



1250 FIFTH

**MUSEUM OF THE CITY OF NEW YORK:
WHERE THE PAST INFORMS THE FUTURE**

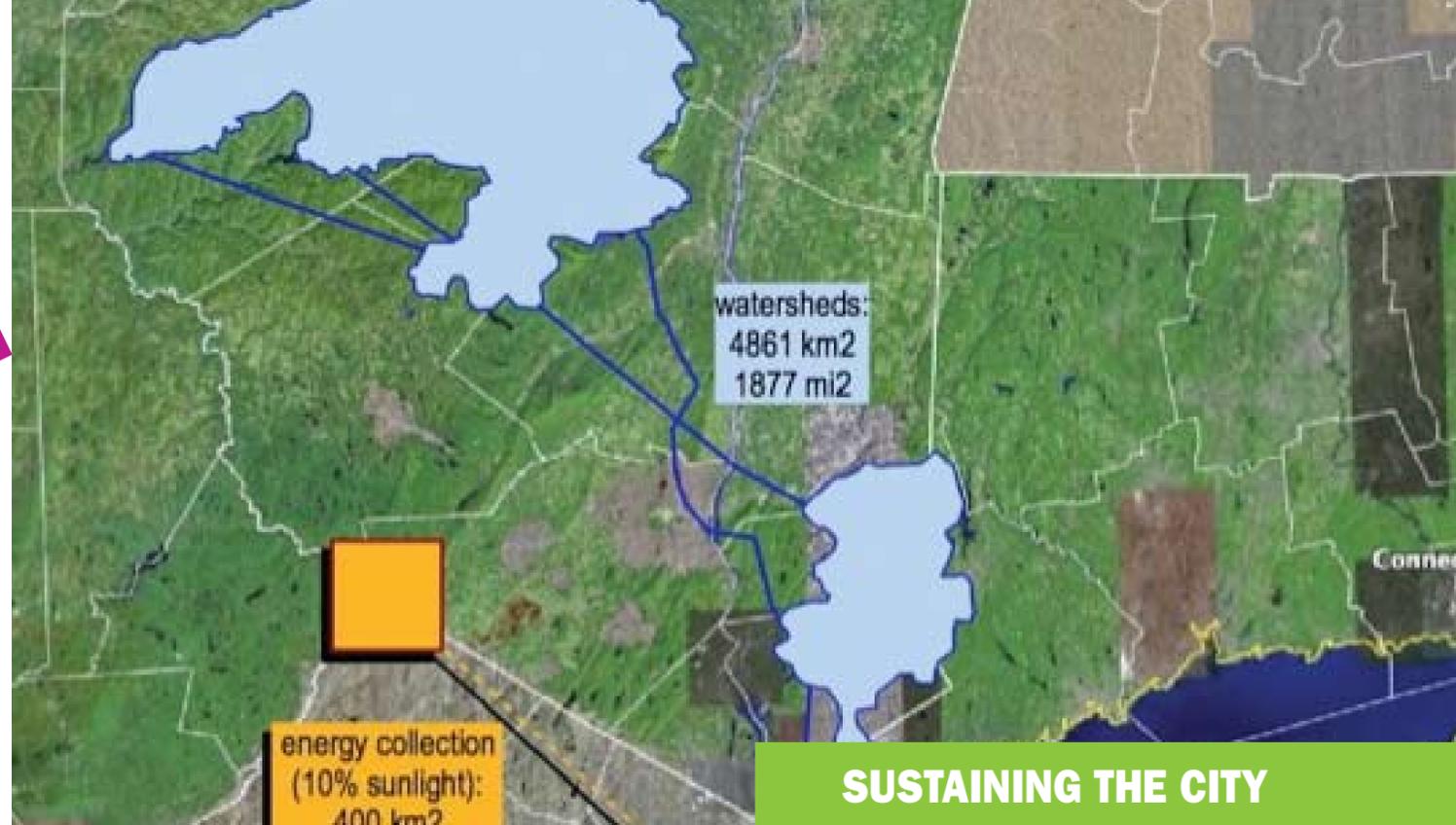
volume 1 • number 1 • fall 2008

**MUSEUM
OF THE
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SUSTAINING THE CITY

The New York watershed (detail). Courtesy of Kiss + Cathcart

FROM THE DIRECTOR

It is my great pleasure to introduce the Museum of the City of New York's new publication, 1220 FIFTH. Its name clearly announces where we are, directly connecting the Museum to the complexity and heterogeneity of our city. Standing proudly between 103rd and 104th Streets on Fifth Avenue—not just one of New York's or even the nation's most famous avenues, but indeed one of the world's most important and well-known thoroughfares—the Museum is located in a great New York neighborhood, East Harlem, just south of another, Harlem, and adjacent to still another, the Upper East Side. What could be a better location than 1220 Fifth Avenue for the pursuit of our mission: the exploration of New York's past, present, and future, and the celebration of the city's rich cultural diversity?

The launching of 1220 FIFTH signals an important extension of the Museum of the City of New York's mission. Over the past five years, the Museum has been revitalized, with a focus on the qualities that define our city and with a firm commitment to connecting New York's history to the issues that face New York and New Yorkers today—a commitment to be a place “where the past informs the future.” The Museum's home at 1220 Fifth Avenue has become a venue for important discussions about where the city has been and where it is going; with the inauguration of 1220 FIFTH, we aim to take these discussions beyond the walls of our landmark home to engage, inform, and communicate with our valued members and supporters and everyone else who feels a sense of ownership of our city.

In the articles that follow, Museum curators and recognized experts in their fields discuss a broad range of topics related to New York's past, present, and future: the environmental sustainability of the city, new cutting-edge architecture on the skyline, the campaign to preserve the city's old industrial building stock, and the New Yorkers who give the city its spirit. In other articles, we introduce the new exhibition season and share Museum news. We hope 1220 FIFTH will enhance your ongoing experience and appreciation of this endlessly fascinating city.

Susan Henshaw Jones
Ronay Menschel Director of the Museum of the City of New York

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How Green is New York?

By Gregory Kiss

New Yorkers are accustomed to viewing themselves at the center of the universe, or at least of the planet. Over the years, New York arguably has been the world center of many things: finance, fashion, art, bagels; the list is a long one. Recently we have added Greenness to this list, with a great deal of coverage of our uniquely low-energy lifestyles, low car ownership, excellent infrastructure, and so on.

It is true that New York is almost unique in the United States as one of the only places one can exist without owning a car, where every good and service is available around the corner all the time, where we enjoy good water, great parks and public spaces, and endless culture and commerce. All this is the gift of geography as much as of our farsighted and civic-minded ancestors. The confluence of water- and land-based transportation with Manhattan's island real estate limits drove New York to develop to a density never before seen on earth. It is this density that has made us green—left us with our fantastic transit and water systems. Density makes apartment buildings and townhouses huddle together like penguins in a winter storm, much less exposed to the elements than an equivalent number of suburban houses.

But the incredible rate of change that once defined New York has slowed, while in other parts of the world change is accelerating to unseen levels. “Old” Europe continues to invest in infrastructure and policy that produces better quality of life and better environment—high speed trains, renewable energy—while in Asia and the Middle East new cities are rising that aim for the first time in the modern world for true sustainability—zero carbon emissions, zero waste.

Now is not the time for New York to rest on its history. The Bloomberg administration's blueprint for sustainability, PlaNYC, at least addresses the challenge of the coming decades in a systematic way, with an integrated vision of environment, economy, and quality of life. But we have seen recently how difficult change can be here—witness the recent failure of congestion pricing, and cutbacks in transit projects—and with the economy slowing, the difficulties may be increasing.

The question is, do we have the vision and determination to continue in the tradition that made New York what it is today? The bar is being raised very high elsewhere in the world. Can we improve and extend our transit system to every part of the city? Can we power all our electrical needs from renewable sources? Can we feed ourselves sustainably? Can we do these things while maintaining the human diversity that has always made New York great?

As the great city of the 20th century, New York has a solid foundation on which to build for the 21st. With enough aspiration, courage, and capital, we may continue to define the modern metropolis in terms of environmental, economic, and social sustainability. Or we may just age gracefully.

