



# New York Design Center

LOCATED AT 200 LEXINGTON AVENUE, THE NEW YORK DESIGN CENTER IS THE INDUSTRY'S PREMIER RESOURCES FOR FINE FURNISHINGS. BUILT IN 1926 AS THE NEW YORK FURNITURE EXCHANGE, 200 LEX WAS THE DREAM OF VISIONARIES IN THE FURNITURE INDUSTRY. TODAY, THE NEW YORK DESIGN CENTER'S RICH HISTORY ENHANCES ITS REPUTATION AS A RESPECTED RESOURCE FOR IMAGINATIVE SOLUTIONS TO ANY DESIGN CHALLENGE.

REPRESENTING AVANT-GARDE, CONTEMPORARY INNOVATIONS AS WELL AS CLASSIC CREATIONS, 200 LEX IS COMMITTED TO REMAINING AT THE FOREFRONT OF DESIGN. THE DESIGN CENTER HOUSES OVER 33,00 SQUARE FEET OF ANTIQUES AND 20TH CENTURY DESIGN AS WELL AS ACCESS TO DESIGN, A PROGRAM THAT ASSISTS CONSUMERS IN NAVIGATING THE DESIGN PROCESS.

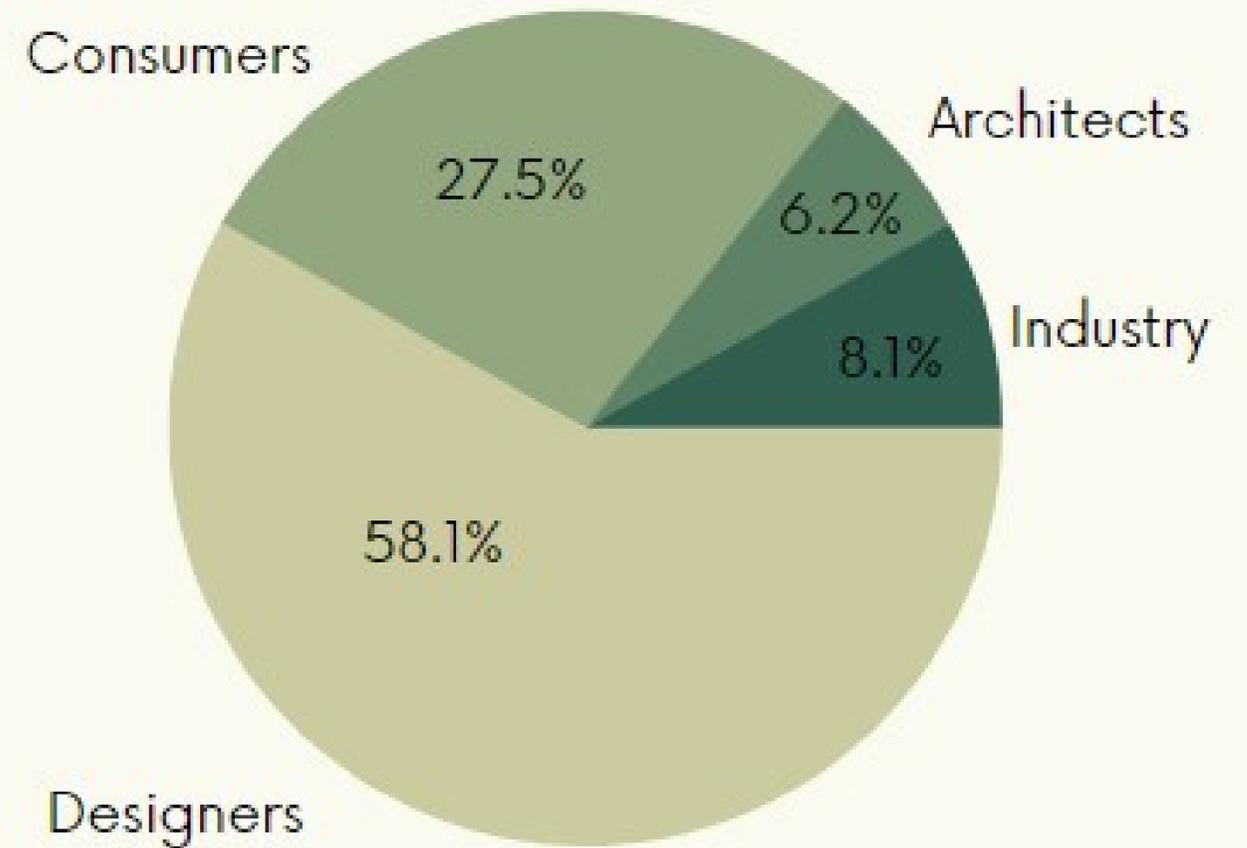


# Building Information

500,000 square feet, 16 floors, nearly 100 showrooms.

The New York Design Center boasts 3 freight elevators, a block-long loading dock, a furniture repair shop in the building, and easily visible showroom spaces.

Audience Breakdown:



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# Wnwn 2021

What's New What's Next is a celebration of new ideas, design materials and products. The annual benchmark event at the New York Design Center brings together designers, editors, manufacturers, and the industry's biggest names to celebrate what's "new" and what's "next" in design.

