

INTERIOR DECORATOR

A PUBLICATION FOR THE DECORATIVE PROFESSION

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APRIL, 1939

NO. 9

Cover Illustration: From an old steel engraving, courtesy Metropolitan Museum.

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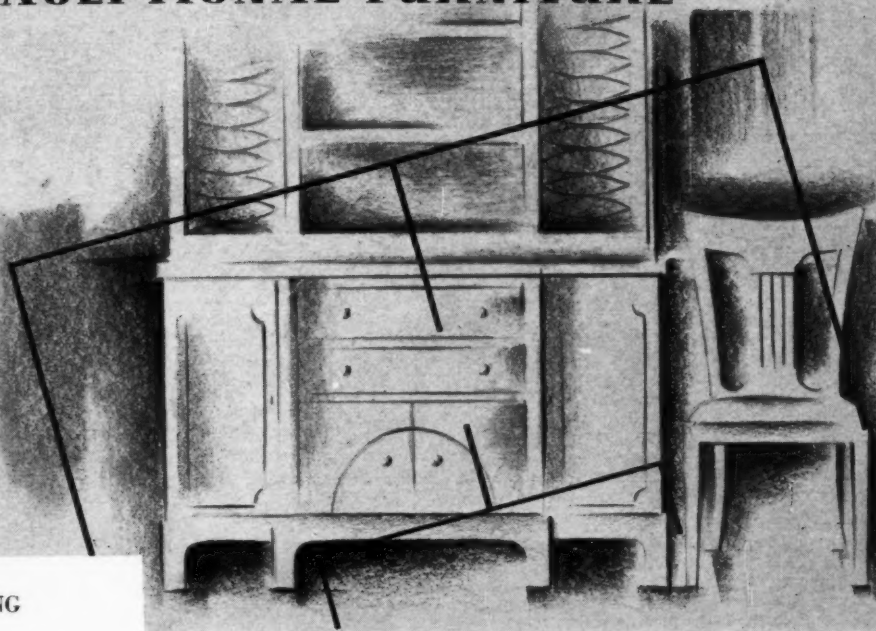
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Presented in an entirely new manner, this exhibit scrupulously avoids the current emphasis on "model rooms." William Lescaze has so cleverly designed the settings that the accent falls naturally upon the furniture itself, subordinating the backgrounds to their proper function.

The furniture responds to the lives, habits and tastes of people of today. The "Home of Tomorrow" and the "Styles of Yesterday" make their influence felt, but never assert themselves.

One section is devoted to reproductions of antiques from nine American Museums. These reproductions serve to emphasize the place of antiques that are still functional in contemporary life. Despite these concessions to the past, the exhibit is vibrant with the message that this furniture (in design, in structure and in purpose) belongs to no other age than our own.

It is furniture that is lovable as well as livable. It is furniture that will meet with the approval of people of high intelligence and moderate incomes.

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INTERIOR DECORATOR

FACT AND
COMMENT

APRIL, 1939

DESIGNING
WITH
PLASTICS

THE mystery of plastics and their present development is presented to our readers this month by Miss Ethel Lewis in answer to a growing interest in this subject. Plastics, a by-product of our chemical and industrial era, have come to revolutionize our thinking and *modus operandi* in many fields including that of interior decoration. Formica, Bakelite, Micarta, Lucite, Tenite, Plexiglas and Catalin are among a tribe of names that conjure up strange and weird creations in a modern world. So utterly new and different are all these products that even their creators are at a loss to predict their future.

Of course, the public has been to a large extent innocent of the fact that it has been handling plastics for some time. Auto steering wheels, cowl instruments, radio cabinets, desk sets and innumerable handles for brushes and tools are but a few to mention. Recent developments have brought plastics more to the attention of the public, however, by such dramatic creations as unbreakable transparent furniture and furniture hardware, water-proof bowls and vases that bounce like rubber, and indestructible lampshades in all colors of the rainbow.

After some search in this field, one soon realizes that in another decade or so plastics will not be just interesting raw products for the decorator to experiment with, but vital elements to be included in up-to-date interiors. Every day new uses are discovered for plastics which in many instances prove more efficient and artistic than the materials for which they are submitted.

The INTERIOR DECORATOR will be glad to establish helpful contacts for readers who may desire further information on this important subject.

THE EDITOR.



One of twelve 9½ ft. plastic statues cast in 1 piece by Ralph Mancuso for the Federal Building, World's Fair. Representing national defense, it is translucent with a violet hue in frosted finish.

THIS AGE OF PLASTICS

By Ethel Lewis

JUST what *do* you mean by "plasties"? That is a question that seems to crop up on all sides and small wonder for we see and hear the word every day. And what is more we are using plastics every day and we are going to use more and more of them in the days to come. They form the basis even today of a world wide industry, though many believe that plasties are still in their infancy. It is unfortunate that to the uninitiated the word plasties is somehow connected with plaster. And that's far from the

truth except that both plaster and plastic can be cast and molded. Our modern plastics seem to have started out under a misnomer as did rayon when it was termed "artificial silk." Though plasties were first conceived to take the place of other materials (not plaster) they are now distinctly on their own. They have their own niche to fill and they should not be regarded as a substitute for anything at all. They can well stand on their own merits.

Now as to just what they are, one

2, serving tray supported by removable Lucite rings, mfg'd by J. H. Meyer Bros., courtesy du Pont Style News Service. 3, Venetian blind of plastic designed by Irving & Casson, A. H. Davenport, courtesy The Rex Co. 4, hand painted cellulose acetate plastic screen designed and executed by Jane Ross, courtesy du Pont Style News Service. 5, glass table with tubular legs of Lucite, designed by Gilbert Rohde for Herman Miller Furn. Co. 6, dressing table with Plexiglas pulls, designed by Gilbert Rohde, courtesy Rohm & Haas. 7, Lucite and aluminum chair, weighing only a few pounds, designed by Walter Dorwin Teague, mfg'd by N. Y. Art Iron Works Corp.



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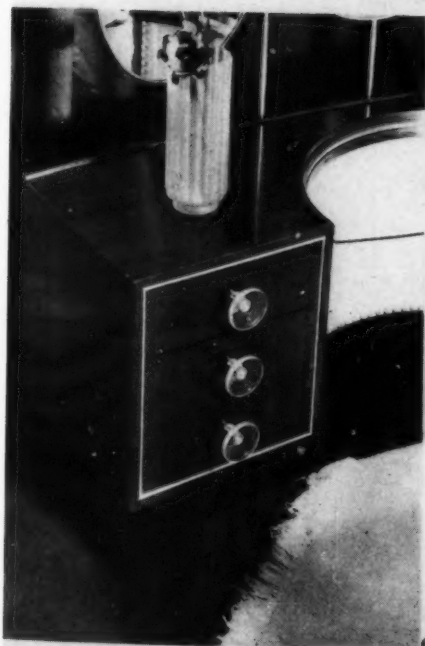
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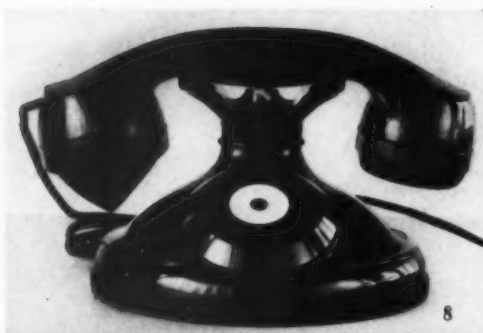
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6



7



8, plastic hand phone set available in 9 colors, designed and mfg'd by Stromberg-Carlson Telephone Mfg. Co. **9**, door knobs and handles of Tenite procurable in many colors, molded by Reynolds Molded Plastics.

authority gives the following definition: "Plastics are man-made chemical combinations of Nature's raw materials. They are solid at ordinary temperatures but when heated become soft and pliable. When molded un-

der pressure they take any desired shape and retain it." That must be supplemented by the statement that there are certain plastics which cannot again become soft and pliable after they have once been heated. Let us say then that they are chemically developed resinous substances which can be made resistant to heat, cold, alcohol, water, scratches, burns, breakage and shattering. Now no one plastic can include all these attributes but each one has several. In addition they offer a wide range of colors, textured surfaces, opacity or transparency.

Generally speaking all plastics can be divided into two groups—heat-hardening and heat-softening—or to be technical thermo-setting and thermo-plastic. The hard plastics are those which cannot be reduced to their original consistency after the heat has once been applied. The soft plastics are those that can be reformed by the application of the same degree of heat which formed them originally.

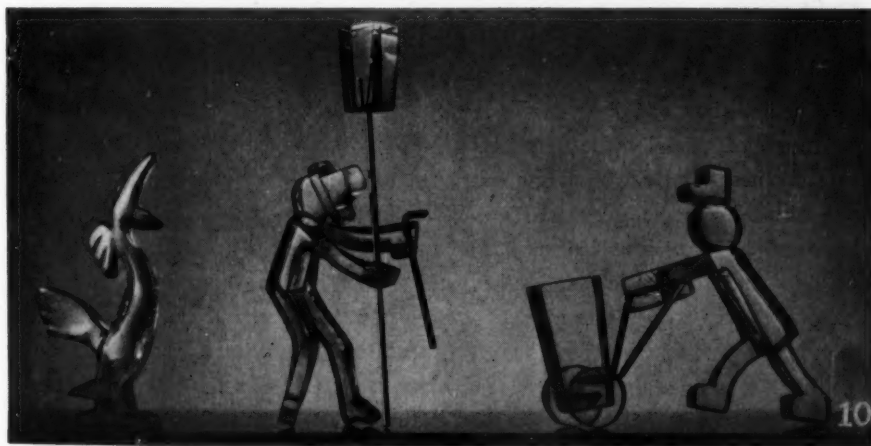
We are all familiar with the names of certain of the hard plastics—Bakelite, Catalin, Formica, Lamacoid, Micarta and perhaps Beetle and Plaskon. Probably some know the story of the struggles of Dr. Leo Baekland, who

way back in 1908 produced the first phenolic plastic and named it Bakelite. There are three different ways of handling these hard plastics: they may be *molded*, *cast* or *laminated*, and Bakelite for instance can be developed in all three ways.

