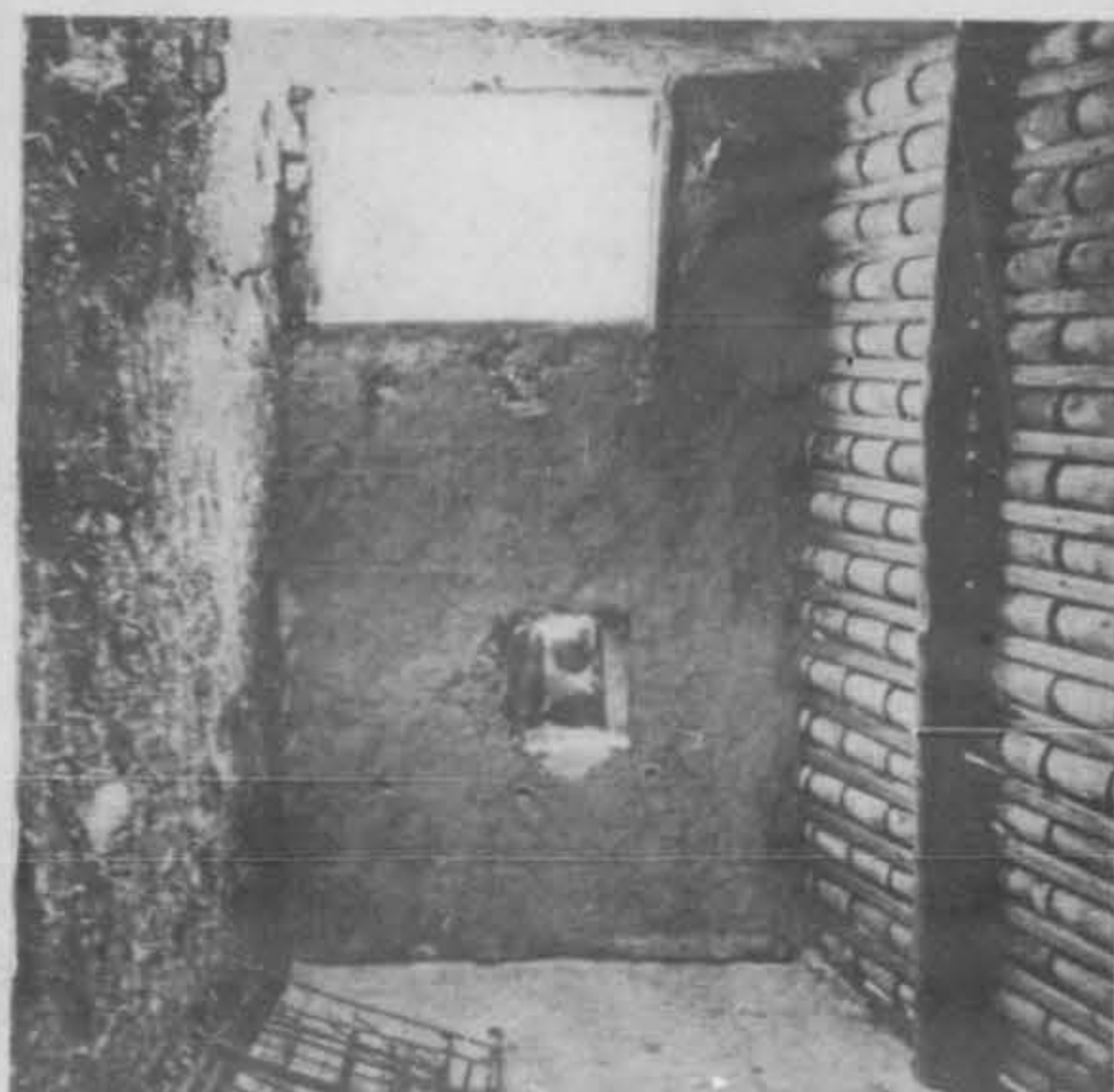


in·te·ri·or (In tĭr'Yər), *adj.* 1. being within; inside of anything; internal; further toward a center: *the interior parts of a house.* 2. of or pertaining to that which is within; inside: *an interior view.* 3. situated inside of and



on the coast or border: *the interior parts* pertaining to the inland. 5. domestic: 6. inner, private, or secret: *an interior*

l or spiritual. 8. *Geom.* er, as an angle formed by parallel lines when cut by an angle formed by two closed polygon. — *n.*

rt; the inside. 10. *Art.* of a building, consid-

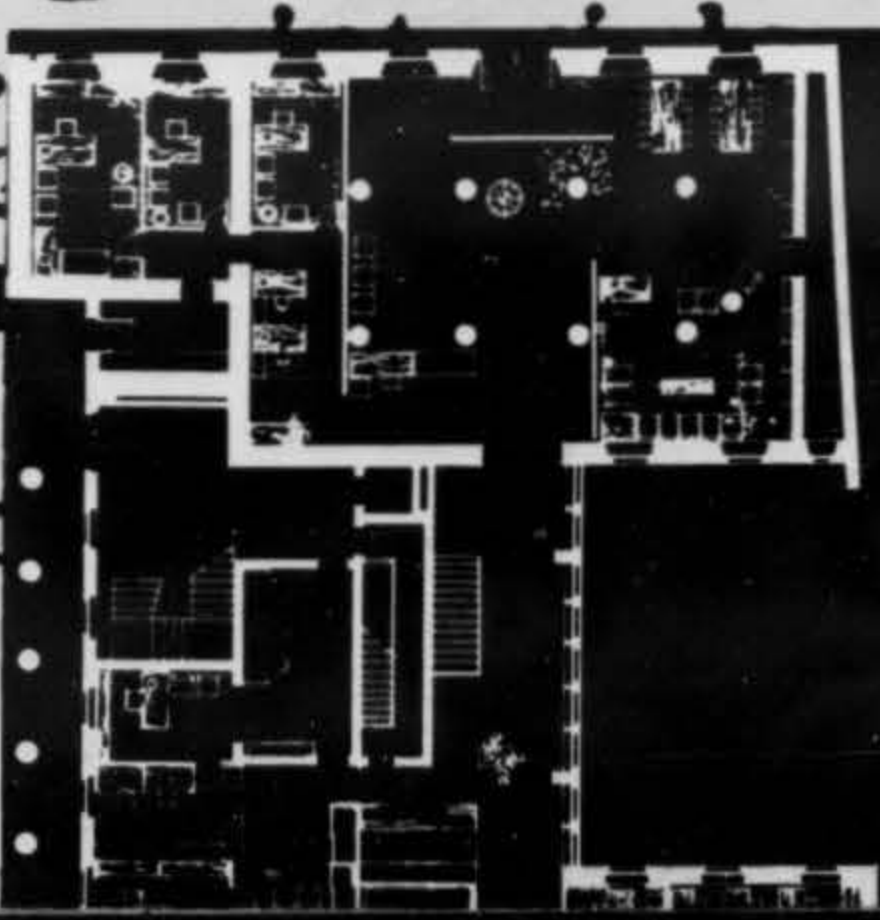
ered as a whole from the point of view of artistic design or general effect, convenience, etc., or a single room or apartment so considered. *b.*

presentation of the inside of a room, etc.

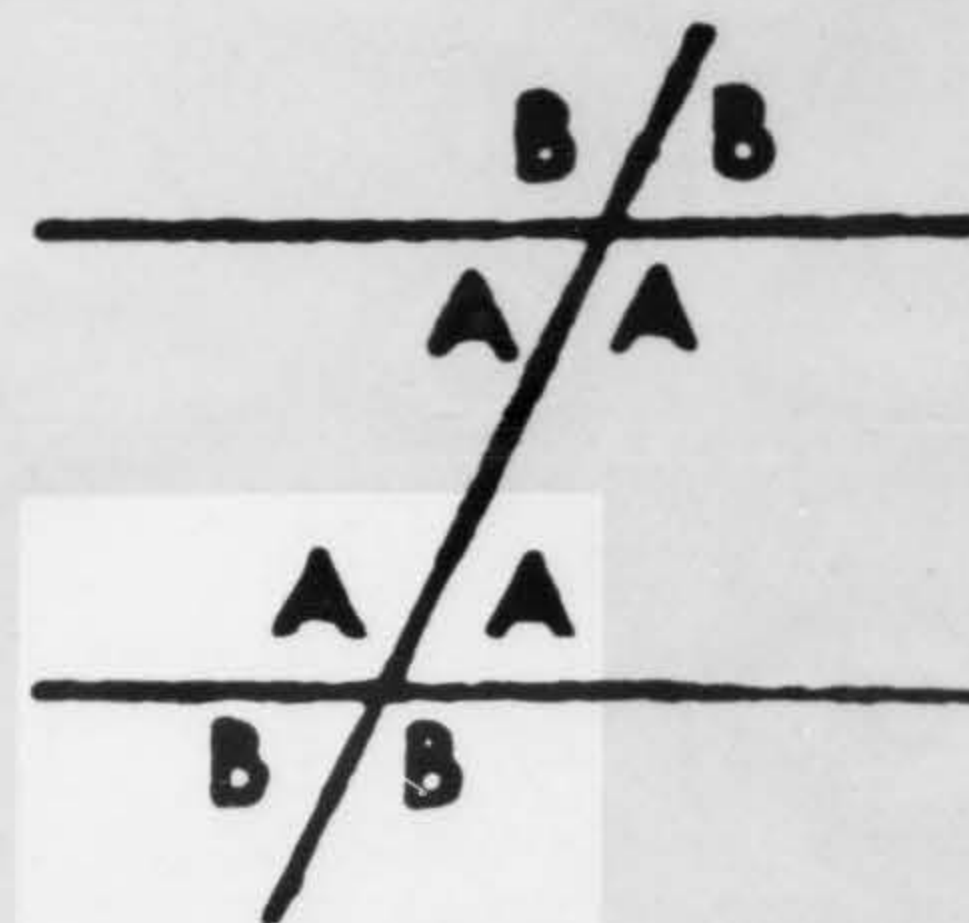
11. the inland part of Africa. 12.

distinguished from the Interior. 13.

of anything. [*t. L.* a tĭ. -ōr/-). *n.*



country, etc.: *the interior* affairs of a country as affairs: *the Department of* ward nature or character *te·ri·or·i·ty* (In tĭr'Yōr/- *v. adv.* — *Svn.* 9. See



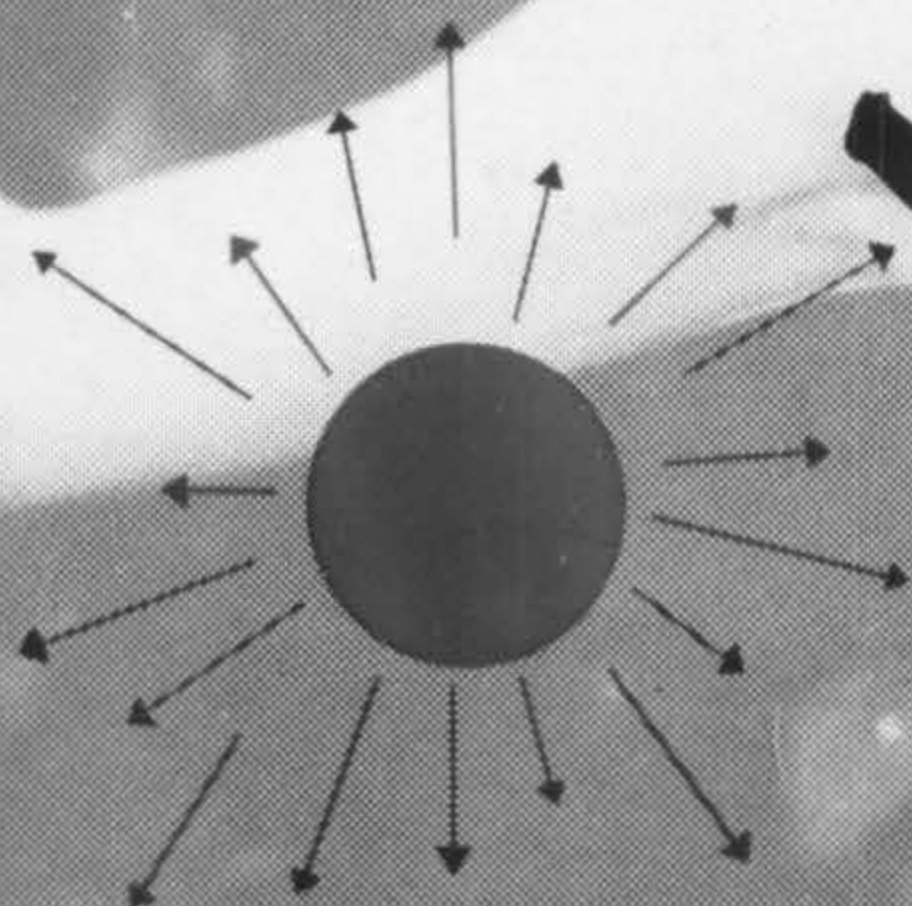
A. Interior angle;
B. Exterior angle

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industrial designers who specialize in interior furnishings,
the interior decorating departments of retail stores,
and for all concerned with the creation and production of interiors—
both residential and commercial.

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Cover Aldo Giurgola, Pierre Kleykamp, and Rolf Strub

Next month Eszter Haraszty's skill with color is analyzed in the first full-length study of the brilliant young designer from Hungary . . . Interiors' Contract Series '56 devotes a special section to Banks. Several offices and showrooms are also included in our monthly Contract feature . . . First glimpses of the summer furniture markets . . .

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For Old Deerfield

Old Deerfield Village, in Massachusetts, preserves 18th-century and early 19th-century houses on a mile-long street that presents a stimulating architectural picture of the early American village community.

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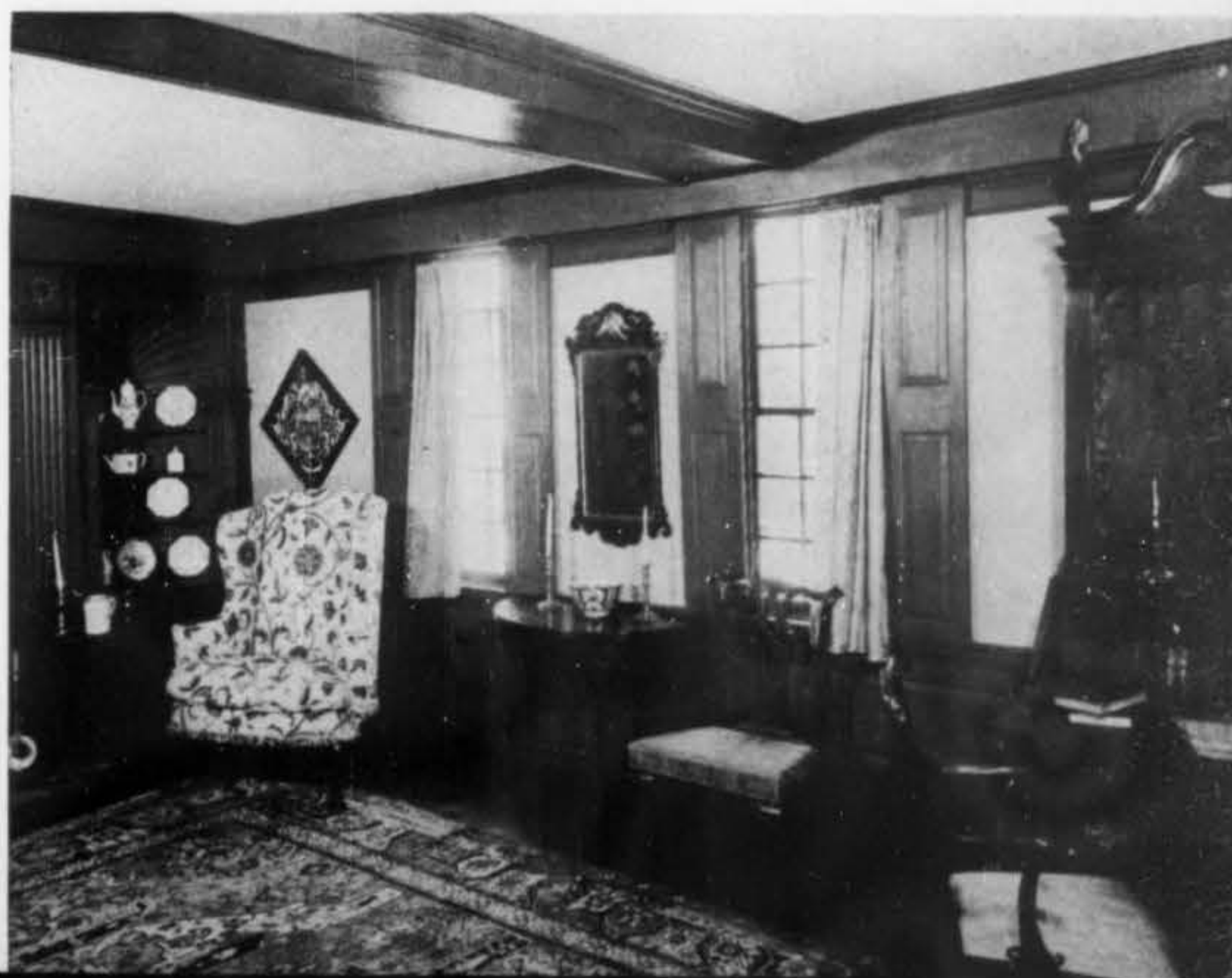
Mahogany desk-bookcase in Parlor of Dwight Barnard House (built in 1725) was made by Daniel Clay of Greenfield, Mass. The room gains its chief decorative charm from curtains of antique silk berret, the valances outlined in Scalamandrè green silk binding, and Chippendale type chairs upholstered in Scalamandrè golden yellow silk damask, detail of which is shown above.





Beautiful curtains in Asa Stebbins House (built in 1799) are of red antique herringbone satin, contrasting with walls painted soft green and white woodwork; decorative matching silk cords and tassels of curtains are handmade, by Scalamandrè.

Parlor of Parson Jonathan Ashley House (built in 1732) features interesting woodwork, including shell cupboards, painted deep blue and red; Queen Anne wing chair in early American crewel work, curtains of antique yellow damask lined with yellow serge.



Letters to the editors

Blocksom juror answers

The following letter from designer Paul McCobb, member of the jury of the controversial Blocksom Design Competition (February Interiors, page 16; March Interiors, pages 14 and 16), states the case for the jury's refusal to grant any award higher than a Certificate of Merit. Five were awarded at \$100.00 each. (To Wallace Walker, Paul Tuttle, Milo Folley, Arthur Holden, and Otto Kolb).

This action left \$1,500 of the \$2,000 prize money undisbursed. This balance will be added to the awards for Blocksom's second competition this year.

Objectives of the competition were: "... to stimulate new and better designs of moderately priced furniture. Secondly, the winning designs will guide manufacturers in their own efforts to produce well designed, functional, well-built furniture within limited production budgets, for a mass market, through the use of versatile Paratex rubberized curled hair filler in the construction."

Beside Mr. McCobb, members of the jury were Lois Hagen, Jay Doblin, and Everett Brown.

Sirs:

I thought I might take the liberty of writing you in answer to a comment in the "For Your Information" section of the March Interiors concerning the Blocksom Competition. I feel that I am speaking for the other members of the jury, since we spent two days together discussing and evaluating the entries.

The Blocksom Competition was based on a search for new ideas in seating, using Blocksom's Paratex in a new experimental way. We were interested not only in appearance but also in the originality of the ideas that were submitted. The jury spent well over 16 hours going through some 150 to 200 entries.

We arrived at the conclusion that almost one-hundred per cent of the designs submitted were exact copies, give or take a little, of merchandise that already existed on the market. There was a complete disregard of originality. The entries appeared to be more or less accurate renderings of designs that the competitors had seen before. In fact the competitors could have made the task more interesting had they purchased an issue of George Nelson's book, *Chairs*, and had copied directly from that.

To prevent the competition from ending in a complete fizzle, we of the jury and the officials of Blocksom decided that entries having some degree of merit would be given an award in that category. Not one of the designs could be given a first award because the ideas were not that original. We did not wish to give an award and have the original designer protest our selection.

In our opinion the entries were not up to the standards suggested in the rules of the competition and that is why awards were not given in the top categories.

Paul W. McCobb

Paul McCobb Design Associates
New York, N. Y.

Design stalemate

Sirs:

You have alleged in your recent reports on the furniture market that there is a more than strong resemblance in the furniture exhibited by competing showrooms. Further, you cite as a possible cause, the almost exclusive employment of the old and tried designers by manufacturers today.

Your first observation, unfortunately, is completely obvious. The second is rather unjust as it would place the burden of guilt on the victims of an atrophied approach to furniture design prevalent today. This is, in fact, the true offender.

The inertia from which design development is suffering today can be traced to an over-emphasis on commercialism by dealers and manufacturers, which would certainly result in a severe sales slump were it not for the building boom.

Dealers in furniture, who prior to the Forties, practiced salesmanship, have become mere order takers. The path of least resistance, they find, is most often the sale of "lines" of furniture with prominent style characteristics, as they more readily lead to sales of "suites." The pitfalls in purchasing contrasting styles discourages the average consumer from selecting items of merit from several sources.

Manufacturers are more than willing to cater to this brand of merchandising. The predominance of the style element, which often involves no more than an edge treatment, a piece of hardware, or the shape of a base, spares him the task of experimenting with new fabrication techniques for new forms and materials. The research they finance is limited to consulting the trade catalogs and market reports. Research and design must have immediate implication. Stock-piling of ideas and concepts for adaptation to future products is an extravagance only indulged in by firms with tax-deductible dollars. The designer (with a handful of exceptions) finds it economically expedient to abide by the status quo. He is, therefore, expected to run the full gamut of design assignment, from chairs to chests to desks, etc. Lack of time, budget, and inspiration compel him to re-style old forms (which have already been restyled time and time again). Development of the individual design is sublimated by the necessity to conform to a "theme."

The development of an atmosphere conducive to creative design is a task, which with some perseverance, can be accomplished. The initial effort must be the designer's. He will have to enlist the aid of progressive merchants and manufacturers by convincing them that the reportioning of the ratio between experimentation and commercialism will be mutually beneficial.

The renaissance of the contemporary approach to furniture design will have to be a joint undertaking. Design laboratories with experimental workshops, staffed by designer-researchers and model makers, are ambitious ventures requiring expenditures far beyond the means

of the average manufacturer. However, co-operatives of "enlightened" fabricators could contribute to the support of the laboratories in return for which they could draw from new technologies and designs as they are evolved. Collaborating dealers could minimize the "line" concept of merchandising and encourage their customers to select from the resulting well designed furnishings developed by many designers.

It is reasonable to expect that some such program, which could take many forms, would be instrumental in causing a continuous flow of fresh, imaginative design.

The now-missing creative stimuli would be provided for both the established designer and the newcomers you champion.

Irving Lepselter

New York, N. Y.

Designer Lepselter sums up a situation that should be plaguing his designer peers, and suggests a solution that merits discussion. However, he misinterprets our own comments on the current design stalemate (Interiors, February and March, 1956). We were not suggesting that the young designers are being frustrated because only proven talents are being given a chance. Our point was that the young designers were tending to be no more than stylists, aping the techniques of significant established designers.—Ed.

Wisdom withheld

Sirs:

Recently I contacted your Readers' Service for a recommendation of an interior designer for my new apartment, and was told that it was not the policy of the magazine to make such a recommendation.

I would appreciate a fuller explanation of Interiors' stand on this issue. What exactly is the purpose of the Readers' Service? I had assumed that the magazine, with its complete knowledge of the decoration field, would be in the best position to suggest a designer appropriate for my particular needs. While I have a fairly clear picture of the problems involved in decorating my apartment, and some idea of the style in which I would like it, I do not have the acquaintance with specific designers that your staff obviously has.

Why can the public not benefit from Interiors' wisdom?

Nicholas T. Stanford

Essex, Connecticut

Interiors is a professional magazine, and the purpose of the Readers' Service is to assist individuals in the trade to find sources for articles they wish to obtain. We do not feel that we are in a position to make recommendations of the variety Mr. Stanford requests. When requests of this sort are put to our Readers' Service, we recommend that the inquirer consult back issues of Interiors to acquaint himself with the work of designers, and from this survey select for himself the one who seems most appropriate.—Ed.



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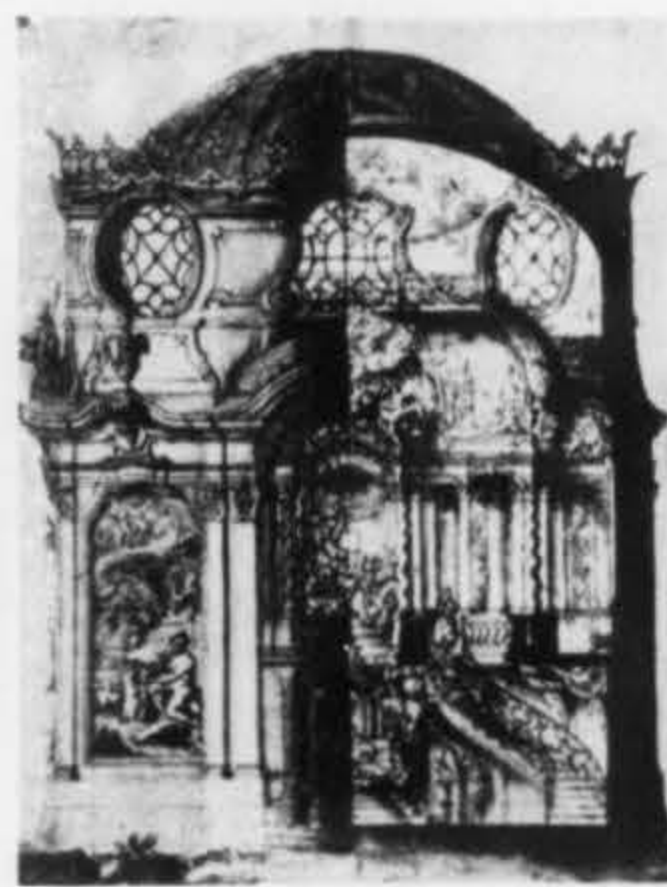
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For your information

18th Century Interiors . . . 8 U. S. International Fairs . . . 20th Century Interiors

Exhibitions . . . Awards and Competitions . . . Historic Fabrics



18th Century Interiors

Georgian High Life

To its lore of living-in-the-once-upon-a-time, the Metropolitan Museum of Art has recently added a mid-Georgian interior from the Kirtlington Park country house built for Sir James Dashwood in the 1740's. Even in that golden age of domestic architecture, it was considered the second finest mansion in Oxfordshire. Only Blenheim Palace stood in its way to top stardom. And for us latecomers, the Metropolitan's share of the mansion is an eloquent sampling of life among England's 18th-century tastemakers. The delicate wood carving and imaginative plaster decorations (above) were obviously done by accomplished craftsmen. The finely carved white marble mantelpiece is said to have been ordered by the Sultan of Turkey and later acquired by Sir James which is an indication of the sumptuous quality of the Dashwood's dining facilities. Although the Kirtlington Park interior was originally a dining room, the Museum has furnished it as a drawing room so as not to conflict with the previously installed dining room from London's Lansdowne House. Nevertheless, the landscape by popular 18th-

century painter John Wootton hangs in its original place over the mantel. Other 18th-century paintings and furnishings in the Kirtlington Park room are from the Museum's collection (center cut, above).

German Ecclesiastic Life

That Germany had its own golden age in things architectural is seen by the 18th-century drawing, *Design for a Round Chapel* by German artist Egid Quirin Asam (see cut right above). This rather amazing rococo flight of Germanic fancy is one of 153 drawings covering five centuries of German graphic art—a Smithsonian Institution traveling exhibition which opens at the Metropolitan Museum of Art on May 10. The original German drawings in the exhibition, lent by 25 museums and private collectors in West Germany, add up to an unusual survey of German graphic art from an anonymous 14th-century pen and ink to a 20th-century Kaethe Kollwitz *Self-Portrait*, with such famous draftsmen as Albrecht Durer, Lucas Cranach, the elder, and Hans Holbein represented in between. The loan exhibition was made possible through the cooperation of the German Government, the Staatliche Graphische Sammlung in Munich, and the German Embassy in Washington.

8 U.S. International Fairs

Pfriem Heads Office Growing Busier

The burgeoning U.S. Office of International Trade Fairs, with headquarters at 41 Faubourg St. Honoré, Paris 8, mirrors our administration's awareness that fair grounds where nations sell both industrial products and a way of life can be battlegrounds in the cold wars. As our participation speeds up our designers are learning how to capture the imagination of the neutrals in that war. Long-time Director of that Office's Planning and Design, Peter G. Harnden has recently stepped aside to open his own international firm of architectural and industrial designers at Orgeval, Paris. He is succeeded by his former lieutenant Bernard Pfriem, painter, graphic designer, and one-time Art Director of *Interiors*. Pfriem will continue to spend much time in the field. His schedule calls for eight exhibitions by September—in Stockholm, Bari, Vienna, Marseilles, Zagreb, Kabul, Colombo. Themes include U.S. housing, food processing, industry for leisure (do-it-yourself). The following Spring the U.S. stand at Milan will present practical peaceful applications of atomic energy in U.S. industry, agriculture, medicine.



U.S. exhibition of industrial design and machinery at 1955 Barcelona fair was designed by Bernard Pfriem, recently appointed Director of Planning and Design of the U.S. Office of International Trade Fairs, under Roy F. Williams of the Department of Commerce. With Pfriem (left) in photo is Rolf Strub, graphic and typographic designer. Pfriem will continue to design, also to employ staff and free-lance designers. He is now recruiting, asks applicants to write the Paris office at address given above.



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For your information



Two rooms in the Silvermine Interior Designers Associates exhibition, "Make Room for the Arts." Top picture: "Confetti," designed by Isabelle and Harry Yolen, and under it: "Anyone for Chess?" by Richard H. Wookey.



20th Century Interiors

Contemporary Connecticut

The Silvermine Guild of Artists which has had a corner on most of the arts in and around Fairfield County for some time, recently added the art of interior design to its program by way of an affiliate group called the Interior Designers Associates. During April, the Guild introduced its new ally—comprised of professional interior designers who practice in well-heeled Fairfield County and nearby New York—with an exhibition of 12 room settings designed to demonstrate the integration of work by Guild artists with today's interiors. Among the dozen lively settings for art and living in the exhibition were the two shown above. Westport's Isabelle and Harry Yolen gave their

room a high aptitude for fun by carrying out the Oriental feeling of Jean Woodham's sculpture and the colors in the Shiki silk wall covering. The four low rattan stools, each covered in a different color—turquoise, lavender, olive and lime green—are almost identically matched by four lovebirds (real ones) in the cage. Another Westport designer, Richard H. Wookey, set the stage for a game of chess by using the dramatic blacks and midnight-blues of Peterdi's painting for the color scheme of his game room. By putting felt to novel decorative use in a man's office called "Executive Suite" (not pictured), Newtown's Tom Carey, A.I.D., also put ideas into the composite and quick-witted head of the American Felt Company, the supplier of his means. If felt doesn't begin cropping up in all sorts of interior roles, we miss our bet. Carey

Italia by Steve Dorland, left, and Blue Mountain by Roy Medders, right—staff members of The House of Heydenryk, Jr.



used felt in muted browns and greens for wall and floor covering as well as the upholstery fabric for a wing chair. It made an effective background for a handsome antique desk, the brilliant colors in an abstract painting by Jimmy Ernst and "a man at work." Other designers who did original rooms for the Norwalk exhibition were: Silvia Choyke of Dorset House, New Canaan; Jessie Owen Collins, Westport; Richard Bunn, Wilton; Margaret Deiches, A.I.D., New York; Barbara Joseloff, Westport and New York; Olive William Kamnitzer, Greenwich; Lester Schaulfer, Woodbury; and Ghysleine Wolf, Greenwich.