200 Lex works each year to develop both in-person and virtual programming with our partners from media publications including: Aspire Design & Home, Better Homes & Gardens, Black Interior Design Network, Business of Home, Cabana, Design Leadership Network, domino, Elle Décor, Galerie, House Beautiful, Interiors, Interior Design, Interior Design Home, Kips Bay Boys & Girls Club, Luxe Magazine, Milieu, New York Cottages and Gardens, New York Magazine, New York School of Interior Design, The Winter Show, Town & Country, Veranda, and Whalebone.

What's New, What's Next generates an opportunity for attendees to network with the best in design, learn about the latest trends, and view hundreds of new products all under one roof.

View last years programming & our virtual offerings [here](#).



what's  
new  
what's  
next  
2021

In Person Days:  
9/29 & 9/30

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# 200 Lex Events



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+

Jim Druckman, President and CEO, New York Design Center

**FOR A SPECIAL  
DESIGN DINNER**

**WEDNESDAY, MARCH 6**  
Cocktails: 6:00 - 7:00 PM  
Seated Dinner: 7:00 PM

The Gallery at 200 LEX  
New York Design Center  
200 Lexington Avenue, 10<sup>th</sup> Floor

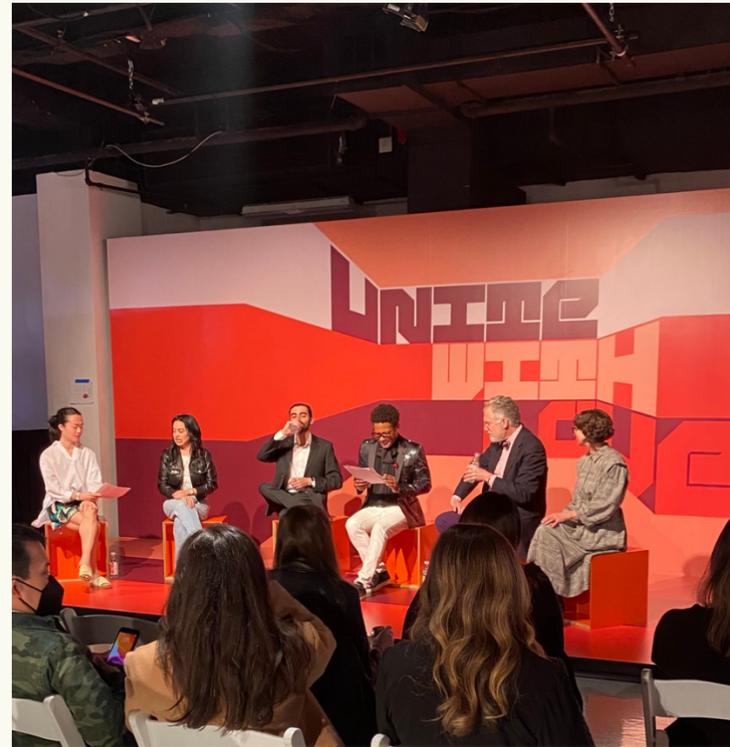
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# Industry Partnerships



**KIPS BAY  
BOYS & GIRLS CLUB**

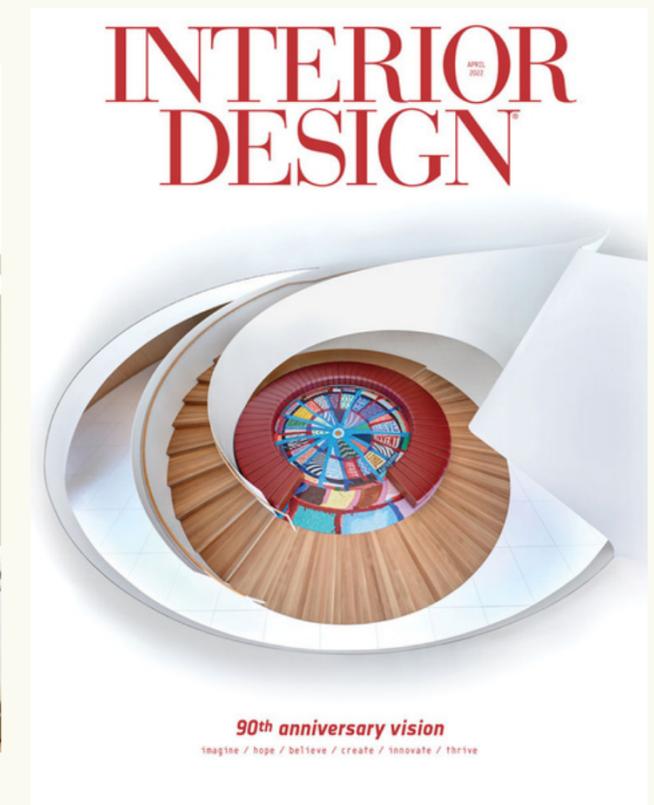
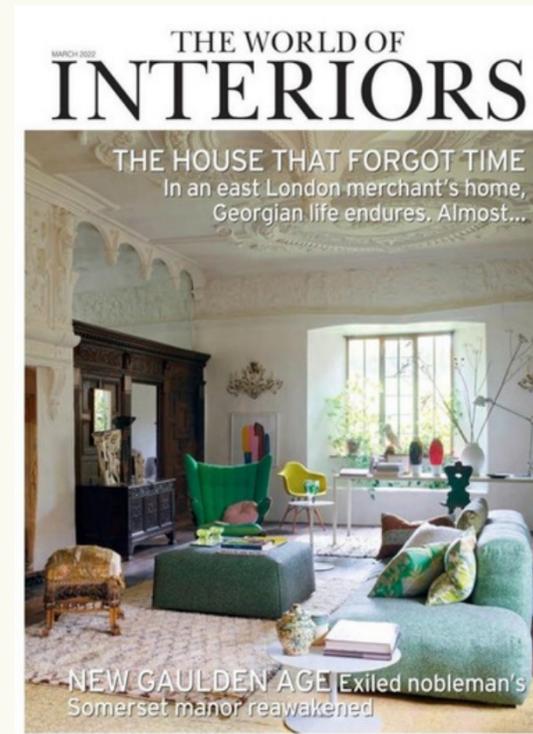
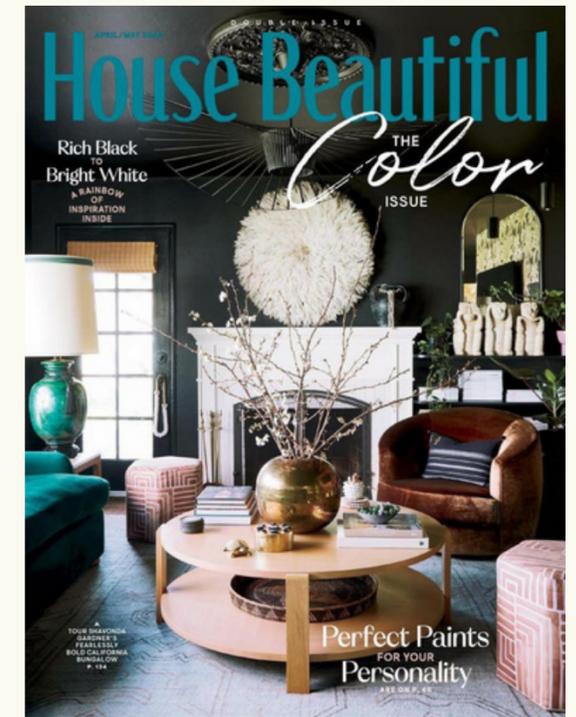