For those interested in the technique of manufacture of these hard plastics there are two general processes, and one group is called phenolics, the other ureas. Phenol (carbolic acid) is combined with formaldehyde to form a kind of liquid resin which can then be poured into molds and baked making *cast* plastics. Or it can be heated to a higher degree until it is hard, then ground into a kind of powder ready for *molding* after combining with wood flour or some such ingredient. *Laminated* plastics are made by dipping sheets of paper or fabrics into the liquid resin. The sheets piled together to make the desired thickness are then subjected to pressure and heat in a hydraulic press. The resultant material has no suggestion of the basic cloth or paper but is a smooth tough plastic. The phenolics include all the fine dark colors but cannot be made in the lighter hues or any degree of transparency except casting resins.

The remarkable colossal statues made for the New York World's Fair are of cast phenolic resin, thus providing one of the newest developments in plastics. When these statues were first conceived to decorate the Federal Building at the Fair the idea was to make them of glass, but the cost was found to be prohibitive. When it was suggested that they might be made of plastics the idea was turned down, for those who knew their cast resins knew that in cooling they

10, whimsical hand-carved Lucite figures combining the clear and frosted finish, created by Don Manning, courtesy du Pont Style News Service.



would expand and perhaps break either the mold or the statue itself. Mr. Ralph Manuso, engineer as well as sculptor, decided to experiment with rubber molds which could expand with the plastic and could later when cool be peeled off like a rubber glove. So successful were his experiments that today the twelve statues are completed and are about to be set in place—each one showing a different phase of Government activity. Each statue is nine and one-half feet high and weighs about fifteen hundred pounds, only a fraction of what they might have weighed had they been made of glass. As they are hollow they are to be lighted from within and they represent the largest single castings yet made from any plastic material. Their artistic beauty may be questioned by some, but as examples of what can be done with the newest of man-made materials they are works of art.

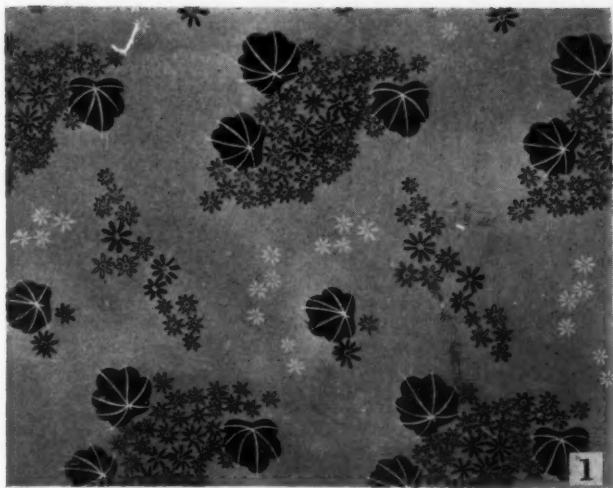
The ureas, second in importance to the phenolics are also combined with formaldehyde and can be molded or laminated. Their greater value lies in the fact that they can be made in a wide range of pastel colors and are also translucent. Being only about one-third as heavy as glass and still shatter-proof they are being used more and more for dishes and other utensils formerly made from glass, including the diffusing bowls on the famous I.E.S. study lamps.

We use so many of the laminated

plastics in interior design that we probably do not stop to think of them as plastics. Tougher than hardwood, stronger than cast iron, and one-half the weight of aluminum are some of the properties which make them desirable for window sills, table tops, wall coverings, bars and bar equipment, kick plates and base moldings, push plates on doors and so on. Some of these laminated plastics are made to look like wood, and some of them are actual wood treated so that they have the resistant properties of plastics.

The thermo-plastics are perhaps more of a novelty to us and therefore more intriguing to our imaginations. The famous cellulose acetate is the material of which many of the gadgets and new fangles in furniture and accessories have been made. For quite a long time we have been using the well-known clair-de-lune lamp shades, but probably few paused to realize that they are made of a thermo-plastic material. Plastacele is the cellulose acetate of which the famous small piano was made which was transparent so that all the works were visible. Made of Tenite are the gaily colored telephones which can be used for inter-office communication or within the house. It seems that for the time being at least we must still use the sturdy black boxes and instruments made of phenolics for the central installation by the telephone company. But that (*Turn to page 51*)

WALL PAPERS THAT COME IN THE SPRING

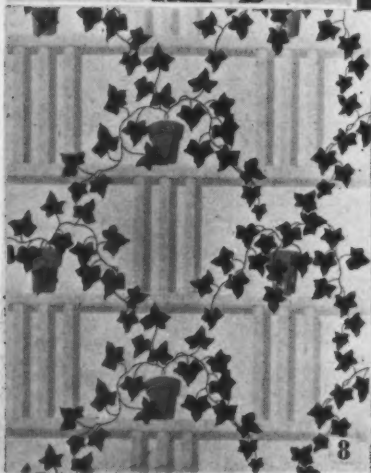


1, "Bluette" in blue, green and white on gray. Procurable in any coloring on orders of 5 rolls or more, D. Lorraine Yerkes.

NOW, regarding 1939 Spring wall papers—we present some of the highlights in the survey prepared by the Bureau of Fashion Trends, Inc. This is based upon 618 replies to questionnaires sent to interior decorators, manufacturers and retailers in all sections of the United States.

Wall paper is becoming increasingly important and is not only being used in more homes, but in more rooms of the home. Particularly is this true in recreation rooms, children's rooms, bathrooms and kitchens in which it is probably more frequently specified due to recent technical improvements in the manufacture of papers.

New apartment buildings are adopting wall paper

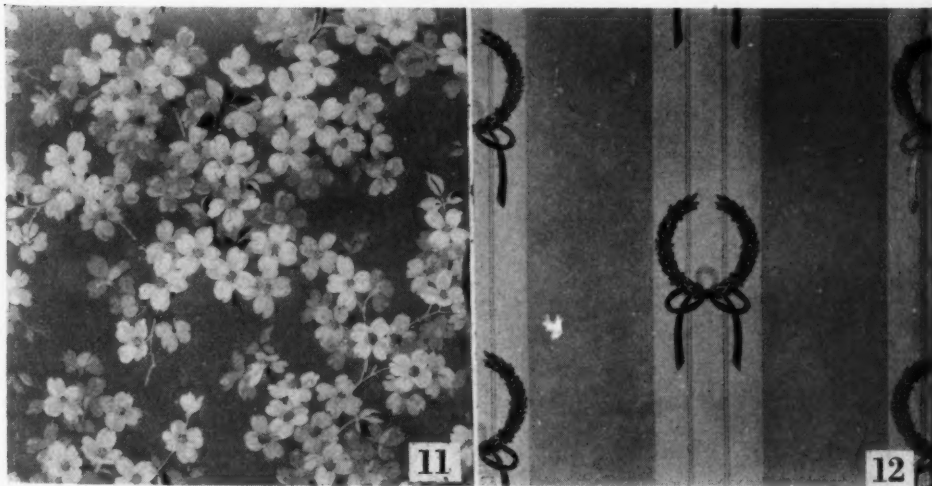


and this in turn is influencing its use in the renovation of the older ones. In fact, papers are now especially designed for this type of building as well as hotels, offices, schools, stores and similar places, and are finding ready acceptance.

While it is true that prevailing trends do not affect the decorators in their selections, nevertheless it is interesting to note the style findings of the Bureau of Fashion Trends. Colonial designs remain firmly in first place while Contemporary patterns are second in importance as evidenced by the votes of both decorators and wall paper manufacturers.

Stripes are very popular, both plain and in combination with floral or wreath motifs. There is an increasing demand in both florals and solid color papers. Contemporary versions of period patterns are much in favor and the creation of an "American Modern" combining the best features of the various types previously offered is now taking definite (*Turn to page 53*)

2, large floral in tones of rose, brown and silver on rose-rust, Becker, Smith & Page, Inc. 3, "The Varrell" a semi-scenic with design in dark blue outlined in white on golden yellow, Thos. Strahan Co. 4, "The Crest", a hand print in gray and white on glossy black, obtainable in special colorings on orders of 6 rolls or more, Chas. Grimmer & Son. 5, floral stripe in green and blue on gray, Artercraft Wall Paper Co. 6, all-over floral in gray and pink on dusty rose, Sigfrid K. Lonegren. 7, multi-color floral in Chippendale manner on off-white, A. H. Jacobs Co. 8, flowing ivy in terra cotta pots on gray, York Wall Paper Co. 9, colorful embossed flora and fauna on natural ground flecked with gold, W. H. S. Lloyd Co. 10, wild orchid in white, beige and gray on delicate blue, Elsie Sloan Farley. 11, all-over "Dogwood" design on sky blue, United Wall Paper Factories. 12, silver wreaths and gray stripes with deeper gray ground, the Birge Co., Inc.



ENTRE NOUS

BY IMPERTINAX

Phantom Fashions—We were fascinated, in fact, spellbound, by an article in the Jan. issue of "Upholstering" concerning transparent furniture and the possibilities of its future ubiquitousness. "A whole room can be arranged to look as if it didn't have a stick of furniture in it," says sister "Upholstering." "We can even jump ahead of this fancy and offer as a thought for today the suggestion of a roomful of "Lucite" furniture which has been treated with the newly discovered formula that renders glass invisible. Fancy the good burgher entering the dining room after a hard day's work and seeing a warmed over roast with trimmings accompanied by the family silver, china and glass floating in mid air. He jumps back in terror at the phenomenon and barks his ankle against an invisible Chippendale chair. The best little woman in the world cries, "My dear, how do you like the new dining room furniture?" The poor fellow won't know whether to call a clergyman to exorcise the house or consult a psychiatrist for self and wife. This magazine can save money like mad on cuts. All it need do is leave a number of blank pages as illustrations of the smartest interiors of the month.

