

ANTIQUES

Downsizing Dealers Drum Up Sales

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ART NOUVEAU AND MORE

...Lillian Nassau L.L.C. gallery, at 220 East 57th Street, opens a show on Friday, "Design Revisited: 20th Century Innovations," with works younger than the gallery itself. (It opened in 1945.) The store's signature Tiffany glass vases and lamps, many with six-figure prices, are now arrayed on Modernist wooden dressers and tables (priced between \$4,500 and \$45,000) by George and Mira Nakashima, Phillip Lloyd Powell, Tommi Parzinger, Vladimir Kagan, Wendell Castle and Edward Wormley.

"I've been quietly building up to this for a year," said Arlie Sulka, the gallery's owner. "We need a new generation looking at what we've always sold, learning about how you can mix and match."

She is showing customers 1950s and '60s shelter magazines, with photo spreads about postwar Tiffany collectors: they displayed their lamps and vases on modernist furniture, sometimes studded with matte or gilded tiles that look like early 1900s precedents. In her store window, along the winding edge of a Nakashima lumber table, she has set a Tiffany lamp with a base shaped like tree roots and some Art Nouveau ceramic frogs clinging to the rim of a lily pad bowl.

T IS FOR TIFFANY

Around 1920, when [Louis Comfort Tiffany](#)'s studio on Madison Avenue at 45th Street was razed, some foresighted soul managed to save fragments of the Tiffany mosaic street sign. The rescued T, S and a few digits (the address was 347-355 Madison Avenue), made of marbled glass embedded in four chunks of concrete each weighing about 250 pounds, will be auctioned separately at Christie's on Tuesday with estimates of \$20,000 to \$30,000 apiece.

The unnamed consignor has owned the little-known slabs since around 1970. Until the Christie's auction was announced, "I had no clue they existed, and I'm so glad they were salvaged," said Edith Crouch, author of a new book, "The Mosaics of Louis Comfort Tiffany" (Schiffer Publishing). Arlie Sulka, a dealer who specializes in Tiffany at Lillian Nassau on East 57th Street, said that the quartet "really should go to a museum, even with the 'iffany' missing."