Table Lamp
Walter Von Nessen
Gallery 265

Meant to accompany a series of tables that Walter von Nessen created around 1930, this lamp illustrates America’s shift to a streamlined modern aesthetic during the 1930s. Von Nessen championed the use of metal as an appropriate material to capture the look and spirit of the modern age.

“This lamp's sleek lines convey standardized manufacturing, and its exposed hardware is characteristic of industrial fabrication. The lamp’s silver finish and added vertical strip of ebony give it a sumptuous quality.”

Skyscraper Cabinet
Paul Theodore Frankl
Gallery 271

Trained as an architect in Vienna and Berlin, Paul T. Frankl immigrated to New York in 1914 and began designing interiors and championing the skyscraper as a source of a uniquely American modernist vision. The geometric form of this cabinet rests on a sharply molded base; the bottom cabinet is topped with compartments and shelves, whose unadorned surfaces exemplify modernist design.

“Frankl experimented with spare, geometric furniture that mimicked New York skyscrapers. By 1926 these pieces were touted in Good Furniture magazine as the 'skyscraper type of furniture, which is as American and as New Yorkish as Fifth Avenue itself.'”

In a Midcentury Mood

From furniture to home accessories, this tour is serving up midcentury modern style.
While many of the rooms Thorne designed were historical, this is one of the few that captured the modern designs popular in her own time. The commissioned miniature artworks enhance the contemporary feel of the space.”

Wright marketed these accessories as ‘featherweight,’ so that “even the frailest hostess finds no difficulty in handling’ them. The cork feet of the glasses provide built-in coasters, while the shaker’s cork-covered neck doubles as an insulated handle.”

“While the table’s irregular biomorphic shape epitomize Noguchi’s exploration of Surrealism, the form also demonstrates his synthesis of Eastern and Western influences.”

“This desk and the accompanying armchair (also in this gallery) echo Wright’s architectural designs for the S. C. Johnson project, which included rounded brick buildings filled with columns that widened as they reached the ceiling.”