Contemporary New York

Members of the New York Chapter of A.I.D. have hit on a new trick for giving ideas to opulent apartment tenants. A group of A.I.D.-decorated apartments in the lush new Royal York Apartments, York Avenue and 63rd Street, will open on May 3 for anyone who wants to see them—and especially tenants-to-be. The A.I.D. exhibition called "Models for Personalized Living" will be open for a month for an admission fee that will go to the Madison Square Boys Club. In the apartments on display, viewers will find an abundance of ideas for giving cold-faced apartment foyers, walls, floors, windows, kitchens, et al, a life of their own—a matter which should be of interest to any New York cliff-dweller. The 23 A.I.D. members who have participated in the Royal York Exhibition are: Dora Brahms, Yale R. Burge, A. J. Connor of William Pahlmann Associates, C. Edward Dick, Virginia Connor Dick, James H. Daggett, Jr., Woodward Fellows, Carl Ficken, Edith Gecker, Hector Grant, Michael Greer, William Gulden, Dorothy Hammerstein, Roger Brown Hargreaves, Patricia Harvey, Melanie Kahane, Leona Kahn, Mary Luscher, Geraldine Nicosia, Eleanor Price Nolte, Joseph Platt, Guy Roop, Jr., Maurice Weir, Millicent Cushny, Ruth Strauss, Beatrice West, John Wisner.

Exhibitions

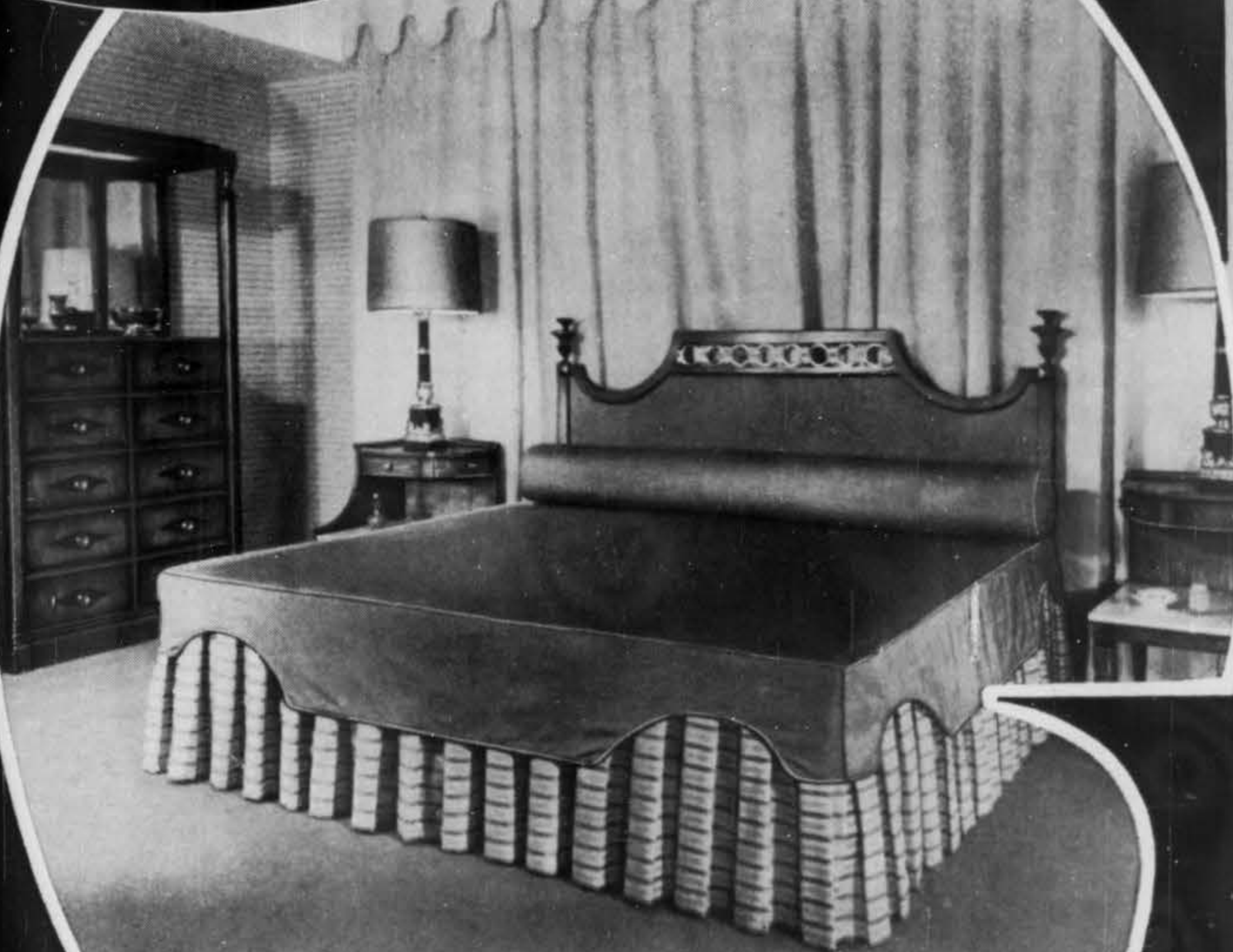
Weekend painters—weekday framemakers

The House of Heydenryk, Jr., which has devoted the past 100 years to picture framing, recently held an exhibition to show that Degas knew whereof he spoke when he said "The frame is the reward of the artist." Paintings



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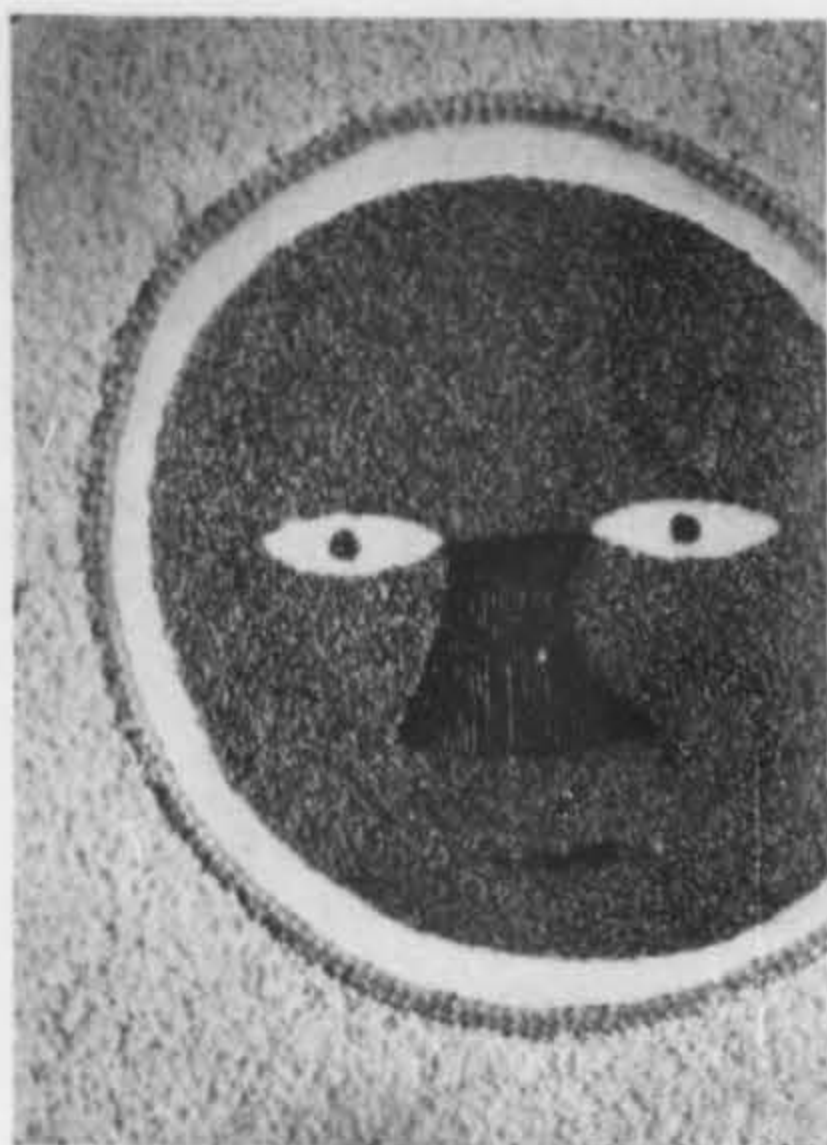
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One of Karl Mann's seed mosaics on view at the Delacorte Gallery. This one is owned by Mr. and Mrs. Raymond Loewy.

done by 15 Sunday-painting members of the Heydenryk staff (both self-taught and professional), were "rewarded" with 15 Heydenryk frames. A variety of frame styles from Renaissance to Contemporary were combined freely with as many styles of painting. Probably the show's most startling effect was produced by mating Roy Medders' angled abstraction, *Blue Mountain*, with a richly ornate frame copied from the Spanish Renaissance, page 12. Next to it is Steve Dorland's *Italia* with an Italian-Renaissance inspired frame, a combination so all of a piece that one wonders if there might be something in this Bridey Murphy-reincarnation stuff after all.

Seed Art

With a pair of tweezers, glue, plywood and jarsful of colorful seeds—coffee beans, wild rice, lentils, barley, fruit seeds—Karl Mann has painstakingly created a series of moonfaced men (see cut), childlike animals, buildings and flowers that are being shown at New York's Delacorte Gallery through May 4. One may well ask how far some of today's artists will go to produce a new art form. Several interior designers have seen the decorative possibilities in Mann's mosaics for today's interiors. Raymond Loewy, Paul McCobb, Edward Wormley, Edward Fields and Melanie Kahane—to name a few—have used them to good effect.

Early Exurbanite

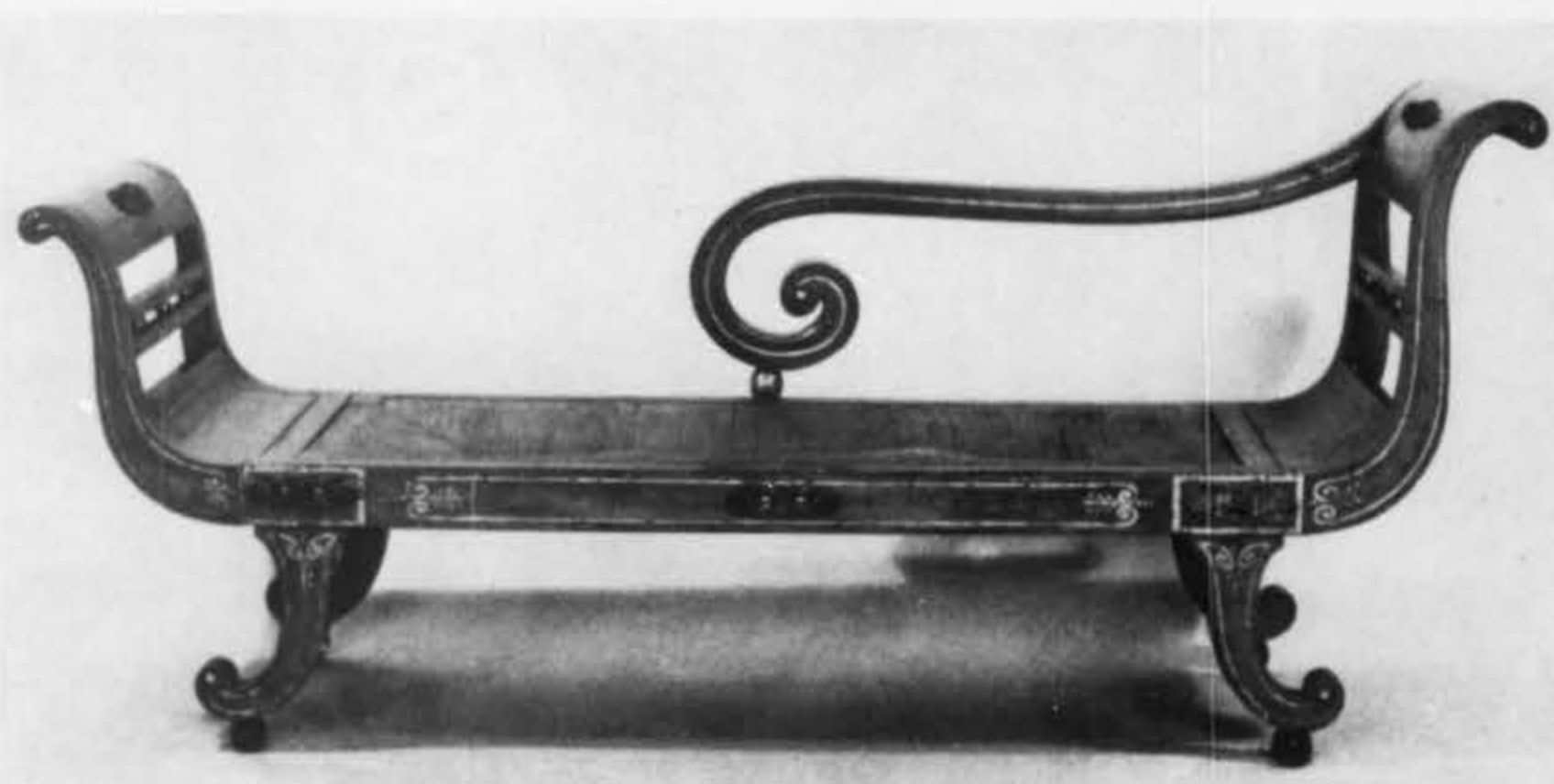
A collection of American country furniture at the Brooklyn Museum through May 13, includes some fine examples of work produced by rural cabinetmakers between 1670 and 1840 for an exurbanite clientele which bore little if any resemblance to the present-day breed. Many of the New England, New York and Pennsylvania-German pieces are delightful illustrations of the country craftsman's in-

genuity in adapting sophisticated city styles to a simpler and less pretentious way of life (see cuts). The neo-classic 19th-century painted settee (from the Brooklyn Museum collection) is typical of the use of paint to simulate more elaborate ornamentation—although the Madame Récamier elegance is a bit surprising. The New England side chair, 1725-1750 (also from the Museum collection) combines a Queen Anne back with William and Mary legs—a nonconformity often found in country furniture. The Connecticut chest-on-chest, circa 1770, (lent by Ginsburg and Levy) takes its cue from Chippendale but, instead of merely simplifying the sophisticated Chippendale foliate design, the country craftsman invented his own motif. The Metropolitan Museum of Art, Philadelphia Museum of Art, the Wadsworth Atheneum and private collectors, have lent pieces for the exhibition.

Tale-telling Toiles

Among a fascinating array of historic printed toiles being shown at the Scalmandré Museum of Textiles through May and June is one oddly called "The Apotheosis of Franklin" (see cut on page 16).

Oddly, we say, because it was designed in England in 1780 ostensibly to commemorate George Washington and the founding of America but the artist apparently had other ideas. A series of amusing "errors" in the print seem to uncover—to a post-Freudian age at least—an edgy feeling of resentment toward those upstarts across the sea. Although Washington appears, quite properly, in the foreground of the print, it takes its name from the more heroic figure of Franklin in the background. The American flag is all stripes and no stars. Even the word "Independence" on the shield held by the lady behind Washington is misspelled—and in an era when Samuel Johnson was in full operation! An A appears where the third E should be in case anyone is wondering. A closer inspection reveals even more carefully concealed "errors." Nevertheless, we are evidently a broadminded, or near-sighted, nation since a Scalmandré reproduction of the Franklin-Washington print now hangs in the West Room of the White House. Many original examples of 18th- and early 19th-century French, English and American toiles are included in the exhibition along with Scalmandré reproductions.





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All the way back to the 9th

At the Cooper Union Museum for the Arts through August is another fabric exhibition—this one a giant retrospective affair that reaches all the way back to the 9th century. Altogether, the Cooper Union exhibition represents 12 centuries of international fabric-making which is quite understandably said to be the largest collection of textiles ever assembled. Along with the historic fabrics, there is a contemporary section that includes upholstery and clothing fabrics produced in the past 10 years by such top-notch designers as Alexander Calder, Alexander Girard, Doris and Leslie Tillett; and a technical section covers the methods used in transferring designs to fabrics. Talks by noted textile designers, demonstrations of printing methods and panel discussions are also being held at intervals during the exhibition—all of which adds up to a comprehensive course in fabrics that no one

with any interest in the subject can afford to miss. Two fabrics included in the Cooper Union exhibition which is aptly titled "Design by the Yard," are shown in the cuts, left: An 18th-century Russian block-printed linen and, beneath it, "Coptic Horses," a black and white hand blocked cotton designed by Dorothy MacNab, Montego Bay, Jamaica, and lent by Thaibok Fabrics.

Potters and a Crackpot

Another Wedgwood First

The grandpa of modern ceramics, Josiah Wedgwood, was top man at the First Wedgwood International Seminar held at the Philadelphia Museum of Art in April. Along with the life of Wedgwood or "the experimental crackpot" as he was dubbed in *Interiors'* Wedgwood story (April 1953), topics taken up at the Seminar included the early Wedgwood wares; techniques and markings during the 200 years of Wedgwood production and the Oriental influences. Such Wedgwood authorities as Henry P. McIlhenny, Curator of Decorative Arts at the Philadelphia Museum; Hensleigh C. Wedgwood, President of Josiah C. Wedgwood & Sons, Inc.; Harry M. Buten, President of the Wedgwood Society of Philadelphia and Alice Winchester, Editor of *Antiques*, acted as moderators of the panel discussions.

Modern Potters

California trends in ceramics during the past year are neatly focused in the Association of San Francisco Potters' exhibition of 300 pieces of pottery and ceramic sculpture at the M. H. de Young Memorial Museum through May. Combinations of clay with other materials such as wood, leather and hemp is one of the interesting trends that shows up among the works being exhibited in that land of sun and ceramics. A more extensive use of porcelain is also evident. Among the award winning designs in the exhibition are a set of porcelain bowls by Elizabeth Irwin which took first prize in the Vessels division; and a two-spouted Sculpture Pot by Richard Brennan which took first prize in the Sculpture division. Shown in the cut are the Arthur Phelan Purchase prize-winners: a blue-black stoneware reduction vase by Paul Volckening; a salt-glazed bottle by Patricia Lamerdin and a decorated porcelain bottle by Dale Hays.

Industrial Design

Wild Blue Yonder down to earth

The Industrial Design profession in general and Walter Dorwin Teague Associates in particular have been paid a high compliment by the U.S. Air Force Academy at Denver, Colorado. After deciding that an industrial designer should have full responsibility for all interiors and furnishings of the Academy buildings to be built at Colorado Springs, Colorado, a selection board recommended Walter Dorwin Teague Associates of New York for the job. To achieve the Academy objective of "the best obtainable environment, unity, efficiency, economy and pleasing appearance,"

an Air Force document points out, "the large industrial designer with broadest background is best qualified in both breadth of experience and know-how, and in depth of established capacity."

Design Award #6

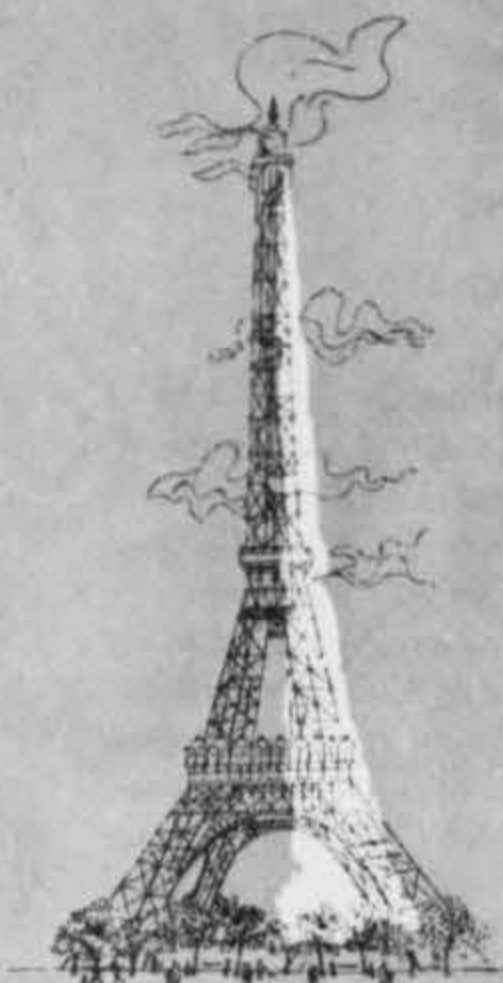
The Sixth Annual Design Award Program of the Industrial Designers Institute is underway. Purpose of the program is to give recognition to industrial designers of products that have appeared during the past year and are both functionally and aesthetically outstanding. Designs may be submitted by an individual in behalf of himself, or for someone else, as well as by a design group. Designs must be attributed to an individual designer or team, working either on the manufacturer's staff or independently. Deadline is May 19, 1956. Full details and submission forms may be obtained from Walter C. Granville, Container Corporation of America, 38 South Dearborn Street, Chicago.

Awards

Trail Blazers, 1955-56

Cooking, planting, cleaning and baby sitting as well as the appearance of American homes are due to profit from this year's seven Trail Blazer Award winners recently announced by the Home Fashions League. To be eligible for the awards, designs had to be mass-produced in the U.S., a significant contribution to home furnishings, and an outstanding achievement in design. The seven winning designs that came through on all counts were Amtico's color-matched vinyl flooring tiles styled by William Pahlmann Associates; Shulman Fabrics' multi-colored plaid silk panel designed by Margaret Nelson; Tappan's electronic range; NuTone's motor-driven food preparation center; Architectural Pottery's hourglass plant containers designed by La Gardo Tackett; Tigrett Enterprises' circular nylon mesh folding playpen and Plas-Tex Corporation's plastic pouring pail.





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Decorators Club double header

Jeanette Jukes and Mary Coggeshall, a white-of-hair but young-of-heart interior design team with an impressive list of accomplishments to their credit, were this year's recipients of Decorators Club medals at the Annual Award Dinner. Many private houses, a score of colleges, Y.W.C.A.'s, churches, even a mausoleum, are among the various types of interior designing that the Misses Coggeshall and Jukes have done. Speaker of the evening was James Fitch, author and Associate Professor of Architecture at Columbia University, who spoke on "The Arts Since 1930." Too many critics of architecture and the allied arts rely on taste alone, Professor Fitch believes. "Don't ape the past like monkeys," he warned, but don't call it all bad nor all good without any knowledge of what it's all about.

Competitions

Inside and Out

A small house competition being jointly sponsored by the Illinois Institute of Technology, the Morton Arboretum, American Institute of

Architects, the Chicago Building Congress and the Museum of Science and Industry—all of Chicago—is designed to "demonstrate original thinking on the relationship between the interior and exterior of houses." Professional architects as well as high school students are eligible for 37 general awards totalling \$15,000 being offered by the Arboretum. The Illinois Institute of Technology is offering 12 additional prizes to high school students only. Deadline for entries is May 21. Further information and entry blanks can be had from J. C. Boyce, Illinois Institute of Technology, 35 West 33rd Street, Chicago 16, Illinois.

Leather Again

Deadline for entering the Upholstery Leather Group's Second Annual Design Competition is May 20. All practising designers, decorators and architects are eligible for awards of \$1,000 each being offered in seven classifications: Upholstered Furniture, Case Goods and Complete Room Settings in the home furnishings category; Architecture and Decorative Accessories in the general category. For further information write to Paul R. Copeland, Jr., The Upholstery Leather Group, Inc., 141 East 44th Street, New York 17, New York.

Of Things Scholastic

Architecture at Clemson

The Department of Architecture at Clemson College has announced the establishment of the Clemson Architectural Foundation which is sponsored by the South Carolina Chapter of the American Institute of Architects for the purpose of assisting the expanding program in architectural education at Clemson College. As one of its first projects the Foundation is sponsoring a program of visiting lecturers for the coming year which will include Dr. Thomas Howarth from the University of Manchester, England; R. Buckminster Fuller; Dean John Burchard of M.I.T. among others.

Fellowships for Rome

Twelve Rome Prize Fellowships for one year each, have been announced by James Kellum Smith, President of the American Academy in Rome. In the fields of art and architecture, Fellowships were awarded to: David J. Jacob of Alexandria, Virginia (Architecture); Joachim E. Gachde, graduate student of New York University and Howard Hibbard, graduate student of Harvard University (History of Art); Eric A. Svenson of Cornell University (Landscape Architecture); and Zubel Kachadourian of New York City (Painting).

For Your Calendar

Through May 13. *Art in Interiors* exhibition. Philadelphia Art Alliance.
Through May 13. *Country Style—exhibition of country furniture made in America, 1670-1840.* Brooklyn Museum, New York.
Through May 20. *An exhibition of Seed Mosaics by Karl Munn.* Delacorte Gallery, New York.
Through May 30. *A half century of architectural education.* Georgia Institute of Technology, Atlanta.
Through May 30. *Ceramics in House and Garden—Association of San Francisco Potters exhibition.* M. H. de Young Memorial Museum, San Francisco.
Through May and June. *The Toiles of Today and Yesterday.* Sealamandré Museum of Textiles, New York.
Through August 31. *Design by the Yard, largest printed textile exhibition ever held.* Cooper Union Museum, New York.
May 1-30. *Fifty Years of Danish Silver.* Smithsonian Institution traveling exhibition, Columbia Museum of Art, Columbia, South Carolina.
May 4-13. *Washington State International Trade Fair.* Seattle, Washington.
May 5-21. *Paris International Trade Fair.* Paris, France.
May 10-June 10. *German Drawings—Masterpieces From Five Centuries.* Smithsonian Institution traveling exhibition. Metropolitan Museum of Art, New York.
May 12-20. *1956 International Home Building Exposition.* New Coliseum, New York.
May 12-June 9. *Seventh Annual exhibition of Northwest Ceramics, sponsored by the Oregon Ceramic Studio and the Creative Art Foundation of Oregon.* Portland, Oregon.
May 13-18. *New York Stationery Show.* Hotel New Yorker.

May 17-October 1. *Pots, Vases, and Figurines, 10,000 years of ceramic development.* Florida State University Museum and Art Gallery, Tallahassee.
May 20-22. *Fifth Annual Meeting of the Building Research Institute.* Sheraton-Brock Hotel, Niagara Falls, Ontario.
May 23-June 22. *New Dimensions, 1956 exhibition of Celanese Contemporary Fabrics.* 16 East 34 Street, New York.
May 26-June 3. *International Antiques Exhibition and Sale.* New Coliseum, New York.
June 7-10. *Annual Furniture Fair of the Association of Furniture Manufacturers in Denmark, open to furniture dealers and buyers only.* Frederica, Denmark.
June 9-24. *Boston Arts Festival.* Public Garden, Boston.
June 11-15. *Seventh National Plastics Exposition sponsored by the Society for the Plastics Industry, Inc.,* New Coliseum, New York.
June 13-28. *The Antique Dealers' Fair and Exhibition.* Great Hall, Grosvenor House, Park Lane, London.
June 15-28. *Summer Market.* Waters and Exhibitors buildings, Grand Rapids.
June 18-28. *Summer Market.* American Furniture Mart, Chicago.
June 18-28. *International Home Furnishings Market.* Merchandise Mart, Chicago.
June 23-July 1. *International Design Conference.* Aspen, Colorado.
June 25-29. *International Housewares Show.* New Coliseum, New York.
July 2-13. *Plastics in Building—Special Summer Program.* Massachusetts Institute of Technology.
July 8-13. *New York Home Furnishing Accessories Show.* New York Trade Show Building.
July 8-13. *New York Lamp Show.* Hotel New Yorker and New York Trade Show Building.
July 9-13. *Summer Market.* Los Angeles Furniture Mart.

July 15-20. *National China, Glass, and Pottery Show.* Hotel New Yorker.
July 16-20. *Summer Market.* Western Merchandise Mart, San Francisco.
July 22-25. *Washington Gift Show.* Hotel Willard.
July 29-August 8. *Chicago Gift Show.* LaSalle Hotel and Palmer House.
July 31-August 4. *23rd Annual Craftsman's Fair League of New Hampshire Arts and Crafts.* Belknap Mountain Recreation Area, Gilford.
August 5-8. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Civic Auditorium, Sheraton-Palace, St. Francis and Sir Francis Drake Hotels, San Francisco.
August 12-15. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Public Auditorium, Plaza and Benson Hotels, Portland, Oregon.
August 18-September 23. *Scandinavian Design Cavalcade.* Stockholm, Sweden.
August 19-22. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Civic Auditorium, New Washington and Olympic Hotels, Seattle.
August 19-24. *New York Gift Show.* Hotel New Yorker and New York Trade Show Building.
August 20-November 4. *Textiles, U.S.A.* Museum of Modern Art, New York.
August 25-September 9. *Seventh National Home-furnishings Show.* New Coliseum, New York.
August 26-28. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Davenport Hotel, Spokane, Washington.
August 26-30. *National Association of Furniture Manufacturers 28th Annual Convention and Supply, Equipment, and Fabric Fair.* Conrad Hilton Hotel, Chicago.



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Interiors' bookshelf

Alien Paradise Lost

FORM AND SPACE OF JAPANESE ARCHITECTURE. By Norman F. Carver, Jr. Photographs by the author. 8 1/4" x 10 3/4", 200 pages, 158 plates in black and white. With preface, introduction, and captions in English and Japanese. Translation into Japanese by Ryuichi Hamaguchi. Copyright 1955 by Norman F. Carver, Jr. In Kalamazoo, Michigan, U.S.A. Published by Shokokusha Publishing Company, Tokyo, Japan. American distributor Wittenborn and Company, New York, \$12.00.

CONTEMPORARY ARCHITECTURE OF JAPAN. By Shinji Koike. 10" wide x 8 3/4" high. 119 pages. Heavily illustrated with photographs in black and white, also a map of Japan, and plans. Jacket design by Yusaku Kamekura. Printed in Japan, 1954, in English and Japanese. Published by The Shokokusha Publishing Company, Inc., 11-2 Chome, Hirakawa-cho, Chiyoda-Ku, Tokyo.

Book after book on Japan, film after film from the same place. What is this beguilement we are being subjected to? The two books we have paired here round out an even dozen received within the last eighteen months; several more are expected. Both of these were published in Japan; it is clear that an American market exists for them, which is no doubt why their texts are printed in both English and Japanese. Until recently a reader could believe that his delight in Japanese art was a rare, rather scholarly enthusiasm shared only with inhabitants of our Pacific Coast cities who are involved in the importation of Japanese *objets d'art* or with Manhattanites who succumbed to the spell of the Japanese house in the Museum of Modern Art garden because it was an oasis in our asphalt desert. But we have news that there are devotees everywhere. One has gone to the trouble and expense of building a surprisingly authentic Japanese house near Grand Rapids, Michigan (see pages 98-103 for photographic proof, together with the owner's explanation). While it is true that during the war the gentleman in point was more exposed to Japan's spell than most of us, the persuasiveness of that experience should be balanced against a deterring factor also particular to him—namely that he manufactures furniture, a product conspicuously absent from traditional Japanese houses. He has managed to introduce a few of his company's products into the house with considerable skill, and it must be admitted that they are a solace to stiff Western knees and spines, too long pampered by bouncy mattresses. There are, of course, insoluble contradictions in the project, since Japanese art and architecture are not a mere collection of forms and dimensions, but a way of life built on cultural, philosophical, and religious foundations that have less in common with ours than that of any other civilization of high artistic achievement. But that only proves that the allure of Japanese architecture out-



Large kitchen and workroom beside the entrance of Yoshimura-tei palace, from "Form and Space in Japanese Architecture" by Norman F. Carver, Jr.

weighed many formidable arguments against the project.

This extraordinary lure of Japan led Norman Carver, the author—or, perhaps more precisely, the photographer—of *Form and Space of Japanese Architecture* to return to Japan on a Fulbright Fellowship after his introduction to Kyoto with the Occupation Forces in the early postwar period. The book is the fruit of his Fellowship. An architect himself, Carver's well-realized aim in undertaking this picture book of traditional Japanese architecture was to record the essence of its organization, and its profound implications for contemporary design. He does it with 158 magnificent photographs of telling segments of palaces, tea houses, temples, shrines, city and farm dwellings, and gardens.