New York  
School  
of Interior  
Design



# Co-Op Advertising Program

The New York Design Center has developed an all-new digital marketing program that is unlike anything other design buildings offer. The Digital Marketing Cooperative serves as a great way to build brand awareness from well-established platforms, reaching audiences who are highly engaged with design content. Leveraging partner relationships with Hearst, SANDOW and World of Interiors this exclusive opportunity provides showrooms with digital assets, and digital and social promotions with content specifically created for them. With digital continuing to see significant growth across all sites and social, these digital solutions offer action oriented creative and guaranteed targeted impressions, connecting, and exposing each brand with the most influential decision makers.



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# The Gallery at 200 Lex powered by Incollect

This revolutionary space provides 50 of the finest vintage and antique dealers with a presence in the New York Design Center and changes the dynamic of this once design-trade-only building into a progressive, all-inclusive design resource.

An eclectic mix of dealers from all over the country, as well as several international dealers, occupy the entire tenth floor of 200 Lex with 33,000 square feet of fine antiques, vintage and 21st-century design. The floor is powered by Incollect offering an innovative way to shop.

The Gallery at 200 Lex staff is the most knowledgeable sales team in the business. Their accomplishments include 3 masters degrees in the Decorative Arts, restoration at the Metropolitan Museum of Art and a level of service that only over 50 years combined experience in the business can provide.

View all The Gallery has to offer [here](#).



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1. Scan QR codes to view product information.
2. Search and locate all inventory in The Gallery at 200 LEX.
3. Save favorites.
4. Create boards for your products.
5. Print, email or text tear sheets and binders.
6. Request item holds.
7. Inquire and make offers.



THE GALLERY AT  
200 LEX  
*powered by* **incollect**



THE GALLERY



SCAN TO SHOP  
**THE GALLERY**  
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# Contract

The New York Design Center is the largest East Coast resource for contract furniture and furnishings, offering the finest resources and companies in the industry. The New York Design Center is the one-stop-shop for all commercial solution needs.

View all Contract at 200 Lex [here](#).