Gregory Kiss is a founding partner of Kiss + Cathcart, Architects. Since its establishment in 1983, the Brooklyn-based firm has explored the potential of sustainable materials and technologies as an integral part of its design research. Kiss + Cathcart is recognized as a world leader in combining solar, or photovoltaic, technology and architectural design.

GREEN AND NOT SO GREEN By Maura Lout

✓ GREEN ✗ NOT SO GREEN

BUILT ENVIRONMENT

A 48-floor building with 1.6 million square feet will sit on one acre. Breaking it into individual, single-story structures would require 140 acres and massive related infrastructure investments to provide water, energy, and transportation. ✓

NYC's skyscrapers—indeed all its buildings—are not designed for maximum energy efficiency. Construction costs can be a prohibiting factor, but in the long run, green buildings are often less costly to operate. ✗

WASTE

An NYC household generates 40 pounds of waste per week, compared to the EPA national average of 45 pounds. ✓

The city generates 64,000 tons of residential waste per week. Under current recycling laws, 36% of our waste can be recycled, but New Yorkers recycle only 18%. ✗

TRANSPORTATION

66% of New Yorkers take some form of mass transportation or walk to work. 77% of Americans drive alone to work. ✓

Due to congestion, NYC vehicles move slowly, consuming resources and creating pollution. The average taxi speed in midtown at noon is less than six miles per hour. ✗

Maura Lout is Guest Curator of the Museum's exhibition *Growing & Greening New York*. Opening December 4, the exhibition will highlight the search for a sustainable city.

BUILDING THE CITY



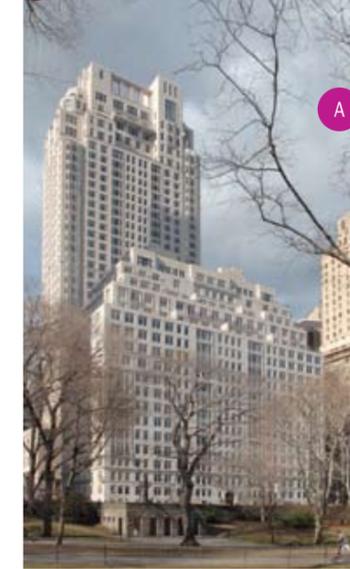
“Starchitects” on the Skyline

New York’s signature skyline has been recently emboldened by new work, both commercial and residential, created by a roster of “starchitects” from around the world. Neil Denari’s HL23 at 23rd Street and the High Line, pictured opposite, exemplifies this trend and was the subject of the recent exhibition *New York Fast Forward: Neil Denari Builds on the High Line*. Presented here are four recently completed residential buildings. Additionally, we feature two towers designed by Richard Meier and completed in 2002. They gained wide critical attention and helped to initiate the trend of architecturally innovative buildings designed by leading architects.

New development is often controversial, however, and preservationists and developers continue to debate how to integrate new projects with the city’s historic fabric. On the following page, Simeon Bankoff of the Historic Districts Council discusses new commercial development in Red Hook, Brooklyn, citing two radically different approaches—the adaptive reuse of existing buildings and the destruction of building stock to make way for new structures.

Building descriptions by Donald Albrecht, Curator of Architecture and Design, and Thomas Mellins, Curator of Special Exhibitions

New York Fast Forward: Neil Denari Builds on the High Line was generously supported by Alf Naman Real Estate Advisors. Additional funding came from Brown Harris Stevens; DeSimone Consulting Engineers; International Exterior Fabricators, LLC; T.G. Nickel & Associates; Via LLC; Breton Steel Corp.; Kramer Levin Naftalis & Frankel, LLP; ESCC; Bank Leumi USA; James R. Gainfort, AIA Consulting Architects, PC; John Deerkoski PE. and Associates; Langan Engineering & Environmental Services; Roxy Lab LLC; Wilson Woodworks; and Winter + Company. Exhibition design provided as an in-kind donation by Pandiscio Co. Additional in-kind donations provided by Color X and TISI.



A Robert A.M. Stern Architects
15 Central Park West

Designed by the New York-based firm of Robert A.M. Stern Architects, this limestone-clad residential building completed in 2008 successfully evokes its romantic, historic neighbors overlooking Central Park. The complex comprises two towers—one 35 stories, the other 19 stories—that are separated by a gated motor court with an oval entry pavilion.

Photograph courtesy of Robert A.M. Stern Architects

B Richard Meier
173/176 Perry Street

Located at the western edge of Greenwich Village and facing the Hudson River, these buildings incorporate many of Richard Meier’s signature elements, including a visible, white-steel structure and floor-to-ceiling glass walls. Two 16-story structures (at left), completed in 2002, are now joined by a third similarly articulated building.

Photograph courtesy of Scott Francis Studios



C Johnson and Ritchie Architects
The Urban Glass House
330 Spring Street

This is the last residential commission of celebrated New York architect Philip Johnson, designed with his partner Alan Ritchie. Completed in 2006, the 12-story Urban Glass House—its name refers to Johnson’s famous Glass House in New Canaan, Connecticut—overlooks the Hudson River and features interiors by architect Annabelle Selldorf.

Photograph courtesy of Johnson and Ritchie Architects



D Jean Nouvel
40 Mercer Street

Developed by renowned hotelier Andre Balazs and located amidst SoHo’s landmark cast-iron loft buildings, this 13-story residential loft condominium, completed in 2007, is distinguished by retractable glass walls. On the lower floors, six-foot-wide sash windows drop down to form protective glass railings. Blue and red windows provide visual accents.

Photograph courtesy of studio amd

Bernard Tschumi
Blue Building
105 Norfolk Street

Bernard Tschumi’s distinctively shaped, 17-story Blue Building stands in marked contrast to its historic, low-lying Lower East Side surroundings. The building, which was completed in 2007 and occupies a narrow site, achieves a multifaceted volume by incorporating dramatically cantilevered sections. Wrapped in pixilated blue-glass curtain walls, the building contains 32 apartments, some with sloping walls.

Photograph by Peter Mauss/Esto





PRESERVING THE CITY

Shifting Tides in Red Hook, Brooklyn

By Simeon Bankoff



In recent years, Red Hook has undergone rejuvenation, with an independent commercial strip emerging along Van Brunt Street and the conversion of former factory sites into new residential spaces. The Red Hook Stores, a circa 1869 warehouse along the waterfront, was renovated for mixed commercial and residential use with Fairway, a New York-based supermarket, as its anchor tenant. These projects worked within the existing structures, utilizing and re-envisioning vacant but structurally sound buildings for new uses. This is the kind of urban revitalization that has been shown time and again to be both successful and sustainable from a social as well as financial perspective. Unfortunately, these projects, despite the growing enthusiasm for their results, are not the norm. Instead the usual cycle of “rip it down and build it up” dominates current plans, and the vast majority of the neighborhood remains at risk of destruction and profound character-altering change. Despite efforts by Brooklyn Community Board 6, few city-instituted regulations are in place to protect the special sense of place of this maritime community.



Red Hook is a neighborhood with multiple blessings. The very name “Red Hook” (derived from the Dutch “Roode Hoek”) is marvelously evocative and picturesque. There is a profound connection with the water. There’s also the odd solitude: when you are in Red Hook you feel as if you’re somewhere off the beaten path—a feeling enhanced by the looming urban cliffs immediately across the bay.

Red Hook represents a crucial link to the city’s industrial past. Occupying a small peninsula in southwest Brooklyn, across the Buttermilk Channel from Governor’s Island and bordered on the south by the Erie Basin, this area was a thriving center of international trade in the 19th and early 20th centuries. Starting in the late 1950s, however, Red Hook succumbed to a turbulent period of urban decline, attributable both to government mismanagement and to neglect and rising levels of unemployment caused by evolving shipping industry trends. The population shrank by half, with the vast majority of residents living in the public Red Hook Houses, built in 1939. Moreover, the area was cut off from the rest of Brooklyn by the Robert Moses-era construction of the Brooklyn-Queens Expressway and the Brooklyn Battery Tunnel. A failed urban renewal plan of the early 1970s led to even greater urban decline and housing abandonment. For an entire generation of Brooklynites, Red Hook was where you practiced for your driver’s license road test—empty streets surrounded by vacant 19th-century industrial buildings.

