings on and near the Grand Concourse in the Bronx. Inside, the lobby remains almost completely intact.



6. 810-816 West 187th Street
One-story "taxpayers," small buildings intended to cover the owner's property tax assessment, often indulged in wildly inventive geometric cast-stone ornament as in these 1929 storefronts by George Meisner.



9. 250 Cabrini Boulevard
Built in 1936 for Sam Minskoff, a plumber who founded a real estate empire, 250 Cabrini is half again as tall as most neighboring buildings. The design is by Boak & Paris, whose buildings, with their red brick and cast-stone trim combined with patterned brickwork, resemble no others.



14. 265 Cabrini Boulevard
The typical Art Moderne entrance of this 1936 apartment building by Miller & Goldhammer combines curved horizontal bands and straightedged verticals with overlapping rectangles near the bottom and alternating triangles across the top. The original doors, unfortunately, have disappeared.



18. High View Apartments, 690 and 700 Fort Washington Avenue
Herbert Lilien designed these two Art Deco apartment buildings at West 190th Street. Although built four years apart, in 1940 and 1944, they share similar doorways with wonderful grilles featuring geometric patterns that combine vertical lines and circles.



19. Fort Tryon Gardens, 720-730 Fort Washington Avenue
These two apartment buildings from 1938-39 were also designed by Jacob M. Felson. They typify end-of-the-decade Art Deco by forgoing bright colors and vertical lines and focusing instead on simple white brick, concave curves and sunken, central entrances. The lobby sports a mural inspired by the neighborhood's Revolutionary War history.



Buildings on tour that are not pictured here:

- (2) 499 Fort Washington Avenue, Jacob M. Felson, 1936.
- (5) 567 Fort Washington Avenue, Horace Ginsbern, 1935.
- (7) 205 Pinehurst Avenue, Charles E. Greenberg, 1947.
- (10) 25 Chittenden Avenue, Unknown Architect, 1930.
- (11) 17 Chittenden Avenue, Israel L. Crausman, 1939.
- (12) 235 Cabrini Boulevard, Unknown Architect, 1929.
- (13) 255 Cabrini Boulevard, Unknown Architect, 1937.
- (15) 620 Fort Washington Avenue, Charles Kreymborg, 1936.
- (16) 630 Fort Washington Avenue, Charles Kreymborg, 1936.
- (17) 680 Fort Washington Avenue, Unknown Architect, 1941.

PIERRE CHAREAU: MODERN ARCHITECTURE AND DESIGN AT THE JEWISH MUSEUM

In the early twentieth century, Pierre Chareau (1883-1950) was one of the most sought-after designers in France. His talent at integrating architecture and interiors into a harmonious entity attracted an elite clientele with a taste for the modern. He is known for creating furniture that blended industrial materials—such as wrought iron and glass—with exotic, luxurious woods such as Macassar ebony and amaranth. Chareau has long been esteemed by architects and designers but little known to the general public. *Pierre Chareau: Modern Architecture and Design*, the exhibition on view through March 26, 2017 at the Jewish Museum on Manhattan's Upper East Side, is now introducing this important French designer to a broader audience.

The exhibition, the first in the United States with Chareau as its focus, showcases rarely seen furniture and lighting fixtures from major private and public collections from around the world. Also featured are archival photographs and drawings of Chareau's designs for interiors and architectural projects in Europe and the United States.

ON VIEW THROUGH MARCH 26, 2017 AT THE JEWISH MUSEUM ON MANHATTAN'S UPPER EAST SIDE

Chareau began his career in 1899 with the Paris branch of the British furniture manufacturer Waring and Gillow. After his discharge from the military in 1919, he established his own practice. His first independent commission was a study/bedroom for friends Dr. Jean Dalsace and his wife, the former Annie Bernheim, for whom he would later design the *Maison de Verre* (Glass House), his best-known work. Chareau's wife, Louise "Dollie" Dyte, had once been Annie's tutor. The project, which was exhibited at the 1919 Salon d'Automne, included

an office for Dalsace containing an austere, angular desk with an extendable center piece, an early example of the moveable furniture that would become one of Chareau's signatures.