At the center of

# DESIGN

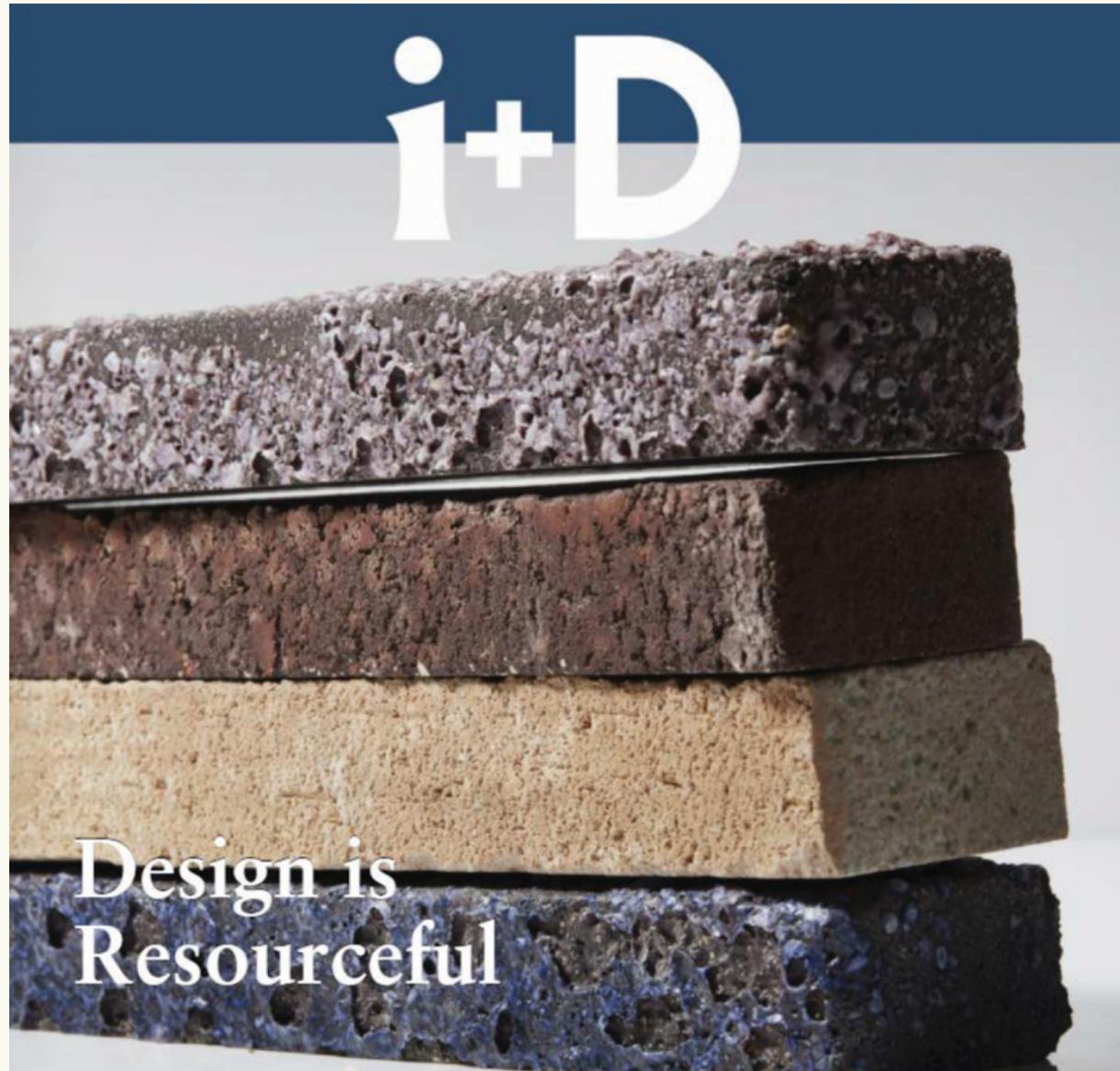
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May/June 2021

COVER IMAGE:  
Courtesy of Material ConneXion

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StoneCycling transforms construction and demolition waste from building sites into a specialty brick material called WasteBasedBricks.



Image: Armand Vico

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SHINING A LIGHT

Technology teams with visual imagination to keep the lighting category burning brightly.

BY JESSICA GOLDBOGEN HARLAN



Image: Courtesy of Saito Tomassone

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ICONIC PROFILE: JIM DRUCKMAN

Growing up in the business led to a career fueled by passion for this industry influencer who is the guiding force behind the New York Design Center.

BY AMBROSE CLANCY



BY AMBROSE CLANCY

There are a few places where a street address mentioned is enough to denote an industry, and/or what goes on there. Think: 1600 Pennsylvania Avenue, 10 Downing Street, Bourbon Street, Broadway—and, for those in the design industry, 200 Lex.

That's 200 Lexington Avenue, the Manhattan address of The New York Design Center (NYDC), a 16-floor building that is home to some 100 showrooms displaying every style of furniture, fabric, lighting, kitchen and bath accessories, decorative products of all descriptions, and more. Beyond the variety and quality of its offerings, the place is known for its continuity of service to an industry that thrives on the personal touch. And it hosts many events throughout the year, including What's New, What's Next, the highly anticipated annual event that happens each fall.

The NYDC is celebrating its 95th anniversary this year, and even more remarkable is that one family has presided over the legendary institution. Jim Druckman, president and CEO of the NYDC, is the latest in his family to take the helm. Stability comes naturally to the Druckman family, which is also celebrating the 130th anniversary of its furniture company this year. Druckman lives with his wife Nancy in Manhattan. *i+D* recently spoke with him from his office at 200 Lex.

**i+D: Family businesses can add extra dimensions of stress because of the difficulty of being completely frank with loved ones. How did you handle that?**

**JD:** There was an article in the *Harvard Business Review* in the 1970s that I read. The thesis was: In a family business, the older generation wants the younger generation to be better than them—but not.

**i+D: (laughing) That says it all. Do you have any advice for someone going into business with family?**

**JD:** Do something else first—I practiced law—so you don't always feel, and others don't feel, you got there without deserving it.