The fate of the Red Hook Graving Dock is an example. Built in 1866 and elongated in the 1880s, the graving dock—otherwise known as a dry dock, where water can be pumped out of a vessel—served New York’s maritime community nonstop for over 140 years, until February 2005 when IKEA purchased the property. The company was then granted a zoning variance to build a commercial property along the waterfront. Unwilling to preserve any portion of the graving dock, IKEA filled the site in early 2007 to make way for an expansive parking lot, despite opposition from many local residents and preservationists. A nautical-themed public waterfront promenade was put in its place.



Ironically, in late June 2008, a New York City-commissioned study conducted by SUNY Maritime College announced that the city must construct seven new dry docks—identical to the Red Hook Graving Dock—by 2016 to remain competitive in the international maritime industry. The city apparently relied on outdated data, from 1991, when it decided to allow the IKEA project to move forward four years ago. The study goes on to state that because New York City lacks essential ship repair facilities, between \$50 million and \$150 million in revenues could be lost in the next five years. It is further estimated that replacing the now paved-over Graving Dock in Red Hook will cost one billion dollars.

Without a more comprehensive development plan for the neighborhood, important historic and industrial resources alike will continue to be lost or compromised. There is more than a neighborhood’s character at stake. There are serious concerns about the overwhelming weekend traffic situation brought on by the opening of IKEA and Fairway. The situation will only worsen if more large-scale retailers come into the area, and there have been indications that they might. Meanwhile, residential developers are beginning to dream of their own urban cliffs on the water to take advantage of the expansive views and unique environment. Unfortunately, without needed and protective guidance, the much-desired environment of low-rise historic buildings will be lost amidst a forest of supersized retail and glass residential towers, and you won’t be able to see the water.



Simeon Bankoff is Executive Director of the Historic Districts Council (www.hdc.org), the citywide advocate for New York’s designated historic districts and for neighborhoods that merit preservation.

METRO MAVENS

COFFEE, BAGEL \$ 1.00
OR DONUT

The Coffee Cart Vendor

The portable coffee carts on busy corners all over the city are familiar sights to New Yorkers. José Carrillo presides over the corner of Lexington Avenue and 103rd Street, right outside the subway station.

Mr. Carrillo gets up every morning, Monday through Friday, at 2 a.m. and takes the subway from Brooklyn. His cart is delivered to his corner by 5 a.m., when he opens for business. He usually closes up shop around 10 and gets back home around 2 p.m. He sleeps from 2 to 6 p.m., has three hours for himself and his family, then sleeps again from 9 p.m. to 2 a.m., when another workday begins.

“I was born in Guatemala City. I came here 18 years ago with my wife. My son, José Jr., was born here. He is 16 months old. I waited 18 years for this baby. My wife has a cart on 96th and Lexington. We take the subway to Manhattan together. We take the baby to my sister’s every morning.

“I have been on this corner for 12 years. I serve people who work at Mount Sinai, the museums, Hope Community. I love my job. There are good people here—a lot of Puerto Ricans, Dominicans, Mexicans. Everybody works.”

Nellie Plumey, a resident of the neighborhood and a development project manager at Hope Community, a local housing organization, is among José’s loyal customers. “There is something special about these little carts: You can get a quick breakfast; the coffee is delicious; the price is right; you can’t go wrong.”

THERE ARE OVER 8,000,000 STORIES IN NEW YORK CITY.

Send your suggestions for future Metro Mavens columns to:

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THE NEW SEASON

Paris/New York: Design Fashion Culture 1925–1940

By Donald Albrecht
Curator of Architecture and Design

Paris/New York: Design Fashion Culture 1925–1940 (October 3, 2008 – February 22, 2009) will be the first exhibition in the brand new James G. Dinan and Elizabeth R. Miller Gallery. The exhibition explores the ongoing competitive love affair between Paris and New York through original scholarship, focusing on the period from 1925 to 1940—years when New York City used Paris as its inspiration and emerged from under Paris's shadow.

By 1940, New York had become a world leader in architecture, fashion, cuisine, interior design, and popular forms of music, such as jazz. *Paris/New York* is thus a show about the important role that international dialogues play in the arts, bringing together a veritable who's who of its time.

The exhibition is accompanied by a book of 12 essays by leading French and American scholars, which is being published by The Monacelli Press. Essayists include Amy Azzarito, Jody Blake, Liora J. Cobin, Jean-Louis Cohen, Marilyn F. Friedman, Isabelle Gournay, Phyllis Magidson, Phyllis Ross, Kenneth E. Silver, and Richard Guy Wilson.

Following is David Hanks's essay, "From Deco to Streamlined: Donald Deskey and Raymond Loewy," which traces the arc of French-derived styles such as Art Deco from the rarefied world of the 1925 Paris Exposition to their decline in the face of consumer driven American streamlining that culminated at the 1939–40 New York World's Fair.



Lead funding for *Paris/New York: Design Fashion Culture 1925–1940* is provided by The Florence Gould Foundation. Additional support comes from Van Cleef & Arpels, ELLE and ELLE DECOR Magazines, The Grand Marnier Foundation, OpenSkies, Mel Seiden and Janine Luke, The New York Design Center, New York State Council on the Arts, Mrs. Stephen M. Kellen, New York Stock Exchange, American Society of the French Legion of Honor, Mr. and Mrs. Jeremy H. Biggs, Mr. and Mrs. Robert G. Goelet, Ronay and Richard Menschel, Pierre and Maria-Gaetana Matisse Charitable Foundation, Elizabeth Stribling, and many other generous supporters.

Exhibition co-chairs are Mrs. Jeremy H. Biggs, James P. Druckman, and Stephen S. Lash.



From Deco to Streamlined: Donald Deskey and Raymond Loewy

By David A. Hanks

Nineteen-twenties New York contemporary design didn't roar—it purred, and much of it with a French accent. The U.S. government chose not to participate in the 1925 world's fair that gave "Art Deco" its name, the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, implicitly admitting the superior quality of contemporary French designs. Instead, American industry spent the years immediately after the exposition striving to catch up by importing French decorative arts and exhibiting them, copying them, having U.S. decorative arts fabricated in France, and fostering exchanges between American and French designers. During the 1920s, Americans were experimenting with designs derived from variations on European modernism. By the early 1930s, however, a trend toward independent, non-European design emerged in the United States that paralleled the rise of the new profession of industrial design. During that time a transition occurred from French Art Deco to American streamlining and from unique decorative designs made by individual craftsmen and small shops to mass-produced industrial designs. In 1930 Paul Frankl noted that the new industrial design had replaced the modernism of the 1920s: "The so-called 'modern' decorative movement was essentially a continuation of the tradition of the past rather than a precursor of the spirit of today... Superficially novel as the outward form of this school of decoration might have been, it was indeed no new departure but rather the last step in the old-fashioned way of doing things... True modernism is of a radically different nature. It aims to satisfy the needs of modern living and to express the spirit and the flexibility of modern life. It no longer holds aloft the banner of defunct handicrafts and peasant arts, but acknowledges its allegiance to the benevolent despotism of the machine."

The transition from decoration and handicraft to industrial design and mass-production can be traced in the work and careers of two American designers, Donald Deskey and Raymond Loewy. Deskey and Loewy proved their mastery of French Art Deco in the mid 1920s and then evolved as advocates of the streamlined idiom, which took hold in Depression-era America with unprecedented invention and popularity. Although some of the earliest examples of streamlining, such as the Zeppelin, were European, the style captured the imagination of American industrial designers like Deskey and Loewy. Streamlining, which was based on the principles of aerodynamic engineering, first appeared in forms of transportation. The ideal form was a teardrop—the shape that offered the least resistance to wind and water. The style that improved the speed and performance of trains, ships, automobiles, and airplanes was then applied to stationary household objects, covering complex machinery with a sleek sheathing that appealed to consumers.