Chareau's participation in exhibitions and salons throughout the first half of the 1920s continued to draw attention to his work. As a member of the *Société des Artistes Décorateurs* (Society of Decorative Artists), he designed a study/library for a model French embassy in the group's pavilion at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*



Telephone table (MB152) and La Petite Religieuse table lamp, ca. 1924, designed by Pierre Chareau. Table, walnut and patinated wrought iron; lamp, walnut, patinated wrought iron, and alabaster. Private collection.



*Pochoir print by Pierre Chareau of Jean and Annie Dalsace's apartment interior, Boulevard Saint-Germain, Paris, ca. 1923. Chareau would later design his best-known work, the *Maison de Verre*, or *Glass House*, for the Dalsaces.*



La Religieuse floor lamp, ca. 1923, designed by Pierre Chareau. The alabaster lampshade resembled the white corset. Photo: Ken Collins, provided by Gallery Vallois America, LLC

(International Exposition of Modern Decorative and Industrial Arts). The elegant circular space incorporated a number of elements that would become synonymous with Chareau—a sliding fan-like partition to enclose the desk, concealed overhead lighting, furniture with moveable parts, and the use of precious materials, in this case veneers of beech and palm-wood.

Chareau also collaborated with French filmmakers on set designs. Marcel L'Herbier's *L'Inhumaine* (1924) and *Le Vertige* (1926) are among the films in which his furniture appeared.

The late 1920s brought two important architectural commissions, both collaborations with the Dutch architect Bernard Bijvoet. In 1928, they designed a reinforced concrete clubhouse for the Hôtel Le Beauvallon golf course near Saint-Tropez. Chareau also created distinctive metal and wood furnishings for the interior.

Their second project was the *Maison de Verre*, the Modernist masterpiece at 31, rue Saint-Guillaume in Paris, for the Dalsaces. The façade is a curtain of translucent textured glass brick that illuminates the interior while preserving the privacy of the occupants. The ground floor housed the client's medical offices, left largely unchanged by the current owner. A floating staircase, separated by a curved glass wall and a metal screen, leads to the upper two levels.

By 1932, Chareau's commissions were starting to dwindle as France began to feel the impact of the Great Depression. Even more devastating was the German occupation of Paris in 1940. Chareau had been raised a Catholic, but his Jewish roots impelled him to flee France, first to Morocco and then New York, where he would remain until his death in 1950.

Chareau continued to design furniture during his years in New York, although few pieces were produced. He and Dolie managed by selling paintings from their extensive collection of modern art, which included works by Pablo Picasso, Jacques Lipschitz, and Amedeo Modigliani.

In the late 1940s, Chareau completed two architectural projects in the United States. One was a house and studio for artist Robert Motherwell in East Hampton, Long Island. Created from a surplus World War II Quonset hut, a prefabricated metal structure, it also incorporated a window from an industrial greenhouse, concrete blocks, and plywood. In exchange for designing the house, Chareau was permitted to construct a small cottage for himself on the premises. Known as the *Maison "Pièce Unique"* or the *Petite Maison de Repos* (Little Rest House), it consisted of concrete and terra-cotta blocks. His other project was a home, called *La Colline* (The Hill), in Spring Valley, New York, for pianist Germaine Monteaux and writer Nancy Laughlin.

The 288-page catalogue that accompanies the exhibition contains seven essays examining Chareau's life and work, along with images of his furniture, interiors, and architecture, and works of art collected by Chareau or included in his designs.

Pierre Chareau: Modern Architecture and Design is a collaboration with the Centre Pompidou and is curated by Esther da Costa Meyer, Professor of History and Modern Architecture at Princeton University. The exhibition design is by Diller Scofidio + Renfro.