**i+D: With the pandemic shutdowns and the surge of traffic on design and product websites, what's the relevance of brick-and-mortar showrooms and the Design Center?**

**JD:** The internet does its best work providing information. But brick-and-mortar establishments make the transactional part of a sale, or a contract, that much better. People are usually intimidated by buying something by themselves, but furniture salespersons on a retail floor create a feeling of confidence in the customer. At the upper end of the business, because it's a big investment, the designer becomes the salesperson, establishing that confidence. The customer is buying the designer's experience and talent. In order to do that, to understand how a product is made, how it sits, how it feels, a true professional must use a brick-and-mortar location.

**i+D: A social component is essential for any industry. But do you think that's more so for design?**

**JD:** It's like what the first George Bush said about looking for "a kinder, gentler country." It's how I feel about the design industry: We're kinder and gentler. It's so personal. A lot of people don't focus on furnishing their homes or offices that much, but when they do, they realize they're spending half or two-thirds of their days there. The designer creates a personal environment that enhances people's experiences, an important function that isn't marketed enough.

**i+D: I've heard that selling is really easy. Just find out what customers want, and give it to them. Is it more complicated than that?**

**JD:** Much more. When you want to hire a designer, you're not browsing, not kicking tires, you're asking someone to understand you and how you want to live. The designer's function is to ferret out what the customer likes—but also to show options. It all goes back to confidence that they can spend money and rely on a designer.

**i+D: Staging events to promote business: Was that always a part of the trade?**

**JD:** The home furnishings business basically took off after World War II. With the troops coming home, a good economy, everybody could sell everything they could make. There was a shortage. Rail cars were going all across the country from furniture companies through the 1960s and after. People didn't understand advertising or marketing or designers because they didn't have to. But that changed. When I took over here, I realized that if we didn't have good marketing, we could be renting to dentists.

**i+D: What do you look for in a resume?**

**JD:** A degree is important. For someone without a college degree, I'd have to really delve into who they are. A degree gives a person confidence. But someone who walks in here and wants to be comptroller and has a degree in art history ... well.

**i+D: What do you expect from colleagues?**

**JD:** Kindness and respect. Even soliciting here for tenants, I try very hard to get nice people so our building has a familial atmosphere. I don't want to deal with people who are disrespectful of others. This is a marketplace, not a real estate project.

**i+D: First job when you were a kid?**

**JD:** I went to work for my father and grandfather when I was on spring break. I'll tell you a story: It was a Friday about 1 p.m., and the manager called me in and said they didn't have anything for me to do so I could go home. I went to my grandfather, and he told me, "No, stay until 5." Later he told me that if you're related to management, you get in before the others arrive and leave after they do.

**i+D: Do you travel a lot? And if so, how do you keep sane?**

**JD:** I don't stay sane if I stay at home.

**i+D: What are you reading these days?**

**JD:** Three books at once: a history of the British East India Company; *Caste* by Isabel Wilkerson; and the third is the latest spy thriller I could find.

**i+D: Paper or screen?**

**JD:** Mainly paper. But when I travel, it's screen. I don't want to lug the books.

**i+D: When you look up from your desk, what do you see?**

**JD:** Beautiful art on the walls—some by my grandmother, some by my aunt, and a *trompe l'œil* painting given to my father by my mother on his 50th birthday. It has all kinds of things related to him, including his pocket watch, but without hands, because he never knew what time it was. And one *trompe l'œil* painting my wife gave me on my 50th. The center of the painting is a child's chair that my mother, who died young, had made a needlepoint seat for. I also see a candlestick—one of a pair that my great-grandmother brought from Europe and we use to celebrate holidays.

**i+D: What elevates you?**

**JD:** When I see people who are successful, despite problems in their lives. Or when I see people who have disadvantaged backgrounds succeeding. Seeing progress. ●

**AMBROSE CLANCY**  
is the editor of the Shelter Island Reporter  
and a novelist, nonfiction author, and  
journalist. His work has appeared in *GQ*,  
The Washington Post, and Los Angeles Times.

# 95 years



## nydc

**Talk about** venerable history: It's coming up on the New York Design Center's centennial! Ninety-five years in business, to be precise. Built in the heart of Manhattan in 1926 as the New York Furniture Exchange, 200 Lex (as in, Lexington Avenue) is the country's oldest furniture and design building. The historic 16-story, 500,000-square-foot building was designed by Ely Jacques Kahn, the prominent architect of numerous 20th-century skyscrapers. Originally, the store was available only to furniture and department store buyers, but it began to shift focus toward interior design and architecture in the late 1970s. In 1981, it became the NYDC. Today, members of the trade can browse 100 showrooms across genres (including antiques on floor 10), from Sossego's modern Brazilian designs to work by Australian brand Harbour Outdoor; Dune's edgy and avant-garde furniture to Benjamin Moore & Co. paint; Keilhauer, Levine Contract Furniture Group, and KI's commercial offerings to textiles by the likes of Rosemary Hallgarten and Lee Jofa. The center also welcomes consumers through tours and its Access to Design program. [nydc.com](http://nydc.com)