Snappy "Storey"—The girls at the Decorator's Club are all aflutter. A man who enjoys a high degree of solvency and who had just returned from living in China brought back with him some modern Chinese furniture which he decided to get rid of. The Club consented to display it without feeling terribly optimistic about selling the

stuff. I saw it and didn't care for it. Walter Storey also saw it and apparently thought well of it since he said something pleasant about it in the Sunday "Times." Well anyhow—shortly after Mr. S's encomium appeared a lady came weaving into the Club and announced that she had read about the furniture in Mr. Storey's columns. She gave the goods the once over, enquired the price, sat down and wrote a check for \$7,000 before you could say "disestablishmentarianism."

What Price Blood Pressure—

Let it never be said that the decorative trade and its purveyors are reactionary in their business methods. A certain firm of dealers on 57th St. keeps a book wherein are noted the "reactions" of customers when they are told the price of a given (or rather sold) object. Presumably if they don't blanch or faint dead away at the mention of the first price they are given "A" in conduct by the recording angel. Naturally if a certain such customer returns a year later her status is looked up and it may be verified that she can "take it" (and will).

Uniform Style—As our journalists and statesmen seem determined (all their sanctimonious protests to the contrary notwithstanding) to get us worked up to a state of war-mindedness it behooves us all to think of how we can wangle safe and cushy jobs when Armageddon arrives. Now you know perfectly well that the govt. isn't going to come hustling around 57th St. on the outbreak of hostility and order quantities of plans (*Turn to page 48*)



Savannah home by Wm. Jay, note ceiling and fixture, courtesy, Emma Hopkins, A.I.D.



AMERICAN FEDERAL AND EMPIRE

INCLUDING A SUMMARY OF LECTURES
AT THE DECORATORS CLUB BY EMMA
B. HOPKINS AND NANCY MCCLELLAND

SUCH a grand barrage of publicity has been accorded the accomplishments of our Early American and Colonial architects and craftsmen that we are hardly conscious of the very fine buildings and furnishings created immediately after the Revolution. For the first few decades following the birth of our Republic

the building requirements for both the government and private citizens were tremendous. These needs were satisfied in a great measure by a corps of talented men, including such architects as Charles Bulfinch, John H. Green, William Jay, Benjamin Latrobe, John & Isaac McComb, and Samuel McIntire. Equally gifted cabinet-makers of that era were to be found, such as John Aitken, Michael Allison, Henry Connelly, Ephraim Haines, Duncan Phyfe and Daniel Trotter not to mention architect Samuel McIntire whose hand carved furniture is justly famous.

The first part of this early Republic period is known as the American Federal which only lasted politically from 1787 to 1802, during the administration of Washington and Adams. As Jefferson came into office the spirit of the Federal party commenced to wane, replaced by a more democratic feeling. Decoratively speaking, however, the Federal styles continued for some years gradually merging into an era of strong French or Empire influence. The two later decades, roughly 1810 to 1830, are thus called American Empire.



★ Right, Dining room of the late C. O. Cornelius, showing window treatment and furniture typical of the American Federal. Courtesy, Nancy McClelland, A. I. D.

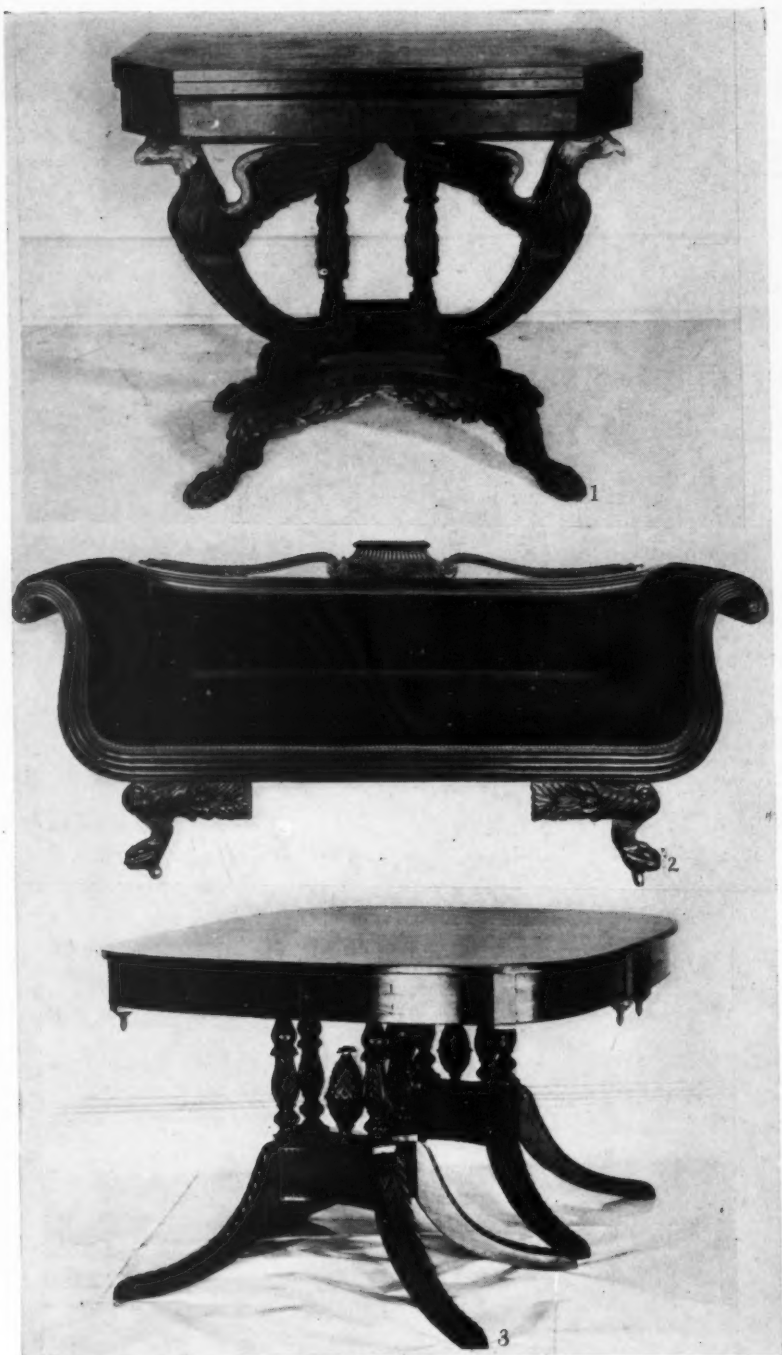


★ A splendid Duncan Phyfe side chair, Ca. 1800, made for Arthur Middleton, signer of the Declaration of Independence from S. Car. Recently sold by Israel Sack. Courtesy, Nancy McClelland. A.I.D.

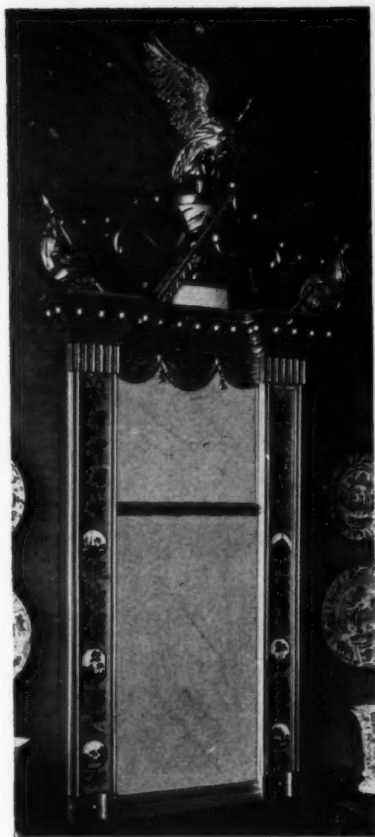
For both the decorators and the designers a wealth of rich inspiration is to be found in the work of these times. As Miss McClelland mentioned in her lecture, an English book remarked that at the close of the Regency period in England the greatest charm of that era was to be found in America. Our craftsmen, mostly of Anglo-Saxon origin, were greatly influenced by Hepplewhite, Sheraton and Shearer designs. In fact most of our cabinet shops possessed copies of one or all of the design books of these master-craftsmen.

Naturally with the birth of a new country there comes a certain national consciousness which is evident in the American Federal interpretation of English Regency. The eagle, stars, and stripes, and medallions of George and Martha Washington were mingled with the lyre, cornucopia, wheat sheaves, pineapple and paw-foot motifs.

As pointed out by Miss McClelland, Duncan Phyfe was the leading exponent of the Regency in America. After considerable research she has found that the original spelling of the name was "Fife" but practically all the details of his birth have been destroyed. The family came over here and settled in Albany where Duncan earned his apprenticeship with a local cabinet-maker. He then came to New York and shortly after establishing himself changed the spelling to Phyfe. So it is recorded in the First Presbyterian Church marriage records. He ranked with Thomas Hope following classical ideas, examples of which



★ 1, American Empire mahogany card table with typical Napoleonic motifs, Penn. Museum of Art. 2, Mahogany sofa with unusual rope carving attributed to Duncan Phyfe, now owned by Dr. J. B. Carson of Phila. 3, Two Empire side tables placed together as one center table, in the Edison Institute. Photos, courtesy Nancy McClelland, A. I. D.



★ An unusually fine Federal mirror with gilded frame and medallion panels showing views of Albany. Now at Albany Institute of History and Art. Courtesy, Nancy McClelland.

are to be seen in the Naples Museum and the Vatican Museum. But, Miss McClelland said, he did not make very many large pieces such as desks, bureaus or cabinets as his prices were so high. It is surprising to discover how much of Phyfe's furniture was exported not only to Europe but to India, China and even Africa, in our globe encircling clipper ships. A secretary-desk, now in the collection of Mr. du Pont, was picked up in Cape Town.