Pierre Chareau and Bernard Bijvoet, Maison de Verre, 1928-1932. The residence, designed for the Dalsace family, is sheathed in translucent textured glass brick. Photo: © Mark Lyon



A suite of furniture exhibited by Pierre Chareau in 1922. Chareau's signature pieces could be combined in endless variations and adapted to rooms of different dimensions and characteristics.



The house designed for Robert Motherwell by Pierre Chareau. Courtesy of Barney Rosset Estate. The East Hampton, Long Island home combined a surplus World War II Quonset hut with a window from an industrial greenhouse, concrete blocks, and plywood.

FOR YOUR ART DECO LIBRARY

JOHN VASSOS: INDUSTRIAL DESIGN FOR MODERN LIFE

Danielle Shapiro

(University of Minnesota Press, 2016)

As a consultant for the Radio Corporation of America, John Vassos (American, born Romania, 1898-1985) literally shaped the new media of television and radio. In addition to his industrial design work for RCA and other clients, the multitalented Vassos illustrated books and advertisements, painted murals, modernized interiors, devised promotional strategies, developed an educational curriculum for industrial designers, and established an organization for design professionals. Yet despite Vassos's vast contributions to his field, he has received little attention until the recent publication of *John Vassos: Industrial Design for Modern Life* by Danielle Shapiro.

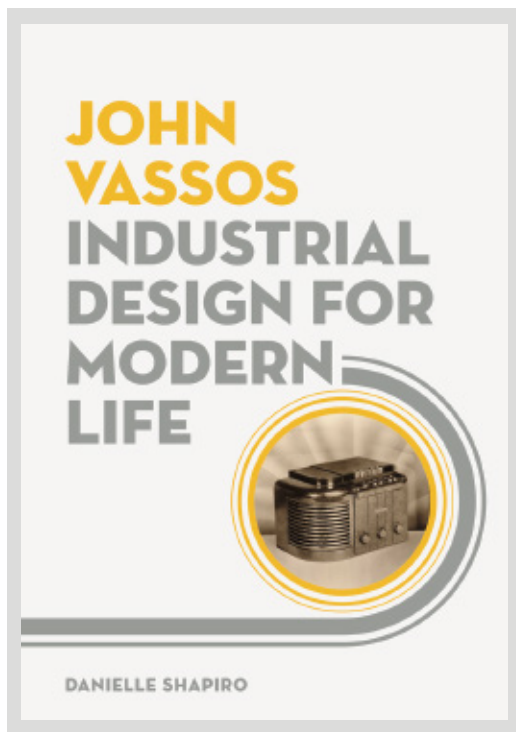
Shapiro's interest in Vassos dates to 1994 when she was working as a curatorial assistant at the Cooper Hewitt, Smithsonian Design Museum on the exhibition *Packaging the New: Design and the American Consumer, 1925-1975*. An image from Vassos's 1931 book *Phobia* was among the objects being considered for inclusion. At the time, little had been written about Vassos and his achievements had been largely forgotten.

When Shapiro returned to her research on Vassos in 2002, she found that published information was still scant. However, the Smithsonian Archives of American Art in Washington, DC and the E. S. Bird Library at Syracuse University contained thousands of documents, drawings, photographs, letters, manuscripts, and glass slides related to Vassos, and these materials formed the basis for her book, the first to examine the designer's life and work.

The 288 pages of text, illustrated with over 120 drawings and photographs, are organized thematically rather than chronologically. Chapters examine such facets of Vassos's career as his illustrations for books and architectural interiors, and radio and television designs for RCA.

Born in Romania of Greek parentage, Vassos spent most of his early life in Istanbul (Constantinople at the time) and arrived in the United States in 1918. He studied with John Singer Sargent and Joseph Urban in Boston, where he worked as a window dresser for a gramophone company, and with John Sloan of the Ashcan School and George Bridgman at the Art Students League in New York. In 1923 Vassos established New York Display Services, which created window designs and dynamic, modernistic advertisements for a broad range of clients, including the French Line, Bonwit Teller, Packard Motor Company, and Cammeyer shoes.