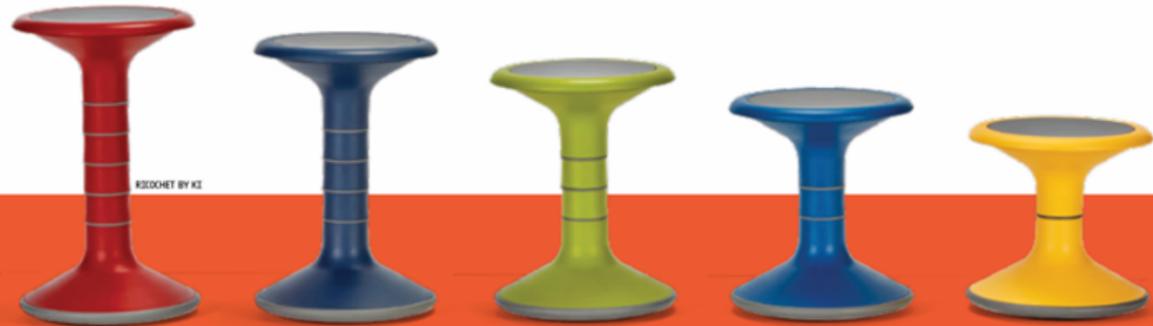


New York Furniture Exchange  
200 Lexington Avenue

"WHERE EVERY DAY IS MARKET DAY"



## furniture



# INTERIOR DESIGN

MAY 31  
2021

the shape  
of things  
spring market  
tabloid

## LORIN MARSH HEADED TO 200 LEX AFTER FOUR DECADES AT THE D&D

NOV 9, 2017  
KATY B. OLSON



After 42 years in the **D&D BUILDING**, Lorin Marsh is moving to **200 LEX** in 2018, and it's hosting a moving sale until the end of the month, with furniture, lighting, and accessories available at a discount of up to 50 percent.



Lorin Marsh is moving to 200 Lex in 2018.

What's behind the move? Location, community and more, owner **Caryn Schacht** tells EAL. "Moving our flagship showroom to 200 Lex was attractive for a number of reasons. First, there's a vibrant culture in the building, which includes a variety of historic brands but also many bright young designers. Joining that community seemed like a great opportunity to reimagine Lorin Marsh, which was really one of the first boutique showrooms in New York in the 1970s. The move will take us closer to the studios of some of our top clients, but it also gave us a chance to think

about how we edit and focus our collections in a new setting."

The move also represents a downsize. The D&D space measures 7,800 square feet, while the new 200 Lex showroom clocks in at 4,200 square feet. The result is a more edited look. "The new showroom will feature the best of what we have and what's new in a curated setting, all in a space that's clean, open and contemporary. Of course, we'll miss our neighbors in the D&D, but we're also looking forward to tapping into a new network of friends and clients at the New York Design Center," says Schacht.



Lorin Marsh Tired Console

# ADPRO

## 14 Incredibly Smart Business Decisions Made in 2021

It's been a year of expedited change and challenges, yet many business leaders found new pathways to profit. Here, they share their wins

From every challenging experience come lessons learned. Following the pandemic's unprecedented impacts on industry as a whole, 2021 offered business leaders a bit of a better grasp on the new landscape to make informed decisions. For the design industry specifically, that new landscape is riddled with consequential challenges, from increased demand compelling struggles to scale to shipping delays emphasized by supply chain issues. Below, industry executives across categories share the business decisions they're most proud of from a year of expedited change.

### Reclusive times validated businesses' investment in digital.

Design centers have traditionally upheld the values of brick and mortar, where in-person viewing and relationship-based sourcing reign. These days, the New York Design Center is building upon its value proposition by investing in online lead generation for its directory of brands.

"This year, as 'in-person' shopping returned, it was imperative that our digital footprint expand our reach for both information and sales. By investing in our website and using it as a tool for users to learn about our offerings, search and directly inquire about products, we are able to invite guests into 200 Lex 24/7. Our goal is to continue to bridge the gap between the physical and digital and to create tools to serve our showrooms, the design community, and future clients." —*Jim Druckman, president and CEO of New York Design Center*

308 views | Apr 1, 2019, 12:10pm

## The Gallery At 200 Lex And Hearst Host A Celebratory Evening



**Bettina Zilkha** Contributor

Arts

I write about fashion and New York's social scene.

The Gallery at 200 Lex and Hearst held a celebratory dinner on March 6. James Druckman, President and CEO of The New York Design Center, *ELLE Décor* Editor in Chief Whitney Robinson, *House Beautiful* Editorial Director Joanna Saltz and *Veranda* Editor-in-Chief Steele Marcoux hosted an evening of design to celebrate the recent opening of The Gallery at 200 Lex powered by Incollect. 200 Lex is on the 10th floor of 200 Lexington Avenue, in a space previously occupied by the auction website 1stdibs.

Close to 100 designers, including Jamie Drake, Victoria Hagen, Kathryn Ireland, Richard Mishaan, Alex Papachristidis, Sheila Bridges, Thomas O'Brien, Alexa Hampton, Suzanne Kasler and David Kleinberg were thrilled with both the quality and convenience that the space had to offer.

"There are so many dealers all in one space, and you don't normally get that," said Papachristidis. "They are mostly split up, uptown, downtown, in different areas. It's great to be able to see things in person, to touch them, to see the proportions. It's hard to judge scale online. Even if you have the measurements, it's hard to judge from a picture."

"There are also multiple looks for different needs and styles," Papachristidis continued. "It feels richer than before, and there is more variety. Most of the antique stores in New York are gone, so it's great that these dealers can all be here, in one location."

There were indeed a variety of styles to choose from, among the 50 high-end dealers at 200 Lex. Designer Victoria Hagen echoed Papachristidis' sentiment.