Deskey and Loewy came by their Francophilia by living and studying in Paris. The Minnesota-born Deskey first visited France in 1921–23 as a painting student and attended the Académie de la Grande Chaumière and the Atelier Léger in Paris. When he was in Paris for a second time in 1923–25, Deskey visited the Exposition Internationale des Arts Décoratifs et Industriels Modernes and made sketches of the interiors, furniture, and decorative arts that attracted him. When he returned to the United States, Deskey created advertising illustrations and window displays for department stores, and his training in France is reflected in his Art Deco designs. It is not surprising that the advertisement he drew for Saks Fifth Avenue around





1927 recalls work by Fernand Léger and the French Cubists, but it also combines Parisian and American sources, wittily overlaying books labeled “La Jeunesse” and “La Vie” with sheet music titled “Mammy” and a guitar and palette with a tennis racquet.

Raymond Loewy was born in Paris and received his early training there. After acquiring a degree in engineering from the Ecole de Laneau in 1918, he moved to New York the following year and began work as a freelance window designer for Saks and Bonwit Teller and as a fashion illustrator for *Vogue*, *Vanity Fair*, and *Harper's Bazaar*. His “Metropolis” advertisement for Saks in 1927 illustrates the syncopated angularity of Art Deco in its set-back skyscraper typical of New York, shown silhouetted against a night sky crisscrossed with klieg lights. Both men’s adaptation of the jazzy zigzags of popularized Cubism to American fashion marketing suggests the nature of the 1925 Paris Exposition’s overall success: its crowd-pleasing pavilions were those of the great Paris department stores and high-end companies, and its impact was felt most in the luxury trades.

In 1926–27 nine American cities were treated to an exhibition of approximately 400 designs from the 1925 Paris show. When this exhibition opened at the Metropolitan Museum of Art, the museum reinforced its impact with a display of modern French designs from its permanent collection, including opulent furniture and decorative arts by Emile-Jacques Ruhlmann, Sûe & Mare, Armand Rateau, and Jean Puiforcat. In spring 1928 Lord & Taylor presented “An Exposition of Modern French Decorative Art,” and among the twelve contributors were Pierre Chareau and Francis Jourdain (who were advertised as “rationalists”), Lucien Vogel, and Jean Dunand, as well as Ruhlmann and Sûe & Mare (“traditionalists”). And in fall 1928 B. Altman & Co. —not to be outdone by its Manhattan rival—compared French and American designs in an “Exhibition of 20th-Century Taste,” showing

rooms featuring decorative arts and furniture by Ruhlmann with four of his compatriots (to France’s advantage). Deskey’s and Loewy’s advertising illustrations *à la française* represented the Francophilic spirit of the times.

Although many critics lauded the innovation and craftsmanship visible in the department store- and museum-sponsored shows, more than one columnist viewed prices as extravagant and styles as eccentric. Even before the stock market crash in October 1929, pundits called for simplified, practical designs suited for small apartments, slender wallets, and a shrinking pool of servants in American cities. Deskey’s and Loewy’s designs for mass production and utilization of new industrial materials were a means to address the diminishing market for deluxe products.

At the same time a group of American designers joined forces to display their own work outside a museum setting and to promote their Americanism by founding the American Designers’ Gallery, Inc., in November 1928. Deskey was one of the founding members. This cooperative of 15 designers intended to show and sell designs produced by members with collaborating manufacturers, in addition to artworks. Many of the members were immigrants schooled and trained in Europe. They were American by citizenship rather than by culture. The exhibition, held at the Chase Bank Building at 145 West 57th Street in New York City, included ten rooms, each by a different designer. The exhibition subsequently traveled to other American cities.

Deskey’s “Man’s (Smoking) Room” was one of the most admired ensembles and offered tables of metal and Vitrolite (a patented glass) produced by his new company, Deskey-Vollmer Associates, as well as a sofa, armchair, and rounded-top desk manufactured by S. Karpen & Bros. of Chicago. Though the dominant forms of the room were rectilinear, representing a machine aesthetic, Deskey’s use of shining metal through-

out (including cylindrical chair and sofa feet and a reflective aluminum ceiling) and repeated curves in the desk would be expanded through the 1930s. His use of industrial materials—cork, linoleum, Vitrolite, and aluminum—reflected the emerging American style as Deskey moved toward streamlining. Deskey did not consider his work to be Art Deco, which he associated with a more flamboyant style. However, his “Man’s Room” can be considered transitional from the French Art Deco seen in his use of luxurious woods, yet the utilization of new materials and geometric forms indicated a new modern style.

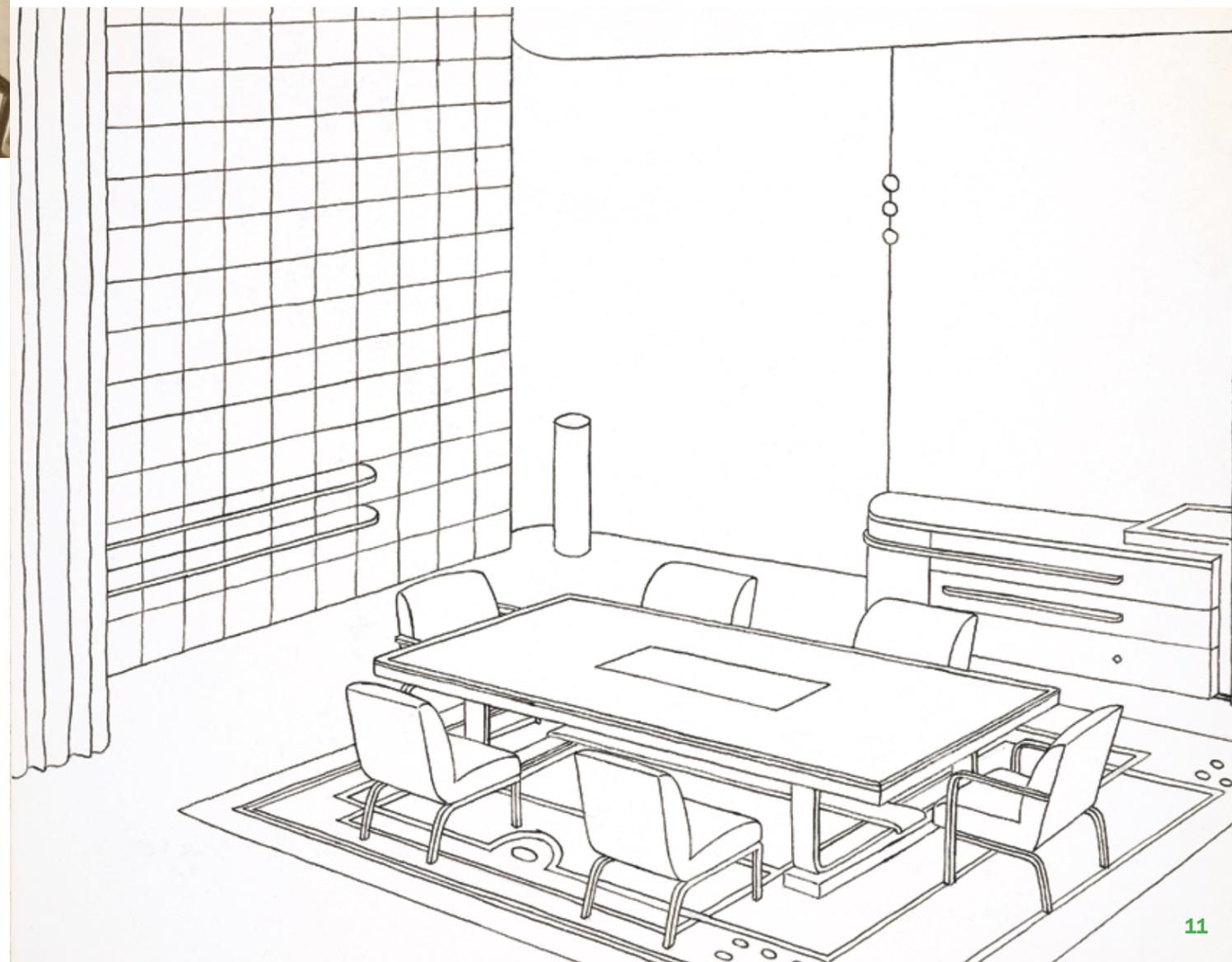
That same year, Deskey participated in the establishment of the American Union of Decorative Artists and Craftsmen (AUDAC), which included many of the same designers who participated in the American Designers’ Gallery. These two New York-based organizations, both dedicated to promoting contemporary American design, indicated that the country’s designers had found a sense of identity and, in their alliance with manufacturers, they set the tone for 1930s applied arts.