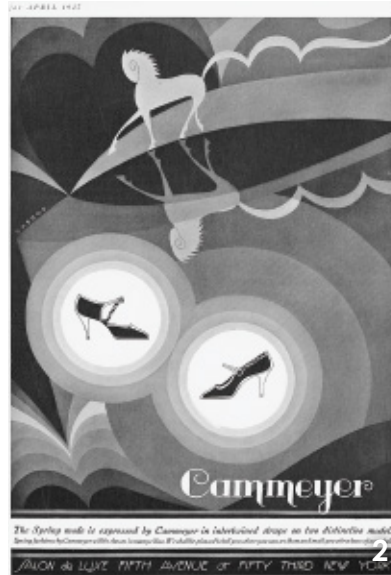
A commission to design labels for the Armand line of cosmetics and skin care products led to Vassos's first industrial design, the restyling of a medicinal-looking bottle containing a cream astringent. The new, more elegant packaging with its stylish Art Deco-inspired curves and a screw-off top in place of the original cork could double as a flask, adding to the popularity of the product during Prohibition.



Vassos went on to style a wide range of industrial products—flatware for Wallace Silversmiths, fountain pens for Waterman, stoves for Montgomery Ward, shotguns for Remington, even harmonicas for musical instrument manufacturer Hohner. One of his most enduring designs was a restyled Perey turnstile. Vassos covered the propeller-like arms and bulky base of the device with metal casings that sheathed the sharp edges. He later developed an automatic turnstile, the Passimeter, which eliminated the propellers in favor of three arms that moved forward rather than in a circular pattern. The streamlined Perey Passimeter made its debut at the 1933 Century of Progress International Exposition in Chicago and is still manufactured today.

Although Vassos maintained an independent practice throughout his career, he had a long association with RCA, which retained him as a consultant for thirty-eight years. In designing the company's early radios, Vassos sought to avoid "over-decoration" and emphasize the device's function, namely, the reproduction of sound. His simplified cabinets with Art Deco details replaced the traditional cathedral-like shape of console models, which he called the "tombstone." He took modernity a step further in his smaller tabletop radios, molded from synthetic plastic with curvilinear grilles and features such as push-button tuning. In the New Yorker model of 1939, he opted for a more rectangular form with a large central speaker that prefigured the next major advance in technology, television. Vassos also became involved in the promotion and sales of RCA products, which gave him an opportunity to apply his keen understanding of consumer psychology.

Vassos also designed phonographs for RCA, including the iconic RCA Victor Special, found today in the collections of a number of decorative arts museums. A streamlined aluminum suitcase enclosed the turntable, and the interior included folders for record storage and, in some models, red velvet detailing.



When television debuted to the American public in 1939 at the New York World's Fair, Vassos's streamlined TRK-12 receiver was on display in the RCA pavilion and throughout the fairgrounds. Also on view in the pavilion was the Phantom TRK-12, a transparent Lucite interpretation of the receiver that revealed its inner mechanism.

In addition to RCA's consumer products, Vassos designed equipment for the firm's studios, such as cameras and microphones, as well as the interiors of the studios. Other interior projects included studios for photographer Margaret Bourke-White and two Manhattan restaurants, Nedick's at Broadway and 47th Street, with its curvilinear counter

of bright orange Bakelite laminate, and the Rismont Tea Room at Broadway and 38th Street.

During the Second World War, Vassos worked in the camouflage unit of the Office of Strategic Services, a precursor to the Central Intelligence Agency, and headed the training school for the agency's secret intelligence section. At war's end, he resumed his position with RCA, at the same time continuing to style products for other clients. The Constellation jukebox he designed in 1946 for Mills Industries is a coveted collector's item today. He also modernized United Artists' movie theaters and participated in the US government's International Trade Fair Program, designing

pavilions for fairs in Karachi and New Delhi. In 1955 he received the Industrial Design Institute's Medal of Merit.