Phyfe's early work is after the style of Sheraton, Hepplewhite and Hope employing the lyre, wheat sheaves, bow-knot motifs and the splay, reeded and paw foot in many variations. Gradually, however, he succumbed to the will of the day by adopting the French Empire designs and heavier proportions of that style.

So famous has Phyfe become in the history of New York furniture that many pieces have been attributed to him because they resembled his style. Some of his contemporaries in New York were Lannuier, a Frenchman, and Michael Allison, while in Philadelphia there were John Aitken, Henry Connelly, Ephraim Haines and Daniel Trotter, while Salem could well boast of Samuel McIntire.

An interesting distinction is to be found in the work of these three communities. In New York the workman's pride was expressed by the use of beautiful woods, in Philadelphia it was lovely inlay and in Salem the carving of the McIntire family was of first importance.

An entirely different section of the country was discussed by Miss Emma B. Hopkins who portrayed the Federal period in Savannah, Georgia, her native city. Georgia, the last colony, was settled less than 80 years prior to the Regency era. During the first 50 years of the life of this young colony the buildings were constructed of wood which were largely destroyed by fire. The really prosperous days did not dawn upon this settlement until the invention (*Turn to page 48*)



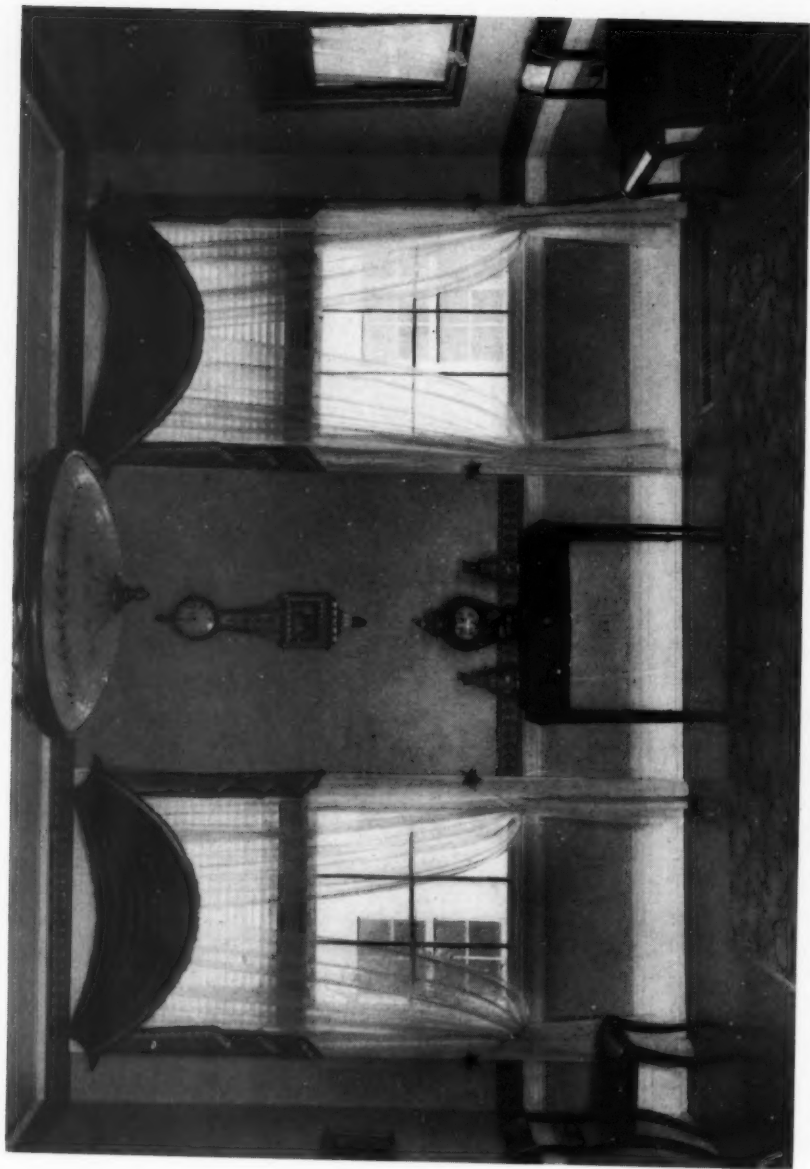
★ West entrance of the Taft Museum, an outstanding example of early XIX American architecture.

THE TAFT MUSEUM

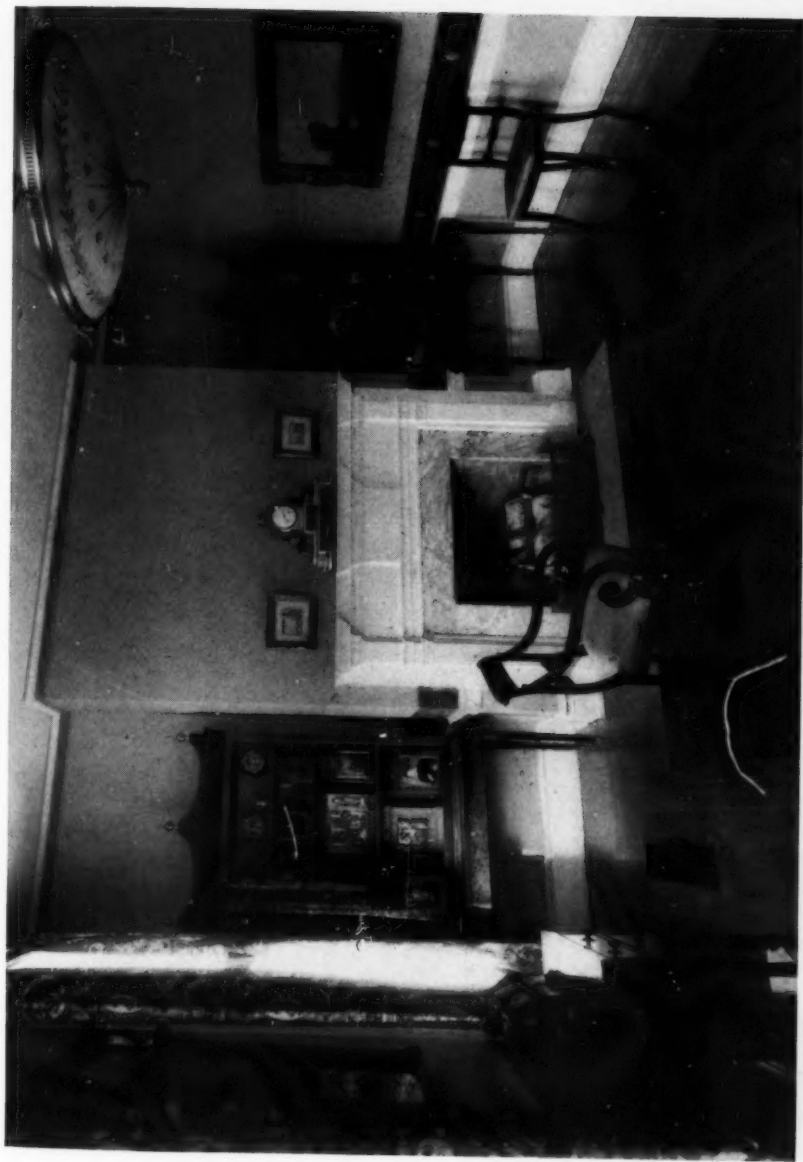
FEW realize what fine architectural gems were built in the first quarter of the XIX Century west of the Appalachians. The Taft Museum in Cincinnati, Ohio, formerly known as "The Baum House," is a splendid example of American



★ Main rectangular hall showing the oil paintings on the plaster walls by Robert S. Duncan-son. The over-door motifs are of fruit, flowers, and American eagles. Note the beautiful ceiling treatment which is repeated in the principal rooms.



★ One of the main rooms in the Taft Museum showing unusual draping treatment which was taken from plates in a French publication issued 1810-1820.

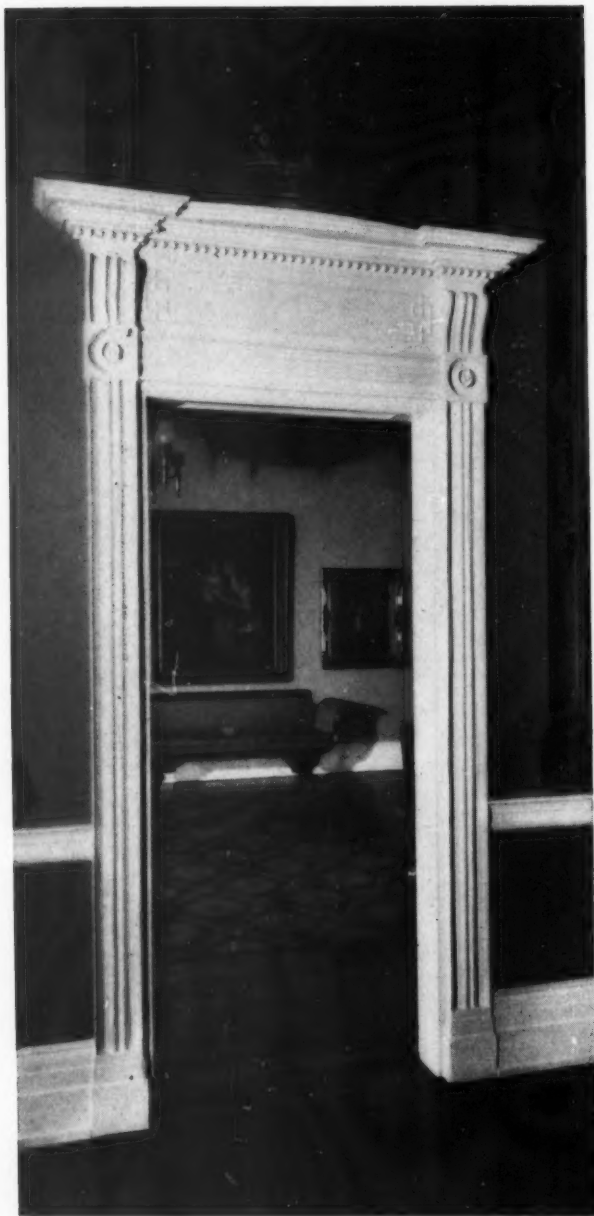


★ The Violet and Gray Room in the Taft Museum illustrating a fine wooden mantel, delicate dado rail decoration, and furnishings of that era.

