

Ten settings at the High Museum of Art

An Atlanta High

It started with a posh, black-tie cocktail party on April 10th when Atlanta's elite came to the High Museum of Art to view ten vignette settings built around works of art and to meet the designers who created them. Based on a similar event held in New York at the Andrew Crispo Gallery in 1976 (see *Interior Design*, February 1977), the idea for the event was suggested by Dorothy Travis of Donohue & Travis who invited many of the same designers to participate, including Arthur Smith who served as chairman, and Billy Baldwin who was honorary chairman.

The exhibition, which opened to coincide with Design Atlanta, ran for a full month. Participating designers donated their time and talent, and proceeds from the admission charge of \$3.00 a person will be used to expand the exhibition and acquisition funds of the Museum and to benefit the Museum's Department of Children's Education. □

Photographer: Peter Vitale



Melvin Dwork

"Cire Perdue," a large work in acrylic and collage by Frank Faulkner from the Monique Knowlton Gallery, serves as the background for a long contemporary version of an ancient Chinese table by Karl Springer. The antique rug is from Doris Blau Gallery.



Arthur Smith

An assemblage by Arman called "Pouring Blue" from the Andrew Crispo Gallery is the focal point in this setting in which the furnishings span the centuries from a William and Mary trestle table to contemporary chairs from Laverne International. The sisal carpet is from Stark.

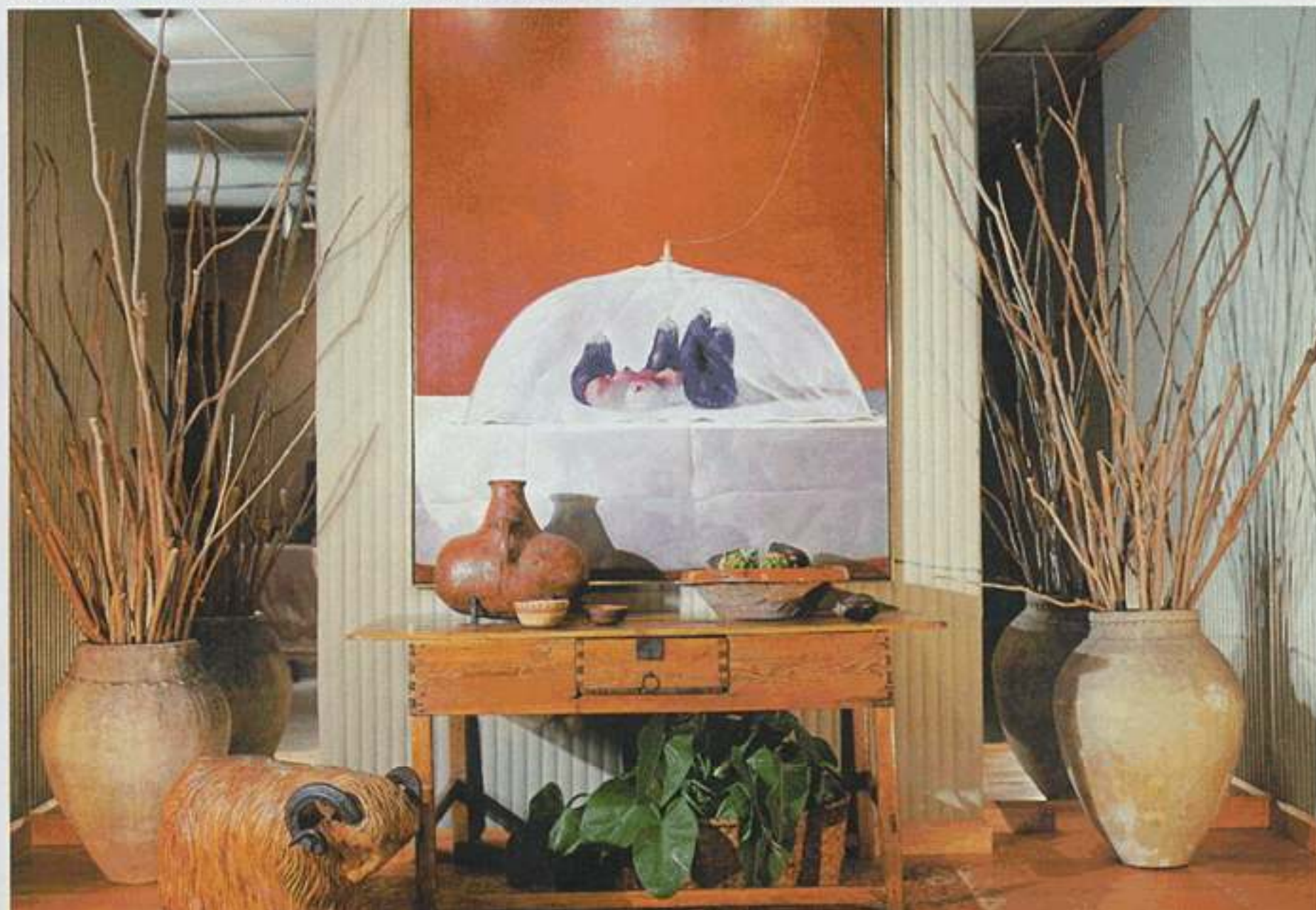


Harry Hinson (above)

Helen Frankenthaler's "Sagittarius" stands out against walls in natural fabric from Hinson & Co. The bench is from Wicker Works, the table by Cedric Hartman; Hastings black tile floor.