Shapiro's comprehensive analysis of the body of work of one of the most prolific but least recognized industrial designers of the twentieth century, along with her intriguing examination of the evolution of electronic media and its integration into consumer culture, make *John Vassos: Industrial Design for Modern Life* a valuable addition to the literature on industrial design. As she suggests in her final chapter, the design philosophy of such early—and often forgotten—pioneers as Vassos remains applicable in this age of rapidly changing technology.



- (1) Phonograph, RCA Victor Special, model N, ca. 1937, designed by John Vassos. Published with permission of The Wolfsonian-Florida International University, Miami, Florida, The Mitchell Wolfson, Jr. Collection, XX1989.415. Photo: Bruce White
- (2) Modernistic advertisement for Cammeyer shoes, illustrated by John Vassos, Harper's Bazaar, April 1927. Private collection.
- (3) Turnstile from the main lobby of the Brooklyn Museum, ca. 1932. John Vassos, designer; Perey Company, New York, manufacturer. Iron, enameled and chromium-plated steel. Reprinted with permission of The Wolfsonian-Florida International University, Miami, Florida, The Mitchell Wolfson, Jr. Collection, TD1989.50.1. Photo: Silvia Ros
- (4) Visitors encircle RCA's "phantom television" model TRK-12 designed by John Vassos with its clear cabinet, exhibited in the RCA pavilion at the 1939-40 New York World's Fair. Photograph ca. 1939. Courtesy of the Hagley Museum and Library.
- (5) RCA Radio Model 96x, designed by John Vassos, ca. 1939, unknown photographer. John Vassos papers, Archives of American Art, Smithsonian Institution.
- (6) This publicity photograph from RCA emphasizes the wealth and prestige of the first television viewers posed in front of the TRK-12 RCA receiver, designed by John Vassos. Courtesy of the Hagley Museum and Library.

FOURTEENTH WORLD CONGRESS ON ART DECO



The biannual World Congress on Art Deco was conceived by Miami Beach preservationist Barbara Baer Capitman and initiated in 1991 by the Miami Design Preservation League. It promotes the conservation and preservation of Art Deco sites and monuments and offers an opportunity for members of Art Deco societies around the world to network and socialize. Sites of recent World Congresses have included Havana, Cuba and Shanghai, China. This coming May, Cleveland, Ohio will host the primary sessions of the Congress, with pre- and post-Congress programs in Cincinnati, Ohio; Detroit, Michigan; and Pittsburgh, Pennsylvania. Additional information and program updates can be found on the Congress website, ArtDecoWorldCongress.org.

WORLD CONGRESS ON ART DECO Cleveland: May 14-21, 2017

Eighty years ago, Cleveland welcomed visitors from around the world to the Great Lakes Exposition. In May 2017, the Ohio city will once again open its doors to an international audience when the Fourteenth World Congress on Art Deco convenes. The Congress theme is *Artists, Designers, and Craftsmen* and the program's lectures and site visits will examine Cleveland's Art Deco murals, ironwork, pottery, interiors, and architecture. The Twentieth Century Society USA, the host organization, is still finalizing the itinerary, but here is a preview of what is anticipated.

The Congress will open on Sunday, May 14, with a cocktail reception in the English Oak Room, the former restaurant of the Cleveland Union Terminal, retaining its Art Deco light fixtures and ceiling details. Over the next week, tours will visit the Greyhound Bus Station, the Streamline Moderne former Coast Guard Station, the Guardians of Transportation on the Lorain-Carnegie (Hope Memorial) Bridge, Severance Hall, and the Art Deco Hangar, a private recreation center with an "under the sea" mural and a metal pool railing by Rose



Iron Works with fish and seahorse motifs. Rose Iron Works was the source for some of the finest American Art Deco ironwork, and delegates will tour its current facility, still owned by the founding family. They will also visit the Western Reserve Historical Society, with an Art Deco collection that includes Rorimer-Brooks furniture, automobiles, and a Ferro enamel mural from the 1939-40 New York World's Fair. Another planned highlight is a visit to the Cowan Pottery Museum, an art pottery studio known for its innovative glazes and Art Deco designs that was forced to close during the Great Depression.