His photographs encompass as wide a temporal sweep as they do in function, but this enormous variety only serves to dramatize the homogenous quality that was retained in Japanese architecture through fifteen centuries of an ever-refining philosophy of religion. Text is almost nil, and the power of the photographs is proved again by the apparent expendability of words, other than a few introductory sentences for each series of related photographs, and an identifying index. The book is divided, in what sometimes seems arbitrary fashion, into sections illustrating forms and space. Carver observes in his introduction that, "Appreciation of Japanese architecture . . . in photographs . . . is possible only because the powerful order of its primary geometry imposes its own articulation on the observer and the mind first reacts to these forms in space and to the energies and tensions generated by their relationships." The impact of his photographs points up the validity of his statement, but also serves to make his division of form and space suspect: both the texture of details and the patterns of structure appear under "form," and similar patterns, photographed in relationship to the site, make their appearance in "space." It would be interesting to know to what extent the angles and cropping of his photographs are responsible for the separation of form and space in this book, but it is mere quibbling in view of the rich documentation of Japanese

architecture with which Carver has provided us.

Easing this silver cord of traditional architecture to encompass new forms, functions, materials, and structural means has been a difficult struggle for the Japanese, as Shinji Koike, architectural esthete and Professor at the University of Chiba, describes in his introduction to *Contemporary Architecture of Japan*. In view of these struggles with public and official hostility even the most dubious of the houses and public buildings illustrated by Professor Koike deserves respect as a forward step. This collection, supplemented with photographs and brief biographical sketches of the architects, is a valuable summing up of contemporary architectural progress in Japan.

Martyr in Exurbia

YOU CALL THAT A HOUSE? By William Manners. 255 pages. The John Day Company, New York, 1956. \$3.50.

Architecture is now in the ken of contemporary American culture. The highbrow can evaluate the esthetics of contemporary structures (or at least thinks he should be able to); the lowbrow can identify a split level at a glance; and the middlebrow, several decades after the fact, has discovered not only that contemporary architecture is Art, but that there are views on this architecture to be acquired and proscribed to if one is to maintain his intellectual standing in the community. The conditioned responses that make up this popular attitude toward contemporary architecture are set down in the form of a novel by a writer whose earnestness, untainted by humor, marks him as in the *milieu* of what he writes about.

William Manners, the author of *You Call That a House?*, lives in Norwalk, Connecticut, "where he built his own home, a solar house of contemporary design," according to the dust jacket. Reading the novel, one cannot help but wonder whether it were not a sealed cellar instead. For the theme of *You Call That a House?* is the martyrdom of a young couple resulting from their building a modern house in this very day and age in Fairfield County, Connecticut.

What this couple went through! It seems that to build a contemporary house in Fairfield county today is an invitation to social leprosy. Once the first careless rapture with the open floor plan faded, the couple discovered that their neighborhood was divided into the haves and have-nots of contemporary houses, with the animosities between the two groups strained to the point where young love, between the daughter of a Colonial house owner, and the son of a modern house owner, was almost blighted.

With dishonest exaggeration, and, one suspects, more than a passing thought about a sale to Hollywood, William Manners has attempted to make a sensational cause out of the contemporary house in the very county that is its Eastern stronghold. His strategy is as bad as his style and timing.—L.W.



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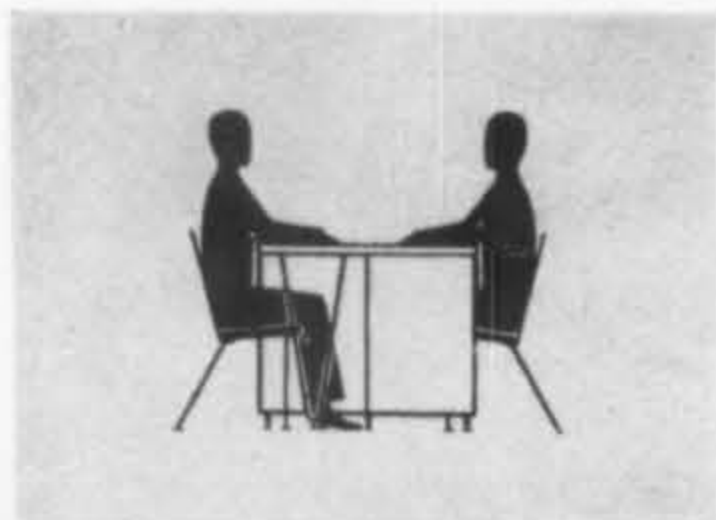
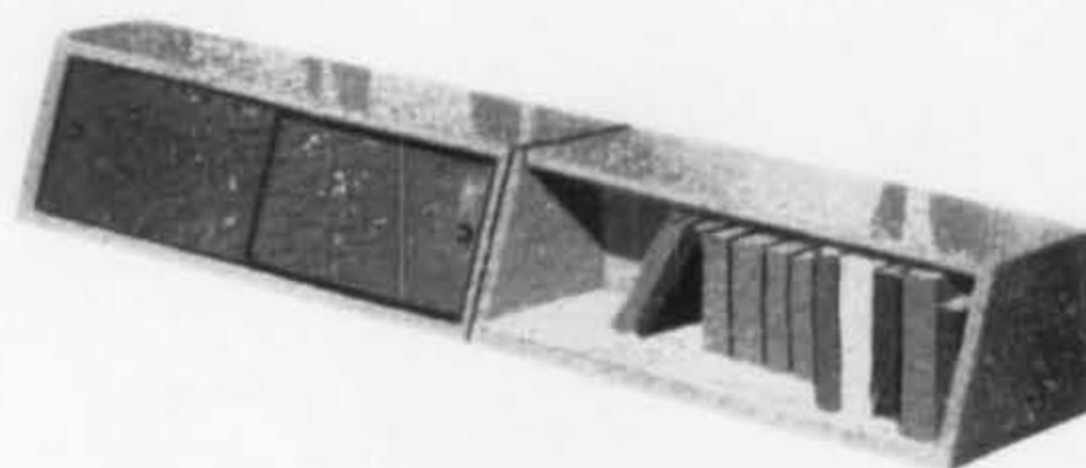
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WITH FABRICS OF CELANESE CONTEMPORARY FIBERS



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Scheduled for Spring Market: Celanese NEW DIMENSIONS Show—successor to the famous "Fresh Viewpoint" Program. Of particular interest to you: an exclusive section devoted to decorator fabrics—used in brilliant new concepts. NEW DIMENSIONS will be an exciting promotion—slated for major editorial interest and national advertising in the Fall of '56. If you have interesting new fabrics that qualify, contact Celanese—*now*. Call Mr. Frank Tupper at MU 9-6000, Ext. 249.



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CELANESE CELAPERM
the acetate yarn with sealed-in color

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FOR THE CONTEMPORARY FURNITURE OF LASTING BEAUTY.... *the answer is Risom*



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a new high style in breathable
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—a striking new breathable "Fabrilit" pattern
with the quality look of hand-loomed tweed.
Yorkshire Brown, Mayfair Pink, Exmoor Green.

For furnishings that get heaviest use—even abuse . . .



Thousands of invisible pores breathe for floating-on-air comfort. A continuous vinyl coating leaves *no* exposed fabric to soil. Exclusive Du Pont finish resists dirt and wear . . . washes completely clean with a soapy sponge. For extra-duty furniture of distinction, select Du Pont breathable "Fabrilit"®—the *unique* elastic vinyl upholstery. In 11 Dorchester colors (see bar), each with the exclusive hand-loomed tweed effect. Write for swatches:

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there's no vinyl upholstery like
DU PONT *Breathable* "FABRILITE"®



BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

*"Fabrilit" is Du Pont's registered trademark for its elastic-supported vinyl upholstery. †Design Patent Applied For.



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Iowa Memorial Union,
State University of Iowa . . .

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"This music room which we have designed is an illustration of how many problems can be eliminated from the start if management and designers will work together as a team. Also needed for successful interiors is not only imagination but ability which is directly related to research and, in turn, good sources of information."



INSTITUTIONS

The Growing, Challenging Field for Professional Decorating Services

More and more professional designers and decorators are finding responsive clients for their talents among institutions serving America-Away-From-Home. Through its broad editorial programs, INSTITUTIONS Magazine has been encouraging institutional executives, owners, and managers to use professional services when decorating, remodeling, or rehabilitating their properties. This editorial policy has been given added emphasis through the sponsorship by INSTITUTIONS Magazine of a program of awards for outstanding work in mass housing establishments. Typical of the winning entries in the 2nd Annual Institutions Interiors Awards Program is The Music Room, Iowa Memorial Union, State University of Iowa, designed by Ken White Associates, Westwood, New Jersey.

If you would like further details on INSTITUTIONS Magazine, the 5 million room market it serves, or its editorial services for you, a note on your letterhead will bring you complete information.



***Institutions* MAGAZINE**

OF MASS FEEDING—MASS HOUSING

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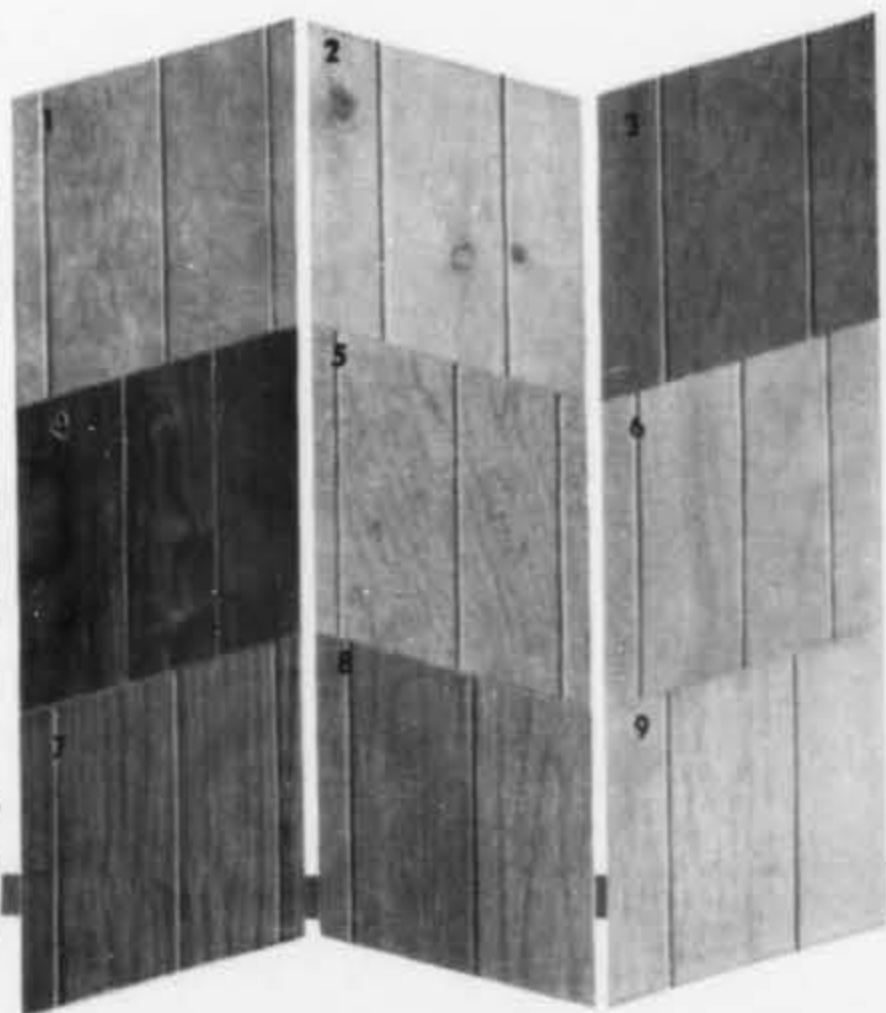


Here's decorative beauty that never fades . . .

Birch (1)
Knotty Pine (2)
Cherry (3)

Walnut (4)
Maple (5)
Elm (6)

Mahogany (7)
Oak (8)
Blonde Limba (9)



Craftwall

GENUINE WOOD PANELING
professionally finished
with that hand-rubbed look

So much for beauty! Now
turn page for a pretty picture
in economics



Roddiscraft

RODDIS PLYWOOD CORPORATION, Marshfield, Wisconsin



When it comes to interiors—
everyone's talking about . . .

Craftwall beauty with a practical air

Great things are happening to interiors everywhere. All over the country, the big news in wall coverings is Craftwall genuine wood paneling. More and more architects, designers and decorators are taking advantage of Craftwall's limitless design opportunities . . . its truly functional character and remarkable ability to grow more beautiful with age.

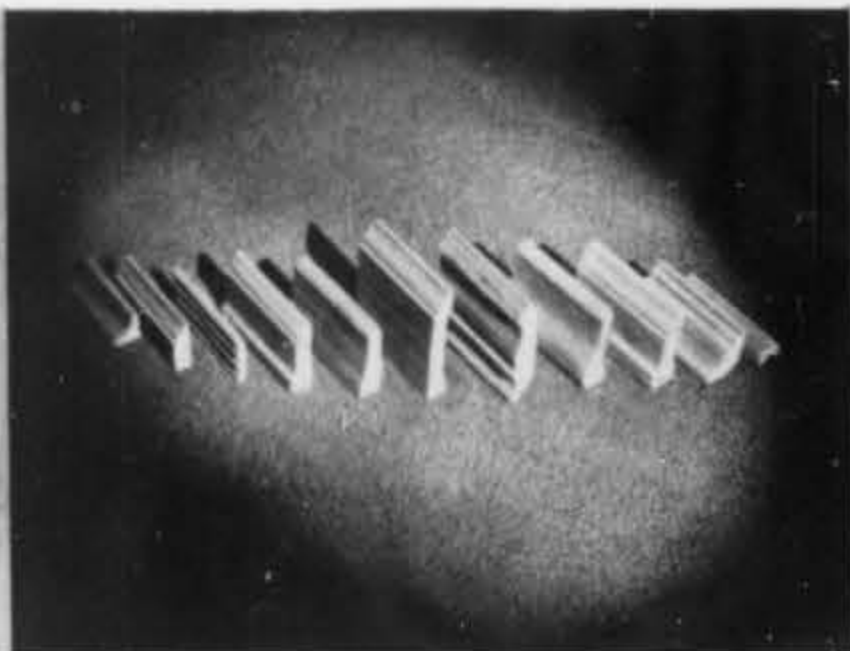
Diamond-tough finish — With Craftwall, beauty is assured. The durable craft-finish stays crystal-clear over the years. It won't craze or yellow with age. The panels

are carefully wrapped and pre-packaged. They arrive on the job in first-class condition . . . ready for quick, fuss-free installation.

Three provocative styles — Hailed for its remarkable ability to stimulate interesting decorative ideas, Craftwall has three styles for the nine beautiful woods. Style 100 is vertical v-grooved, creates a random-planked effect. Style 300 is vertical v-grooved, cross-scored and pegged, while Style 400 is v-grooved for a horizontal planked effect.



EASY INSTALLATION is assured by three convenient panel sizes — 48 by 96 inches, 16 by 96 inches and 32 by 64 inches. Panels nail in place quickly . . . stay flat, straight and true. Immediate, perfect results!



COMPLETE-JOB PACKAGE includes complete selection of hardwood molding and trim . . . plus new Roddiscraft panel-matched finishes in the nine Craftwall wood tones . . . putty sticks that make nail holes vanish.



BEAUTIFUL PERMANENCE eliminates the costly mess of periodic painting or wall-papering. Professional finish protects forever . . . shrugs off oil, ink, water and abuse . . . wipes clean in seconds.

See your dealer or use coupon for facts about Craftwall. When in New York, visit the Roddiscraft Rockefeller Center Showroom, 620 Fifth Ave.

Roddiscraft

RODDIS PLYWOOD CORPORATION
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I want more facts, including cost data, about
Craftwall plywood paneling.

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Craftwall

GENUINE WOOD PANELING

— Professionally finished
with that hand-rubbed look



Wouldn't you know she'd choose a Bigelow... An air of elegance surrounds her. You sense it in the quiet simplicity of her clothes...in the timeless beauty of her gracious home...in her every purchase. So you just know, that when she shops for broad-loom, only Bigelow will do. For Bigelow is magnificent carpeting, designed by leading carpet stylists, loomed of precious yarns, to bring your home new elegance and new comfort and quiet to enjoy now and for many, many years to come.

*Draped above: Monte Carlo. On the floor: Waikiki.
See these and other fine Bigelows at leading stores.*



Bigelow
number 1 name in carpets

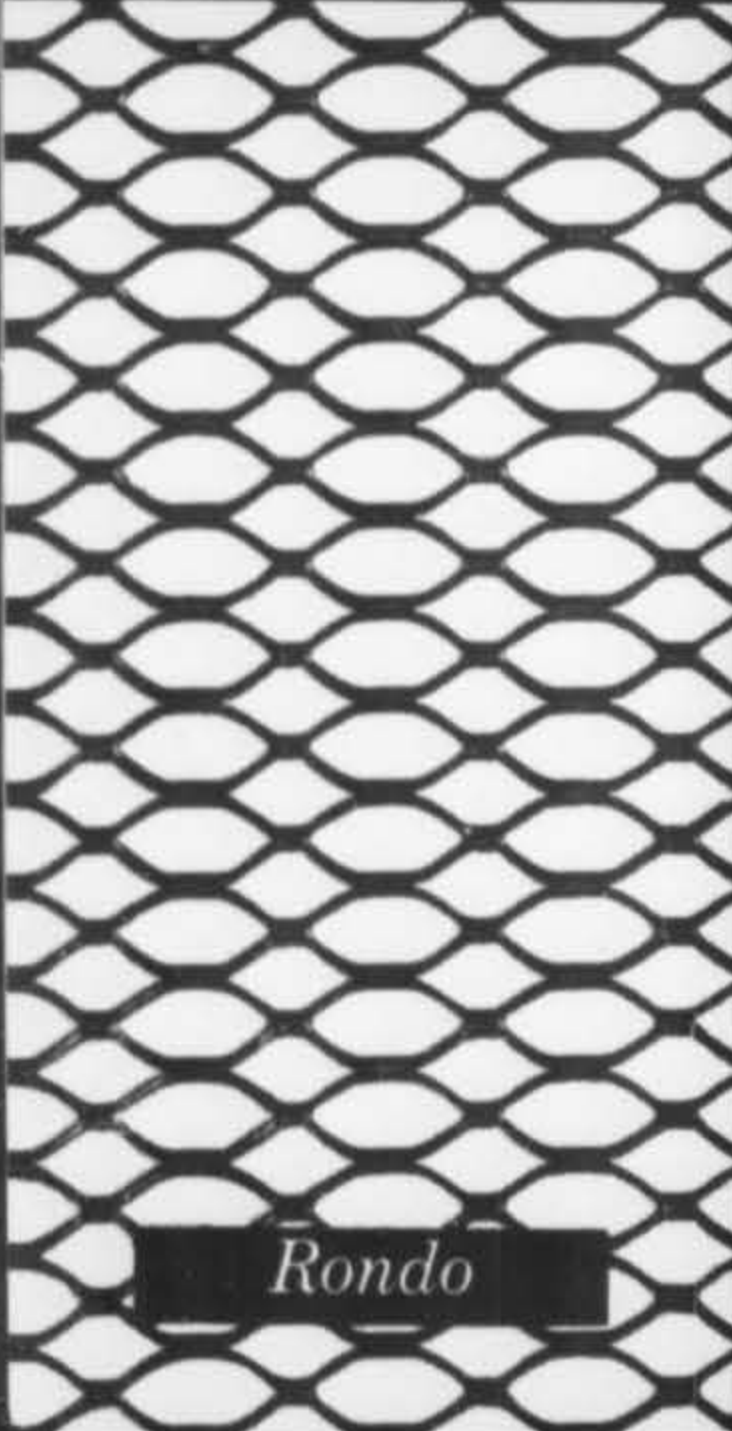
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Today, more than ever, your customers are aware of Bigelow leadership in carpet styling and quality. For they see Bigelow advertisements, like the one above, regularly in *House Beautiful* and *House & Garden*. Surely, you will delight your most discerning clients (residential or commercial) by suggesting carpeting from Bigelow's fabulous variety of textures, patterns and colors. For information, write Bigelow, Dept. A, 140 Madison Ave., New York City.

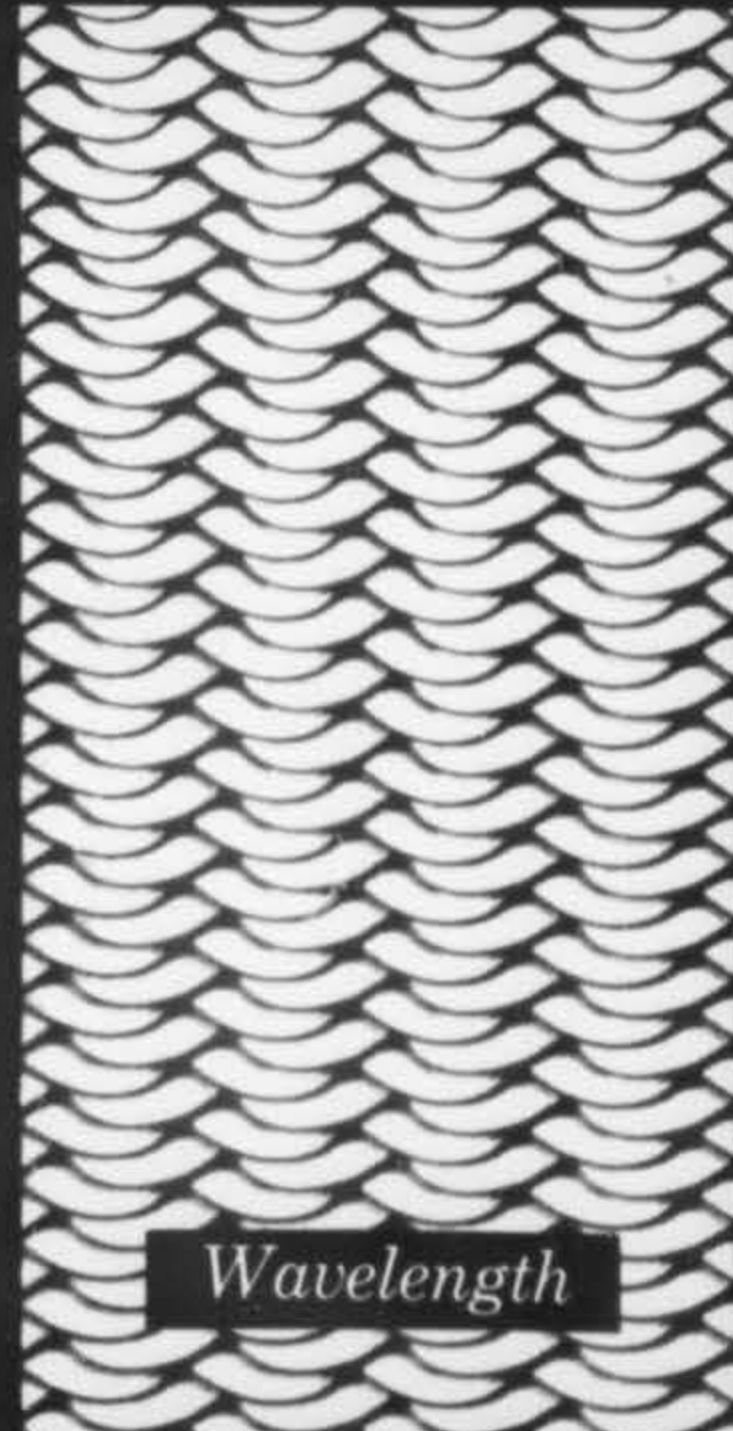


expanded

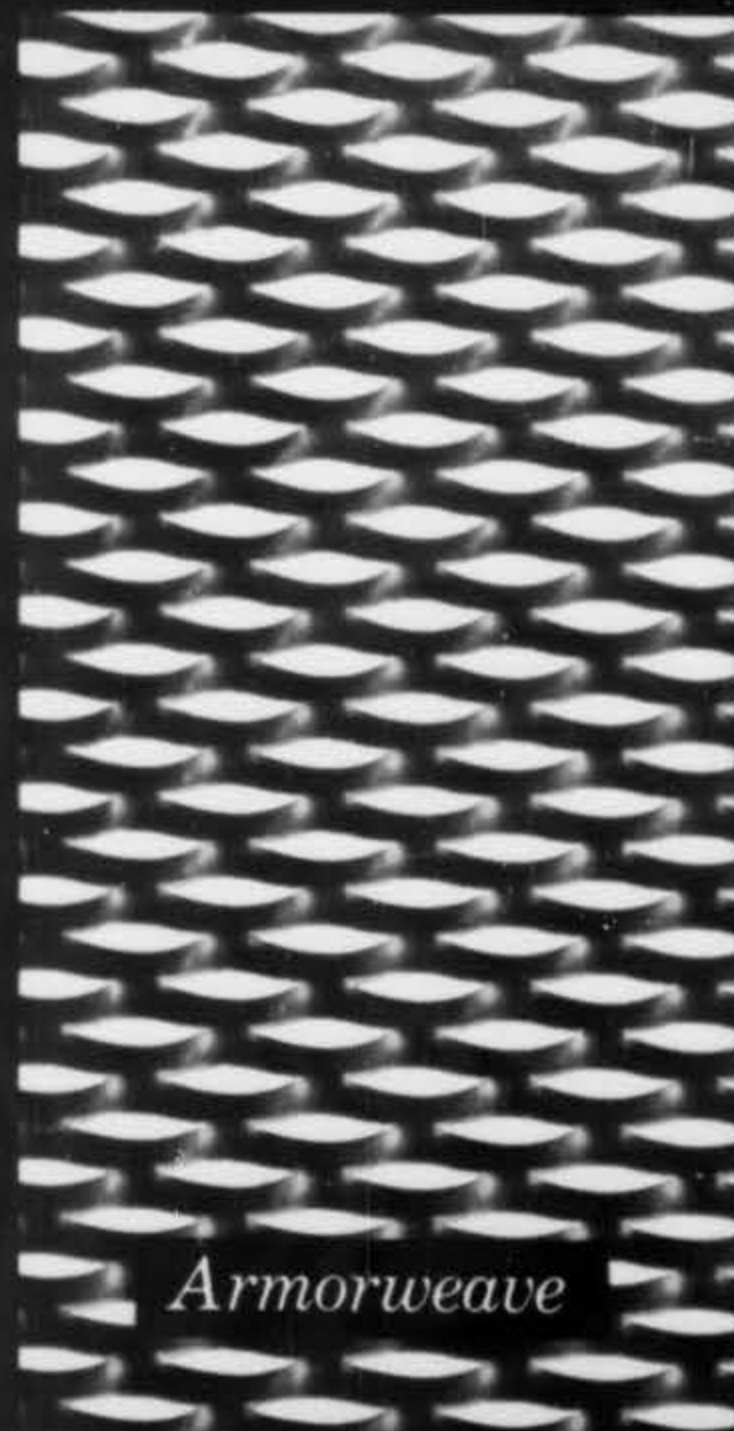
METAL



Rondo



Wavelength

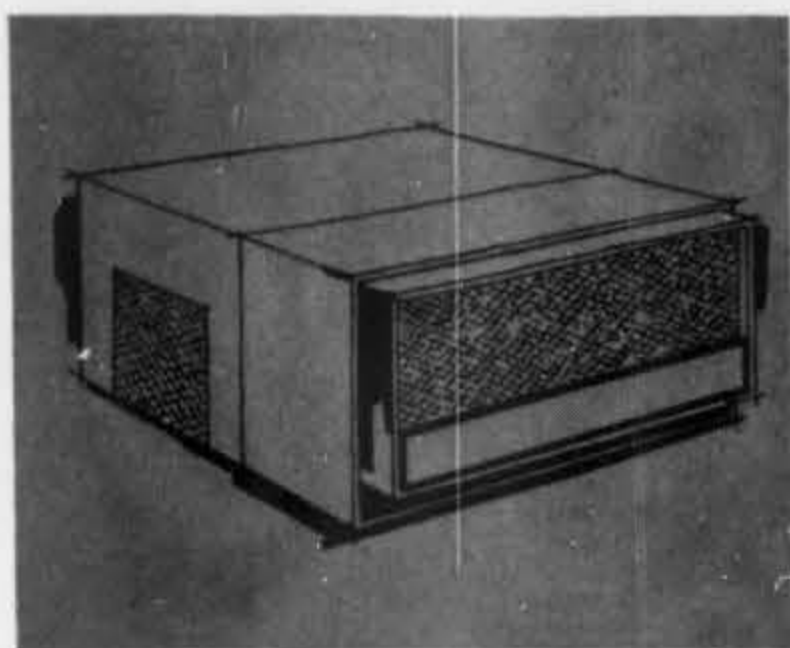


Armorweave



Festoon

WITH EXPANDED METALS...HORIZONS ARE EXPANDING FOR DESIGNERS IN MANY FIELDS



IN PRODUCT DESIGN . . . these metals serve many needs. Utility racks, fruit bowls, bird cages, powder boxes, window displays, storm door guards, TV and radio grilles—but a few suggestions!



IN FURNITURE DESIGN . . . benefits of these new see-through metals are many. In chairs, tables, screens, cabinet doors, magazine racks, lamps, new U.S.G. Expanded Metals lend new beauty and utility.



IN INTERIOR DESIGN . . . architects, decorators will find these versatile meshes ideal for screens, room dividers, lighting units, shelves, ornamental trims, grilles, partitions. Possibilities are endless!

to carry out your ideas...in new
meshes that are lighter, more
attractive, stronger than solid sheets

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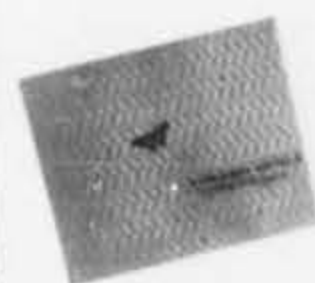
tation, promise quick and widespread acceptance of products that utilize their beauty and charm. Cold-drawn from a solid sheet of metal—aluminum, or carbon steel, and, in some meshes, stainless steel—these new expanded metals are strong and rigid, yet lightweight and easy to fabricate. Whatever your product, U.S.G. Expanded Metals will help to make it *better*.



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JULY 8th—13th

HOTEL NEW YORKER (2nd-8th Floors)

NEW YORK TRADE SHOW BLDG.

(4th, 5th and 6th Floors)

All that's new in lamp and shade lines to give you complete market coverage in more spacious exhibits at the LAMP CENTER OF THE WORLD.

NEW YORK HOME FURNISHING ACCESSORIES SHOW

JULY 8th—13th

NEW YORK TRADE SHOW BLDG.