Meanwhile, the years 1927–28 marked the ascendancy of the industrial designer in America as Henry Ford introduced his Model A automobile to a rapt media and public. The success of General Motors’s automobile designs by Harley Earl had forced Ford’s hand, and his \$18 million retooling of his Model T was called “the most expensive art lesson in history.” Industrial design was a new profession that developed to cope with a saturated, highly competitive mass market. It promised to multiply consumer choices, particularly through rapidly changing surface styling of products, and therefore to multiply sales. Deskey and Loewy recognized that a profitable future lay in American industry, not in one-off or luxury

commissions. In 1929 Loewy opened his own industrial design firm, later recalling: “I was in a constant state of admiration for the mass of products resulting from superior American technology and drive... The country was flooded with good, inexpensive designs that practically anyone could afford to buy.”

The deluxe Art Deco style, however, would make its last appearance in 1929 in the Metropolitan Museum of Art’s 11th Exhibition of industrial designs, *The Architect & the Industrial Arts*. Among the 12 room settings, which were designed by American architects, one could view both the climax and the swan song of Art Deco in America. John Wellborn Root’s “Woman’s Bedroom,” with its high ceiling, tall windows, and Art Deco interior design, was particularly reminiscent of the 1925 Paris Exposition.

At the Metropolitan Museum’s 13th annual exhibition, in 1934, industrial design and the streamlined style made the most profound impressions on observers. The Depression and the 1933–34 Chicago Century of Progress Exposition had made the aristocratic exquisiteness of French Art Deco design seem both inappropriate and irrelevant: America’s industries and designers now acknowledged both needing and wanting the mass market. The 13th Exhibition’s designs reflected the new machine aesthetic. A participating designer wrote, “The Co-operating Committee agreed that in contradistinction to the exhibition held in the lush period of five years ago, this one was to show what might be achieved at a low cost... While we may still ‘love the garish day’ we welcome any opportunity to try to create a fine thing in a simple manner.” This 13th Exhibition “was the most widely attended exhibition to have been held at the Metropolitan Museum.”

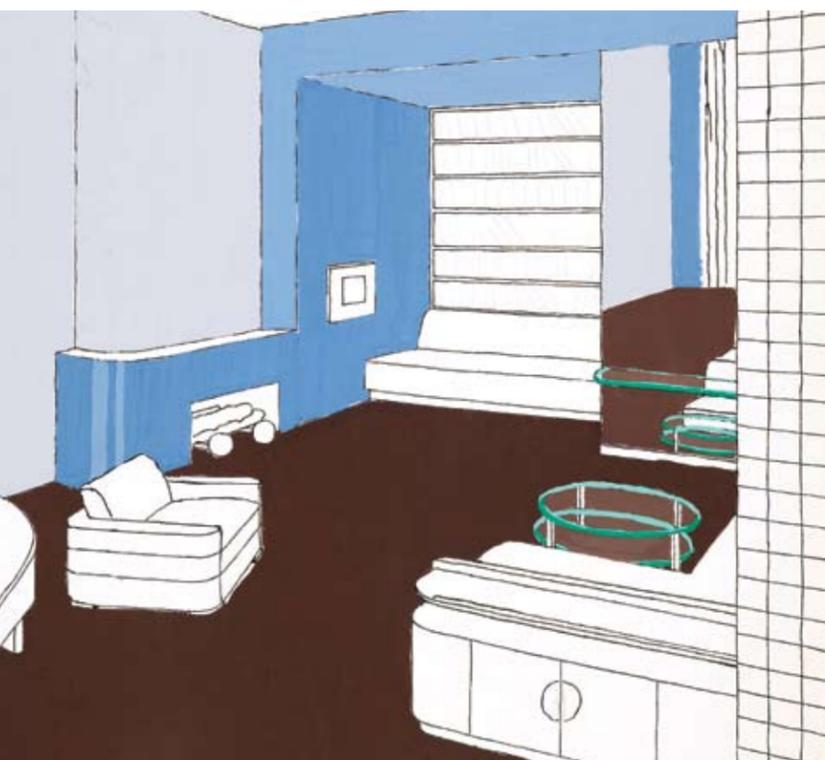




the legs and corners and bisected the white-enamelled door and the drawers and freezing unit inside with horizontal chromium bands. In such ways Loewy, Deskey, and their fellow "streamliners" domesticated the modern, adapted its iconography of machine-tooled efficiency and high velocity to middle-class American tastes, and feminized its austerity with voluptuous forms and shining surfaces, acknowledging the housewife as the nation's dominant consumer. By 1934 streamlining was recognized as an American design language.

The French imports of the mid to late 1920s and the Francophile exhibitions of 1926–29 had challenged designers in America to define themselves. By the end of the 1920s they had gained status through their own efforts and won exposure via their collaborative associations and U.S. museum- and department store-sponsored shows. For the first time, American designers created modern alternatives to period revival styles, including the beloved Colonial Revival style, which had typified American homes since the Philadelphia Centennial of 1876. While the 1930s modern styles encompassed a range of expressions, from streamlined design to functionalist modernism (also known as the International Style in architecture, championed by the Museum of Modern Art), they nonetheless represented the emergence of American expressions in the applied arts. After World War II, when designers such as Eero Saarinen and Charles and Ray Eames gained international recognition for themselves and for American design, they and their generation were not working in a vacuum but were building on the achievements and innovative climate of American design in the 1930s.

David A. Hanks is an independent curator and Curator of the Stewart Program for Modern Design in Montreal. His exhibitions and books include *American Streamlined Design: The World of Tomorrow*.



Deskey's and Loewy's rooms for the 1934 Metropolitan Museum exhibition demonstrated their enthusiastic championship of streamlined modernism. In his "Living Room" of 1929 for the American Designers' Gallery, Deskey had given his sofa sloping arms to connect back and seat, and he formed a side table of three identical lozenge-shaped horizontals pierced by two columns. In his 1934 "Dining Room" for the museum, glistening planar surfaces, curves, and industrial materials were everywhere: in the two U-shaped supports (a debt to Ruhlmann, but in chromium plating) for the glass-topped table, the curved upholstered cushions and flared rear legs of the chairs, the rounded sides of the sideboard with its three horizontal chromium pulls, and even the two rounded corners of the room display's dais, all characteristic of the streamlined style and representing an American version of French-influenced designs. A full-height wall of glass bricks was reflected in the ceiling-height sideboard mirror. The only remnants of Art Deco angularity appeared in the carpet's patterns of overlapping rectangles and in a cubistic standing sculpture.

In Loewy and Lee Simonson's 1934 "Designer's Office and Studio" (in which the dapper Loewy was photographed presiding), there were almost no right angles at all. Repeated horizontal bands unified the pale walls, and one was extended to form a continuous surface of worktables and shelving. The same metal rods supporting the tables formed lighting fixtures, while the upholstered chairs and high stool were made of similar rods in loops and circles. Here was a showcase for Loewy's sleek transportation designs: renderings of his streamlined Princess Anne ferry on the left wall, a model of his Hupmobile on a pedestal. With its round-ended horizontal window, the room evoked a spacious and immaculate yacht. It quickly became one of the most celebrated interiors of the 1930s.