The schedule also allows plenty of time for social activities—lunch at the restored Art Deco Silver Grille, once the dining room of the E. C. Higbee Company department store; an evening in the former bank vault of the Cleveland Trust Company; an Art Deco Fashion Parade; an Art Deco Ball at the 1933 Tudor Arms Hotel; and a farewell breakfast on the mezzanine of the Cleveland Trust Building rotunda, with a view of the stained glass dome and murals by Francis Davis Millet.



4

PRE-CONGRESS PROGRAM Cincinnati: May 7-10, 2017

The elegant French-inspired Palm Court of the Netherland Plaza hotel (now the Hilton Cincinnati Netherland Plaza) will be the site of the opening reception for the pre-Congress program in Cincinnati being planned by the Chicago Art Deco Society. Delegates will also tour the Art Deco Union Terminal (now the Museum Center), where glass mosaic murals by Winold Reiss depicting Cincinnati history surround the magnificent rotunda. Later the group will view nine additional murals representing Cincinnati industries designed by Reiss for the terminal's concourse, now at the Duke Energy Convention Center. Other activities on the preliminary itinerary include visits to the Cincinnati Art Museum, the Art Deco Lunken Airport, and a Streamline Moderne former Coca-Cola Bottling Plant.



5

PRE-CONGRESS PROGRAM Detroit: May 10-13, 2017

The Guardian and Fisher Buildings are among the Art Deco highlights on the itinerary for the pre-Congress tour being organized by the Detroit Area Art Deco Society (DAADS). The forty-story Guardian is clad in orange brick and has a spectacular main lobby featuring Pewabic tiles and Rookwood pottery. The former banking hall on the upper lobby contains a three-story mural by Ezra Winter. Sculpture, mosaics, and frescoes, designed by the Hungarian-born artist Geza R. Maroti, decorate the interior of the lavish Art Deco Fisher Building, which incorporates the Mayan-inspired Fisher Theatre. DAADS is also working to arrange a visit to Cranbrook Academy of Art in Bloomfield Hills and a behind-the-scenes tour of the Henry Ford Museum in Dearborn to view its collection of Art Deco artifacts.



6

POST-CONGRESS PROGRAM Pittsburgh and Fallingwater: May 21-24, 2017

Among the highlights of the post-Congress Program being hosted by the Art Deco Society of Washington is an optional tour to Fallingwater, Frank Lloyd Wright's Modernist masterpiece in Bear Run, Pennsylvania and the nearby Kentucky Knob, a Wright-designed Usonian house from 1956. The Pittsburgh itinerary will include a "living history" dinner and discussion with Alan I. W. Frank, owner of the 1940 Frank House, designed by Walter Gropius with interiors by Marcel Breuer. The group will also ride the Monongahela Incline to learn about the adaptive reuse of the Prospect School to the Lofts at Mount Washington; visit the Carnegie Museum to view Jean Dunand's *Chariot of Aurora* panels from the SS *Normandie*; and enjoy an evening at Kennywood amusement park, the location of the Gimbels Flyer from the 1939-40 New York World's Fair. As a prelude to the 2019 World Congress in Buenos Aires, the program will close with dinner at an Argentine steakhouse.

(1) Sculpture in the pediment of Severance Hall. Photo: Colin Rose (2) A Guardian of Transportation at the Lorain-Carnegie Bridge. Photo: Colin Rose (3) State Theatre mural by James Dougherty. Photo: Colin Rose (4) Sweeping curved roofline of the Cincinnati Union Terminal. Photo: Kathleen Murphy Skolnik (5) Tiffany Studios clock in the Guardian Building lobby. Photo: Jack P. Johnson (6) Fallingwater. Photo: Jim Linz

FROM BUDAPEST TO BUENOS AIRES . . .