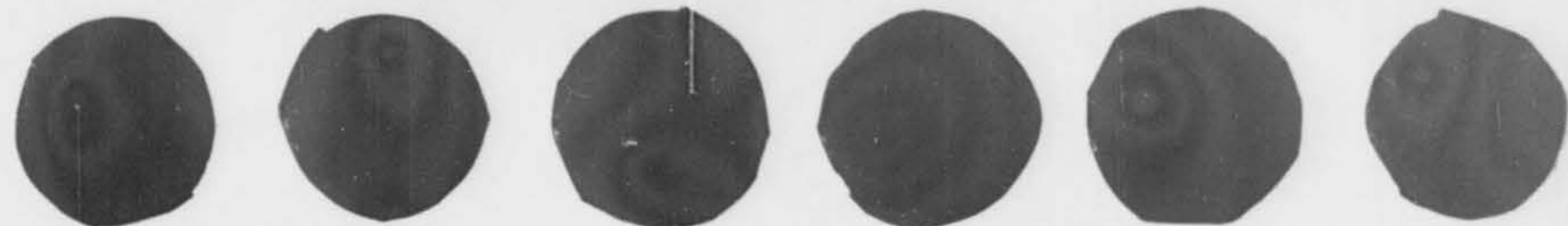
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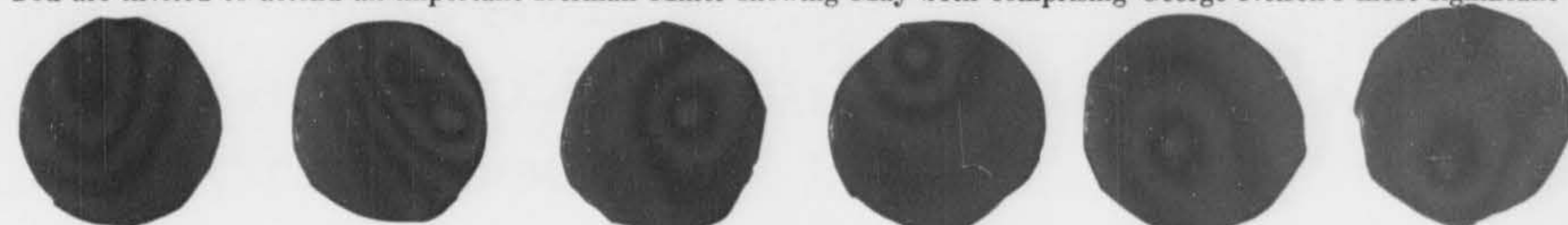
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Directed by

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You are invited to attend an important Herman Miller showing May 24th comprising George Nelson's most significant



contribution in many years. Among the remarkable newcomers you will find the coconut chair, a new modular seating system,



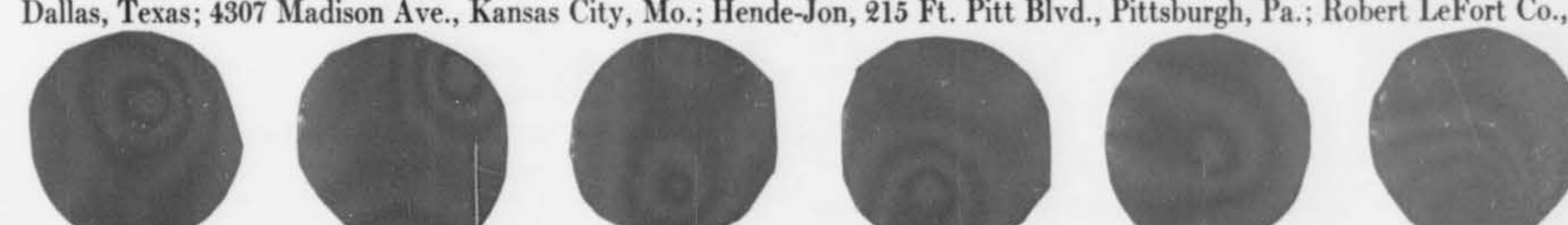
the marshmallow loveseat. See the new things on May 24th and thereafter at these showrooms: 305 E. 63 St., New York, N. Y.;



119 Newbury St., Boston, Mass.; 622 Merchandise Mart, Chicago, Ill.; 8806 Beverly Blvd., Los Angeles; 180 Decorative Ctr.,



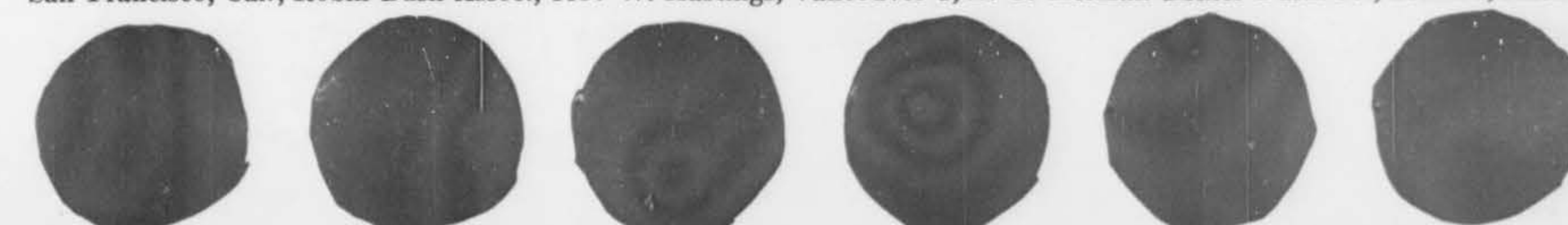
Dallas, Texas; 4307 Madison Ave., Kansas City, Mo.; Hende-Jon, 215 Ft. Pitt Blvd., Pittsburgh, Pa.; Robert LeFort Co.,



Inc., 1825 Wylie St., Phila., Pa.; Midwest Furn. Showrooms, 2323 Wayzata Blvd., Minn., Minn.; KIP, Inc., 720 Montgomery,



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New Koroseal Decorator Patterns

*to give your designs extra excitement
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Tiny, glittering particles of metal in an embossed pattern for full life. The sparkling metal is locked in the material . . . will not come off with scrubbing. Comes in fabric back for strength and durability. Yellow, turquoise, white, tangerine, grey, midnight, pink, brown, green, cantaloupe.

Siamese

All the exciting charm of the Orient is in this deep embossed pattern. And the embossing is given further character from the shading of the printing. For modern and institutional applications. Elastic backed. Red, turquoise, pink, grey, cantaloupe, charcoal, midnight, bitter green, brown, yellow, spruce.

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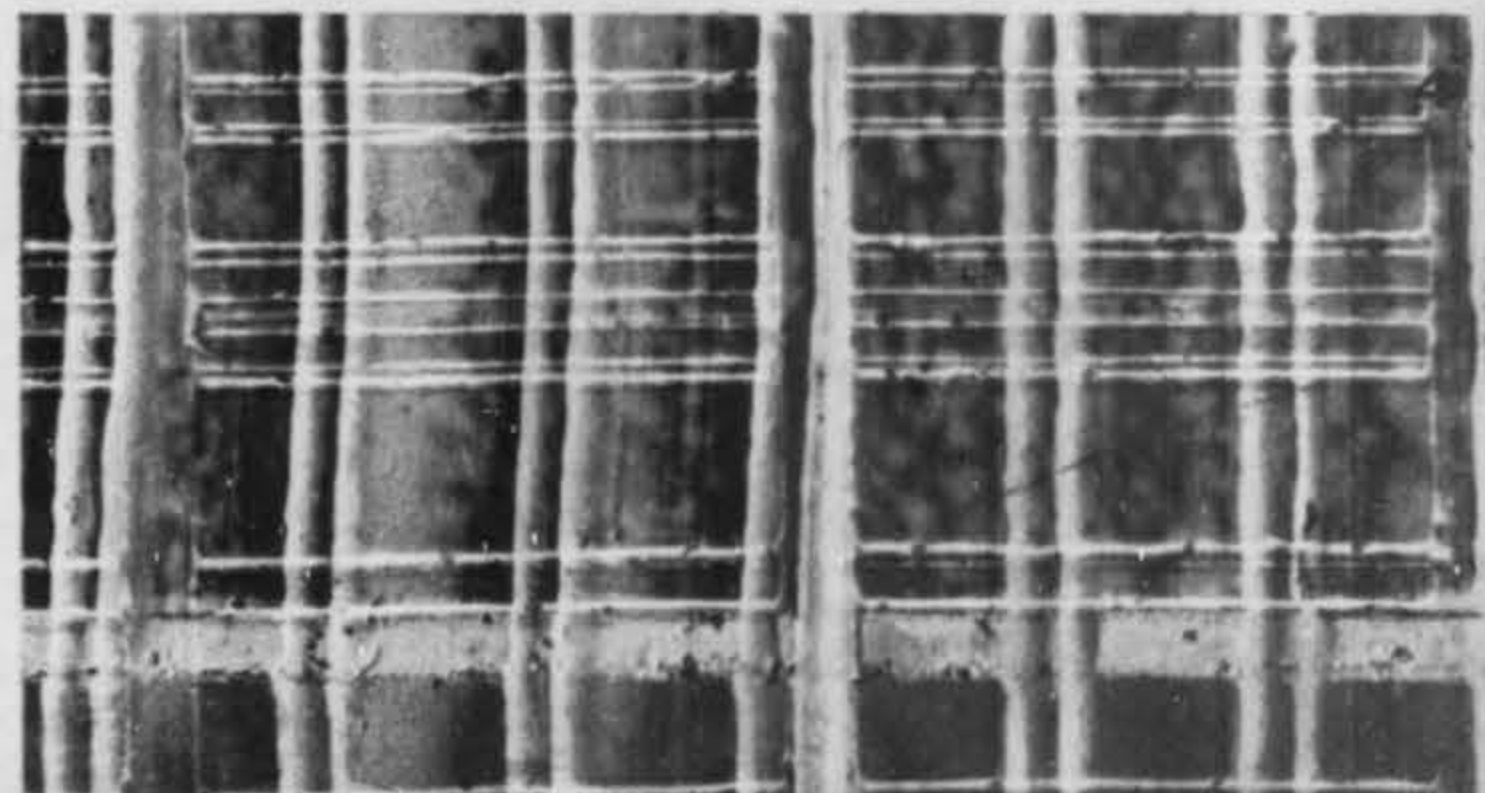
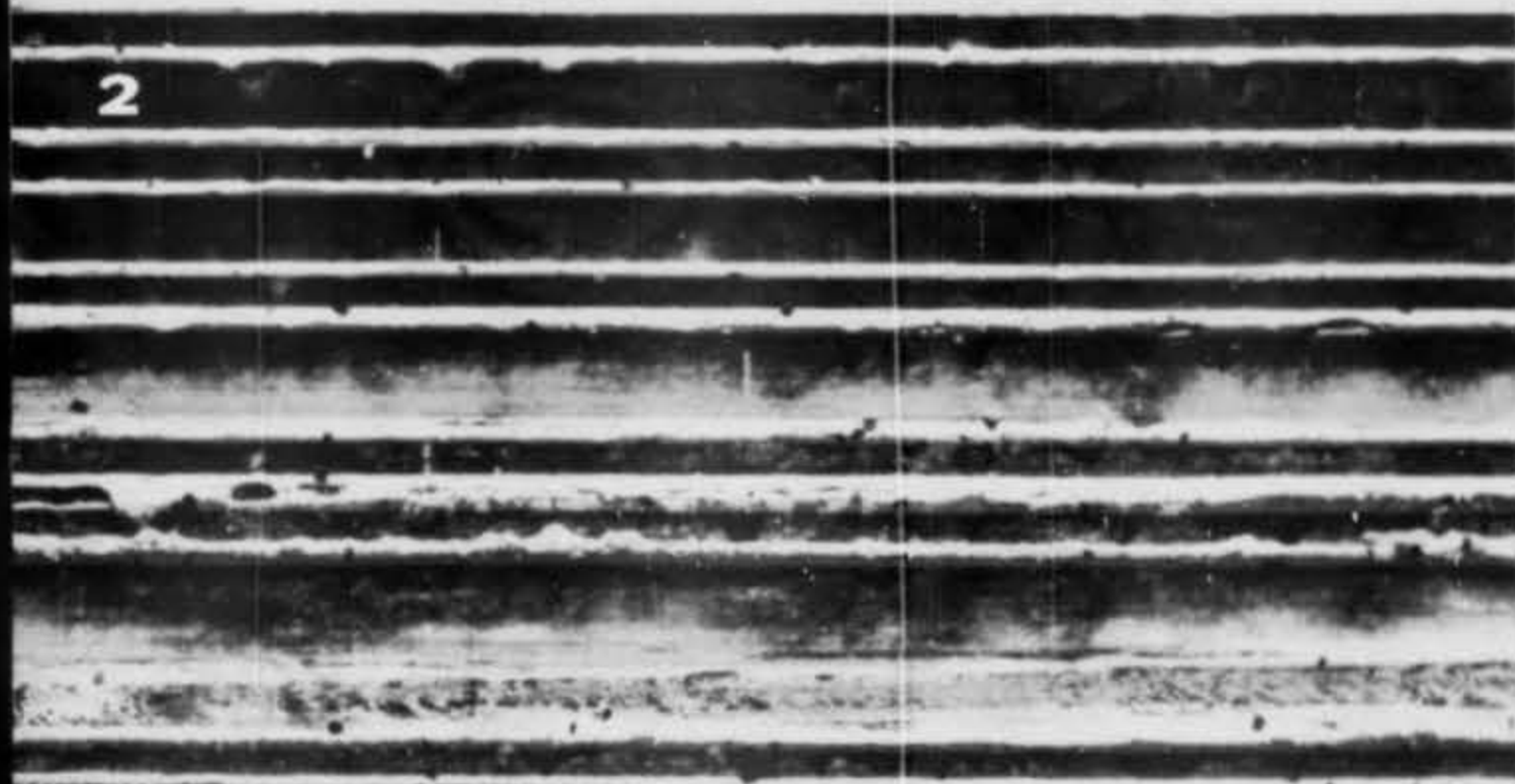
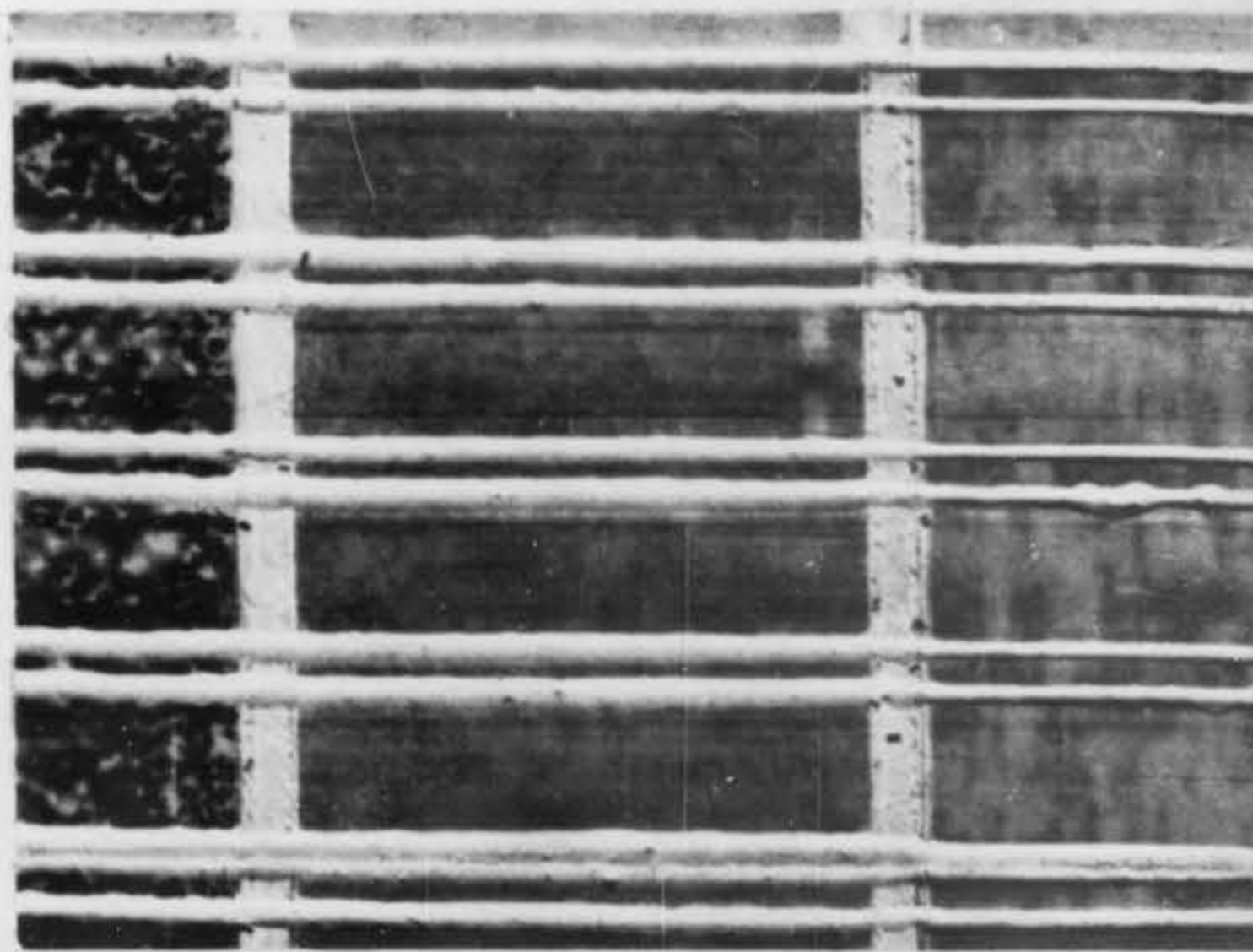
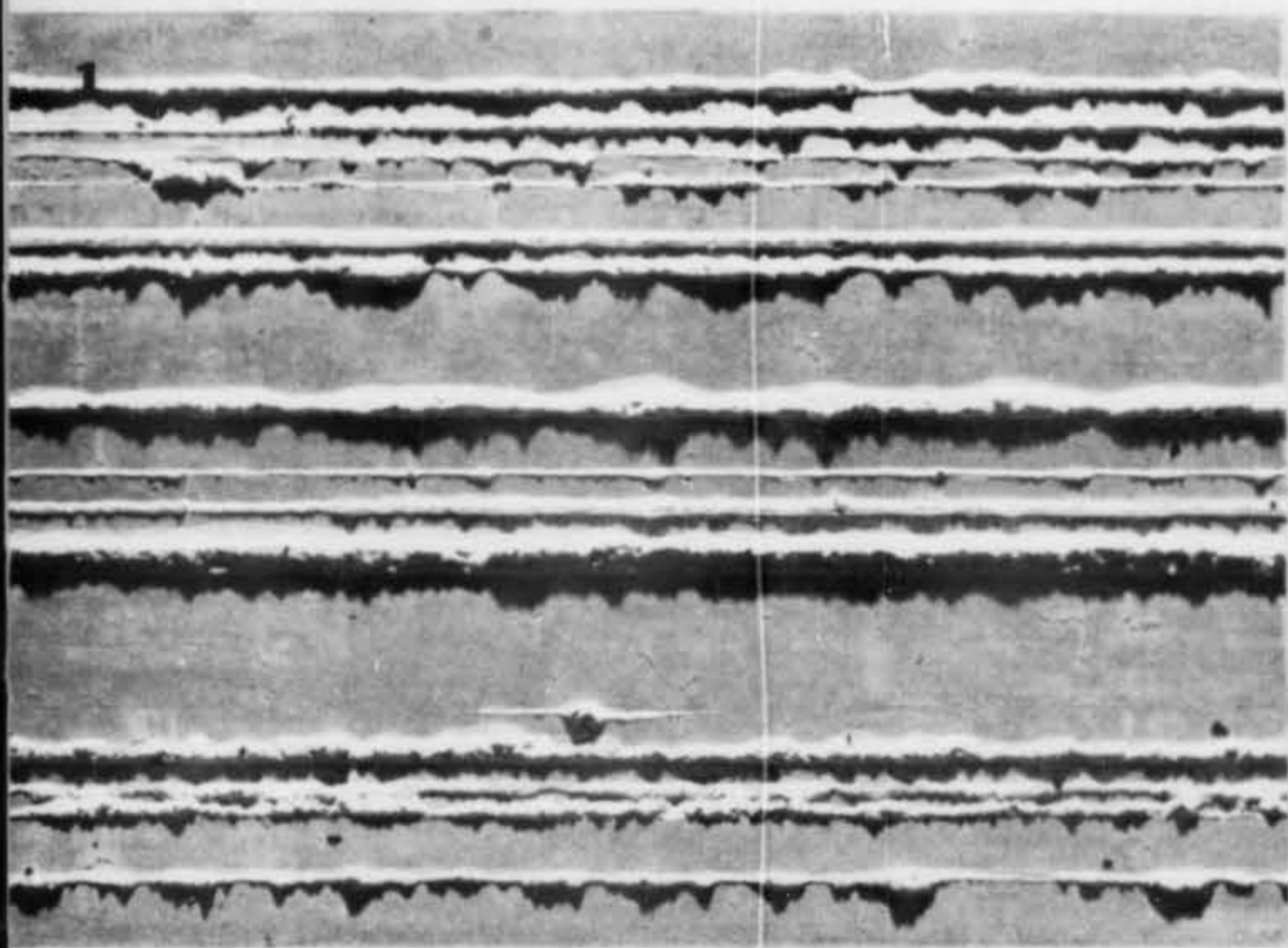
For unusual and striking effects. The inlaid white floral pattern contrasts sharply with the background colors. Popularly priced for lightweight applications. Elastic backed. Charcoal, turquoise, brown, ivory, pink, gold, green.

For swatches, write *The B. F. Goodrich Company,*
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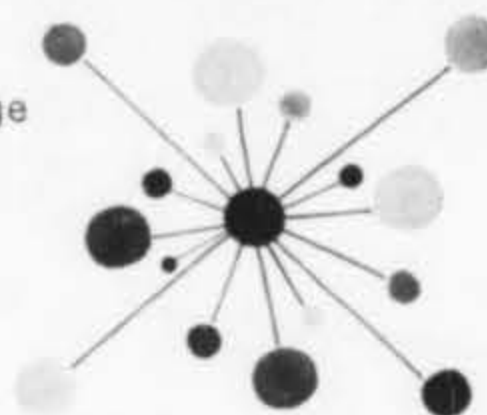
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Design for a modern kitchen by Huson Jackson, A.I.A.

'CERAMIC TILE MAKES THE DIFFERENCE... EASY TO WORK WITH...RELAXING TO LIVE WITH...'

Huson Jackson

To help create a warm functional kitchen, Architect Huson Jackson used ceramic tile . . . and captured this rare combination for work-free convenience and relaxed living.

The semi-separation of the breakfast area—to the right of the ceramic tiled cooking island—affords a pleasant place for eating and relaxation. In the kitchen section an aqua tone ceramic tile wall from floor to ceiling keynotes an easily cleaned, colorful work center. The tiled counter tops and drainboards guarantee lifelong service and economy because ceramic tile won't burn, scratch or stain.

To answer the rugged demands of family living, a ceramic tile floor is used throughout—linking kitchen and outdoor

patio into a single attractive living space when the sliding window wall is open. Specify a ceramic tile floor and you give your client an easily cleaned floor that lasts the life of his home.

Ceramic tile helps you offer your clients unique benefits: custom designs from standard tiles, minimum maintenance and lifetime economy. This is true whether you specialize in residential, commercial or institutional projects. You choose from a broad range of colors, surface textures and sizes. And don't forget to explore the savings made possible by adhesive installations. This type of installation is ideal for many dry wall surfaces.

The Modern Style is

CERAMIC
tile

TILE COUNCIL OF AMERICA, Inc., Room 3401, 10 East 40th St., N.Y. 16, N.Y. or Room 933, 727 W. 7th St., Los Angeles, Calif.
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LOYOLA UNIVERSITY, CHICAGO

MODERNIZE FURNITURE UPHOLSTERED IN COL-O-VIN

Why Loyola students lounge on Col-O-Vin

Off hours, college students have a genius for relaxing strenuously. And the furniture they relax on had better be planned to stand the strain.

Architect Robert Lederer, designer of Loyola's new student lounge, had this in mind when he specified Col-O-Vin vinyl upholstery for chairs and sofas.

Col-O-Vin is probably the most versatile of all decorating materials. It looks and feels and tailors like fine fabric, yet out-

wears any fabric loomed. It can be styled in any texture and color under the sun.

The sectional sofas and upholstered chairs in the picture are covered in Col-O-Vin in a Munster pattern that looks for all the world like imported linen. The captains' chairs are in a mellow Oxford Antique.

Col-O-Vin is scuff-proof and fade-proof. It can be wiped clean with a damp cloth. It's elastic and will hold its shape even

under the rigors of year-round use and abuse.

If you design furniture — whether for luxury settings or for workaday use — chances are Col-O-Vin upholstery can give it fresh sales appeal. For samples of elastic Col-O-Vin and name of nearest distributor, write us.