INTERIOR DECORATOR

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★ Looking into the Gray Room from the main entrance hall of the Taft Museum. The oil paintings and wood-work are very exquisite.

Federal architecture and is in an excellent state of preservation. Built about 1820, tradition suggests that its designer was the famous Benjamin Latrobe, architect of the White House porticoes. This is not impossible as Latrobe travelled through this section at that time and designed several houses in the surrounding country.

The Baum house came into the Taft family in 1871 and was given, together with \$1,000,000, to the City of Cincinnati, by Mr. and Mrs. Chas. P. Taft. Few structural changes had been made either to the interior or exterior, save the extension of the wings.

The plan is strictly symmetrical with a large rectangular main hall on an East and West axis. From either side of this hall extend corridors running North and South, upon which all of the rooms open.

The walls of the main hall are adorned with oil (*Turn to page 53*)

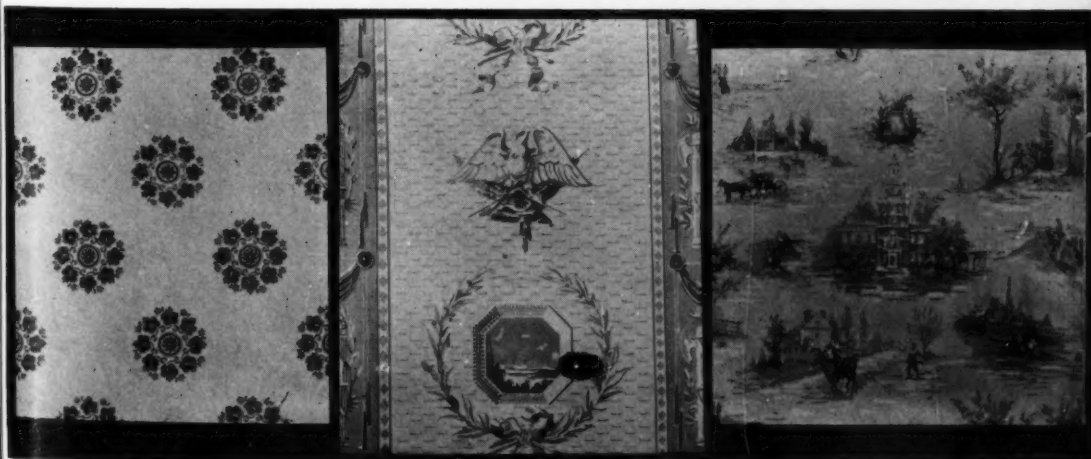


FEDERAL AND EMPIRE IN STYLE



PRESENTING ANTIQUES AND NEW THINGS, WITH
RETAIL PRICES, FROM THE DECORATIVE MART.

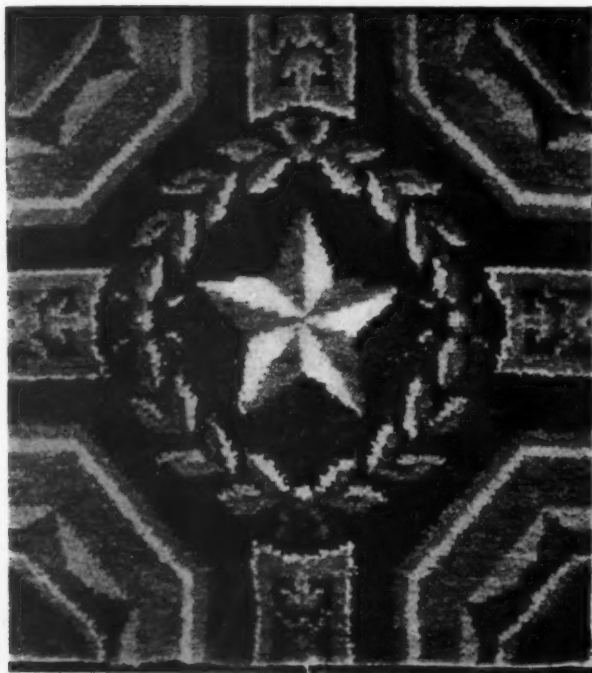
★ Right, Copper engraving in color from the original picture by Col. John Trumbull, \$4.50, imported by Rudolf Lesch Fine Arts, Inc. Below, Left, French wall paper of the type used in the American Federal and Empire era, \$7.50 single roll, imported by Nancy McClelland, Inc. Center, Federal design in blue, yellow-green and rose on cream, made in any color on orders of 5 rolls or more, \$7.50 a roll, D. Lorraine Yerkes. Right, "American History" in shades of beige on yellow, \$1.25 a roll, Becker Smith & Page.



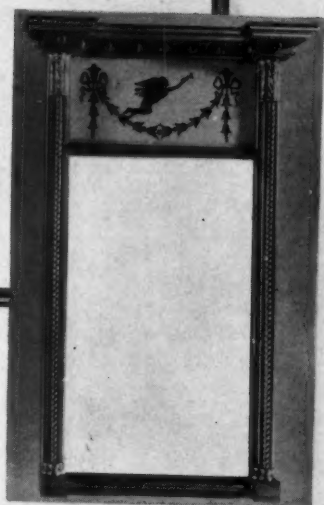
★ Hand-made tole fixture, of the type owned by Washington, with tole shades hand antiqued in red, egg-shell, green, blue, yellow or black, 5 light, \$37, 3 light, \$25, Herman Kashins.



★ Opposite page. Top, original 2 pedestal dining table of finely figured mahogany, Ca. 1820, size open 106" x 47", closed 68" x 47", \$400, Florian Papp, Inc. Two typical Federal mirrors, one at left \$130, one at right \$75, F. J. Newcomb Co., Inc. Fabric top center, original chintz of the period found in shop near Albany and supposed to have lain on shelves there since made, in multi color on red, over 12 yds. \$60, J. A. Lloyd Hyde. Fabric below, white stars on red or blue 35 to 36" chintz, \$2.25 a yd., Stroheim & Romann. Duncan Phyfe dining table with rosewood cross-banded top, \$350, Old Colony Furn. Co.



★ Hand tufted rug of heavy South American wool made to order in any coloring up to 30 ft. wide without seams, 20 inch repeat design \$3.50 per sq. ft., Persian Rug Manufactory.



YOURS UPON REQUEST

A REVIEW service for catalogs sent to us by our advertisers. We will be glad to mail to interior decorators or architects only, any one or more of these catalogs upon request.

CONSTRUCTION MATERIALS

FORMICA—Complete information as to the properties, construction details, correct installation and suggested uses for the many types of Formica, and a chart of colors available in several catalogs and individual pamphlets. The applications include its use for wall covering, cabinets, inlay color designs for table tops, doors, facings for columns, and many architectural and decorative purposes.

LIBBEY-OWENS-FORD—Construction details, specifications and possibilities of various types of glass installations given in general catalogs and special folders on Vitrolux, Vitrolite, Louvrex, Extrudalite. Also pamphlet on window conditioning employing double glass insulation. All contain a wealth of ideas for designing with glass.

FURNITURE

D. BECKER & SONS—Sketches and descriptions of their upholstered living room, sun parlor, and special furniture, attractively shown in 9 x 11 loose leaf binder.

LEOPOLD COLOMBO & BROS.—A presentation of the French, English, and Italian period upholstered furniture, frames, occasional pieces and mirrors imported and manufactured by this firm, each piece individually illustrated, in substantially bound 54 page 9 x 12 catalog.

GROSFELD HOUSE—furniture and floor covering catalogs. Furniture catalog of the 4th annual exhibition showing the various rooms and individual pieces designed by decorators. 260 pages profusely illustrated. Floor covering catalog has "Townhouse" rugs, "Manchu," "Nanching" and "Kara-twist" illustrated in color.

M. MITTMAN—Models of twin type upholstered beds, attached with a single head-board, twin and full size beds with yardage of fabric required for each in 4 page folder.

JOHN STUART, INC.—A 32 page brochure, "Popular Period Styles", treats the chief characteristics and historical backgrounds of popular furniture designs and contains a chronological chart of furniture styles. It is illustrated with individual pieces and room settings selected from the John Stuart showrooms.

THONET BROS., INC.—Some of the new upholstered furniture in a new contemporary style developed by this firm showing classic and provincial influence illustrated in a 4 fold leaflet entitled "Furniture of Tomorrow".

VANLEIGH FURN. CO.—Handcrafted Oxford Reproductions from XVIII Century originals displayed in 16 page booklet. The furniture illustrated is of every type for all the rooms of the home and is shown individually and in appropriate settings.

LAMPS

HERMAN KASHINS—Believing that lamps of a traditional character will continue in demand, this firm presents a 32 page catalog illustrating authentic adaptations of XVIII Century designs for XX Century lighting. It includes tole lamps and old English brass and silver lamps for both table and floor.

NORTH AMERICAN ELECTRIC LAMP CO.—

How to bring new beauty and charm to candle-type fixtures by creating a picturesque effect simulating the candle flame is described in two circulars; also available are circulars on the Nalco Oil Lamp Adapters for electrifying old lamps and Nalco Heavy Duty Carbon Lamps.

METAL AND WOVEN FURNITURE

FICKS REED CO.—New 56 page 11 x 14 catalog showing reed, rattan and wrought iron furniture. Illustrations of actual hotel and club settings as well as model rooms using Mfr's pieces, also Chinese Chippendale wrought iron furniture. Separate booklet of 28 swatches of fabrics confined to the line.