BY ALEX DISBROW



The Kavanagh Building, Buenos Aires, Gregorio Sánchez, Ernesto Lagos, and Luis María de la Torre, architects, 1936.

WITH STOPS IN BETWEEN

As the international ambassador of the Art Deco Society of New York, I have spent the year meeting with representatives of Art Deco organizations in different parts of the world. In Rio de Janeiro, Marcio Roiter, the President of Instituto Art Déco Brasil, introduced me to the group's members at a cocktail party in his beautiful Art Deco apartment. Architects and preservationists Eugenio Ferrer and Carolina Castillio acquainted me with Art Deco in Chile, where they are planning to form an Art Deco Society. In France, I met Pascal Laurent, President of the Paris Art Deco Society, and Philippe Latger, President of Perpignan Art Déco. Perpignan, a French town near the Spanish border, has a surprisingly rich collection of Art Deco buildings, primarily residences. For this issue of *Art Deco New York*, I'll be highlighting my visits this summer to Budapest, Hungary and Buenos Aires, Argentina,



All Photos: Alex Disbrow

Teatro Opera, Buenos Aires, Albert Bourdon, architect. 1936. This building replaced the original 1872 Beaux-Arts theater.

Currently, Budapest has no Art Deco Society, but Judit Tar and Virág Csejdy, whom I first met at the 2015 World Congress on Art Deco in Shanghai, are planning to establish one. Virág is the curator and project manager of the Hudec Cultural Foundation, which is dedicated to the research and categorization of the archival documents



Art Deco residence, Perpignan, France.

of László Hudec, the Hungarian-born architect who moved to Shanghai in the 1920s and designed many of the city's Art Deco buildings. The Foundation is partnering with KÉK - Contemporary Architecture Centre, Budapest's Museum of Applied Arts, and the Falk Art Forum to organize an international symposium, *László Hudec and His Contemporaries*, to commemorate the fifty-eighth anniversary of Hudec's death. Members of Art Deco organizations worldwide are invited to attend the three-day event, which is planned for January 10-12, 2017, in Budapest, and will feature lectures and architectural tours of the city.

Judit, owner of an antique shop specializing in Art Nouveau and Art Deco furniture and decorative objects, took me on a tour of Budapest's Art Deco architecture. We visited a 1932 electrical transformer station that has now been converted to offices and stopped for lunch at Dunapark, a sleek streamlined café in a 1937 apartment building. As we strolled through the city, I was especially struck by the blending of Art Nouveau and Art Deco elements in its architecture.



Art Deco building, Budapest, Hungary.

This past August, I traveled to Argentina to meet with Adriana Piastrellini and Fabio Grementieri, President and Vice President, respectively, of AdbA, Art Deco Buenos Aires, which started in 2009. Buenos Aires has been chosen to host the 2019 World Congress on Art Deco.

Fabio showed me some of the many examples of Art Deco in Buenos Aires. One of the most impressive was the Kavanagh Building, an Art Deco skyscraper designed by Argentine architects Gregorio Sánchez, Ernesto Lagos, and Luis María de la Torre. Fabio, who is writing a book about the building, explained how Mrs. Kavanagh sent the architects to New York to see the Chrysler and Empire State Buildings and Rockefeller Center. When it opened in 1936, the Kavanagh was the tallest building in Latin America. Another of the city's Art Deco masterpieces is the Teatro Opera, designed by Belgian-Argentine architect Albert Bourdon for both film and stage performances, and also completed in 1936.

The upcoming Hudec symposium in Budapest and World Congress on Art Deco in Cleveland will give members of ADSNY and other US Art Deco societies an opportunity to meet our international colleagues and further strengthen ties to the worldwide Deco community. In 2019, delegates will see the Art Deco splendors of Buenos Aires for themselves when AdbA welcomes them to the 2019 Congress.

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