"It's so exciting to have so many of my favorite vendors in one location, so I don't have to be traipsing uptown and downtown," said Hagen. "For a designer, you can't beat the community of beautiful things. In my opinion, you can't buy unless you've seen it. 200 Lex is both convenient and beautiful."

Designers sat at long tables, enjoying a buffet dinner catered by Red Farm and talking about things of beauty found at home and abroad.

"We're all members of an industry with a soul, and that's what we have here collectively - a soul," said Druckman. "If our kindness and talent could be a force because we have so many of you here together tonight - maybe the world would be a little better for it."

Guests were handed Chinese takeout boxes with chocolate-covered fortune cookies inside, holding sayings from famous designers like Billy Baldwin inside. Nice touch.

Awards

## The BIDN Announces the Top 10 African American Interior Designers Working Now

Honorees will be feted at an event tonight at the New York Design Center

By Alia Akkam

May 12, 2022

It's been three years since the Black Interior Designers Network (BIDN) last unveiled its African American Top 10 Interior Designers List, so the announcement of the 2022-23 edition, selected by a panel of editorial judges (including *AD*'s own global editorial director, Amy Astley), has been long anticipated. On Thursday, May 12, the honorees will be celebrated at the New York Design Center from 5 to 7 p.m. EDT in an event open to members of the industry. The festivities are being held in partnership with The Shade Store, Benjamin Moore, Kohler, and the New York Design Center.

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First launched by late BIDN founder and interior designer Kimberly Ward, the honor previously recognized a larger group of designers during the non-profit organization's annual conference. Post-pandemic, that roster has been whittled down to a top 10, and the awards have transformed into a standalone and in-person event. "These honorees are the interior design industry's most knowledgeable and notable designers," says Keia McSwain, president of BIDN, adding that their "existence alone will uplift, encourage, and pour into our future."

Along with Astley, the roster of judges included Asad Syrkett of *Elle Décor*, Kaitlin Petersen of *Business of Home*, Katy Olson of Material Bank, and Hadley Keller of *House Beautiful*, who all made their tough, tie-breaking decisions based on both the designers' imaginative and bold oeuvres and their dedication to championing and uplifting the Black community.

This year's lineup of notable designers includes celebrity favorite Brigette Romanek of Los Angeles-based Romanek Design Studio, HGTV *Design Star* winners Tiffany Brooks of Chicago-area Tiffany Brooks Interiors and Danielle Colding of Danielle Colding Design in New York, as well as Ron Woodson, cofounder and architectural preservationist of Woodson & Rummerfield's House of Design in Los Angeles, and Shawn McLean-Bergel of San Francisco's McLean Bergel. Further rounding out the awardees are television personality and AD100 designer Corey Damen Jenkins of Corey Damen Jenkins & Associates in New York, office start-up guru Dani Arps of Artisan Alliance in New York, former Blue Man Group star General Judd of Me and General Design in Brooklyn, Michel Boyd of Michel Smith Boyd, LLC in Atlanta, and Tavia Forbes, principal interior designer at Atlanta's Forbes Masters.

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## New York Design Center

The Focus Is Clearly on Furniture at Manhattan's 200 Lex

Text by Jeffrey Simpson  
Photography by Alec Marshall

LIKE A SERIES OF TEST tubes in the same framework bubbling away with different chemical reactions, the arts and industries of Manhattan foment activity in adjacent locations—each strictly separate from its neighbors. The theater district is separated from the flower district, for example, by the domain of the fashionistas, while the diamond district is hard by to the east.

So it comes as no surprise that one massive yellow-brick building on the corner of Lexington and 32nd Street has, since 1926, practically constituted its own fur-



LEFT: Since 1926 the New York Design Center on Lexington Avenue has been renowned for its stellar furniture collections, which are on display in nearly 100 showrooms.

### BARTON SHARPE

BELOW: The array of reproduction American furniture includes a painted corner cupboard. Laurie Simpson made the quilt at left. The hooked rug, right, is by Polly Minick.



### PROFILES

ABOVE: Pieces from the Collection Philippe Hurel, which were created by the French architect and furniture designer, stand in the entrance. The lamps are by Gary Hutton.

niture district. The New York Design Center was built by a group of wholesale furniture manufacturers who had worked together since the 1890s, and today it boasts nearly 100 flourishing showrooms. The center's president,



James Druckman, a descendant of one of the original owners, says, "It's never been sold, and it's always been here for the industry."

While many of the showrooms at "200 Lex" (as the building is known in design

circles) now offers fabrics and rugs, furniture continues to be the signature attraction. Dennis Miller, an architect who owns Dennis Miller Associates, which represents a number of modernist and

continued on page 94

continued from page 92

contemporary collections of furniture and fabrics, agrees with that assessment. "The design center is here for furniture buying," he says. "The customer is usually involved with clients who want furniture, and they often know exactly what they're looking for."

Miller's group of furniture designers includes Californian Ted Boerner, whose work with warm blond wood and leather he characterizes as "tactile" and "taking a domestic approach"; Peter Sandback, whose concrete-topped tables come in 35 different colors; and Hans Wegner, whose Danish modern designs have been made since 1949. Of the latter's pieces, Miller explains, "There's no difference between 'now' and 'then' if you're getting the same product from the same factory."