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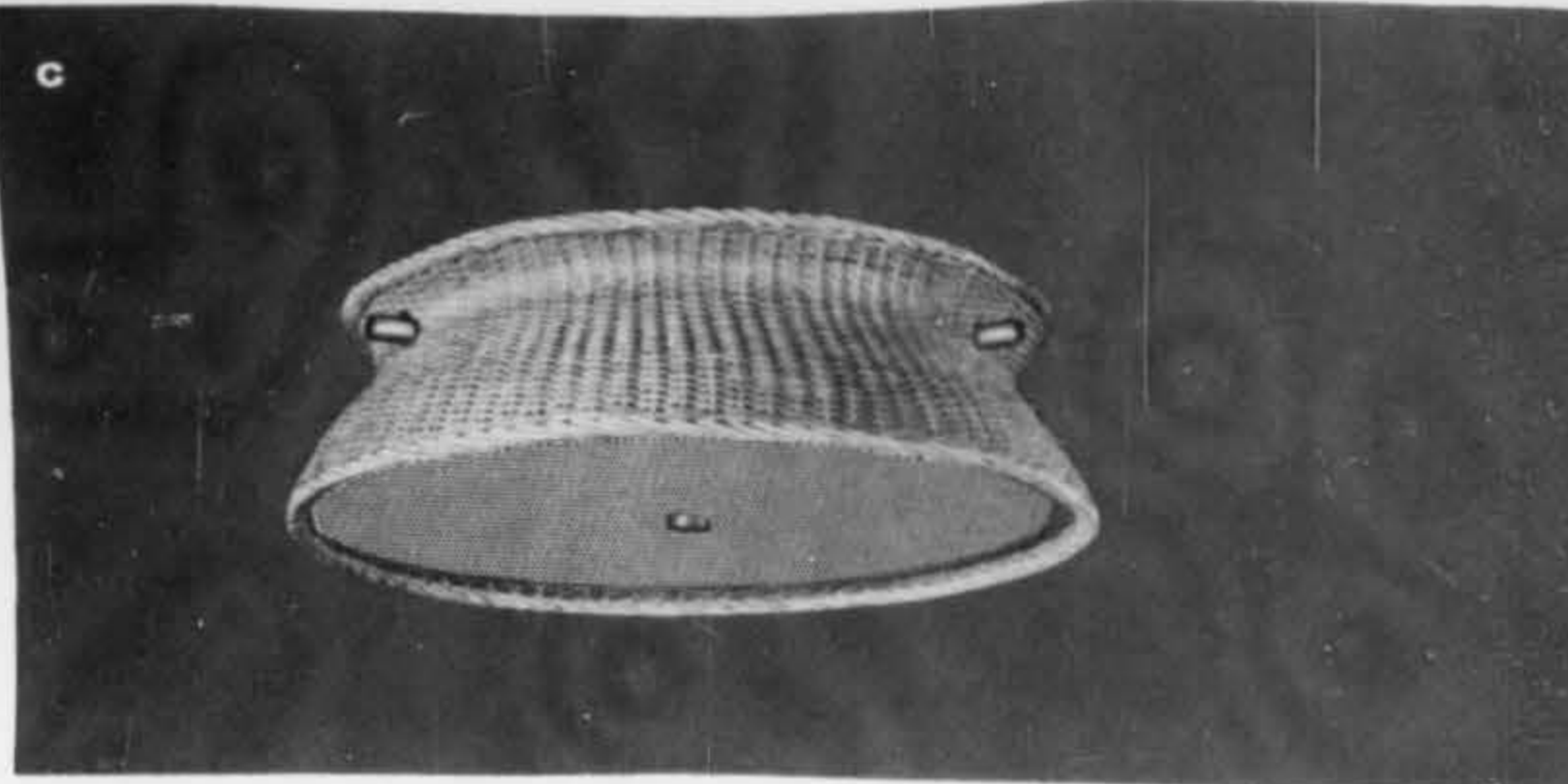
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- D.** No. 40576 Width 7½". Height Max. 48".
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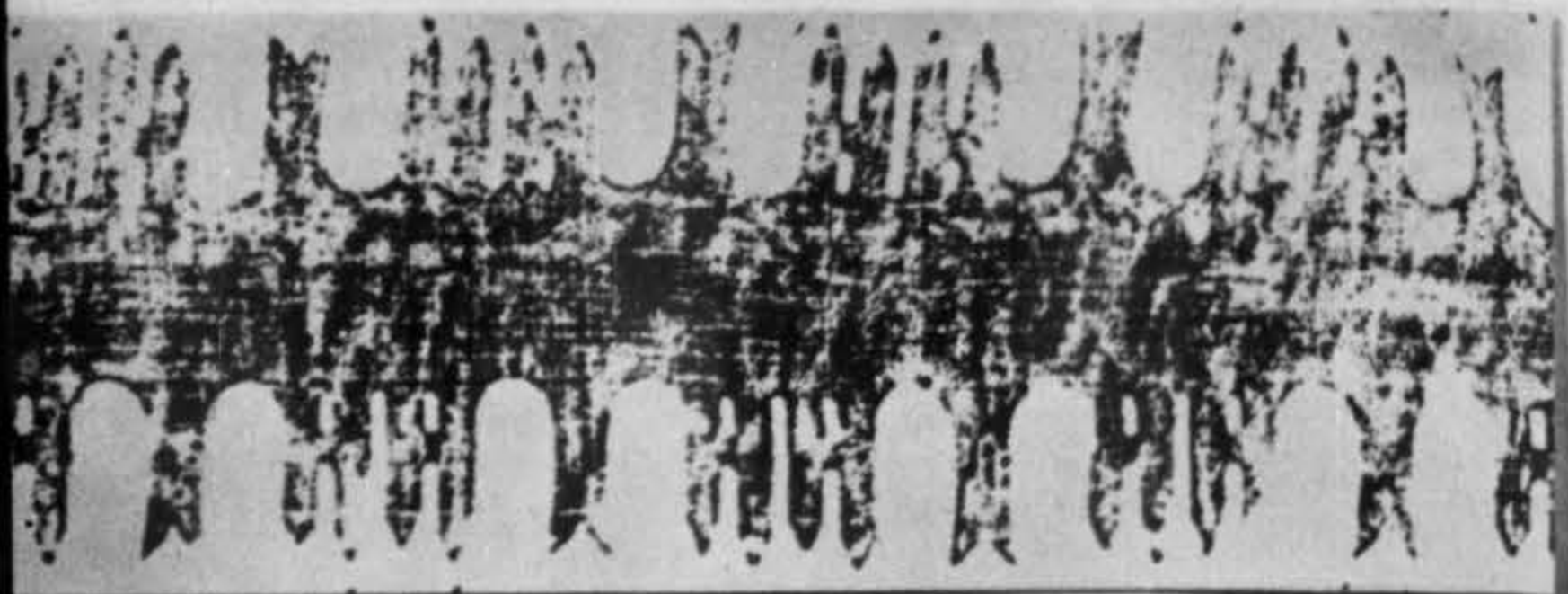
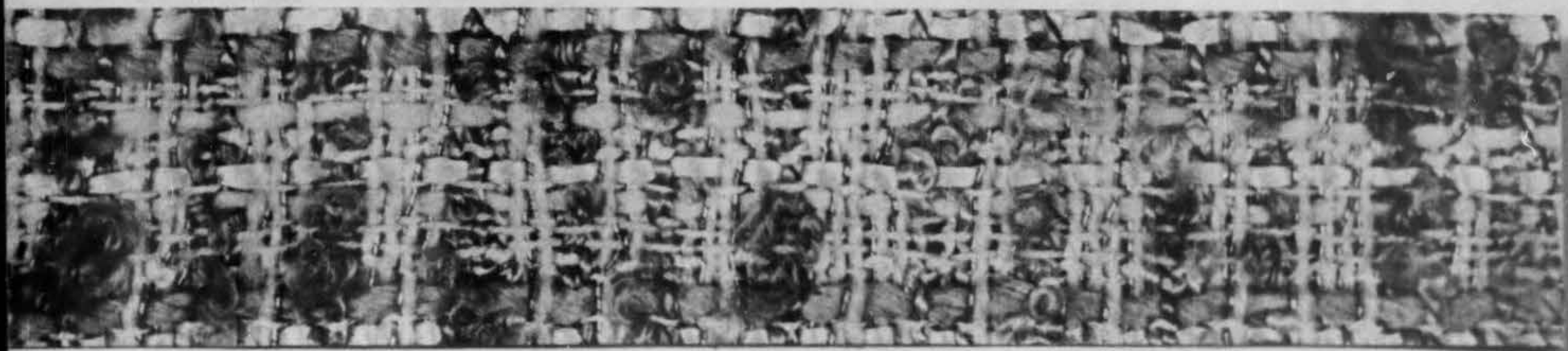
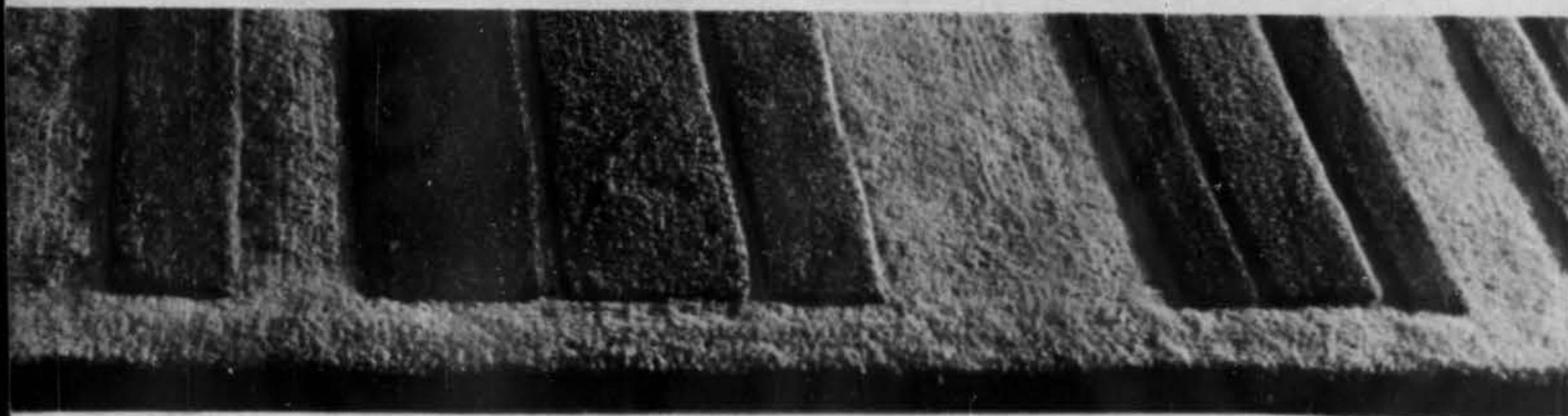
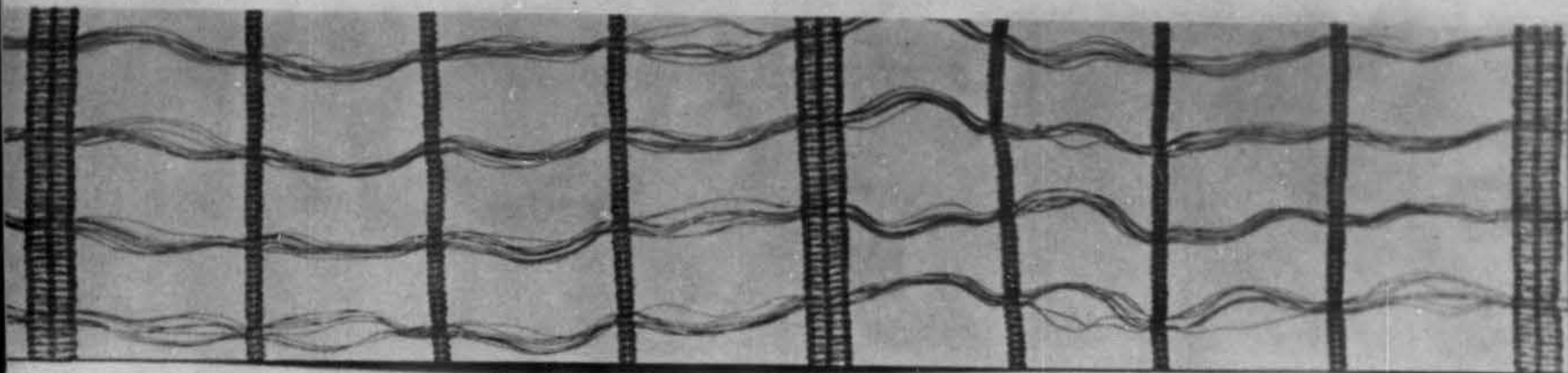
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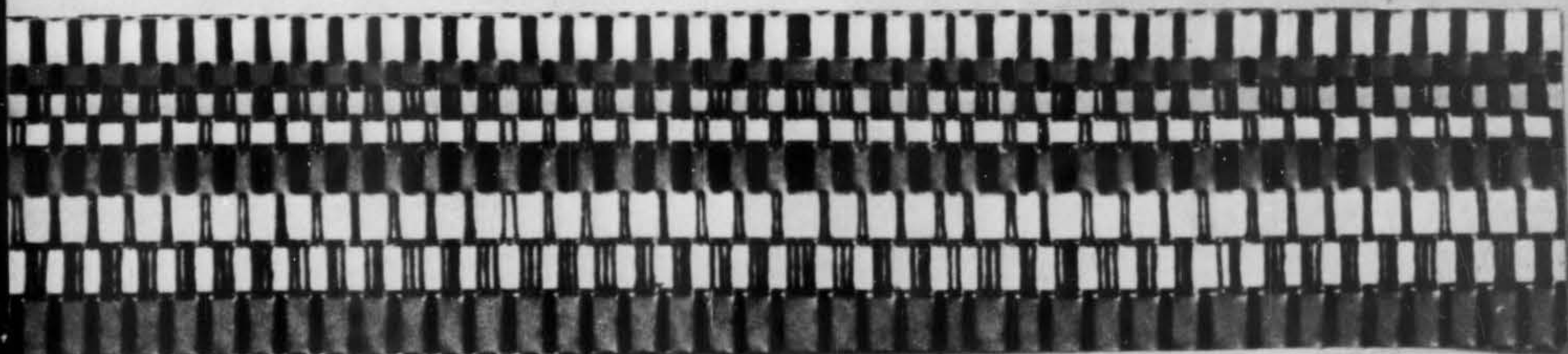
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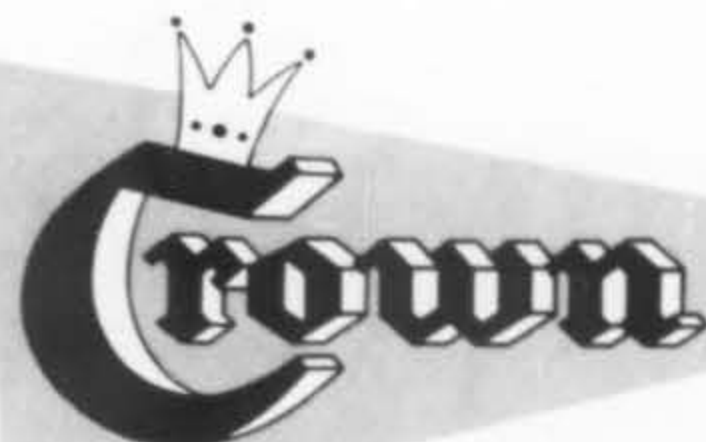
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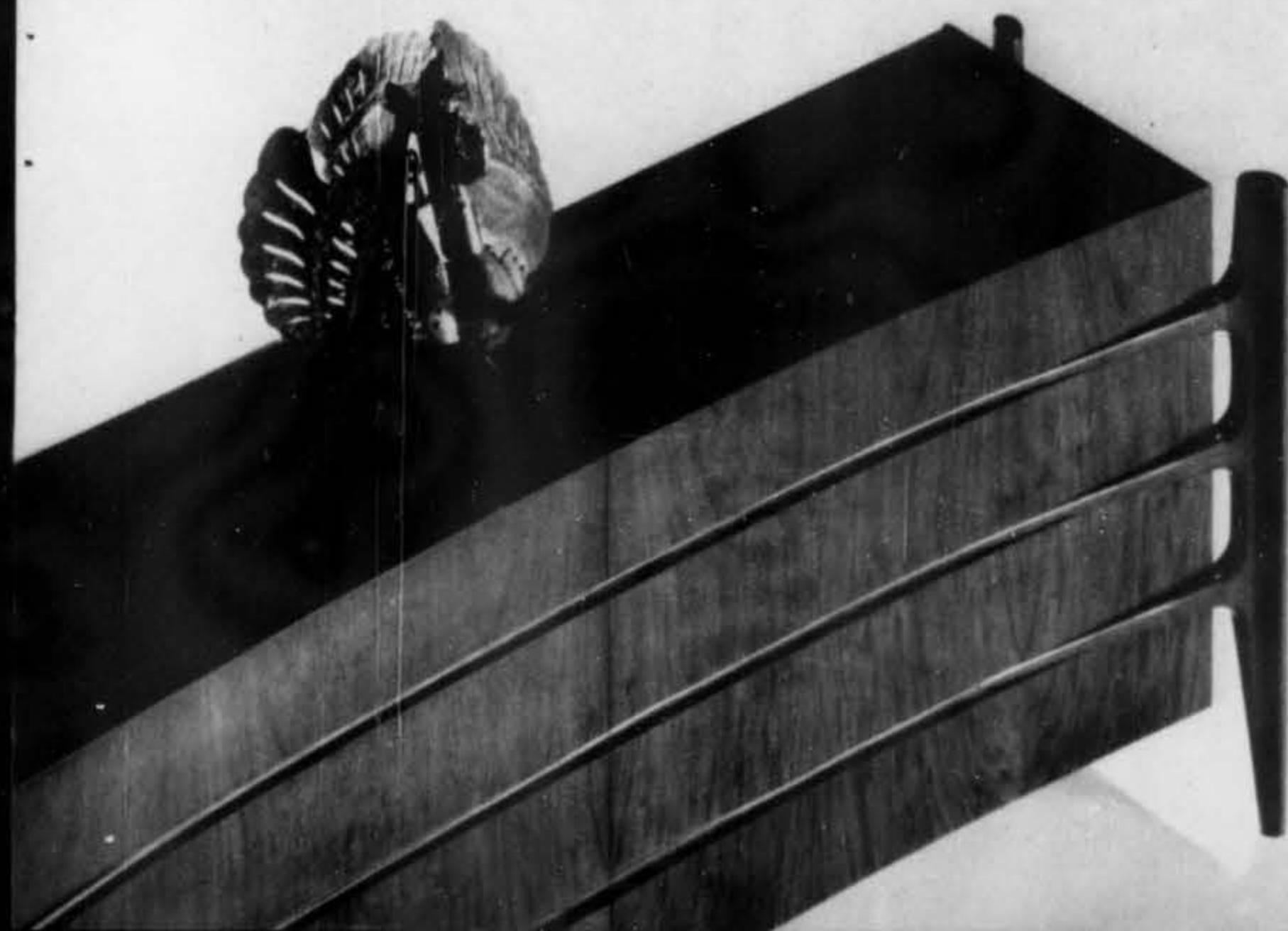
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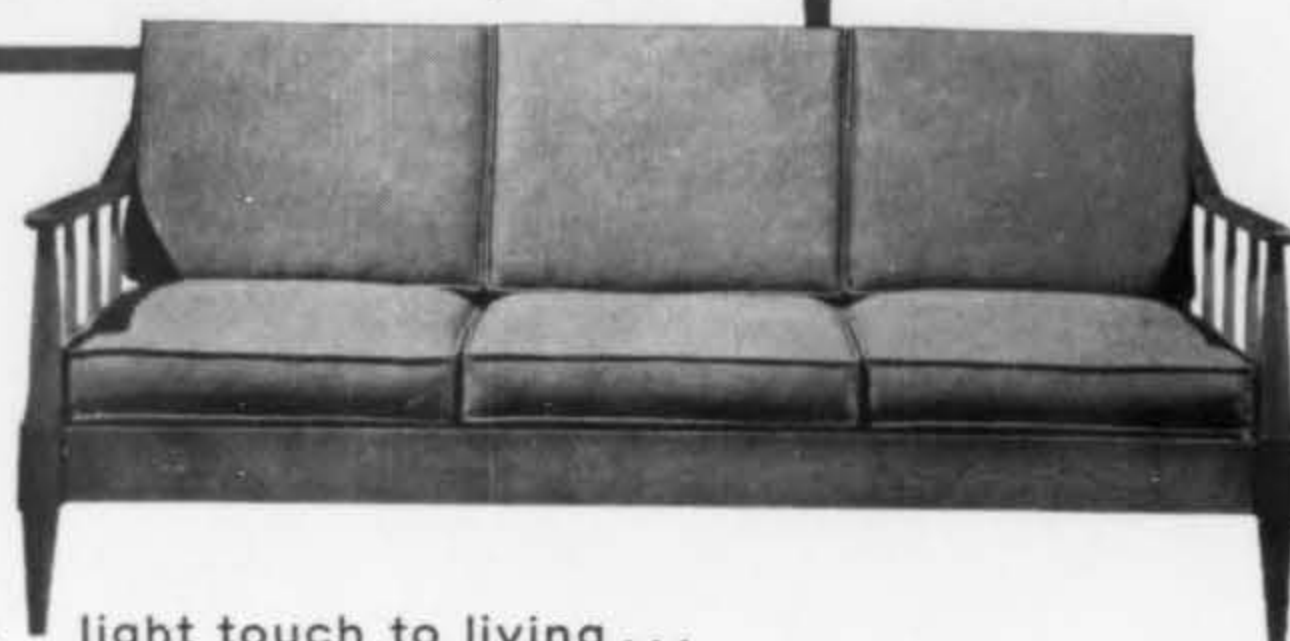
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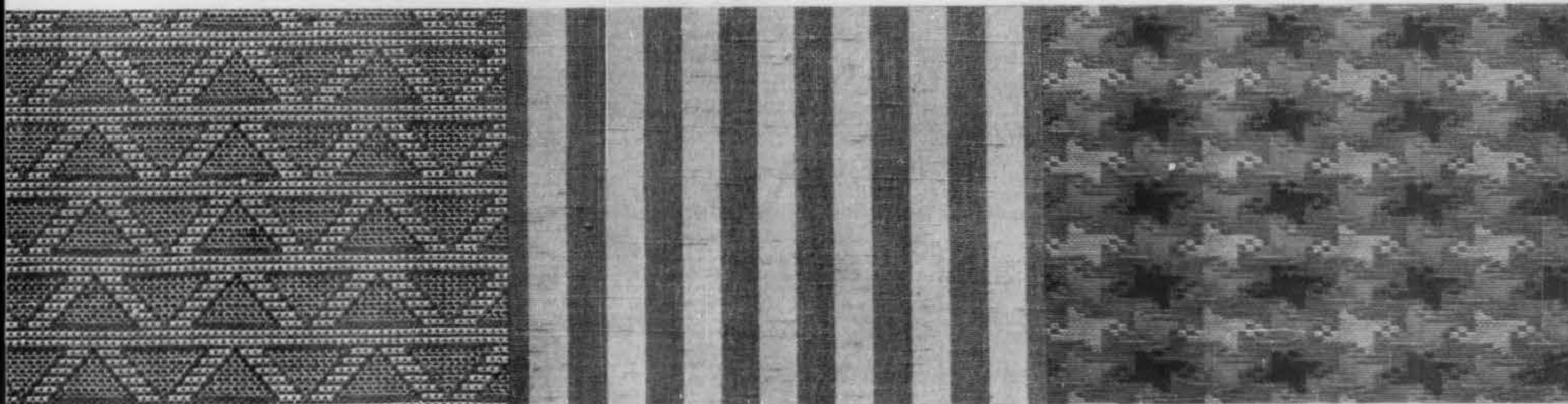
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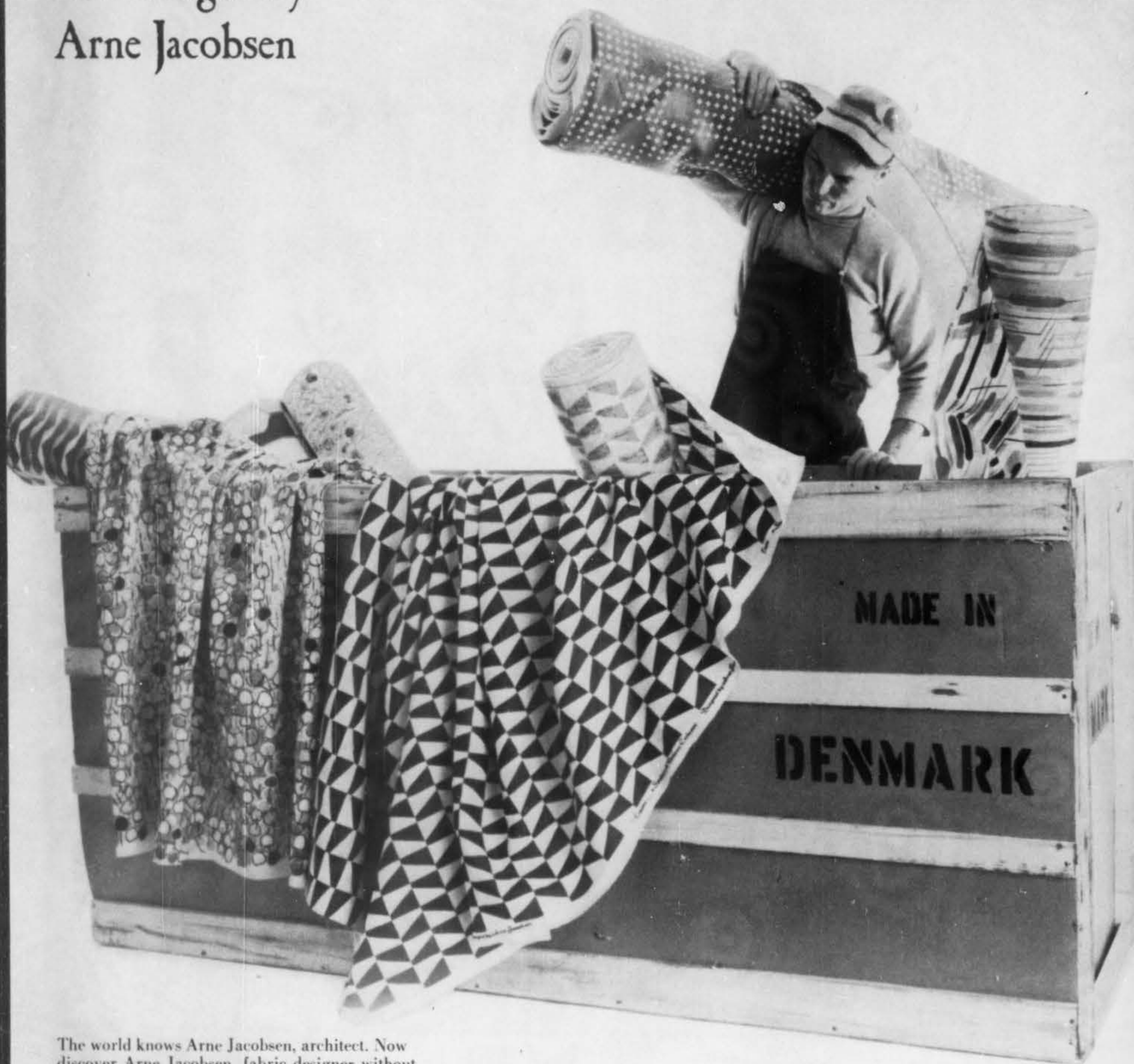
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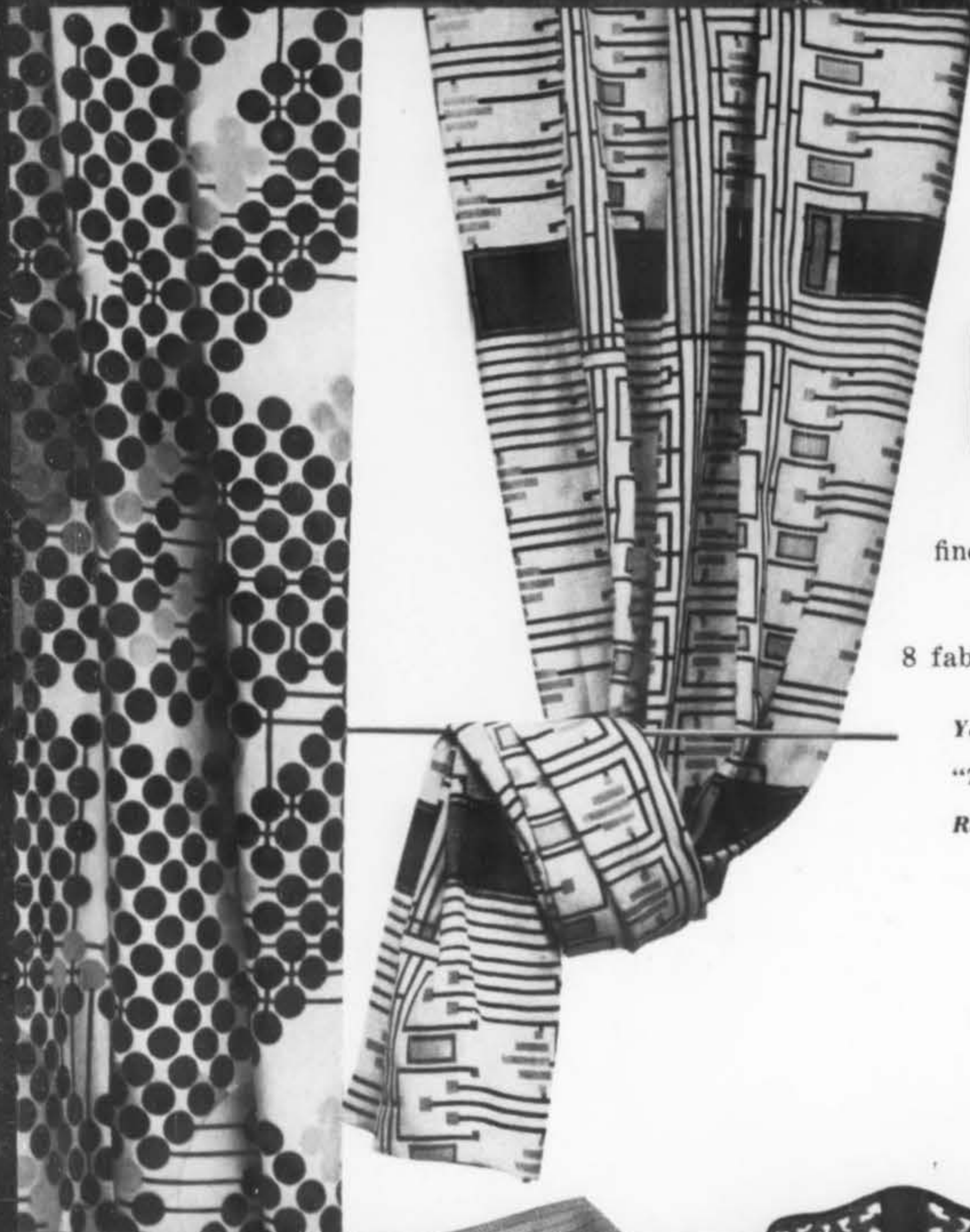
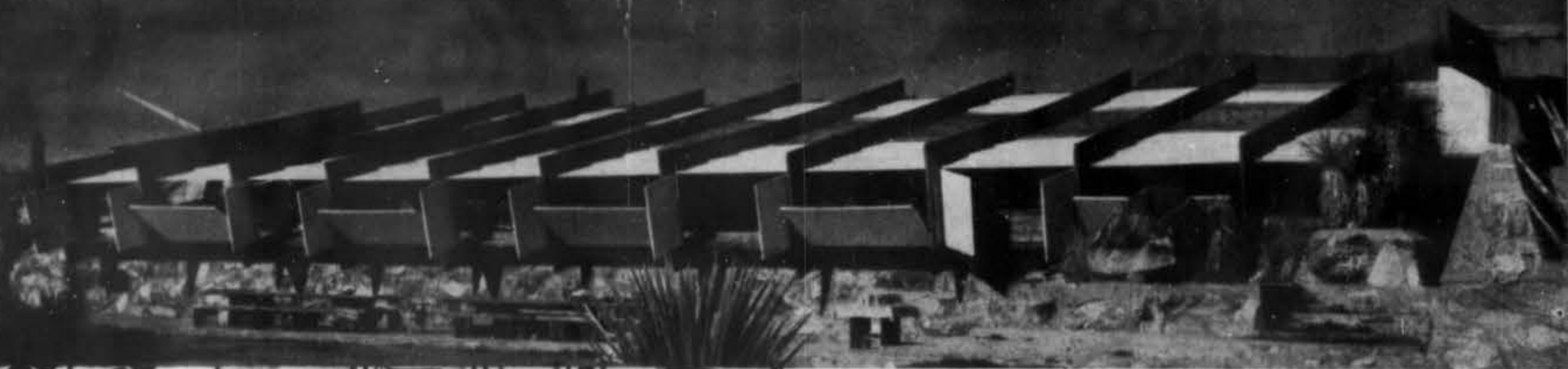


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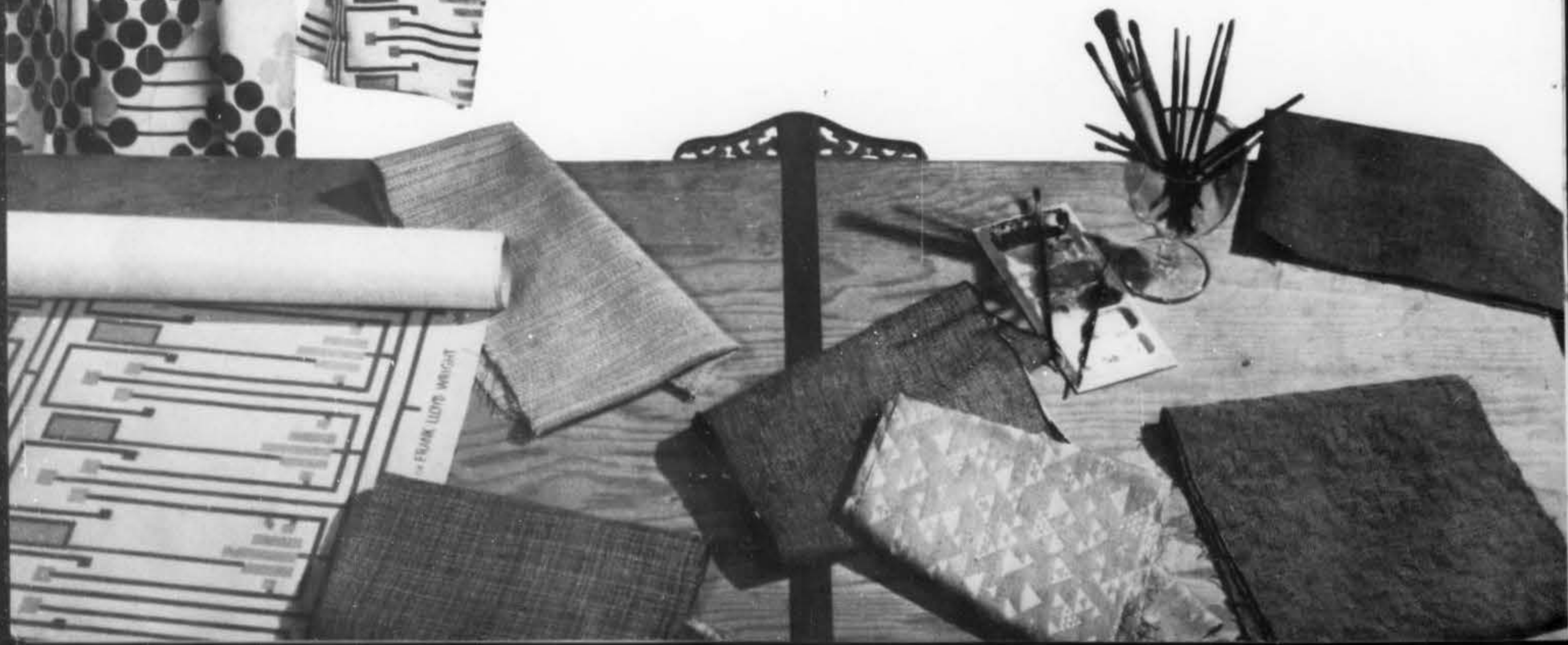
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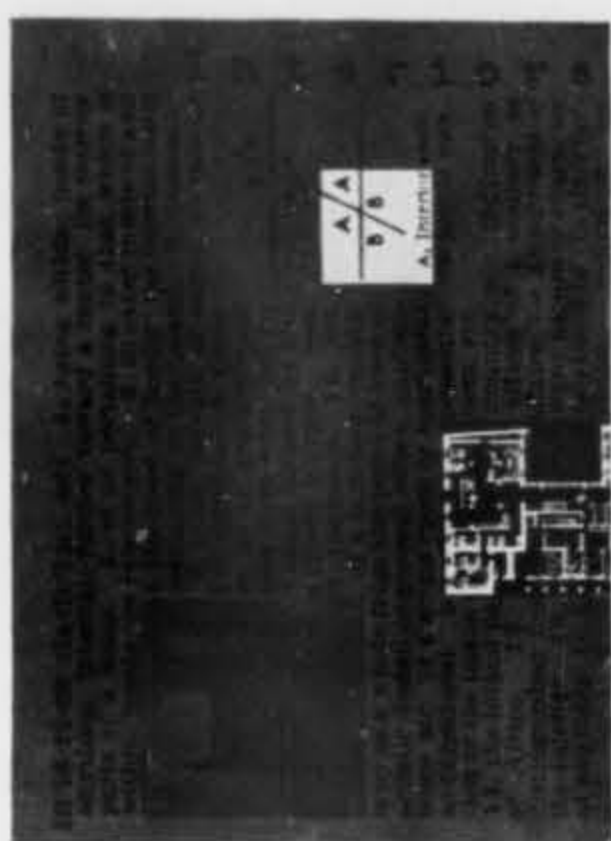
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our cover

Pierre Kleykamp, of the Cooper Union design faculty, photostated the excerpt from Webster's. Rolf Strub, of our staff, contributed the photograph of a very elemental room in his Provence farmhouse. And art director Aldo Giurgola, who assembled the layout, added the floor plan, another elemental symbol of this magazine's subject matter. Ecco Interiors!

Riding the currents

Trends, i.e., general movements in the direction of taste and design, are among the most basic and manifest realities of our field. Nevertheless this magazine has avoided the use of the word because it has collected certain unfortunate associations. In fields where artificially induced obsolescence is necessary and normal—for example automobiles or apparel—a news report can quite validly be couched in terms of a particular trend. The silhouette is wider (than last season), skirts are shorter (than they have been), shoulders are narrower. A comparative statement, in other words, is understandable because the reader knows what silhouettes, skirts, and shoulders have been like. Also—and this is important—it is assumed that almost all silhouettes, skirts, and shoulders are behaving identically.

But in our field, despite regular semi-annual markets in furniture and certain other manufacturing branches, comparatives and generalizations simply do not apply. It isn't that there are no trends, but that short-term trends are complex, erratic, and impossible to sum up in generalizations. Long-term trends, on the other hand, are indeed so slow that although they are worth discussing as historic facts, they cannot convey immediate data. Moreover, the situation is complicated by cross-currents, and sometimes by currents that go their way independent of each other, even while they move simultaneously and side by side—like the Gulf Stream which reaches Europe's West Coast warm and blue within sight of the cold green waters of the North Atlantic. The field of interior design is not a total chaos in which each designer goes his way with absolute independence. But neither are the designers (or the public) as complete sheep as in the fashion industry. The less creative designers imitate the more creative, but there is considerable variety in what the more creative are doing, and so the public has a choice. Since the public seems willing to exercise that right and take advantage of that opportunity, each season sees not a single trend but many, with advents of new Eames types, new Finn Juhl types, new Mies types, and so on.