Joseph Minton and David Corley (below)

"Pomengranates Under Cover" by Julio Fernandez Larraz from Hall Gallery is flanked by mirrored panels and used above an antique table.



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Mimi London

"Duet," an oil on canvas by Adolph Gottlieb from the High Museum collection is the focal point of this setting with a cedar desk and suede chairs, original designs by Miss London for her firm London-Marquis.

Bill Blass

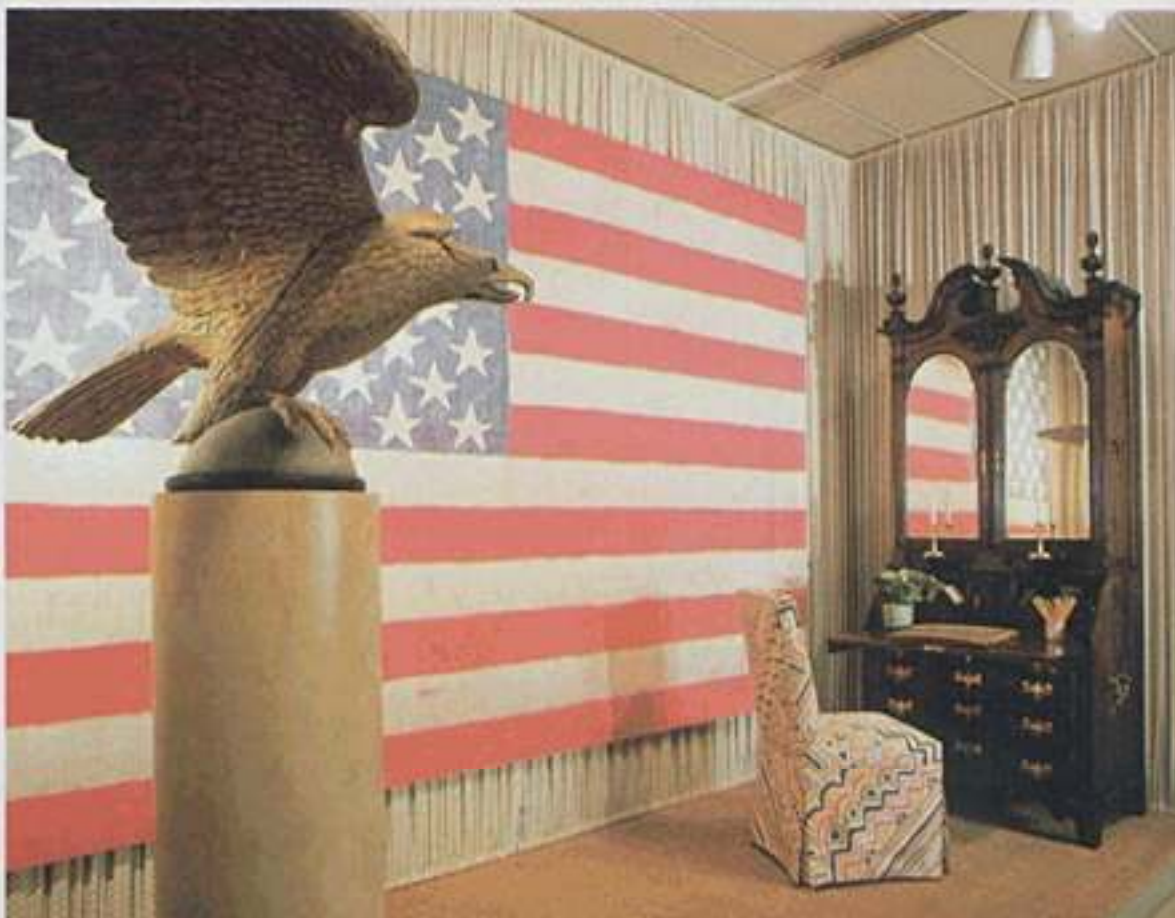
All the art and furniture in this setting are from the Museum's Permanent Collection; the furniture is of 19th century origin and was made in Georgia.

Pablo Manzoni (below, left)

A makeup area for a woman uses two paintings by Cappaccio from the Museum's permanent collection. The Lucite dressing table is from Donohue & Travis, the fabric by Brunschwig & Fils, the carpet from Stark.

Alan Campbell (below right)

"Old Glory" on hand-loomed silk, one of the designer's own works from the Newark Museum, and an American eagle from Gerald Kornblau Gallery set the patriotic theme of this vignette. The rug is from Patterson, Flynn & Martin; the desk chair from Pantera Design Collection; three walls are shirred in fabric designed by Mr. Campbell's company.





William McCarty (above)

The designer called his setting a "collector's corner in a connoisseur's home." The paintings by Marquet, Monet and Bonnard are from Wildenstein & Co. The walls are covered in shirred fabric from Brunschwig; the furniture is from Didier Aaron. The setting was executed and installed by Cisi Clark.

Bruce Gregga (below)

A portrait by Robert Henri called "Lady in Black Velvet" inspired this quietly elegant setting with Fonthill wall covering and floor of brass squares by Dillon Corp. The lounge chair and dressing table cloth are by Paul Parienteau Studios, the makeup mirror by Karl Springer; fabrics by Clarence House.