GLASNER BROS.—Circular showing sketches of some of their own decorative metalwork as well as antique pieces. These include mantel-pieces, fireplace accessories, weathervanes, lamps, etc.

MOLLA, INC.—New 28 page 10 x 13 spiral bound catalog with over 200 illustrations and exclusive fabric swatches just issued. A large selection of both wrought and cast iron furniture. Wrought iron in chip proof and metalizing finish. Samples of metal with various finishes offered upon request.

ORIGINAL STUDIO IRON WORKS—Wrought iron furniture for indoors and out displayed in new 1939-1940, 10 x 13, 16 page catalog. Also 4 fold pamphlet showing fireplace accessories, table hurricane lamps, wall shelves, tile top tables and plant stands.

JOHN B. SALTERINI CO.—Spring 1939 wrought iron garden and indoor furniture featuring Neva-Rust finish and domes of silence illustrated in 32 page 9 x 12 catalog, No. 21. Catalog No. 20 showing mirrors, plant stands, smoking stands, occasional tables and lamps.

MISCELLANEOUS

FAY CARPET—A loose leaf booklet on hand made hooked rugs with 12 illustrations of examples most of which are reproduced from museum pieces. Special color combinations are available upon order with color sketches submitted for approval.

F. C. HUYCK & SONS—"How to Enjoy 1/3 of Your Life" describes luxurious Kenwood blankets and rugs in a 6 page booklet with illustrations (many in color). It contains suggestions as to the selection of blankets, the correct color and weight, etc., and their care.

IMPROV-A-TEX SERVICE, INC.—"Extra Dividends for Decorators", a 4 fold circular, tells why the dry cleaning of decorative fabrics is an art, and gives reasons why the Improv-a-text method may be recommended for the cleaning of upholstered chairs, rugs, draperies, lamp shades, and all other decorative fabrics.

LEIPZIG TRADE FAIR—Two booklets, one listing the types of merchandise shown at the Fair and the other displaying furniture, fabrics, accessories, etc., of special interest to architects and decorators.

GLOSSARY OF ARCHITECTURAL TERMS

Our readers are invited to submit both architectural and decorative terms for research and defining

Necking Moulding—See astragal.

Newel—Originally meaning the central post around which a spiral staircase winds, now applied to the intermediate or terminating post of a hand rail.

Niche—A recess sunken into a wall to receive a decorative art object.

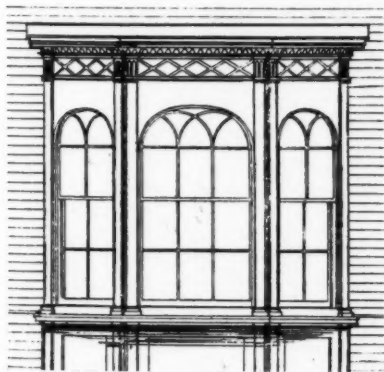
Nosings—The projecting edge, usually rounded, of a stair tread or landing.

Offsets—A moderate type of set backs in a wall which does not rise in one continuous plane but has horizontal jogs which cause the wall to recede as it rises.

Ogee—A moulding having a concave and a convex profile. An arch having the same contour is known as an *ogee arch*, see illustration under arches.

Order—An Order in architecture signifies the column, base (if any), capital and crowning entablature. There are three Grecian Orders—Doric, Ionic and Corinthian and five Roman—Tuscan, Doric, Ionic, Corinthian and Composite. These Orders were first dogmatically defined and arranged by the Italian architect, Vitruvius.

Oriel Window—A window projecting from a wall and resting on corbels, usually three sided or more with mullions dividing the lights in compartments.



Ovolo—A moulding with a convex profile, it is often enriched by an egg and dart motif.

Pane—Referred to as the pieces of glass in a door or window, same as *light*, probably taken from the French word *panneau*.

Panel—Generally speaking a flat piece of material framed within four other pieces of material. For example the styles and rails of a door are filled by a panel of wood, glass, etc. Also a compartment sunken or raised or on the same plane but delineated by a moulding or other structural or decorative form. It also refers to sections of decorative screens as well as sheets or sections or scenic wall-paper or fabrics.

Pantry—A small room or closet in which provisions are stored.

Parapet—That part of the wall which extends above the gutter line. Also a low wall, breast high, edging a balcony, platform or bridge.

Partition—A structural division dividing off units of space which partly or entirely encloses the space.

Parquetry—Marquetry or inlaid wood to be used for flooring. See Inlay.

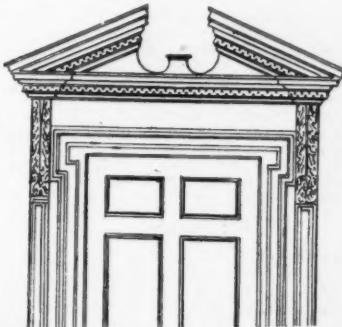
Pavilion—A small shelter usually of picturesque design, partially enclosed or all enclosed, generally used for entertainment.

Pedestal—A support or base for columns, statues or decorative objects very often enriched with mouldings.

Pediment—A term originally applied to the triangular space formed by the top of the entablature and the ends of the sloping roof of a Greek building. Now used to designate any similar type of construction whether actually structural or just ornamental. The space enclosed by a pediment is called a *tympenum*.

—**Circular** A pediment the top of which is in the form of an arc.

—**Broken** A pediment with the apex removed, the empty space usually filled by a bust or finial.



Overdoor with a broken pediment

ACTIVITIES IN BRIEF

IN anticipation of out-of-town visitors to the World's Fair, Grosfeld House will advance the opening date of its 5th annual exhibition of interiors to some time the middle of April. Ten new rooms, which will be planned by well-known interior decorators, will serve as models for people seeking the best in interiors at lower price levels. Heretofore there has been no price restriction, but in this series the matter of costs will be given consideration. When the new rooms are opened, Grosfeld House will consist of over 60 interiors. Cha-Ming and Manching washed broadlooms and Townhouse rugs will be featured.

A NEW method of furniture display is soon to be opened to the trade in the John Stuart Building. This exhibition has been planned and executed under the supervision of William Lescaze, well-known Contemporary architect. The basic concept is that Mr. Lescaze believes model rooms are soon to be superseded by presentations of furniture in what he calls "evocation" rooms. Mr. Lescaze holds that model rooms are too often copied by the consumer and thus usurp the function of the decorator. Instead, Mr. Lescaze has designed what might be described as booths in which the ceiling is not included as part of the unit and the walls are suspended between the floor and ceiling by metal tubing. There will be about 25 of these settings centering the attention on the furniture. Some of these booths suggest unusual wall treatments such as leather, Vitrolite, Louvrex, Flexwood, composition cork, etc. Indirect fluorescent lighting

is employed in some cases. Two backgrounds are semi-circular in form, one with a 15 ft. radius is movable and may be shifted at will. The other, with 25 ft. radius is stationary and is treated as an elevation for a curved red and green, marble fireplace. Elevated niches, simulating miniature stages, will display reproductions of antiques from 9 American museums, thus demonstrating the adaptation of functional antiques in Contemporary interiors.

The following decorators have been selected to arrange the displays: Virginia Connor, a bedroom suite in brushed maple, Joseph B. Platt, mahogany bedroom, French & Co., bedroom in satinwood. James Kuhne, Percival Goodman, Renzo Rutilli and Ralph Widdicomb will also create settings. The display will open April 19. This project, which will occupy the entire third floor of the Stuart Bldg., is being sponsored by Johnson Furn. Co., Johnson-Handley-Johnson, John Widdicomb Co. and John Stuart, Inc. Firms cooperating are: American Walnut Assn., Eagle-Ottawa Leather Co., Gilford Leather Co., Goodyear Rubber Co., Johns-Manville Co., Katzenbach Warren, Libbey-Owens-Ford Glass Co., Lightolier Co., Nateo Marble Co., U. S. Plywood Co., Inc.

THE Greater New York Fund, which is desirous of raising a supplemental \$10,000,000 for 380 affiliated social welfare and health agencies, announces the appointment of John A. Sweetser, president of the Bigelow-Sanford Carpet Co., as chairman of the floor covering section. Others who have accepted

Percalé...Voile...Wallpaper
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A charming new THORP "exclusive" reproduces the same designs on all three textures . . . a 50 inch glazed percalé, a sheer voile, and the Katzenbach & Warren wallpaper. Available in two matched patterns.

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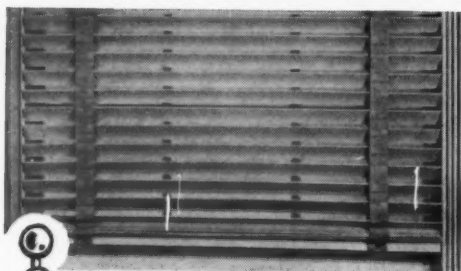
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committee appointments are J. J. Delaney, Bigelow-Sanford Carpet Co., J. M. Keating, Congoleum-Nairn, Inc., Victor Bowman, Mohawk Carpet Mills, M. Karagheusian, A. & M. Karagheusian, Inc., and King Hoagland of the Institute of Carpet Mfgs. of America.

A NEW entrant in the fabric field is Harold M. Schwartz, 789 Madison Av., N. Y., who is importing fabrics from England. These have been designed to give added decorative and color effects and are particularly suitable in lending a modern feeling in period rooms and rooms entirely in the Contemporary manner.

THE showrooms of Budd Looms, distributors and designers of handwoven, hooked and tufted rugs, has removed to 242 W. 56th St., N. Y.

NEW quarters at 234 E. 59th St., N. Y., are now occupied by Angelo Romano.

A NEW tenant on the curtain and drapery floor of The Merchandise Mart, Chicago, is the Consolidated Trimming Co.

IT is announced by Cheney Bros. that Louis E. Skinner has been appointed manager of the upholstery department to succeed Franklyn D. Griffin, recently elected vice president.