It is inevitable and not necessarily deplorable that these imitative processes should take place. The line between "inspiration" and theft is hard to draw, but wherever it belongs, true originality is hardly common. Not only that, but it is far from indispensable to a good design performance. Unless we are sure that the influenced or "inspired" designer is a conscious plagiarist, we should evaluate his performance in terms of line, proportion, and other design elements rather than in terms of originality. The category of a design—whether it be sumptuous or stark, period or *avant-garde*—does not indicate its quality either.

This magazine exists for the purpose of disseminating news and useful information. Originality—*successful* originality—is always news, and that is the reason why an original interior or object is more likely to appear among our pages than a less original one, all other things being equal. But since we are a magazine of design, an outstanding performance in the composition of the visual elements of an interior or object is also news, which is why many interiors in which there is nothing obviously original are also welcome. As individuals, all members of *Interiors'* staff have their personal preferences for one or another idiom, of course. But as servants of a body of readers who represent a broad range of tastes, we edit this magazine with a realization that many currents are current. To insist on riding only one means not only to give up a lot of fun but to do a poor job.—O.G.

Interiors contract series '56 **restaurants and bars**



photos by ezra stoller



A Carnegie Institute graduate ('49), Arthur Silver worked for Peter Berndtson and Edgar Tafel before opening his office in New York.

QUICK LUNCH SERVICE IN A SERENE SETTING

Arthur Silver created a pleasant phenomenon, and perhaps established a welcome precedent, in his design of Barrie's restaurant at 65 East 55th Street, New York. In an area better known to restaurateurs for its expense account clientele, he has provided a dignified and even peaceful setting for fast and inexpensive counter and table service. The serenity of the solution, hardly typical of such eating places, was certainly indicated by the gloss of the neighborhood, but Silver's intent, more than this, was to free the restaurant from all the stigmatizing associations of a counter joint. A major means to this end is the constant use of natural finish woods for counters as well as table tops, for wall panelling and ceiling treatments. Equally significant in the solution is the enclosure of service islands in the dining room with wood dividers reminiscent of residential furniture, and the use of individual chairs, rather than floor-fastened stools, at the continuously flowing counter (see plan overleaf). (Continued on Page 78)

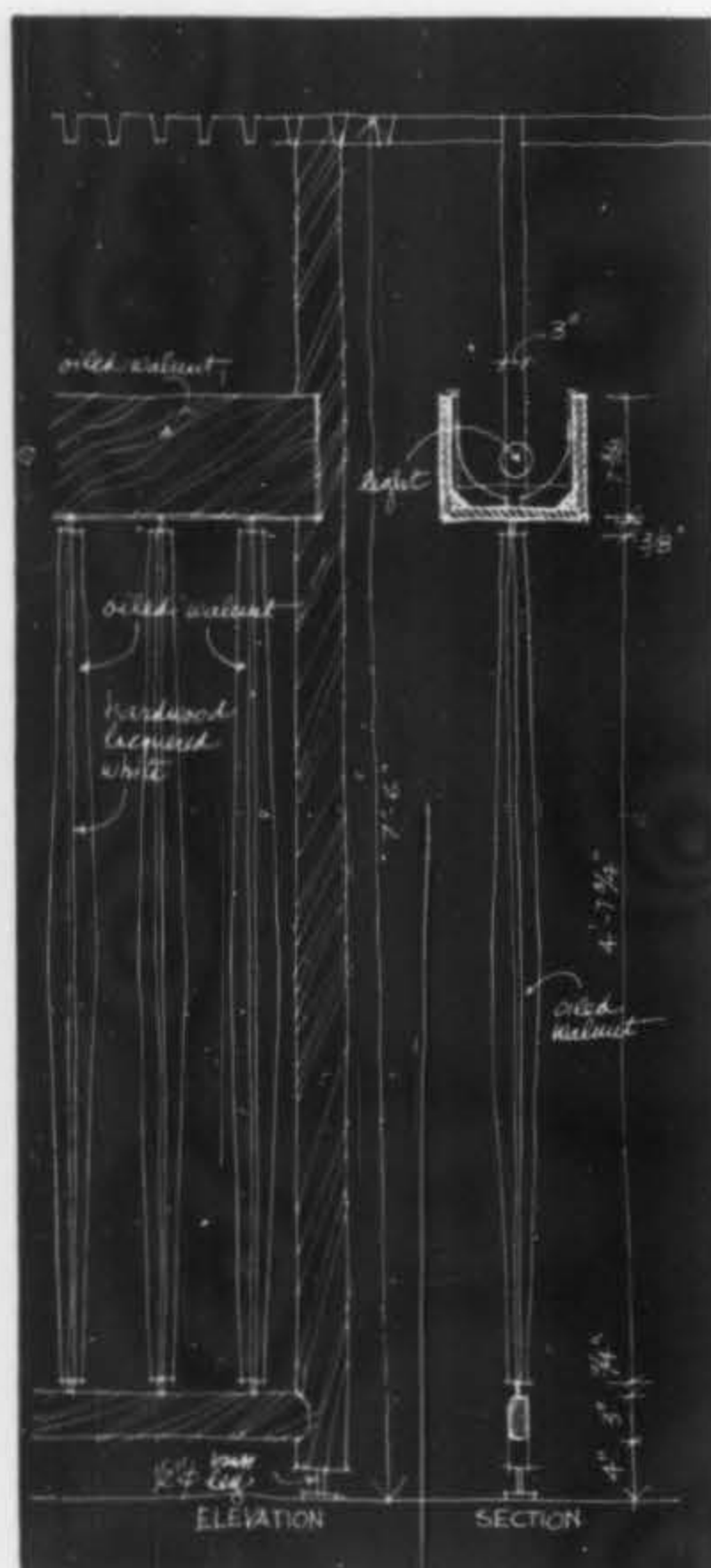


Barrie's is spelled out in white letters on red seals in lacquer on the recessed glass facade. The cashier, above, has oil-finish walnut nook with birch lattice panel against ruddy brick facing.



photos by ezra stoller

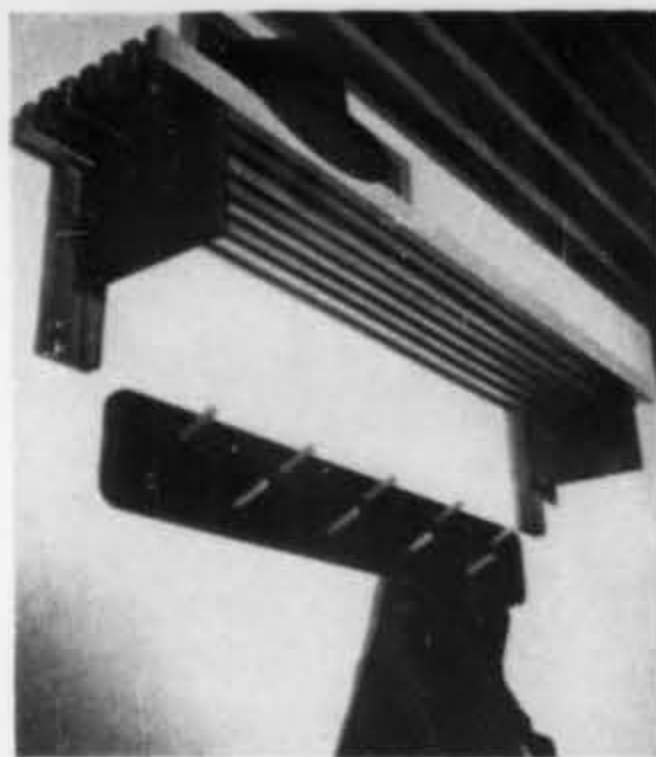
Interiors contract series '56



Elevation and section, left, are of the divider that separates counter area from dining area, photo below and preceding spread, and of divider, facing page, that shields diners from stairs in the rear. Service islands, below, in the dining room, are oil-finish walnut framed in steel with white baked enamel finish. Their open shelves are lined with white Formica; their backs have patterns of red and white plastic with walnut.



The design involved, to start with, some formidable structural problems. The space was formerly the first floor of an apartment house, divided into a warren of low ceilinged (8'6") apartments. To control this claustrophobic feature Silver arrived at a *trompe l'oeil* solution that involved the use of dropped ceiling sections of birch lattice strips with walnut fascias and soffits that provide areas of intimacy in the large room. Dropped one-foot from the ceiling, these line up with walnut fascias that wrap around the wall where the dropped ceiling is not utilized. Attention is otherwise removed from the ceiling by focusing on richly contrasted wall treatments. Ruddy Roman brick facing covers two walls in the counter area, and the rear wall of the dining room is the same brick pattern in off-white. The counter service area is faced with Granitex blue-gray tile from Mosaic Tile Company, and the visible interior is pale yellow tile. All other walls are oil-finished walnut panels, often alternated with areas of grainy white plastic from Guilford Leather. Flooring is pale beige terrazzo squarred with silvery metal. The rhythmic lattice motif, established with the dropped ceiling sections, and reiterated in the wall hat racks and in the cashier's corner, is followed through in the alternating maple and cherry wood strips that make up the continuous counter and the tops of the white porcelain-base dining tables. Bright color flashes cancel out the possibility of oppressiveness with all this wood. Lehigh birch and cane counter chairs have seats of orange-red Naugahyde, which also covers the banquettes in the dining room. The two walnut dividers in the dining room have red and white fixed panels, and wall lights from General Lighting on walnut panels in the dining room contrast red metal with white glass. Barrie's also boasts such niceties of detail as solid beige paper placemats that reiterate the sawtooth insignia on the facade.—L. W.

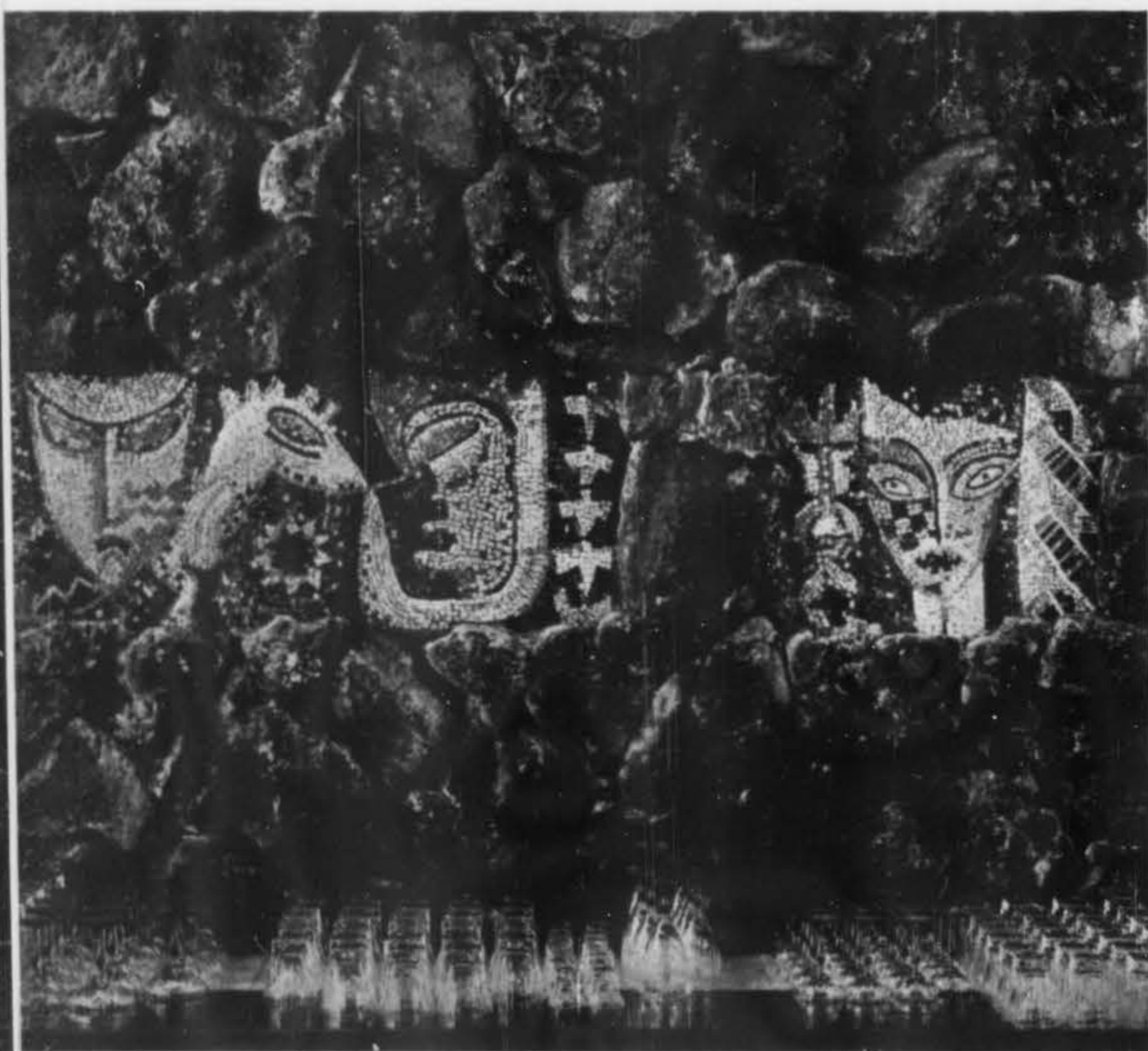


Hat racks and coat pegs, left, decoratively punctuate the walls of the dining and counter areas. The hat racks are composed of the same birch lattice pattern as the dropped ceilings, and are mounted on walnut brackets. The coat pegs echo the theme with birch pegs on walnut plaques. Sparingly-scaled three-legged Hans Wegner chairs from Richards Morgenthau make an esthetically apt choice for the dining room, below. Orange-red Naugahyde banquettes are based on square white-finish steel, and are neatly framed in walnut.



photos by ezra stoller

Al fresco dining under a copper-clad roof



The Canlis Broiler restaurant in Waikiki, Honolulu is described by its owner as being "the most beautiful restaurant in the world." Although it certainly deserves superlatives, "gorgeous" may be more to the point. Honolulu architects Wimberly and Cook, A.I.A., and associate Paul D. Jones designed the high-beamed wood structure, with interiors and architectural collaboration by Terry & Moore, A.I.A., designers of a Seattle restaurant also shown in this issue. Ben Norris, chairman of the University of Hawaii Art Department acted as collaborating designer for art, planting, and color coordination of the 8,000 square foot restaurant and 9,000 square feet of landscaping. The landscaping, however, is not restricted to the exterior. In fact, the tropical essence of Hawaii appears to be concentrated inside the Canlis Broiler, which is related by ownership, if not design, to the Canlis Charcoal Broiler in Seattle (May, 1952 *Interiors*). Aquatic displays, a wall of ferns and orchids, a school of ceramic fish, a 14-foot Polynesian god, an indoor garden add up to Hawaiian-style showmanship for a hefty tourist trade.—L. W.



Above, Wimberly & Cook's logical plan for atmospheric dining:
1 entrance; 2 indoor pool; 3 main dining room; 4 copper broiler;
5 kitchen; 6 bar; 7 indoor dining garden; 8 pool with sculpture.





all photos by r. wenkam

The bar and cocktail lounge, photos above and opposite, are dominated by a 14-foot carved wood Polynesian god by Edward Malcolm Brownlee. A lava rock wall behind the bar boasts a mosaic design executed by Bumpei Akaji from designs by Ben Norris. Daylight for the windowless structure is filtered through 18 plastic domes in the copper roof.



1



4



2

3



Main dining room in the Canlis Broiler, below, makes a major decorative point of special adjustable louvers, painted a light gray-green, that extend, above the banquettes, around three sides of the room and up to the 20-foot ceiling in this windowless structure. They exploit the tropical night sky when open, are easily closed in inclement weather. Banquette backs are covered in Arthur Lee's orange and emerald Indian striped cotton. Seats are Carpenter's white Madagaska, as is upholstery of specially designed Thonet dining chairs in ebony finish. Special carpeting by Mohawk is in black-brown and off-white. Facing page, 1, 2, and 3 show aspects of planting and ceramic work. Fish pond in white terrazzo-floored entrance hallway boasts vari-colored ceramic fish by Harue Oyana McVay in a pool and in a water-splashed wall treatment on adjacent wall. Tropical motif is extended to powder room, 4, with a ceiling-height tree, not shown. Philippine shell lighting fixtures by L. H. Krusi, also used in entrance way, are employed. Walls are covered in gold and white metallic grass cloth from Kneeder-Fauchere.



photos by r. wenkam



Dining at home away from home

In the bar, below, cedar burl relief plaques by George Tsutakawa are set on green-black grasscloth from Kneeder-Fauchere. Above left and center and large photo opposite are more views of bar-lounge with plastic skylight domes over fireplace. In dining room, photos above right and facing page, table candlelight is supplemented by miniature hooded spots placed generally over each table.

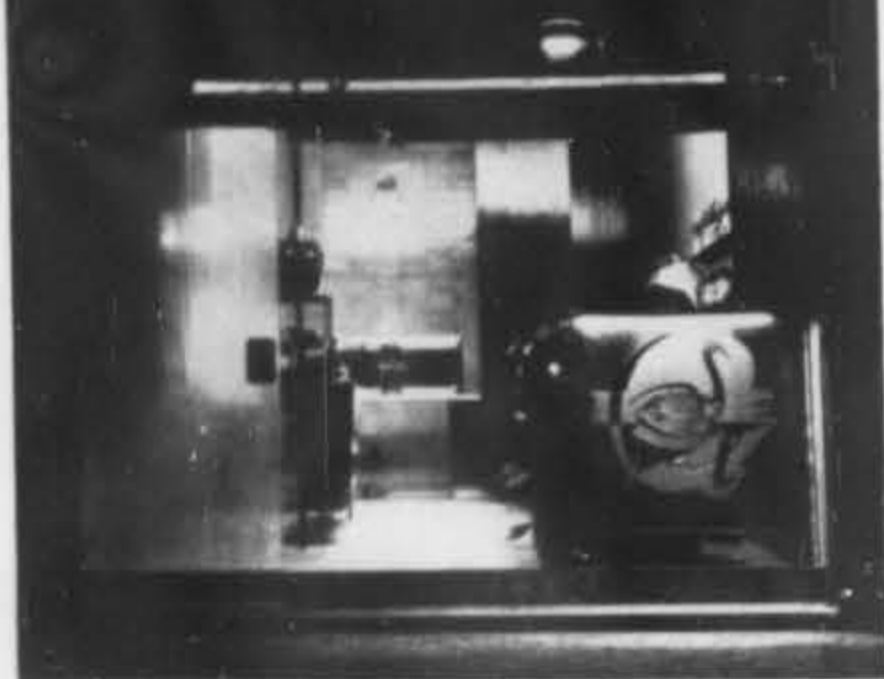


Although Terry & Moore's talents for exploiting natural and native materials are dynamically evident in their redesign of Clark's Crabapple Restaurant in suburban Bellevue, Washington, the relaxed, self-effacing atmosphere they obtained here is, properly, in marked contrast to the interiors this Seattle architect team did for the Canlis Broiler. The problem in redesigning Clark's was to retain the informal feeling that had brought a casual, drop-in neighborhood clientele, and still provide a new festiveness that would give this established restaurant a fresh party flavor. Fireplaces — one of native sand stone in the entrance vestibule, and one of selected used brick in a soft pinkish terra cotta for the bar-lounge — and a brick-faced open charcoal broiler in the dining room establish the comfortable mood. One dining room wall is also brick, and wood walls are generally native spruce boards, stained a dark green-brown. Existing and new beams are of rough-sawn native Douglas fir, stained a black-brown, and supporting columns are telephone pole sections of native red cedar, bleached to a light buff tone. The ceiling is painted a copper-pumpkin color. The earthy tones of these unpretentious materials are echoed by furnishings in brighter, harmonizing hues. Carpeting is a special stria texture of khaki, off-white, and brown-black from Mohawk. Ebonized-finish Thonet chairs in the dining room have orange-yellow Madagaska upholstery. Banquette seats in the bar-lounge are of the same Carpenter plastic, and the backs are Arthur Lee's striped Indian cotton in black, orange, yellow, and red. Lee also supplied the pale yellow batiste print draperies for the dining room tables of pegged oak planks stained dark green-brown, and added intimacy with open candle dishes on each table, supplemented by ceiling spots.—L.W.



photos by dearborn-massar

cremeria bar



The desire for the aura and the actuality of spotless cleanliness was a governing factor in the design of this Cremeria Bar by Corrado Giurgola and Luigi Parisi. The combination of dairy and coffee stand-up service with a liquor bar is a sort of spot unique to Italy; this one is in the center of the residential area of Vigna Clara. The designers aimed at a foolproof solution in which the crisp neatness they saw as a significant psychological factor for this kind of eating and drinking place could be permanently maintained. A primary part of their solution is the full-length coffee and liquor bar which stands clear on steel columns. By leaving open the view behind the bar, the designers eliminated the customary sanctuary for refuse, demonstrated the bar's cleanliness to patrons, and simultaneously created an illusion of greater spaciousness for the narrow area. The general effect, however, is more festive than clinical. The requisite pale neutral tones for a small space, to be presumably crowded with patrons, is strategically flashed with red and with warm mahogany panelling.—*L. W.*

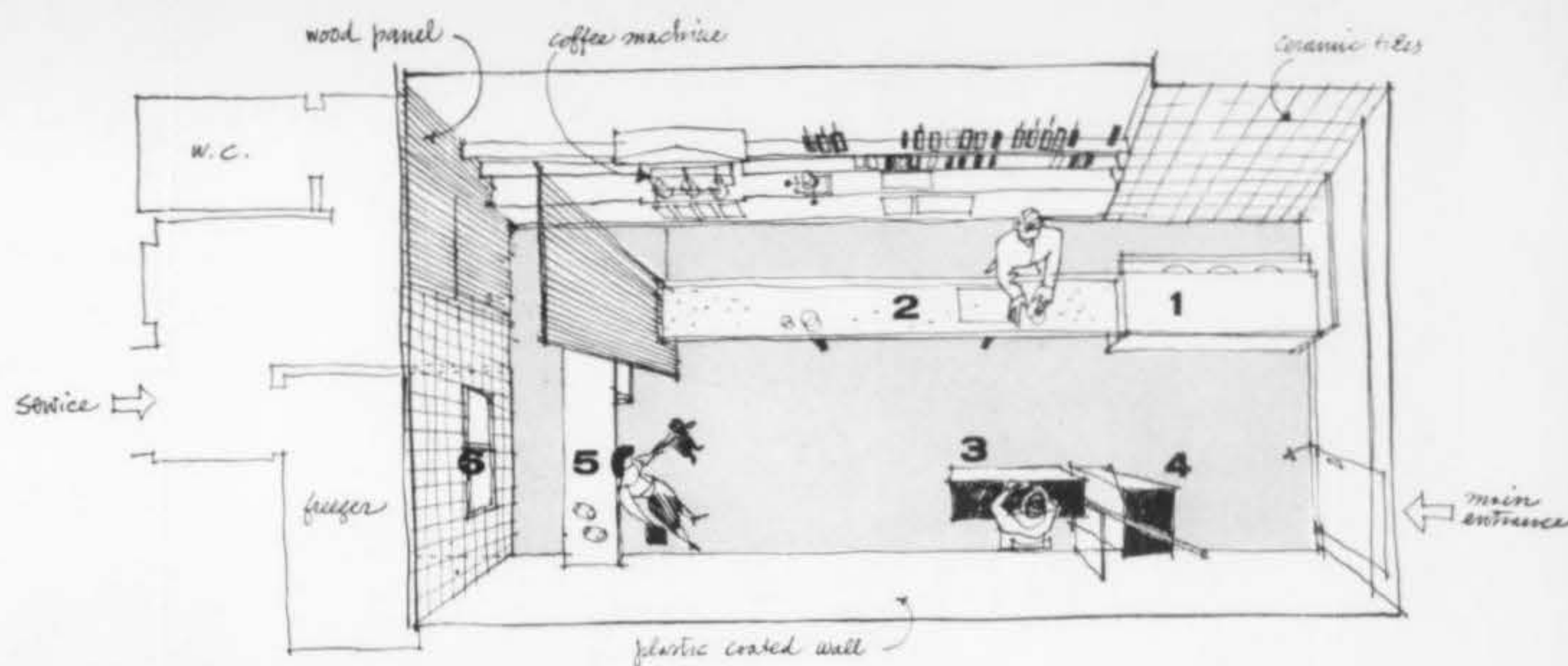


The Roman designers; far left, architect Corrado Giurgola; near left, Luigi Parisi.

Clarity for a Roman bar



- 1 ice cream counter
- 2 bar
- 3 cashier's desk and show-case
- 4 showcase
- 5 milk bar
- 6 outside freezer servicing milk bar



The festive and the clinically neat are deftly blended in the materials and colors of the 9 by 22-foot Cremeria Bar. Pale tones of the glass tile floor and the light green ceramic tile and gray plastic tile walls are balanced by red metal ceiling fixtures and the red plastic covering of the cashier's desk. The long stainless steel and glass bar is partially heated for the bun and pastry section, partially refrigerated for ice cream. The tall showcase for chocolates that shields the cashier's desk is framed in black-lacquered metal. A large brass and colored enamel decorative plaque is attached to the end of the bar and is illuminated. It faces the street through the glass facade that flanks the tempered glass of the door, providing a beacon for passersby.

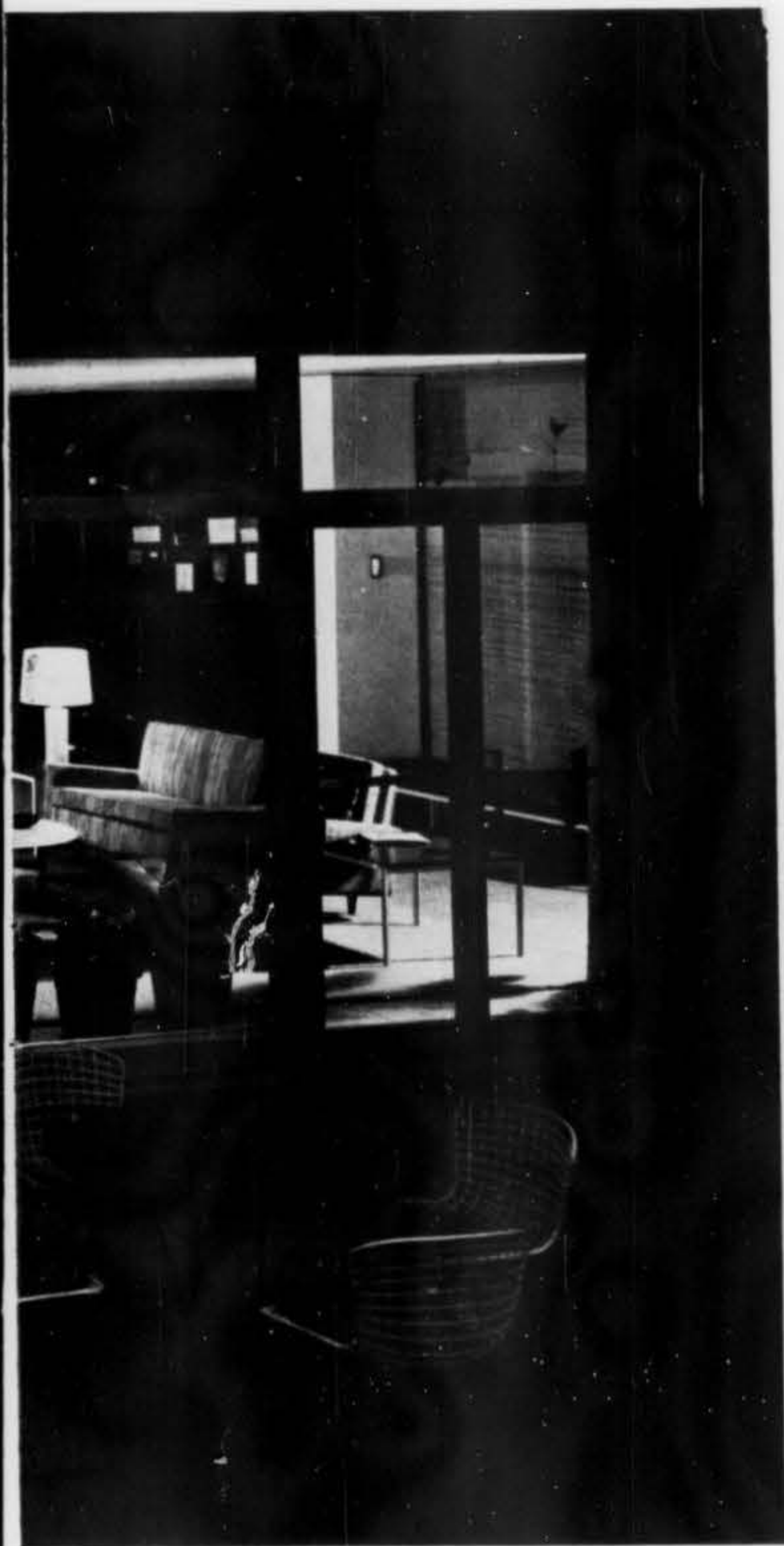
Interiors contract series '56 **VIRGINIA MUSEUM SUITES**





View of Mediterranean Court through Medieval Hall

Luxurious rooms by Leslie Cheek, Jr. typify the uninstitutional look of current academic interiors



Members' garden, with refreshment room at left, members' room at right.

The primary rooms of educational institutions have been subjected to intensive study. Clear, well-organized data is available on the design of the classrooms, libraries, and laboratories of the contemporary school, on the galleries and exhibition halls of the contemporary museum. But for necessary though adjunctial rooms such as school lounges, museum members' suites, and reference libraries, there are no standards and not even general recognition that they represent a definable problem in interior design. In common practice such rooms turn out as dreary undesigned agglomerations of inherited utility items dating as far back as the Golden Oak period, or else as bleak regimental arrangements of sturdy furniture accompanied by the "safest" of fabrics and accessories, all lighted by the harshest of fixtures. It is to this neglected type that we are devoting our current *Interiors' Contract* installment.

The first and most luxurious are a group of suites at the Virginia Museum of Fine Arts in Richmond, which were designed by Leslie Cheek, Jr., director of the Museum and an architect and interior designer. They are items in a long-term building plan which started with the lobby, refurbished for last year's Fabergé exhibition, and which includes the gardens and fountains, the members' garden, the Mediterranean Court, the theater lounge, and the members' suite, comprising refreshment room, members' room, and reference library. The new rooms are part of the northern wing of the Virginia Museum, opened in September 1955.—O.G.



Refreshment room and members' garden

Director Cheek combined luxurious modern furniture with carefully chosen works of art and plants against rich but unobtrusively colored fabrics under expert lighting. The general effect, though modern, is the opposite of stark. A large Massimo Campigli "Concert" dominates the refreshment room (part of the members' suite). The painting and the "Bronze Partridge" by Francois Pompon (1923) are from the T. Catesby Jones Collection. Garden sculpture includes an American 19th century "Pandora" by Chauncey Ives, and a Zorach plaque. White Bertoia chairs in garden, birch tables, and birch and black-upholstered Tapiovaara chairs from Knoll. Beige and black silk curtains from Knoll. Gray Amtico rubber tile floor, daffodil yellow walls. Theater lounge (below) focuses on 12-fold Coromandel screen of carved and lacquered wood (of the K'ang Hsi period, 1662-1772) from the Adolph D. and Wilkins C. Williams Collection. Chinese scroll is an 18th century portrait of a lady, artist unknown, from the Catesby Collection. Gray-beige walls, white ceiling, Knoll furniture. Lighting, the same as in refreshment room, comes partly from flush Silvray lighting fixtures with steel mounts painted white, silver-bowl lamps. The incandescent current is controlled by rheostat dimmers which turn the light pinkish at low intensity.