Deskey's interiors for Radio City Music Hall and Loewy's iconic design for a streamlined pencil sharpener, both introduced in 1932, remain their best-known, one-of-a-kind works of the decade. But Deskey and Loewy also brought many of their designs to mass production through contracts with manufacturers. Deskey's steel armchair (c. 1939) for the Royal Metal Manufacturing Co. looked mid-century modern in its sharp, linear silhouette and its tapered extremities ending in bright little balls. The extension of the rear legs to form the arms gave the chair a futuristic thrust. In his 1935 Coldspot refrigerator (his first of four) for Sears, Roebuck, Loewy rounded off

Photographs for David Hanks's essay courtesy of Cooper-Hewitt, National Design Museum, Smithsonian Institution

(p. 8–9): Drawing for *Lysistrata*, a lacquer screen designed by Donald Deskey in the apartment of author Gilbert Seldes; gouache, silver paint, and graphite on board, c. 1930. Gift of Donald Deskey (1975-11-13). Photograph by Matt Flynn

(p. 9): Drawing for a Saks Fifth Avenue advertising brochure by Donald Deskey Associates; pen, ink, wash, and graphite on board, 1927. Gift of Donald Deskey (1975-11-59). Photograph by Matt Flynn

(p. 10): "Man's (Smoking) Room" at the American Designers' Gallery, New York, designed by Donald Deskey, 1928. Courtesy Donald Deskey Collection, Gift of Donald Deskey

(p. 11): "Dining Room" drawing by Donald Deskey for the 1934 contemporary American industrial design exhibition at the Metropolitan Museum of Art, New York, pen and ink. Gift of Donald Deskey (1975-11-4). Photograph by Matt Flynn

(p. 12 top): Living room for the 1929 American Designers' Gallery exhibition, New York, designed by Donald Deskey, photograph by F. M. Demarest. Gift of Donald Deskey

(p. 12 bottom left): Drawing of a living room for Mr. and Mrs. Frederick Gash designed by Donald Deskey; gouache, pen, ink, and graphite on board, 1935. Gift of Donald Deskey (1975-11-7). Photograph by Matt Flynn

(p. 12 bottom right): Drawing of a bedroom designed by Donald Deskey; watercolor, gouache, pen, ink, and graphite on board, 1930. Gift of Donald Deskey (1975-11-12). Photograph by Matt Flynn

(p. 13): Armchair designed by Donald Deskey, produced by the Royal Metal Manufacturing Co., Chicago, 1939. Courtesy Donald Deskey Collection, Gift of Donald Deskey

THE NEW SEASON

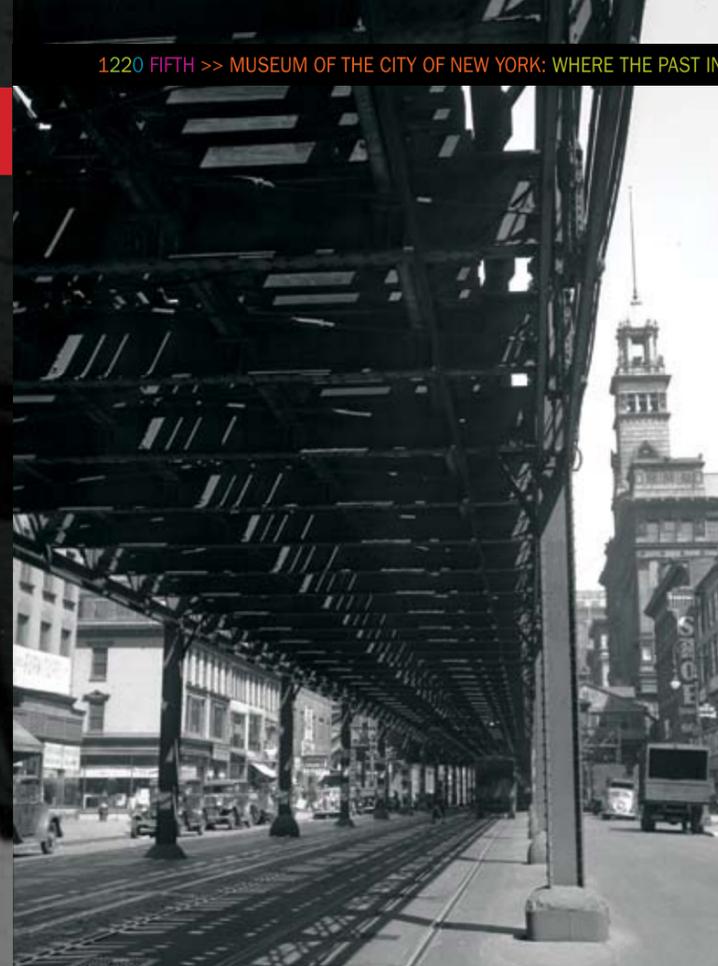


Eudora Welty in New York: Photographs of the Early 1930s

By Sean Corcoran
Curator of Prints and Photographs

Best known as an author of Southern fiction, Eudora Welty (1909–2001) was also an accomplished photographer with an enduring relationship to New York City.

Eudora Welty arrived in New York in 1930 to attend graduate school at Columbia University. Although her father's terminal illness took her back home to Mississippi the following year, the ambitious young woman made frequent return trips to New York to pursue a career as an author and photographer. In 1936 and 1937, she secured two exhibitions of her photographic work in small galleries—at the Photographic Galleries, 600 Madison Avenue, and at the Camera House, 145 East 60th Street. She also had her first short story published—"Death of a Traveling Salesman." It was during this period that the photographer became interested in the Third Avenue elevated train. The photographs here show Welty's fascination with the patterns of light and shadows cast by the El's platforms and their effects on the streets below.



Welty enjoyed a long relationship with the New York literary agency Russell & Volkening, was on staff for an extended period at the *New York Times Book Review*, and eventually entered the world of New York theater. During the 1950s, her skits were featured in Phoenix Theatre's *The Littlest Review*, and her short story "The Ponder Heart," adapted for the stage, was presented at the Music Box Theatre in 1956. Throughout her life, Eudora Welty looked to New York for both business and pleasure, taking advantage of the endless opportunities the city had to offer.

Eudora Welty in New York: Photographs of the Early 1930s opens November 7.

Lead funding for the exhibition has been provided by Mr. and Mrs. Stuart M. Irby and the Eudora Welty Foundation. Additional support comes from Mississippi Development Authority/Tourism Division, Mr. and Mrs. W. Patrick McMullan III, Mississippi Arts Commission, Mississippi Department of Archives and History, Crawford Doyle Charitable Foundation, Marshall Bennett, Gene Dattel, Mr. and Mrs. E. B. Robinson, and State Street Group, LLC.

Opposite: Untitled [Outdoor Stairway, New York], 1935–1936; modern gelatin silver print from the original negative

Above: Untitled [Third Avenue El], 1935–1936; modern gelatin silver print from the original negative

Right: Untitled [Front Stoops], 1935–36; modern gelatin silver print from the original negative

All photographs © Eudora Welty, LLC; Eudora Welty Collection, Mississippi Department of Archives and History





THE NEW SEASON

Broken Glass: Photographs of the South Bronx by Ray Mortenson

By Sean Corcoran
Curator of Prints and Photographs

The photographs in *Broken Glass* focus on the devastating aftermath of the economic crisis of the 1970s, as experienced in one particularly hard-hit New York neighborhood: the South Bronx. The images of block after block of burned-out, abandoned, and razed structures are a stunning reminder of a difficult time in the city's history and its impact on families and communities.

Today, the South Bronx has been revitalized, thanks to a dedicated community and to important government support. Ray Mortenson's photographs serve as a reminder of what once stood along today's vibrant streets and how delicate the balance between development and devastation can be.

Ray Mortenson's photographs, made between 1982 and 1984, consider the land and loss in human terms. They project a haunting silence by reminding us that these city blocks were once lined with the homes of individuals and families and were cradles of community. Hints of a once prosperous district are revealed through a stark black and white portrayal of what remained.

Ray Mortenson was born in Wilmington, Delaware, and studied art at the Carnegie Institute of Technology and the San Francisco Art Institute. Shortly after finishing his education in the early 1970s, Mortenson moved to New York and began working with photography. His first significant photographic project was a comprehensive investigation of the silent industrial landscapes of New Jersey's Meadowlands (1974–1982). Since then, Mortenson has continued to focus on landscape photography.

The Museum of the City of New York's presentation of *Broken Glass: Photographs of the South Bronx by Ray Mortenson* represents the first solo museum presentation of the photographer's South Bronx work.