A COMBINED exhibition of needlework designs by Sylvia Holt and antique embroideries by Alice Baldwin Beer will be held from April 10-24, in Miss Beer's showroom at 41 E. 57th St., N. Y. Miss Holt, who is a designer of interiors, has become interested in the creation of unusual designs in needlework and is featuring needlework patterns suitable for contemporary interiors and modern decoration or a modern interpretation of period styles. The antique embroideries are an interesting contrast. They are suitable for chair seats, wall panels and pictures.

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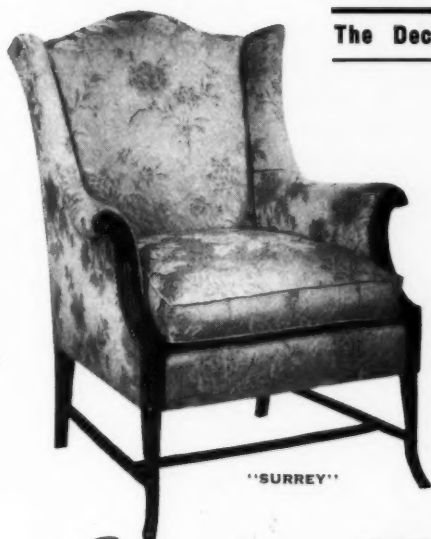
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Also—Custom Upholstered Beds from stock or made to your own designs—Budget Groups of Upholstered Beds—Studio Couches—Sofa Beds—Fine Bedding . . . a comprehensive service to serve the decorative trade.

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UPHOLSTERED FURNITURE—BEDDING
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SINCE 1910

THREE rugs and a group of fabrics will be displayed by Frances Miller in the American Decorative Arts Exhibition at the Museum of Modern Art Gallery of Washington from April 9 to May 7.

A REMARKABLE group of 350 pieces of embroidery, lace and weaving covering a period of approximately 400 years, has been given to the Boston Museum by Philip Lehman. Pieces in the collection date from the XV through the XVIII Century.

LECTURES on woven fabrics will be given by Ethel Lewis, A. I. D., at The Metropolitan Museum of Art on April 2nd and 9th at 3 P. M. Flowers in decoration will be the subject of Grace Cornell's lecture on May 21st.

DURING the Spring and Summer a group of museums in New England are planning to cooperate on a joint program exhibiting fine and decorative arts. Tentative schedule is as follows: Museum of Fine Arts, Boston—Paintings, drawings and prints from Boston and New England private collections, opening June 8.

Fogg Museum, Cambridge—New England genre, opening May 15.

Addison Gallery, Andover—New England water colors, opening June 1st. Providence Museum, Rhode Island School of Design—Rhode Island architecture, opening April 15.

Yale Gallery of Fine Arts—New England silver, opening June 18.

Springfield Museum—Western New England Folk art, opening June 15.

Worcester Art Museum—Historic New England prints, Spring.

Lymann Allyn Museum, New London—New England architecture, Spring.

Institute of Modern Art, Boston—Contemporary New England oils, Spring.

A ONE-MAN retrospective exhibition of paintings of Thomas Benton will be



Interesting Console of marbled wood with mirror back, built around two early 18th Century Blackamoors and flanked by two unusual Southern France Directoire Chairs.

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Space 1549 American Furniture Mart

shown in the new galleries of the Associated Artists, 711 Fifth Av., N. Y., April 17-May 12th. Paintings of the various periods of his artistic development will be presented side by side in addition to 14 executed in the past year and heretofore not shown.

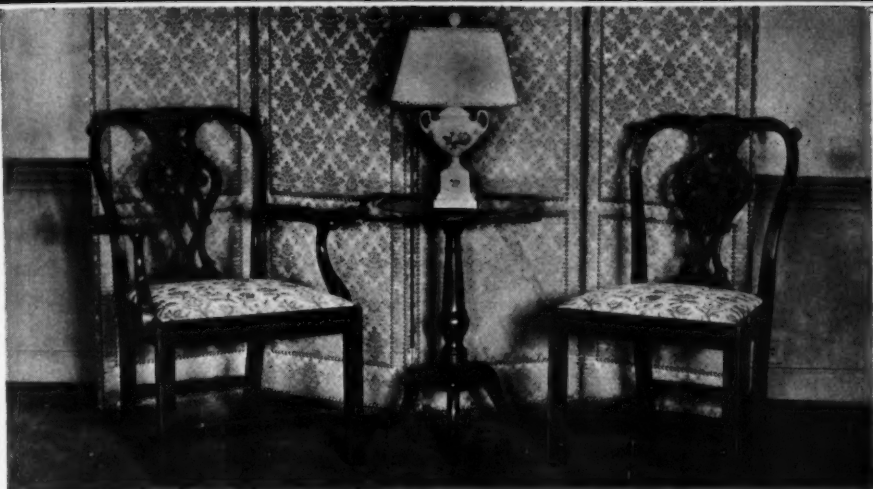
MARCH 16th at the New York Chapter meeting of the American Institute of Decorators E. F. Lougee, editor of "Modern Plastics", gave a very interesting talk on the subject of plastics. He outlined the method of their manufacture, described the various characteristics and pointed out the many decorative uses for which plastics have been adapted. The substance of Mr. Lougee's talk is incorporated in the first article in this issue by Miss Ethel Lewis.

New Materials & Gadgets

A VARIETY of carefully styled plastic hardware for doors and cabinets has been created by Clydon Co. of Woodside, L. I. This company has employed Catalin in various colors and transparent Lucite for knobs and pulls which can be reproduced either in simple Contemporary or period styles. For some years this company has been catering to those desiring fine hardware in brass, chromium and other metals. They are equipped to manufacture items from samples or sketches on order.

NEO-CLASSIC Venetian blinds, with wider 3" slats have been introduced by the Rolscreen Co. The broad, horizontal lines harmonize with modern wide window treatments and make narrow windows appear wider. They also offer a good control of light and circulation and are custom-made in all sizes and in 34 different colors.

A NEW CUSTOM panelling, "Luxor," is obtainable in any shade, tone, or grain-pattern with characteristics of any



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 GALLERIES**

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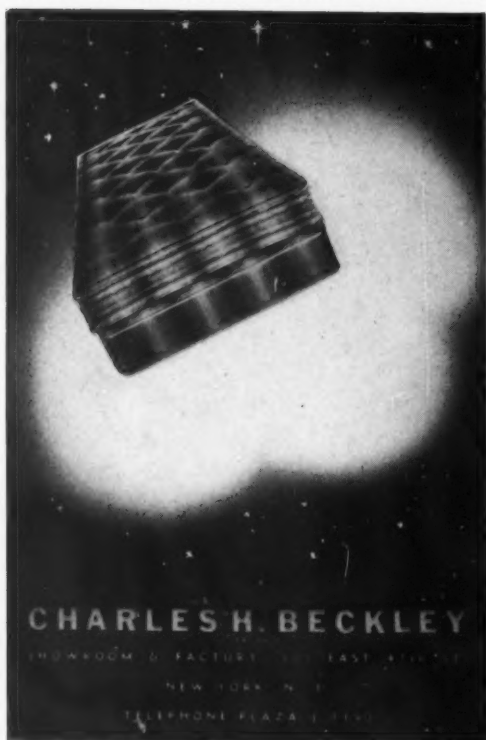
MADISON AVE., NEW YORK



CHARLES GRIMMER & SON

515 MADISON AVE., NEW YORK

PLAZA 8-3390



wood. The grains may be spotted where desired and the finish gloss or dull. This panelling, introduced by the Allied Display Crafts, has a base of Masonite Presdwood and ranges in thickness from 1/10" to 1/4" or heavier. Veined marble replicas may be had in specified finishes to match any sample and tiles may be procured in any stripings or colors. The grain of the sheet is laid down beneath the surface of the panel and no two sheets are exact duplicates. It is claimed to be waterproof, alcohol proof, washable, and crack proof. Special sheets may be cut to off-standard sizes for individual requirements.

News from the West Coast

THE interior decorative department of O'Connor, Moffatt & Co., San Francisco, Calif., has completely refurbished the firm's Top o' the Town House in Swedish Modern style.

JOHN SLOANE, chairman of the board of W. & J. Sloane, of New York, came to San Francisco to attend the dedication of the Soule "Unibilt" model house on Treasure Island, site of the Golden Gate International Exposition. The house, of the California Ranch type, was furnished by W. & J. Sloane in 18th century style. The house, of steel, is set on rails and at the close of the Exposition will be shipped to a permanent location. The visit of Mr. Sloane came exactly fifty years after his first trip to San Francisco.

THE Grier Furniture Co., Pasadena, Calif., has moved to a new location and has added a department given over to interior decoration.

A STATEMENT has been filed by Virginia E. Weir and Robert E. Minger to indicate that they are engaged in the business of textile designing in the Western Mutual Life Bldg., Los Angeles, Calif., as the Cal. Textile Studio.

Arrangements to "FIT" Every Room

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Richter Furniture is perfectly happy in the company of Traditional Periods as well as Modern.

Reserve Stock or quickly to order.

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With Candylbeme Lamps**

DECORATORS—complete the picture of period settings by using Candylbeme Lamps in all candletype fixtures. These clear glass lamps have an especially designed filament which resembles the lighted wick of a candle. When burning they glow with a mellow candle light effect.

For Crystal

... cut glass and polished surface fixtures Candylbeme Lamps are unequalled. They bring out the full iridescent splendor of these which ordinary electric lamps make dull and lifeless. Candylbeme Lamps are available with Candelabra or medium (standard) base—for use on 110 Volt Circuit.

FREE SAMPLE—at your request on your letterhead. See for yourself what a difference they make.



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Book Reviews

THE title of the book by Carl Maas, "Common Sense in Home Decoration", is appropriately named as the material contained is very practical and to the point. Mr. Maas, who is a former editor of "House Beautiful" and at present an instructor in the New York School of Interior Decoration, is himself a designer-decorator.