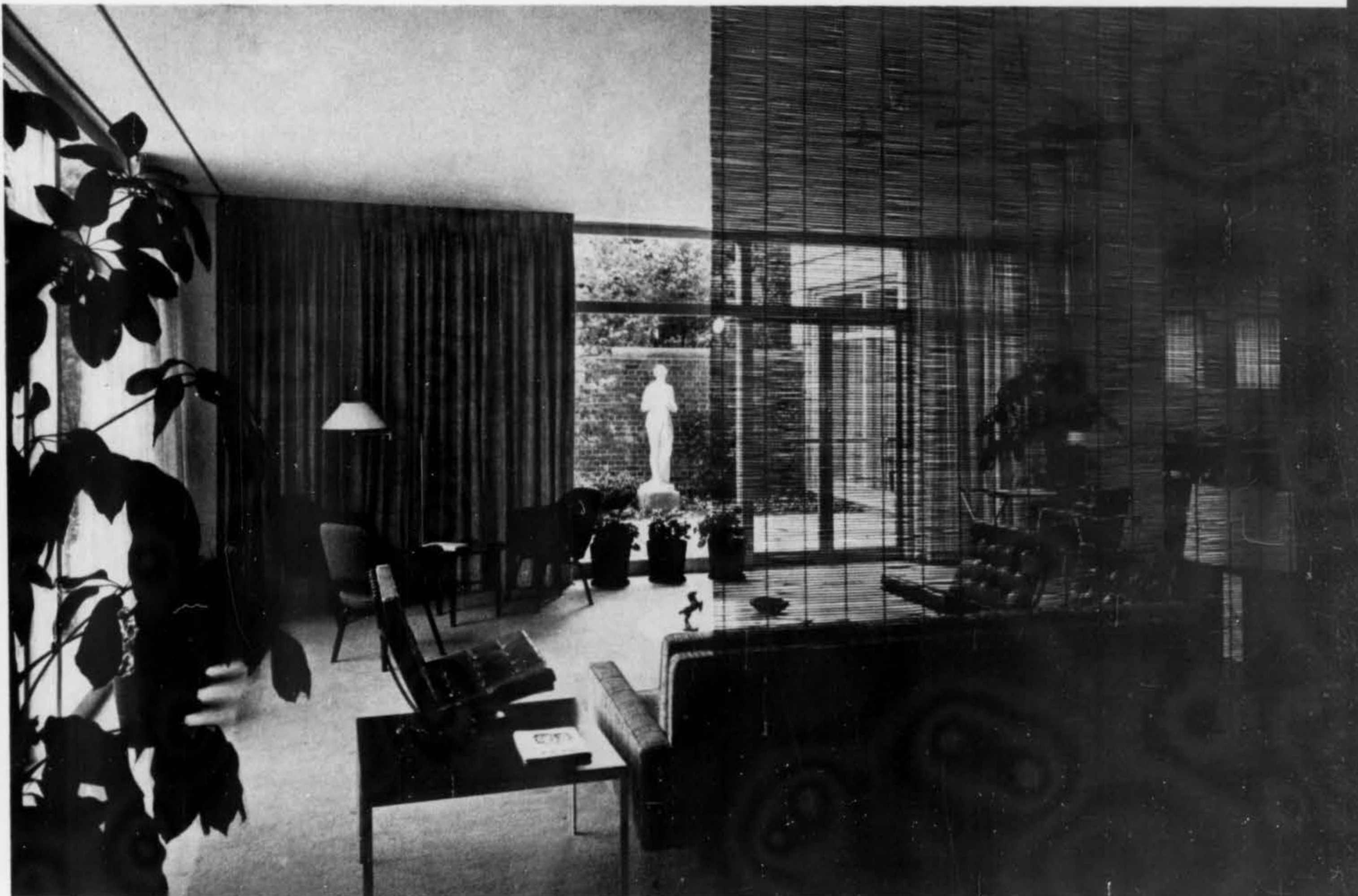
Theater lounge in the new wing

Members' room (below) looks toward a garden through glass walls hung with draperies of taupe raw silk and white casement curtains. Plaster wall and ceiling are white, the seamless V'Soske carpet pale gray. Florence Knoll "T" tables are black or white marble on white steel legs. Pepper and salt-upholstered Knoll sofa, blue-upholstered Saarinen chairs in background, Von Nessen standing lamps, Mies van der Rohe steel chairs upholstered in tan pigskin. A Calder mobile swings near the bamboo divider which hangs from floor to ceiling, shields a secretary's desk and files.

Another portion of members' suite that is not illustrated centers on a small fireplace with mantel and hearth of black Belgian marble topped by a Karl Zerbe painting in an elaborate frame. Seating group around the fireplace includes a pepper-and-salt sofa, deep blue armchairs, and a steel-based walnut bench covered with three squared foam cushions in black, white, and persimmon. All furniture from Knoll. Walls of this room are of walnut veneer, the floor gray seamless handwoven V'Soske carpet.

Members' room and members' garden

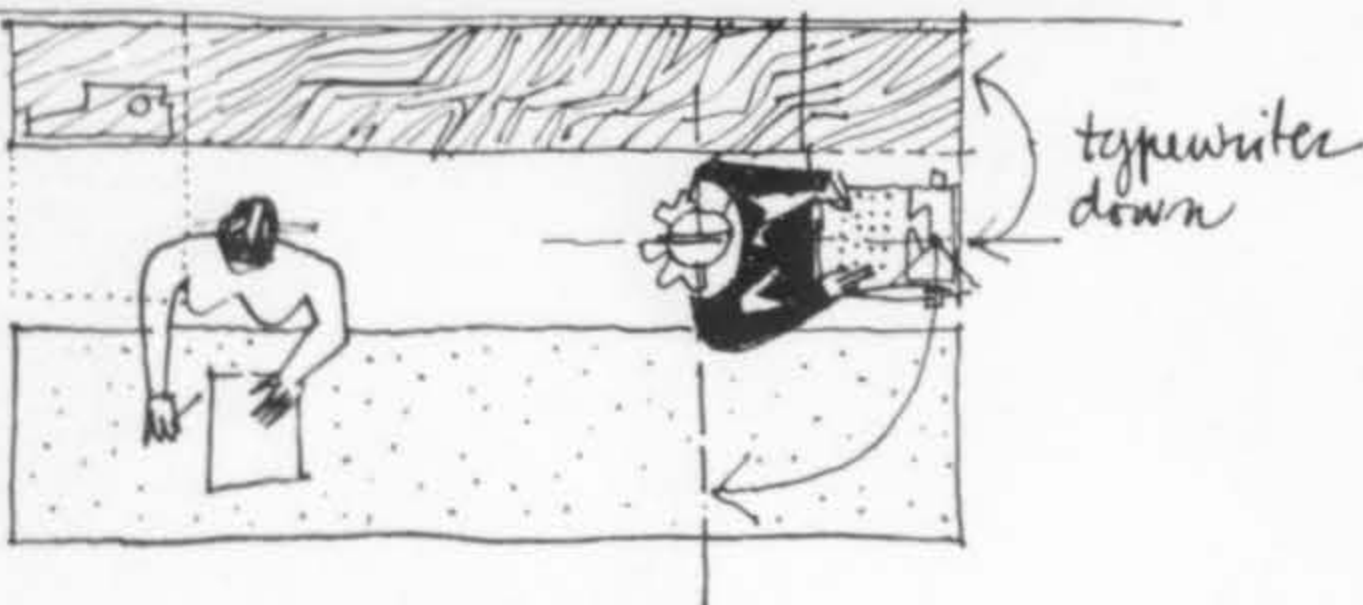
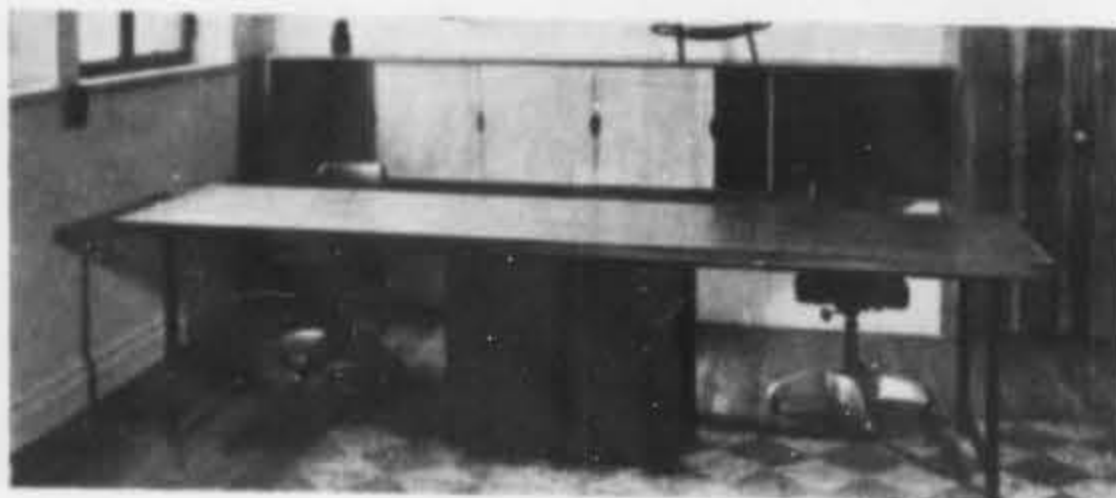
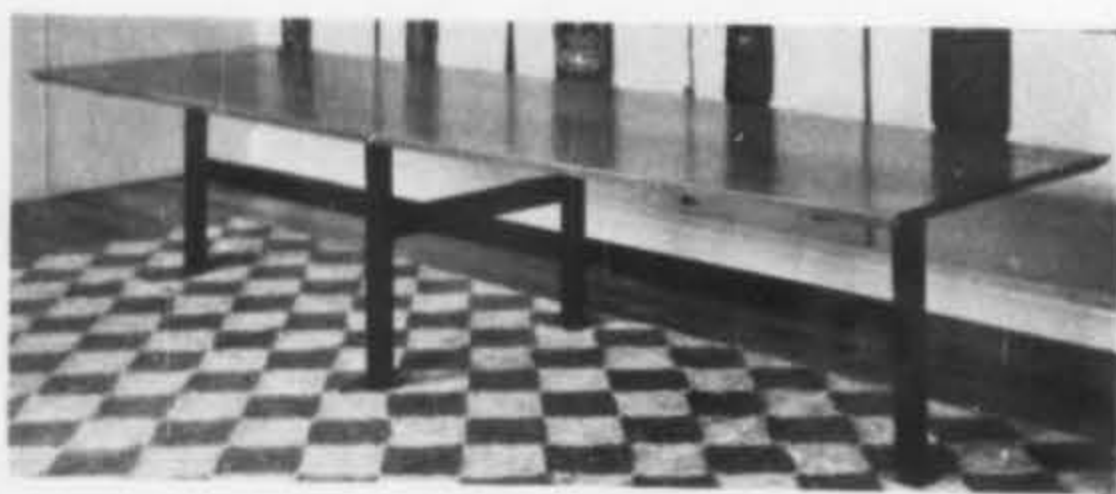
Interiors contract series '56



Pennsylvania Museum board room



Joseph R. Bobrowicz is an instructor of interior design at the School of Fine Arts of the University of Pennsylvania. His department is one of several interior design faculties in our better universities which are attempting to expand their work in preparing students specifically for Interiors' field.



Furniture by Bobrowicz includes directors' table with beveled 1" oak top and secretarial unit for two, comprising double-file desk and hanging cabinets with pull-down typewriter shelves.

The fusty academic gloom of a space which formerly served as an exhibition gallery has been delightfully banished in the project converting it into a board room, reception area, and directors' office for the Museum of the University of Pennsylvania, in Philadelphia. Joseph Bobrowicz of the University's staff was limited by a restricted budget on the job. His decision to expend a goodly portion of it on a few expanses of handsome wood handsomely put together, but in the simplest way, has contributed an air of dignity if not of richness to the crisp, uncluttered interior. A careful choice of some of the Museum's most dramatic Oceanic items lends excitement and individuality to a scheme which is unassuming and, above all, efficient.

Two white and two straw-yellow walls, a white, free-standing panel for showing slides, and a natural India cocoa-matting floor, make a light but warm background for upholstery and objects in terracotta, red, and brilliant blue. Bases of the extremely interesting secretarial desk and directors' table are strong black lines. Chivari chairs, in a sturdier, more peasant-like model than the fragile versions more commonly seen, offer a variation on the geometric straw theme of the floor.—O.G.

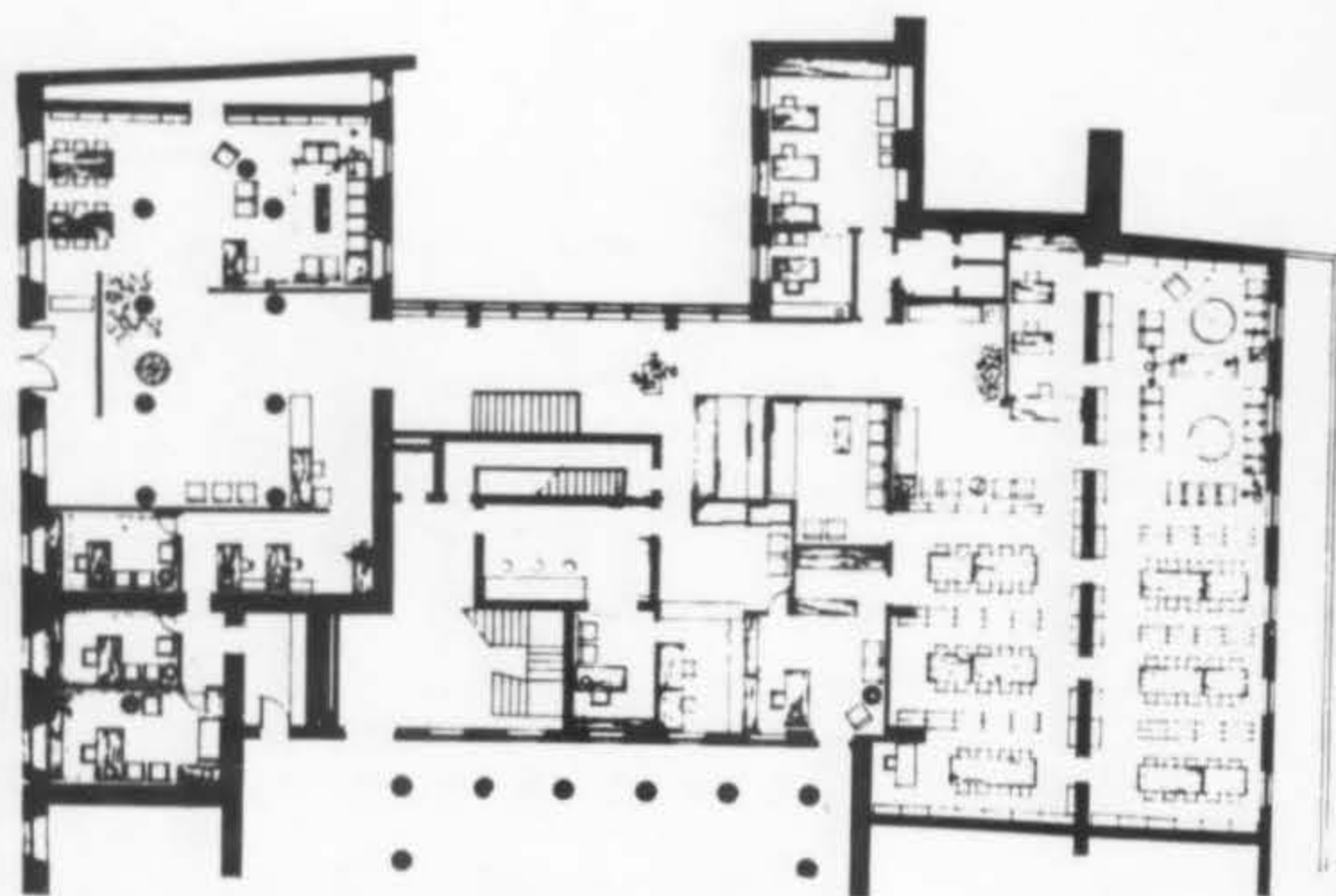
A New Guinea carved face and a hanging of Fiji Island tapa cloth preside over a conversation corner furnished with a Herman Miller sofa, and a Hansen table and plywood Hansen chairs, from Richards Morgenthau. Simple white wall lamps are Gotham's. Floor is of India cocoa matting. An oyster white wall meets a wall painted straw yellow. Vertical stripes in back cushions are a narrower echo of wall grille.



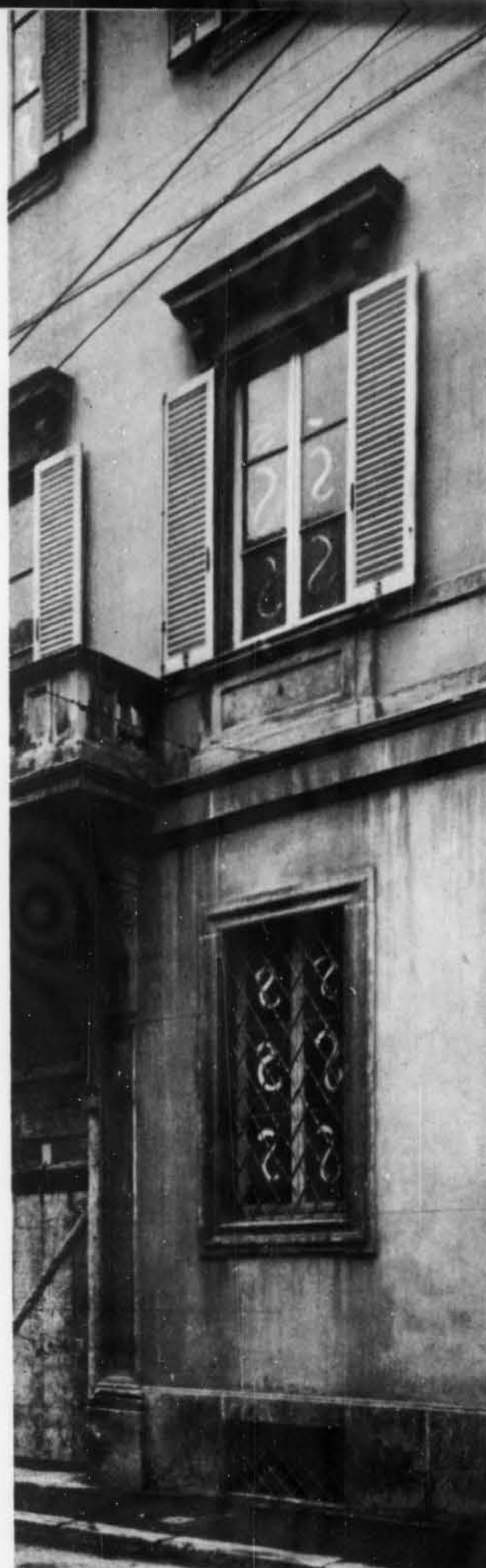
Interiors contract series '56

LIBRARY BEHIND AN OLD FACADE

Knoll interior respects an historic architectural setting

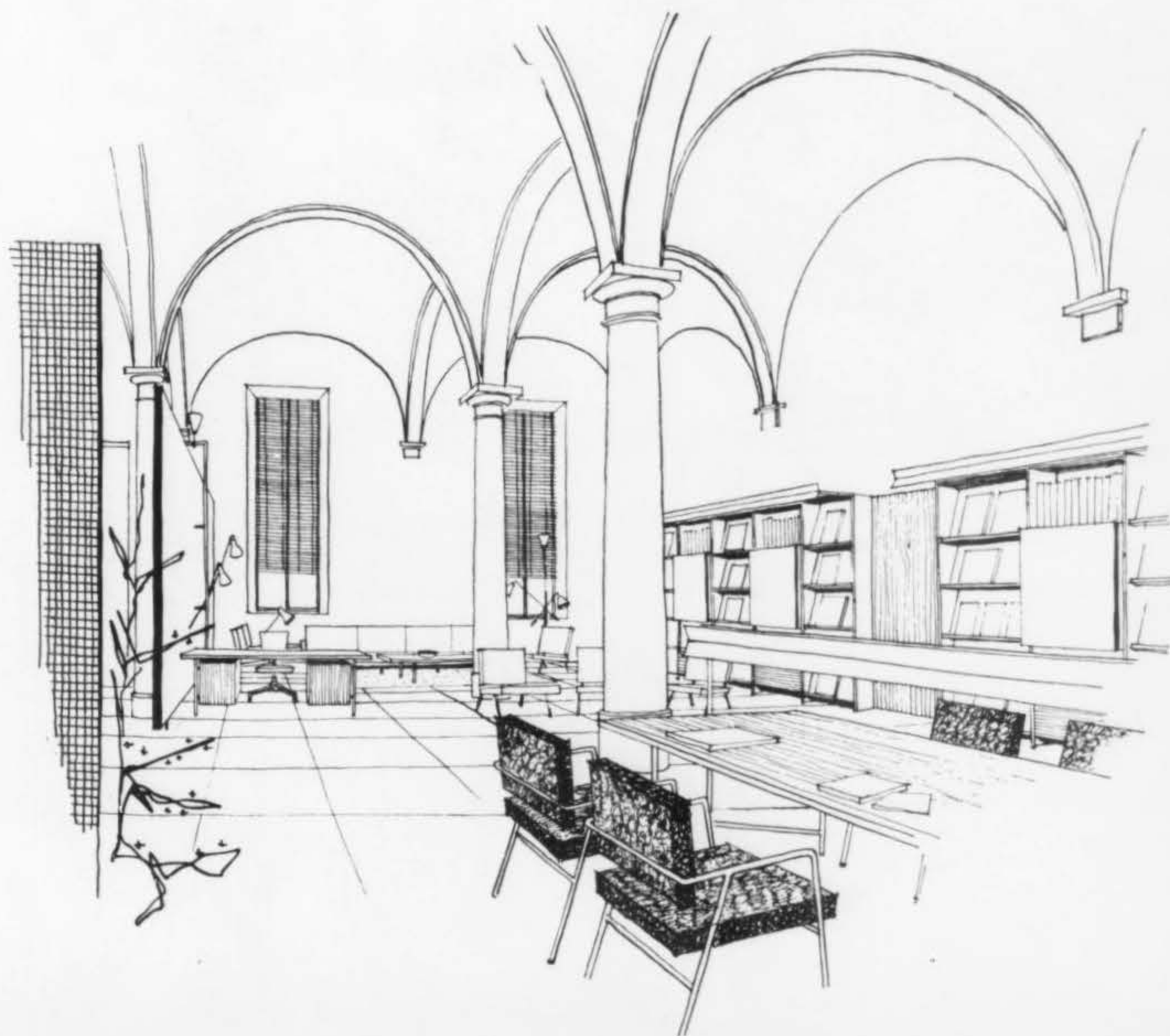


The fact that this project was not executed does not detract from its interest, since the problem involved is not unusual. It is Florence Knoll's proposed interior for a U.S.I.S. library. The building, a Bramante cloister in Milan that now belongs to the Belgioioso family, is of intrinsic historic and architectural value. Therefore, although its noble, vaulted rooms are too large for a satisfactory arrangement of shelves and reading areas, and its height destructive of the intimate spaces required for study, it was not to suffer structural alterations. Order is achieved with removable partitions and an alignment of horizontal sight-lines. Colors are clear primaries.





Neither the vaulted ceilings nor columns are hidden. They are, however, used as the module for the brightly-painted 2" wood partitions which divide the space into private areas without actually cutting them into enclosed rooms. White-framed metal chairs by Franco Albini have an unassuming elegance compatible with the airy, chastely detailed interiors. Alignment of tops of bookshelves with tops of partitions, which leave a big ceiling clearance, creates a visual ceiling line without camouflage. Gay colors, simple materials make a statement that neither imitates nor quarrels with the setting.



Interiors contract series '56

Sloane's goes to a public high school



Marion Kitchen of W. & J. Sloane's Contract Division is a graduate of the Maryland Institute of Fine Arts in Baltimore, has been with the Chambers Company in that city, with Altman's and Lord & Taylor.



Ten years ago a decision to award the design of the Garden City Senior High School to the architectural firm of Eggers and Higgins would have aroused no comment. But the idea of turning over to an interior designer the responsibility for the school's lounges—one for parent and organizational groups, one for faculty women, and one for faculty men—would have seemed a revolutionary extravagance. That this is no longer the case is demonstrated by the smooth operation of that very project, completed last February by Marion Kitchen of W. & J. Sloane's Contract Division.

Miss Kitchen's esthetic aim was an uninstitutional, uninsistent, but tangible elegance. Her functional problems, in addition to the obvious ones of maintenance, wear, and comfort, were to organize large spaces into intimate groups without resorting to obvious partitions or dividers.

The main meeting room (opposite page) can be divided into two by leather-covered Pella foldscreen. Like the two other lounges it has a service kitchen. Natural brick and red mahogany-panelled walls contrast effectively with Jack Larsen's "Conifers" draperies on kid mist. Carpeting is Lee's new pebble weave in grass green. Risom furniture is upholstered in parchment Naugahyde, Thaibok handwoven light brown cotton, and a Boris Kroll stripe in dark green, olive and beige. Ceramic Design Technics accessories in all lounges.

The men's lounge (upper right) follows the same general plan. The partition in this case is not fabric but furniture—Paul McCobb's Directional divider. Chocolate-brown walls contrast with Lee's "Nugget" carpet in sage green and beige. John Stuart's Count Bernadotte chairs surround an Erwin Lambeth table.

In the women's lounge (lower right) three walls in bright pink and one in turquoise harmonize with Lee's "Nugget" carpet in rose and beige. The partitioning is done by Konwiser's black fish net. Black table groupings from Lee Woodard.





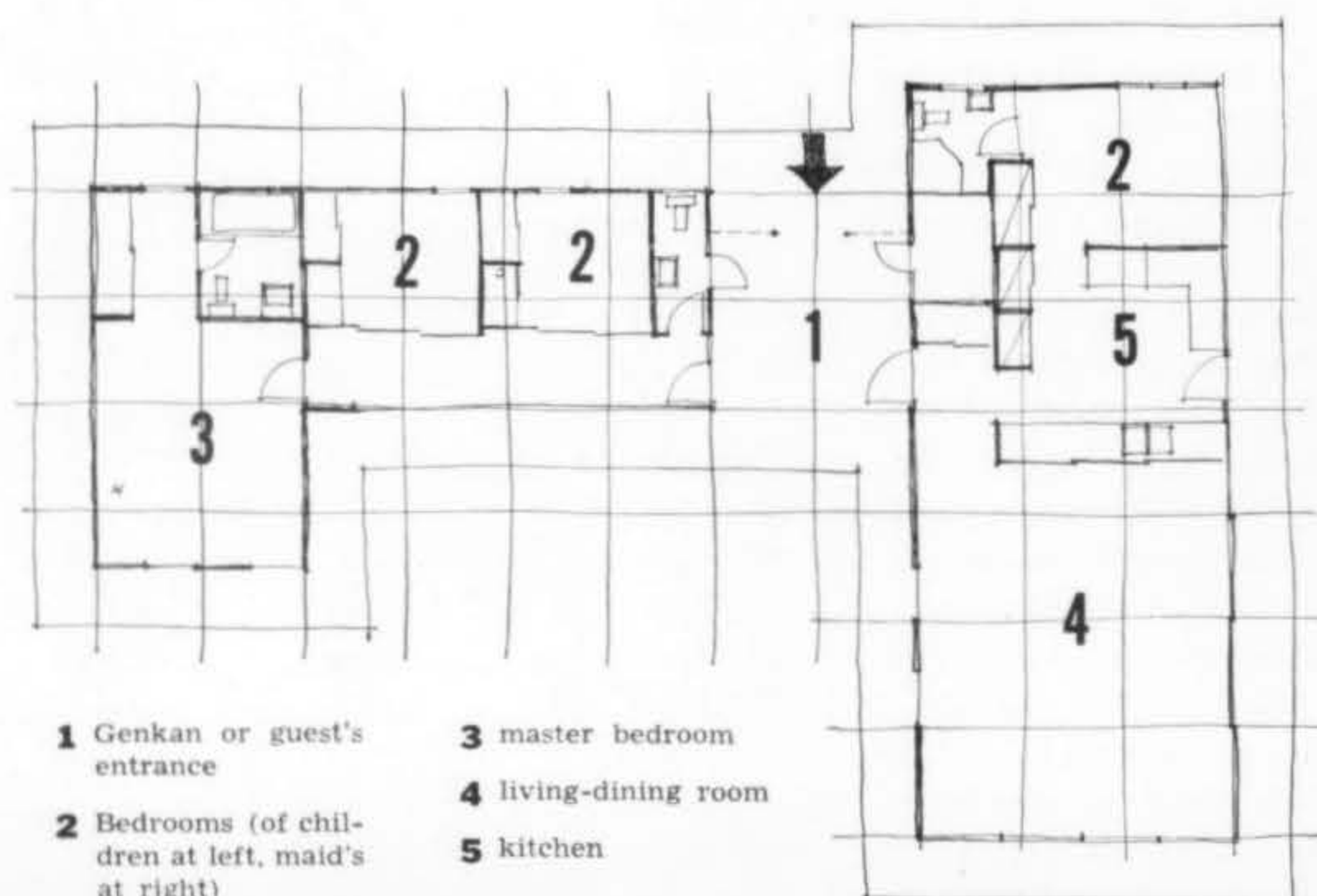
Hollis M. Baker, vice president and treasurer of Baker Furniture, Inc., trained in every department of the Baker plant as well as at the University of Virginia, sold at John Wanamaker's, studied drawing at night at Parson's then spent 4 years in the Navy before settling down to a domesticity which is given an unusual setting by Mr. Baker's interest in architecture in general, Japanese architecture in particular.

Originally, my enthusiasm for Japanese architecture stemmed from several months spent in Japan at the end of the war, after I had been released from the Navy when my ship was stationed in Japanese waters. For a number of years after I did no methodical thinking on the subject, but in April of 1954, when the need arose for a summer place of modest size, I decided to follow through with Japanese architecture. The first sketch of our projected house was made on a paper napkin, and during the next year a number of drawings were changed and rejected — each considerably influenced by the several sites which we examined and abandoned in turn. Finally, in the Fall of 1954, we settled on a piece of property we felt was particularly well suited to our needs, and, after almost every architectural firm in the area had been contacted, chose Obryon & Knapp of Grand Rapids. Though their work is mainly in the commercial and public building field, they were the most sympathetic to the idea; also, they have an associate arrangement with the architect Yamasaki of Detroit. Mr. John Knapp and I worked together, and, after exhausting what little material there was in the local library and in the architect's office, I attempted to get every available book on Japanese architecture. One New York firm obtained a dozen books on the subject, the best being in German and in Japanese but illustrated sufficiently to be very good source material. The present plan was finally approved and put on the drawing board in December 1954. Ground was broken in April 1955.