Broken Glass: Photographs of the South Bronx by Ray Mortenson, opening November 14, is generously supported by the Marlene Nathan Meyerson Family Foundation.

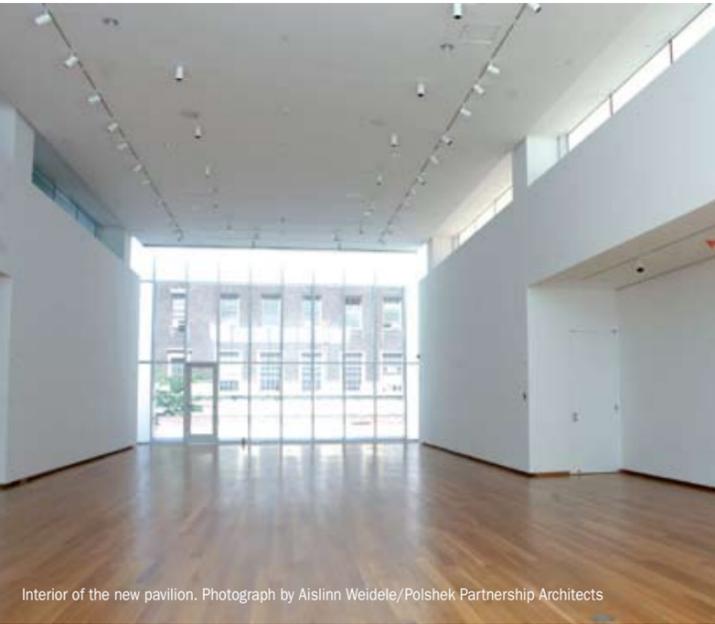
Above: Untitled (7-16-6), 1984; gelatin silver print
Right: Untitled (10-19-3-17A), 1983; gelatin silver print
Photographs © Ray Mortenson, courtesy Janet Borden, Inc.





MUSEUM NEWS

Photograph by Aislinn Weidele/Polshak Partnership Architects



Interior of the new pavilion. Photograph by Aislinn Weidele/Polshak Partnership Architects

Phase I of Expansion and Renovation Project Completed

The photograph below captures a moment of the greatest importance: Mayor Michael R. Bloomberg and Museum Chairman James G. Dinan unveiling the lettering that recognizes the largest private gift in the Museum's history and the naming of the new pavilion gallery as the James G. Dinan and Elizabeth R. Miller Gallery. The occasion marked the completion of Phase I—the construction of a three-level addition containing a new curatorial center as well as this elegant and distinctly modern gallery.

The project to expand and modernize the Museum's facilities is a public-private partnership between the Museum and the City of New York. Incredibly, Phase I is the first facility improvement since the Museum's landmark home was completed in 1932. The construction cost: a total of \$23,400,000 coming from the City of New York and from private sources—largely the Museum's trustees.

The architect is Polshak Partnership Architects, and they have successfully linked Joseph H. Freedlander's 1932 Georgian Revival building with bold contemporary design.

The new, state-of-the-art curatorial center provides 15,400 square feet of space for the collections on two floors. Other completed aspects of Phase I are a redesigned and re-landscaped Fifth Avenue terrace and two terraces flanking the pavilion gallery. The vestibule and rotunda at the main entrance have been restored and modernized with a newly constructed connection to the new gallery.

Phase II of the three-phased project is fully funded at \$25,900,000 and consists of the creation of new office space for staff on the fourth and fifth floors and the renovation, including climate control, of the Museum's south wing. Phase III follows, and it will modernize the north wing and bolster the Museum's endowment.

The City has been staunchly behind this project, with members of the staff and commissioners of the Department of Cultural Affairs and the Department of Design and Construction working cooperatively with the Museum, Hill International, the construction manager, and the various contractors. As a result of this collaboration, Phase I was finished on time and on budget!

Left: James G. Dinan and Mayor Michael R. Bloomberg unveil the name of the pavilion at the ribbon-cutting ceremony on August 13, 2008. Photograph by Christopher Lee



MUSEUM PEOPLE

Summer Members' Party



Bob Harris (left): "I have been a volunteer with the Museum for about two years. My friend Cal Jones suggested that I join him as a volunteer here, and so I come on Tuesdays to work at the Visitor Information table. But I remember the Museum when I was seven years old. I used to come to the Saturday afternoon puppet shows."

"I was born in Durham, North Carolina, and raised in Atlanta, although I spent my second- and third-grade years here in the city. I love the vibe. I like it when it is less crowded—I very seldom leave the city in the summer. You can enjoy things as opposed to having to line up and wait for everything."

Cal Jones (right): "I joined the Museum's volunteer group 18 years ago, after I retired from the Office of the Comptroller of the City of New York. I wanted to pursue my love of history, which my eighth-grade English teacher, Countee Cullen, told me I would appreciate one day. He was right."

"I was born and raised in New York and have lived in three boroughs. What I love about the city is the energy and excitement that comes from its ethnic diversity."



Michele Perez, with husband Ismael Perez

"I attended a public program in April that featured Pentagram, 'Designing New York's Visual Identity,' and decided to become a member. There was a special membership offer that included the Museum's book *The Mythic City* as a premium for a family membership, so we now have a family membership."

"I was born in New Jersey, and my husband was born in Mexico. We live in the East Village, and we plan to stay in New York as long as we can."



Barbara Woods

"I particularly remember the Museum's *Stickball Hall of Fame* exhibition back in the 1990s and the theater exhibits about Mary Martin. I volunteer with an organization that works with non-custodial fathers, and I helped out at a wonderful holiday party at the Museum in December 2007 that was co-sponsored by the New York City Sports Commission. I became a member in January 2008."

"The exhibition *Catholics in New York, 1808-1946* spurred my imagination. I wound up contacting the curator and lending objects to the exhibition."



Shannon Sacks

"I have memberships in every museum in the city, and this is one of my favorites. I had a birthday party here when I was eight years old. I was here for the opening of *Campaigning for President*, which was fabulous. Mayor Bloomberg was here. So was former Mayor Koch. I have been to several Museum events that Mayor Koch has attended."

"I lived in Paris for two years, studying Art History at the Sorbonne, and I loved it. I also have a love affair with Philadelphia, which is like SoHo and the West Village had a baby. But I could never give up all the culture of New York—the theater, the museums."



Patricia Coggins

"I have always loved the Museum of the City of New York and take it upon myself to tell people about it. I encouraged my firm, Arnold and S. Bleichroeder Holdings, Inc., to become a corporate member. The exhibition that really caught my interest was *Catholics in New York, 1808-1946*. I do volunteer work with the 69th Regiment Armory Trust, and I arranged for the Veterans Corps of the 69th Regiment to lend some Father Duffy memorabilia to the exhibition."



Eugene O'Neill in New York, 1946. Photograph by F. Roy Kemp. Museum of the City of New York Theater Collection

COLLECTION HIGHLIGHTS

“Staff Photographer to New York” The Wurts Bros., Photographers Prints and Photographs Collection

Norman Wurts (1871–1944) was interested in photography. His younger brother Lionel (1874–1957) had studied architecture at City College. Aware of the city’s growing building industry and sensing that photographs, rather than drawings, would be the primary means of visual communication for the architectural profession, the brothers combined their talents and established the Wurts Bros. studio at 15 East 40th Street in 1894. They were among the first in the city to specialize in architectural photography. Lionel’s son, Richard, joined the firm as a photographer in the 1920s and kept it in operation until he retired in 1979. He made his name as a photographer with his portfolio of images of the 1939 World’s Fair. The firm continued to thrive after World War II, documenting the nation’s construction boom—single-family homes, elevators, and new construction materials and techniques.

In almost 60 years of photographing the changing built environment, Wurts photographers covered much of the eastern seaboard, documenting elegant homes and apartments, private clubs, churches, theaters, office buildings, and industrial plants, as well as iconic structures like Rockefeller Center and the Supreme Court Building in Washington, D.C. Their commercial clients used the Wurts Bros. images to sell their products to one another as well as to potential customers outside the building trades. Wurts Bros. images of residences, offices, and factories would be reproduced in magazines, advertisements, brochures, and even postcards.