He covers the subject thoroughly in a very readable style, using many half-tone illustrations and pen and ink sketches to supplement the text. Starting with furniture arrangement in the rooms, he suggests furniture types that reflect the various periods and gives a list of sizes in which most standard pieces are available. There is a short glossary of the more popular cabinet woods and information as to how to select quality furniture. Published by Greenberg, the book sells for \$2.75.

WITH the growing demand for the smaller, moderately priced home, "planning the Little House" by Alice Waugh should find a welcome place on most architects' and decorators' shelves.

The first part of the book presents a series of problems in drawing plans and elevations of houses and the second part contains information that should be used in their execution. The author believes that "actually drawing plans and elevations means more than endless discussion and reading on what a house should be." She advocates not only drawing a few plans but several as it is in this way that sound judgment is developed.

There are several illustrations of exteriors of homes "before and after" renovation; likewise interior and exterior plans. The volume is sold for \$2.75 by the publishers, the McGraw-Hill Book Co., or may be obtained through this office.



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To appreciate the furniture of today it is necessary to study and understand the furniture of the past and follow its evolution through the years to our present streamlined era. "The Evolution of Furniture" by Lucretia Eddy Cotchett is of great value in acquiring this very important background as it concentrates upon the underlying social, historical and architectural influences which are responsible for changes in style and shows how they affect the details of construction and form. Starting with the Gothic it follows through the important periods up to the present and contains more than 200 illustrations of interiors and exteriors of every period in addition to individual furniture pieces. It is published by Chas. Scribner's Son, in cloth for \$5.00.

Entre Nous

(Continued from page 20)

for neo-classic or gay Victorian style trenches or baroque forecastles for battle cruisers; therefore you've got to think of something really useful. I move that Parsons be petitioned to institute a post graduate course in camp-following. Yes—camp *following*, there is a fine distinction between that and camping.

American Federal

(Continued from page 25)

ous days did not dawn upon this settlement until the invention of the cotton gin in 1793, at which time it was already one of the original states. Then cotton became king and nothing was too good for the Savannahians in the way of homes and furnishings.

Speaking of cotton as king it is strange to note that the colony that was selected to culture silk became a cotton center. The English had been unable to find a short route to the east and so H. R. H. decided he would have his own silk country. The industry flourished to the extent of sending Queen Charlotte 8 pounds of silk for

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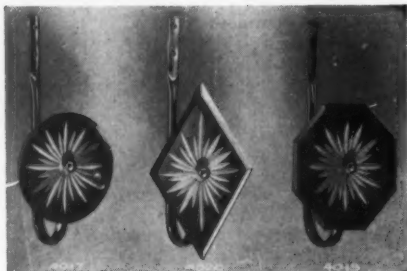
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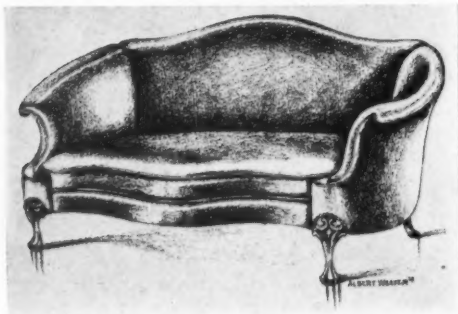
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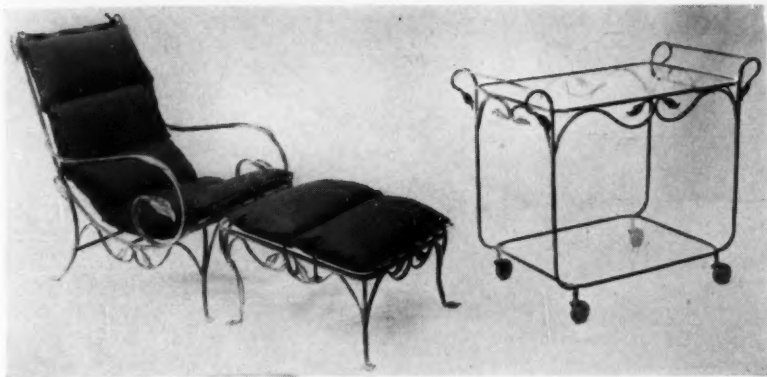
UPHOLSTERED FURNITURE

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a dress and then rapidly petered out as the climate was not right. A few scattered plantations known as "Mulberry Grove", "Wormslow" and "Silk Hope" still exist as a fitting memorial to the ambitious project.

During the golden age of prosperity, William Jay became the leading architectural light. The son of an English rector, he was reared in Bath, a lovely city of tradition and fine architecture. The surroundings made such an impression upon him that he sought to become a creator of buildings. During his apprenticeship to a London architect in 1817 he visited his sister who had married a Savannah cotton merchant. The surroundings so intrigued him that he did not return, but in the following year designed what is now known as the "Richardson House" for his brother-in-law's sister. Other famous buildings of his creation were the "Scarborough House", the Savannah Theatre, the United States Bank, and the "Bullock", "Telfair", and "Wetter" houses. His work reveals a freedom and versatility in design well grounded in classicism.

To give an idea of the elegance of that Savannah period Miss Hopkins quoted from a book by an English traveler and lecturer who visited the city in 1840. This visitor said, "There are many handsome and commodious buildings occupied as private residences and a few mansions built by an English architect, Mr. Jay, which are of beautiful architecture, of sumptuous interiors, and combine as much of elegance and luxury as are to be found in any dwellings in the country." An interior of one of these homes designed by William Jay is illustrated at the head of this article. It is interesting to notice the fine ceiling treatment featuring two wide circular mouldings having the Greek key motif and the fan-like decoration in the



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spandrels at each corner of the room.

The Greek Revival had a very popular appeal in this fine old metropolis. This was not only reflected in the Doric or Corinthian porticos that graced the buildings but also in the Hellenic restraint and fine proportions much in evidence. Wrought and cast iron adorned the exterior and interior of these edifices, and they too reflected a pure classic tradition.

An unusual example of ironwork is to be seen on the "Wetter" house, designed by William Jay and which is now an orphanage. Three tiers of balconies on this edifice are protected by a railing adorned with cast iron medallions portraying our presidents, statesmen, and poets. While it is known that a great deal of this ironwork came over from Europe as ballast, it is supposed that this metalwork is of domestic origin.

The flare for the Gothic that was expressed in England at this time under the patronage of Horace Walpole, was reflected in this city by the "Green" house. Mr. Green, an English aristocrat, had, every portion of the house made in England and shipped over here ready for building. This house was occupied by General Sheridan and was probably the only headquarters where he had to pay rent as it was naturally English property.

While the era of Neo Classicism came to a close in England with the advent of the Victorian period, it continued in Savannah uninterrupted until the outbreak of the war of the Confederacy. Fortunately, when Sheridan entered the city there were no troops confronting him and the city was therefore spared.

At least one other article on the subject of the American Federal and Empire will be published in *Interior Decorator* featuring some of the fine old homes built in that time but little known of now.

The Taft Museum

(Continued from page 30)

paintings on plaster by Robert S. Duncan, featuring landscapes and over-door panels of fruits, flowers, and American eagles. The hall ceiling, as well as the three large reception rooms, which occupy the central unit of the house, retain their original plaster ornamentation, employing classical moldings, acanthus leaves, and eagles. The woodwork, which was painted white, is indeed very elegant and beautiful in detail.

Among the pieces of furniture in the principal rooms are several from the workshop of Duncan Phyfe.

The dressing of the windows was based on plates from *Meubles et Objets de Gout*, published from 1810 to 1820.

This museum is under the control and management of the Cincinnati Institute of Fine Arts.

Wall Papers That Come in the Spring

(Continued from page 19)

form. Decorators approve, almost unanimously of the Contemporary interpretations of such periods as English Regency, Georgian, Directoire, and Louis XV. Cheery provincial designs are finding their way into country homes while scenics and spot or semi-scenics are increasingly used in homes of all types.

There is a prediction that due to the prevalent appreciation of color harmony, the color palette will be enriched. The pale tones of recent seasons are being replaced by fuller, richer colors, and the use of white is on the wane. There is a general tendency toward the selection of papers in off-shades, rather than brilliant tones.

Not mentioned in the survey, but definitely noticeable, is the fact that an increasing number of manufac-

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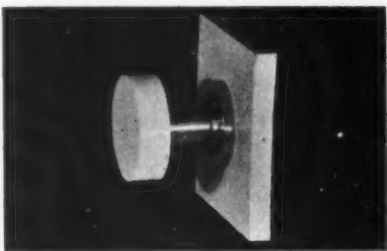
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turers are making up their designs in special colorings on order, thus permitting a greater latitude in selection.

This Age of Plastics

(Continued from page 16)

needn't hamper you in having a bright red telephone in the bar if that fits in with your color scheme and a pale blue or rose one in your own boudoir.

The cellulose nitrate best known to everyone as celluloid, was the first plastic to appear on the market many years ago. A new group of thermoplastics which appeal to the industrial designers as well as to those who design interiors are acrylate resins. More transparent than glass, they are only one-half as heavy. Now we can have tableware, even the salad bowl with fork and spoon, vases, lamp bases, coat hangers (delightful in color) and rods from which to hang draperies. Chairs have been made of these materials and tables, too—all clear as quartz crystal.

More plastics are made into clock cases than any other material, and of course there are thousands of radios in gay little cabinets of different types of plastics. You have been using scales housed in plastic and in the kitchen the cutlery has bright plastic handles. Cigarette boxes and ash trays are doubly practical, and as for cosmetic jars, compacts, toilet sets, even the newest costume jewelry, and certainly the zippers on your clothing—they are all of plastics. It is amazing that any material which is sufficiently strong to be used for walls and panels, for machinery parts, for screens and furniture and Venetian blinds can be equally useful for delicate looking table service and fragile little figurines. There seem no limits to the flexibility of this man-made product. The Age of Plastics has just begun!