A very different "now," based on a very different "then," is at the Barton-Sharpe showroom, which features exquisite and meticulous reproductions of 18th- and early-19th-century American and



continued from page 92

LEFT: All of the Old World reproduction furniture with painted finishes is handcrafted in France by the same family of artisans that has done such meticulous work since 1885.

firm Moissonnier. David Easton, Albert Hadley and Mario Buatta are among the designers who have gone there for its Louis XVI and Empire reproductions, which are fabricated from old wood in the village of Bourg-en-Bresse, near Lyon. "The furniture has been made by the same family since 1885," says U.S. managing director Eileen Samet. "They're very discriminating, however. Sometimes they'll refuse to customize a piece despite the customer's request. We'll get an e-mail from France saying, 'No, it's ugly. We won't compromise.'" The graceful period-style furniture is set off by a collection of modernist lamps and accessories made in Europe.

Zoya Bograd, like her peers, continued on page 96

English furniture, rugs and textiles. Co-owner Marcos Delgado-Matos designs the items and has 20 small workshops execute them. "Most reproduction companies are doing derivations but not careful re-creations," he notes. "If someone brings us an 18th-century Windsor chair, on the other hand, we will reproduce it; if someone has a Wallace Nutting reproduction of a Windsor from 1915, we'll remake it and, if needed, do appropriate modifica-

tions to adapt it to a contemporary purpose."

The emphasis on furniture at 200 Lex makes it the place Delgado-Matos wants to be. After opening his business in 1991 in SoHo, he says, "we became more oriented toward clients in the design world, and I don't know where we would have gone if this building hadn't existed."

Reproductions from the Old World are available at Côté France, the sole American showroom for the French



### DENNIS MILLER

LEFT: The three Jun Ho dining chairs, foreground, and his lounge chairs, sofa and tables, behind, are some of the contemporary furnishings offered at the showroom.

### BOGRAD KIDS

RIGHT: Furniture, linens and accessories meant for and scaled for children are the company's specialties. The bunk bed and desk come from the Zoya B. Collection.



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## Showrooms



### BAKER KNAPP & TUBBS

ABOVE: Barbara Barry drew inspiration from the 1920s, '30s and '40s for her furniture. The selection ranges from tub chairs to a cocktail ottoman with a removable tray.

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comments that she, too, "came to the design center because this is where the furniture is." Her showroom is filled with four-poster beds, secretaries and Louis XVI-, Victorian- and Windsor-style chairs—but all at two-thirds scale. Several years ago she had a baby and couldn't find the children's furniture she wanted; the result is Bograd Kids. Along with imports from England—such as a crib from



### LA FORGE FRANÇAISE

LEFT: The firm, which is noted for its custom hand-forged ironwork, exhibits barstools, dining tables and consoles that were fashioned by master craftsman Patrice Humbert.

Simon Horn, and wallpapers and fabrics, including Zoffany for Children—Bograd carries her own Princess Collection, which features a four-poster bed and a secretary made out of maple in Virginia.

Baker Knapp & Tubbs, the huge national furniture company owned by Kohler, is at the opposite end of the scale from a company like Bograd in terms of size, with dozens of showrooms around the country. Showroom

## Showrooms

manager Sandra Hansel stresses that the design center is nonetheless special. "Jim Druckman has established programs and panel discussions that make this place a destination," she says.

Baker shows its furniture in revolving exhibitions situated in several large spaces. "In the grand salon we've placed our Stately Homes Collection, which was created in 1980 with the help of Sir Humphry Wakefield and which offers reproductions of furniture found in country houses and palaces in England, Scotland, Ireland and Russia," says Hansel. Other rooms are laid out with furniture and fabrics from the collections generated with interior designers such as Barbara Barry and Thomas Pheasant, and the pieces done by Orlando Diaz-Azcuy for Baker's sister company McGuire. Despite the center's emphasis on furniture, Baker installed a fabric collection years ago, because, as Hansel remarks, "we want to keep the client in the building."

Architect Peter Marino and designer

John Barman sought out the hand-forged ironwork that is the signature of La Forge Française when it moved from France to Southampton in 1988. When owner Malou Humbert opened a showroom at the design center three years ago (while keeping a shop in Southampton), her designer clients followed in search of items like fire screens and console tables with swirling patterns inspired by Art Déco masters such as Gilbert Poillerat. Humbert says that the company creates custom stair railings, balcony railings and gates, besides furniture, and that "everything is hand-forged in a real forge fire, not just bent under localized pressure."

As well as administering the building, James Druckman participates actively in another way as the longtime owner of the showroom named Profiles. "We were one of the first to bring California furniture to New York in the '80s," he recalls, "and we were the first in the United States to have the modernist furniture of the French architect Philippe Hurel."

One of the highlights of the Philippe Hurel Collection is a version in oak and leather of the ancient Greek klismos, which was used as an icon by a number of 20th-century designers. Among the showroom's California designers is the distinguished firm Berman Rosetti, which produces work that is a synthesis of West Coast modernism and an Asian heritage. The pieces are complemented by a selection of Asian antiques.

Richard Brode, manager of the Profiles showroom, is proud of the wide-ranging sources of its designs. This seems to be characteristic of the other showrooms as well. From Asian to Californian to 18th-century American style, to French iron and old wood, the test tube at 200 Lex provides a vital element for the New York design world. □

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