The Wurts Bros. Collection at the Museum of the City of New York comprises some 50,000 images, of which 15,000 are glass-plate negatives. The Getty Foundation has funded the creation of a collection database, and a grant from the Upper Manhattan Empowerment Zone Development Corporation will enable the Museum to make digital records from the fragile glass-plate negatives.

Can you identify the image at right from the Wurts Bros. Collection? >>>

The first person to send the answer to 1220Fifth@mcny.org will win a copy of *The Mythic City: Photographs by Samuel H. Gottscho 1925–1940*, edited by Donald Albrecht.

“A True Lover of Life” Eugene O’Neill Papers Theater Collection

In 1930, as the seven-year-old Museum of the City of New York undertook to erect its own building at 1220 Fifth Avenue (the Museum’s first home was Gracie Mansion), Director Harding Scholle wrote to playwright Eugene O’Neill to inform him of plans for the new museum structure and invited O’Neill to make a gift to the city’s museum.

On October 30, writing from Indre-et-Loire in western France, O’Neill responded: “My dear Mr. Scholle, Thank you for your letter. I am only too pleased that the Museum of the City of New York should want anything of mine.”

O’Neill offered to donate the handwritten play scripts of “the first play of mine to be produced in New York—‘Bound East For Cardiff,’ the most popular of my shorter plays—and ‘Beyond the Horizon,’ my first long play to be done in New York, which won for me my first Pulitzer Prize.”

That letter is now housed in a safe at the Museum of the City of New York, the first item in a collection that would eventually include other letters, 15 handwritten drafts of play scripts, and several typed drafts. Plays represented in the collection include *Warnings* (1913), *Recklessness* (1913), *The Moon of the Caribbees* (1917), *The Long Voyage Home* (1917), *The Dreamy Kid* (1918), and *Ah Wilderness!* (1932). Selected pages from the handwritten play script of *The Long Voyage Home* by Eugene O’Neill may be seen in the Museum’s *Perform* exhibition on the third floor.

Significant O’Neill holdings may also be found in both public and private collections, including the New York Public Library’s Berg Collection, the Beinecke Rare Book and Manuscript Library at Yale University, and the Hammerman Collection.



The new JetBlue terminal, behind the Eero Saarinen TWA Terminal, at Kennedy Airport. Photograph by Prakesh Patel, Architect, Gensler Architects

PUBLIC PROGRAMS

The Museum’s public programs both elaborate on the themes of its special exhibitions and investigate contemporary urban issues of interest to New Yorkers. The issues-based Urban Forum programs encompass four series: *New York Infrastructure*, *Who Runs New York?*, *New York Neighborhoods: Development and Preservation*, and *Spotlight on Design*. These series are supported by the Robert Sterling Clark Foundation. An example of a recent Urban Forum program is featured here.

New York Infrastructure: Are New York’s Airports Obsolete?

Jeff Zupan, Senior Fellow for Transportation at the Regional Plan Association, moderated a discussion among Charles Van Cook, Senior Vice President and Senior Technical Manager, PB World; Richard Smyth, Vice President for Redevelopment, JetBlue; and William DeCota, Director of Aviation, The Port Authority of New York and New Jersey. Ironically, the original moderator, David Z. Plavin, consultant and former President, Airports Council International-North America, did not attend because his scheduled flight could not leave Chicago.

On July 30, 2008, the Museum convened four experts in the field of aviation to discuss the condition and future of a vital piece of the city’s infrastructure: its airport system. The consensus of the panelists was that New York’s airports are not obsolete, but they are struggling to meet the demand from a region that is the largest trip originator in the world and whose population density leaves its airfields little room in which to grow.

Charles Van Cook gave a rapid-fire overview of the New York metropolitan region’s aviation system—the world’s largest. JFK International, Newark Liberty International, and LaGuardia Airports served approximately 111 million passengers in 2007 and carried over three million metric tons of cargo traffic. Size of airfield is the major constraining element to the growth of New York’s system. New York’s airports, combined, occupy only

7,800 acres, as compared to Metro Washington, D.C.—11,800 acres—and Denver—34,000 acres. Using larger aircraft, such as the Airbus A380, is one method of mitigating that limitation. Other constraints to increased capacity include numbers of checkpoints in terminals, curbs, and parking facilities. Roadway access is another important need. The lack of adequate ground transportation costs the system as many billions as it would cost to build more transit.

The new billion-dollar JetBlue terminal at JFK addresses some of these challenges. Designed by Gensler Architects, the terminal is being built behind the old TWA terminal and is designed low so as not to compete with the iconic 1962 Eero Saarinen structure. According to Richard Smyth, the new terminal will comprise 26 gates, which have been planned with an emphasis on proximity to runways and maneuverability of aircraft. The project will also include an extensive roadway system to support the new terminal, a parking garage, and a connection to the AirTrain.

Airport redevelopment is not the complete solution, said Jeff Zupan, who stressed the precariousness of the air transportation system nationwide and its “tremendous interdependence.” The air traffic control system accounts for most flight delays. Its technology of land-based radar and radio signals is obsolete; new satellite systems would have precision accuracy.

“Our airports adapt,” said William DeCota. “In the last ten years there’s been 15 billion dollars worth of investment just to accommodate the A380: wide runways, new control towers, new international terminals, the new JetBlue terminal.”

The redevelopment is crucial: New York’s air transport system is not only a vital link to the city’s and the nation’s system but also a major economic generator, representing four percent of the region’s gross product, half a million jobs, and \$20 billion in wages.

The Urban Forum programs are organized by Alexia Lalli, Public Programs Consultant.



LEARNING NEW YORK



MUSEUM PUBLICATIONS

The newest Museum publication is *Paris/New York: Design Fashion Culture 1925-1940* (The Monacelli Press, 2008).

One essay from this volume, "From Deco to Streamlined: Donald Deskey and Raymond Loewy" by David Hanks, is reprinted in this issue of 1220 FIFTH.

Many of the Museum's major exhibitions are accompanied by collections of essays representing new scholarship. For more Museum of the City of New York titles, visit the Museum Shop at www.mcny.org/shop.



Traveling through Time

By Franny Kent Del Valle
Director of the Frederick A.O. Schwarz Children's Center

Traveling through Time: From New Amsterdam to New York is one of eight programs taught year-round in the Frederick A.O. Schwarz Children's Center. During the academic year, Museum educators teach these programs to school children. The overwhelming majority come from public and parochial elementary schools. In the summer months, interns lead these programs for camp groups.

Teacher Diana Patino discovered the program four years ago and has brought her students back every year to participate. "Traveling through Time enables my students to become excited about history. It allows them to experience how people lived in the 1600s through artifacts, such as maps, Dutch shoes, candle makers, and Delft tiles. The program wraps up with an art activity where the students create their own 'Delft tiles.' My students came back to school begging me to schedule more workshops because they wanted to learn more about New Amsterdam and the Lenape. *Traveling through Time* instilled a love of NYC history in my students and all in less than two hours!"

Citi Foundation is the lead sponsor of school programs in 2008 at the Frederick A.O. Schwarz Children's Center



Additional support for School Programs is provided by Mr. and Mrs. Paul C. Schorr IV, Henry Nias Foundation, Build-a-Bear Workshop Foundation, and Diane and Jim Quinn.

Education programs at the Frederick A.O. Schwarz Children's Center at the Museum of the City of New York are partially endowed by a major grant from the F.A.O. Schwarz Family Foundation and by contributions from the Sansom Foundation, The Seth Sprague Educational and Charitable Trust, The Gordon and Liura Gund Foundation, Freeman & Co., Inc., Mr. and Mrs. James W. B. Benkard, Mr. and Mrs. H. Marshall Schwarz, and the Solon E. Summeffeld Foundation, Inc. Endowment support for education has also been provided by the John and Barbara Robinson Education Fund, The William Randolph Hearst Foundations, and the Charles E. Merrill Trust.

Opposite: Detail of the cover of the pre- and post-visit materials for *Traveling through Time* that are sent to teachers before their visit. Courtesy of Schwartz Brand Group, Design Development. The development of the pre- and post-visit materials was made possible by a generous grant from Diane and Jim Quinn.





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