One of the major problems was the texture and proportion of the roof, par-

A JAPANESE HOUSE IN MICHIGAN

Hollis Baker, Jr. tells of building an authentic structure

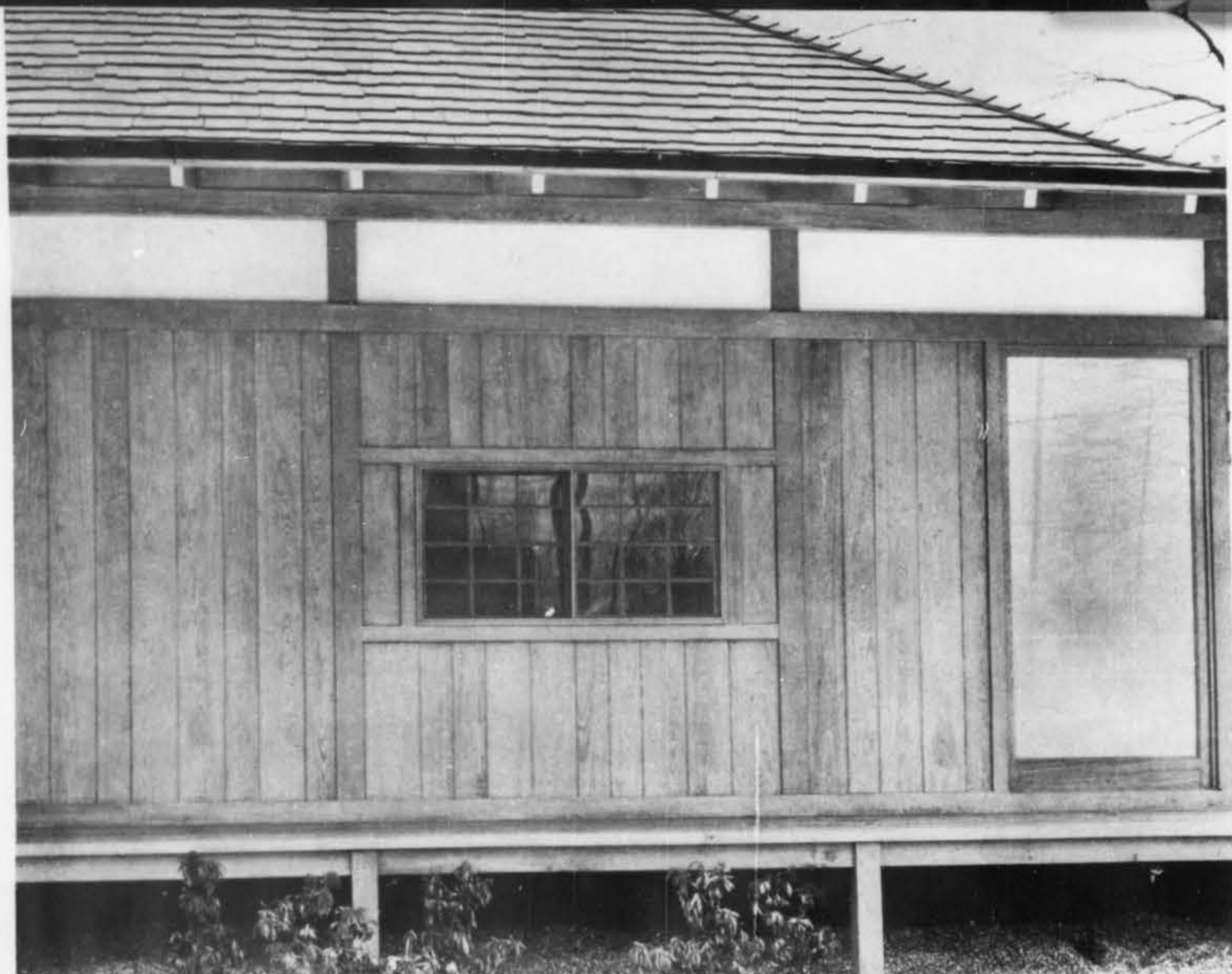




Above: Roofed gateway off the road frames a view of the house and path of stepping stones. Below: Shoji walls on "water side" permit panoramic views from living room.

photographs by holland illustrative





Contractor R. A. Metzger of Holland, Michigan, unlearned conventional methods for this job.



ticularly as we had to limit ourselves to American materials. Finally we found it necessary to make a scale model of the house. It proved very valuable, however. At one point in the construction, when much of the skeleton was already up, we actually took an electric saw and reduced the height of the living pavilion by three inches.

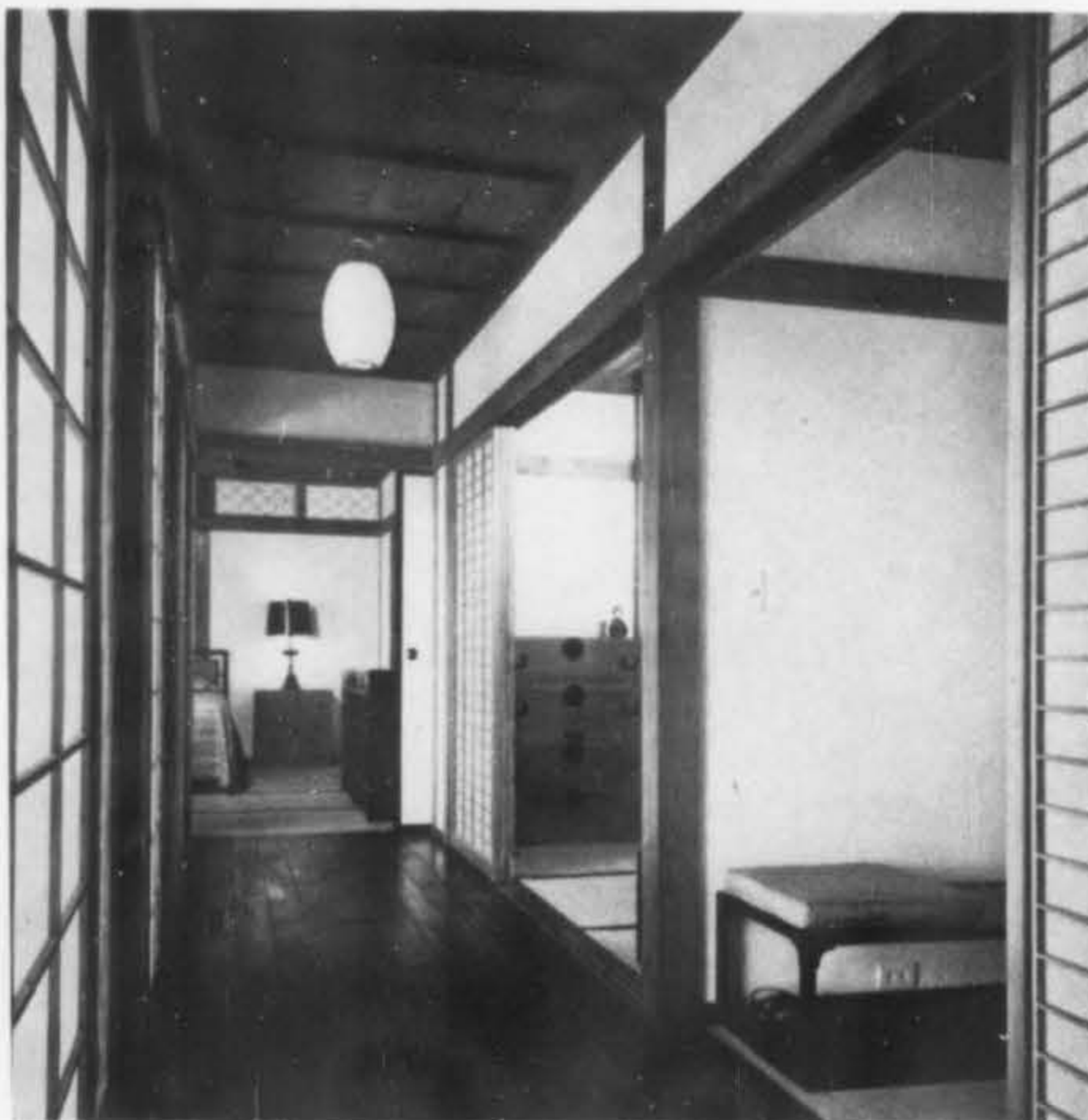
Our basic thinking on the project was founded on the following premise: That while Japanese architecture is greatly admired for its modular planning, serenity, and other refinements of conception and detailing, it has not been practical to reproduce in the temperate regions of the United States except in a superficial way, because Americans demand effectively heated homes in winter. Practically all visitors to the Japanese House in the garden of the Museum of Modern Art were carried away by its austere beauty and restfulness, but it was immediately ap-



Above: Details of children's bedrooms. Complicated texture of woven cedar ceiling contrasts with plain tatami matting floors. Sliding screens enclose the closets. White plaster walls are trimmed with natural Hinoki wood finished with a single coat of oil.

Below: Master bedroom only 12' x 14' appears larger due to sparsity of furniture and its low lines. Sliding fretwork Ramma admit light and air like transomed clerestories. Beds, though apparently built in (frames are walnut), actually slide apart for easy making. Far East chests with pewter hardware, pewter lamps converted from antique Chinese candlesticks with black shades added. White and gold Baker Fabric by Boris Kroll on beds.





Above: Corridor of living wing, floored in walnut planks, is separated from alcove-like children's bedrooms only by sliding Shoji kept out of the way during the daytime. Ceiling is long, overlapped satinwood. Below: The kitchen, as functionally modern as any other modern American version, has a Japanese scheme of white plaster and natural Hinoki woodwork. Storage cupboards are faced with teakwood, Far East pewter hardware on doors and drawers. White Formica counter tops, floors in Robbins Lifetime Vinyl tile in flecked eggshell color.



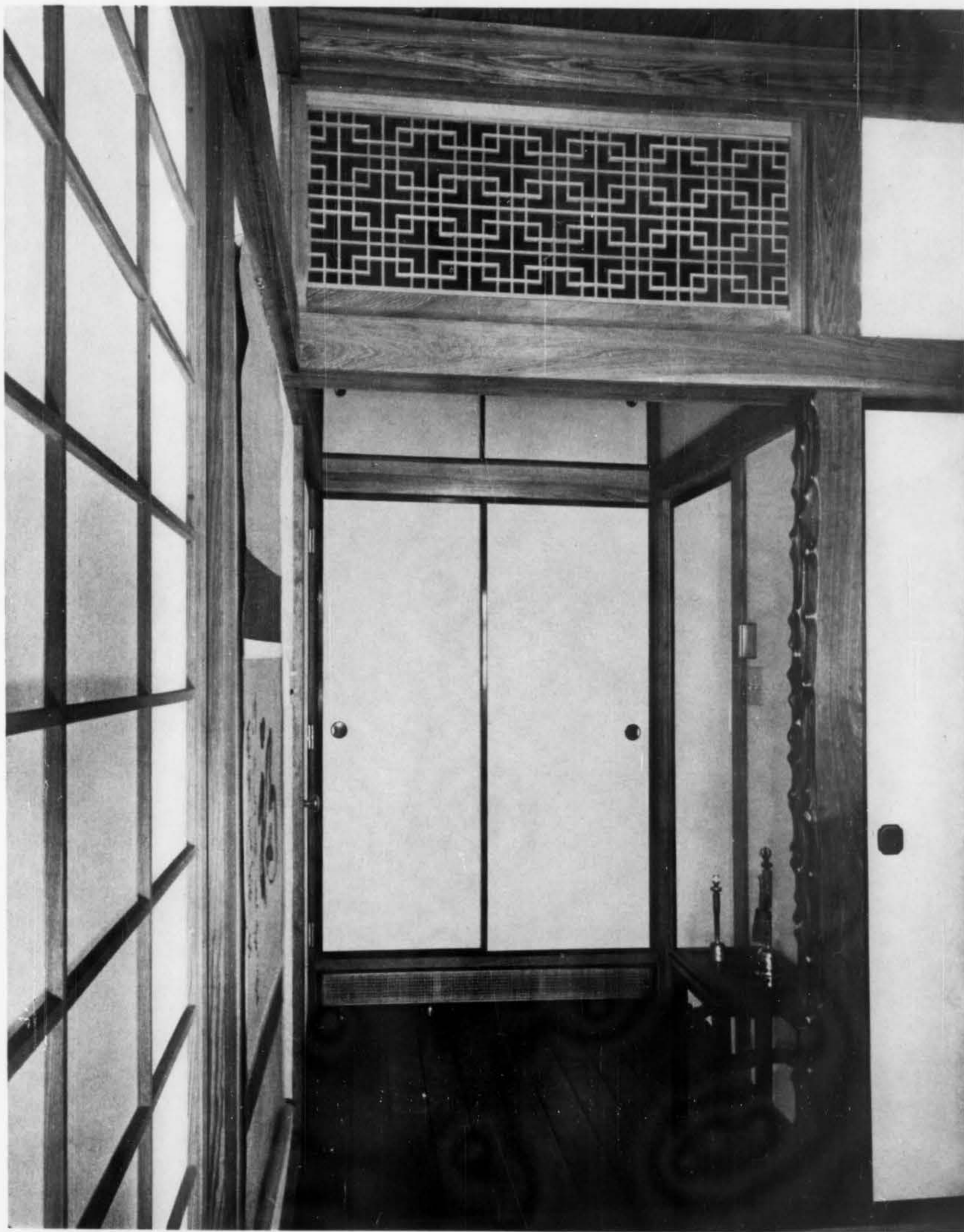
parent to them that only in the balmiest weather could one want to make use of such a building. The Japanese build for summer weather, are willing to shiver and muffle themselves in winter. But since we intended to occupy this house during the summers only—which in Michigan last three to four months—we could go almost “sled-length” in the following Japanese principles of construction.

As we worked with the architects, it soon developed that they would not have sufficient time for research. I therefore took on the job of studying and planning the details of the house. This entailed two trips to the Museum's house in New York, where with the help of a janitor who smuggled me in during the closed season that winter, we were able to study many measurements and proportions that were not obtainable in our books.

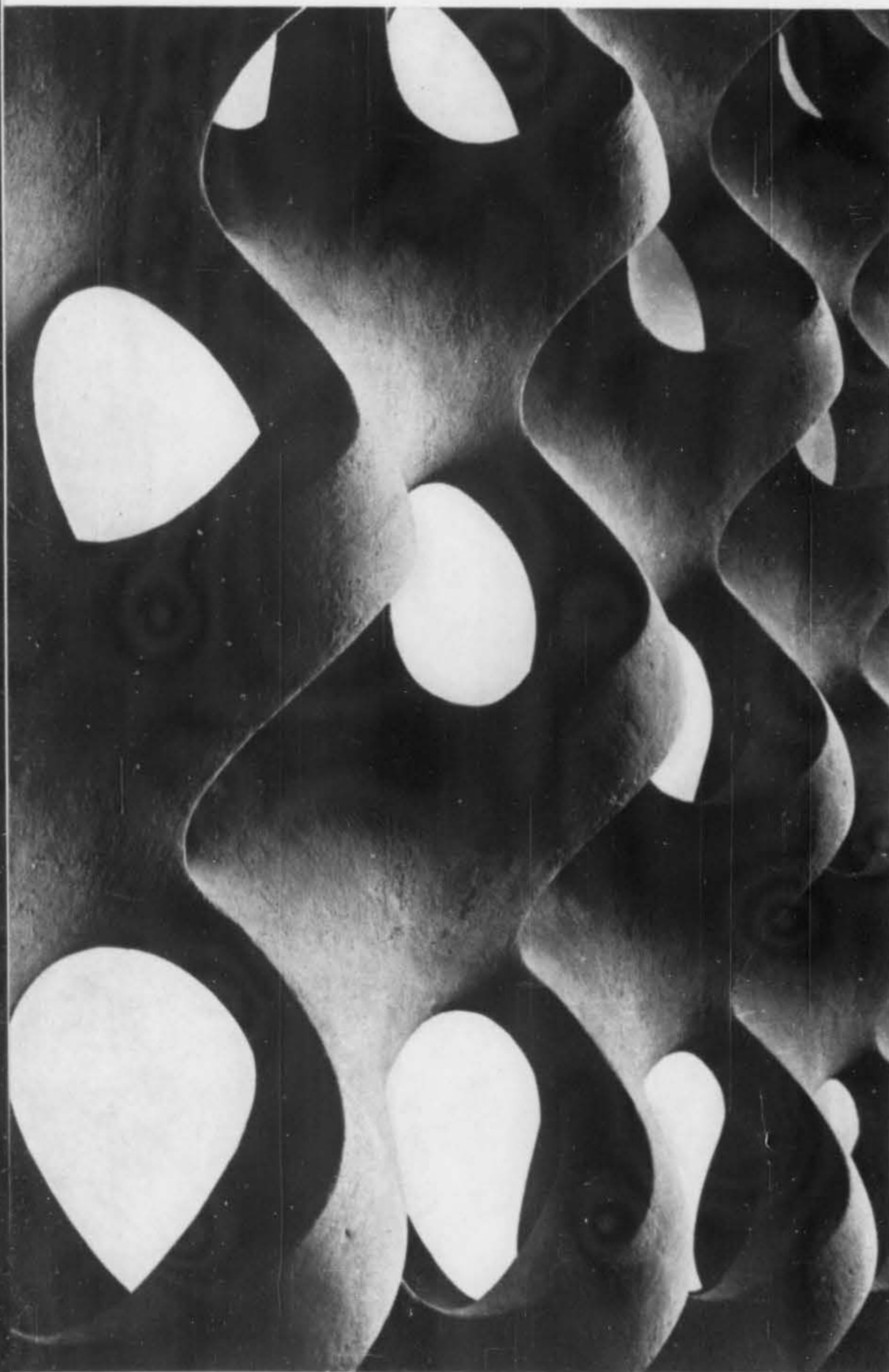
The building of the house itself was most interesting as it is of post and beam construction. At one point, when the roof was practically complete, the only supports were the vertical posts, without a single wall. We were fortunate in obtaining a contractor and a head carpenter who were exceedingly sympathetic. I quote: “We are tired of building ranch houses.” But even though everyone got into the spirit of the thing, it took about an hour's supervision a day to keep the Dutch workmen from using an American solution for any given problem when questions arose. It was not possible for the architectural firm to follow in such detail, so we arranged that I would do the actual supervision.

Many of the materials had to be imported—some sight unseen, for example the wood of the living room ceiling, the woven cedar of the children's bedroom ceilings, and many of the ceiling beams of squared bamboo. The hardware for the Fusuma screens and Shojis were bought piecemeal from various importers, also the interior Shoji and those which we cut down for Ramma grillework. Gozar was used throughout the house as a floor covering in the living and sleeping areas. This is the top covering of Tatami mats and gives the same visual effect without being quite so fragile as the full-thickness Tatami. Traffic floors were made of wide strips of

(Continued on Page 160)



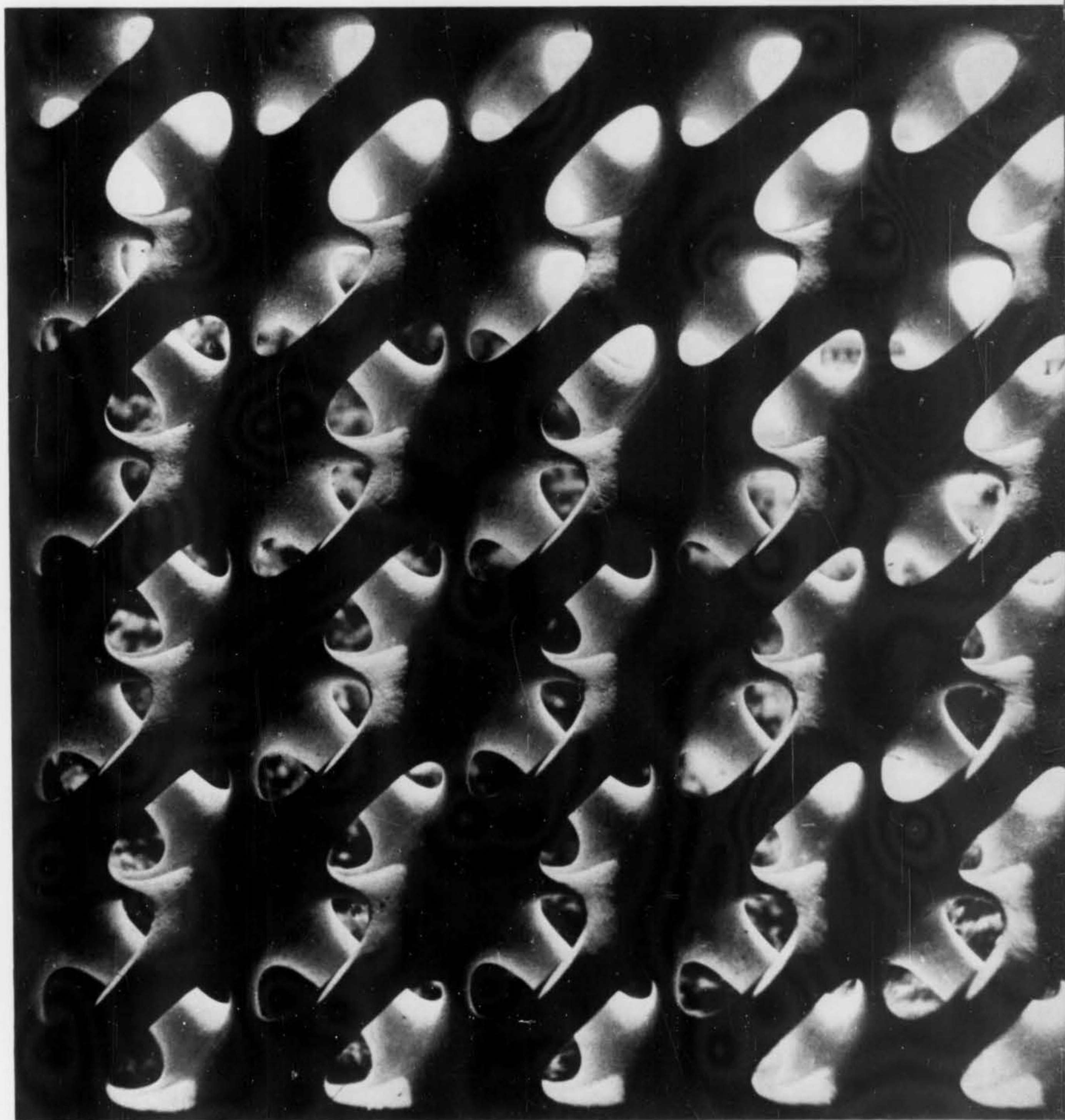
Erwin Hauer, 29, now studying industrial design on a Fulbright grant as an exchange student at the Rhode Island School of Design, is a graduate of the Academy of Applied Arts in Vienna. He was one of the prize-winners among the Austrian sculptors who submitted entries in the international competition for a statue of "the unknown political prisoner."



The photographs on the next six pages are of full-scale concrete walls which allow the passage of light and air through their pierced, intricately convoluted surfaces. Three of them are architectural actualities as chapel and nave walls in a church in Vienna. All of them were formed in hand-made molds somewhat similar to the molds for the concrete trellis-ceilings used by Louis Kahn in the new Yale University Art Gallery. However, they differ from Kahn's trellises, which were simple, pierced flat surfaces, in their three-dimensional complexity and compound curves. In a decorative sense comparable to Kahn's trellises as far as weight and scale are concerned, they resemble nothing that comes to mind in the sculptural method of their patterns, rich in thrust and movement and in powerful shadows that change continuously with the changing daylight and angle of vision. Though all the illustrated examples are of concrete, they could be made of ceramic material. Glass inserts in the round openings in one of the walls (example 4) converts it into an air and weather barrier, without affecting its action as a light filter. However, reflections in the glass and its glossy surface add to it something jewel-like, less purely sculptural. In concrete the walls have structural strength, example 4 being strength-tested to 80 tons for 4 square feet.

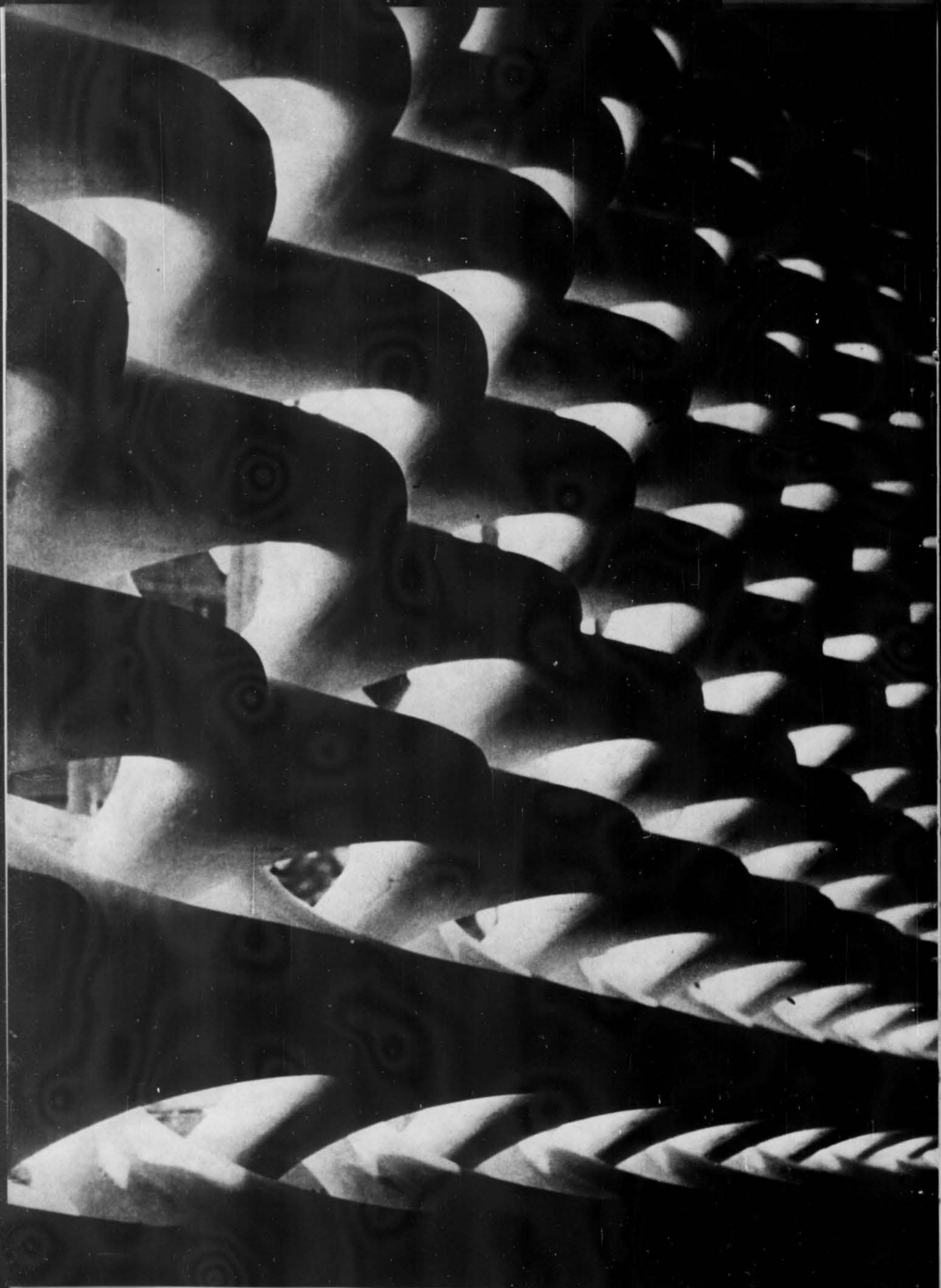
Because — in spite of their sumptuous sculptural undulations and dynamic imaginativeness — these walls are all-over patterns, they are appropriate for use in varied architectural situations, like any structural material such as brick or stone, and might be added to the general vocabulary of architecture, provided that

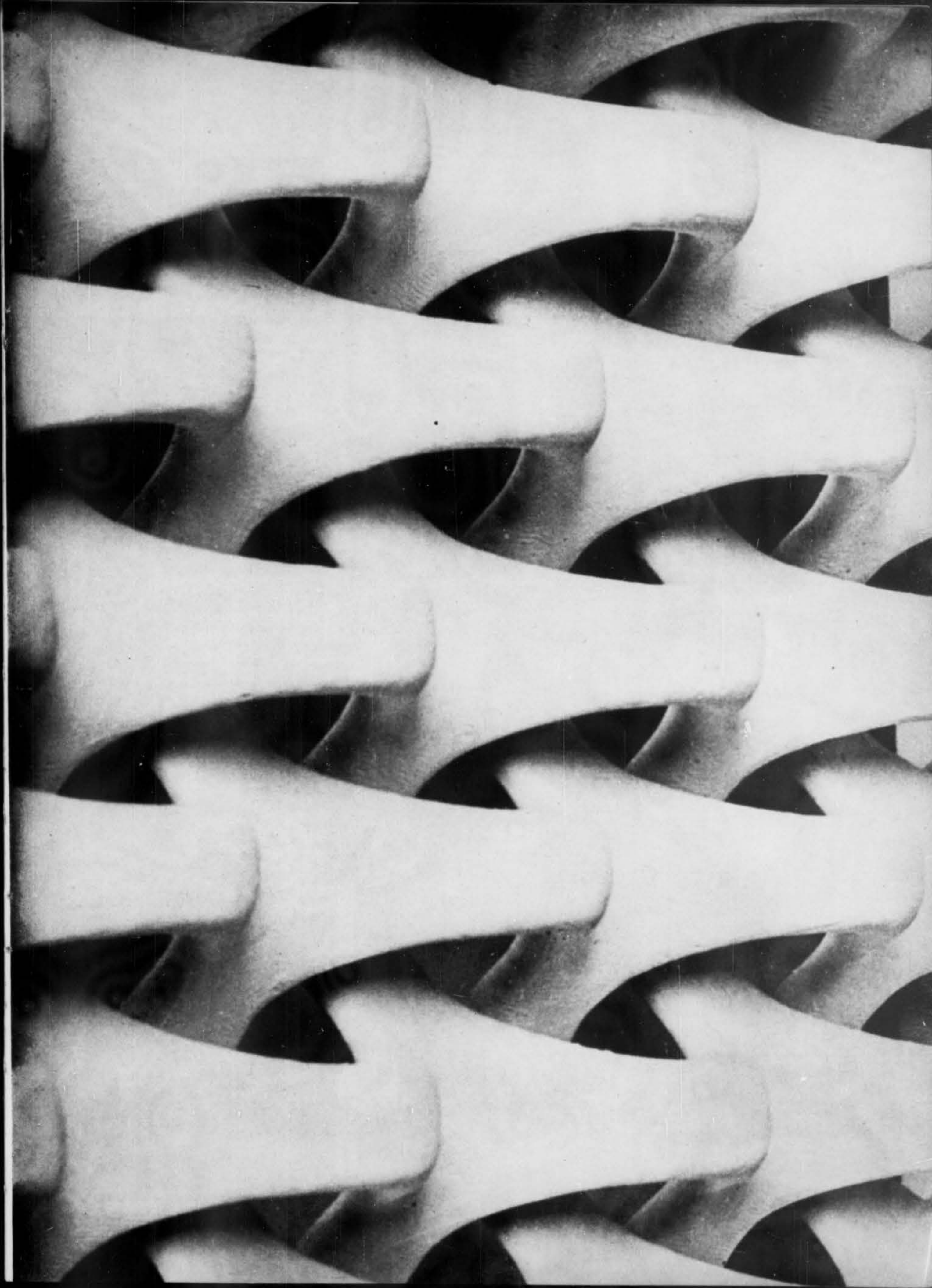
Hauer's sculptural concrete trellis-walls



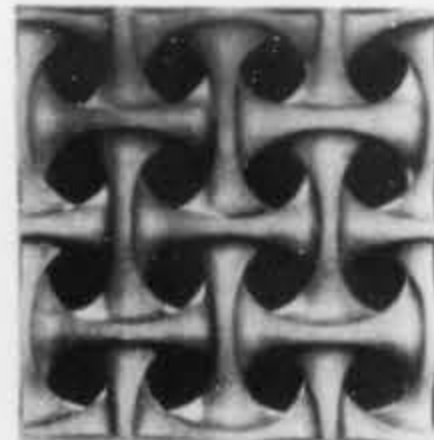
2

1 and 2 are photographs of the same trellis, about 9 square feet shown.





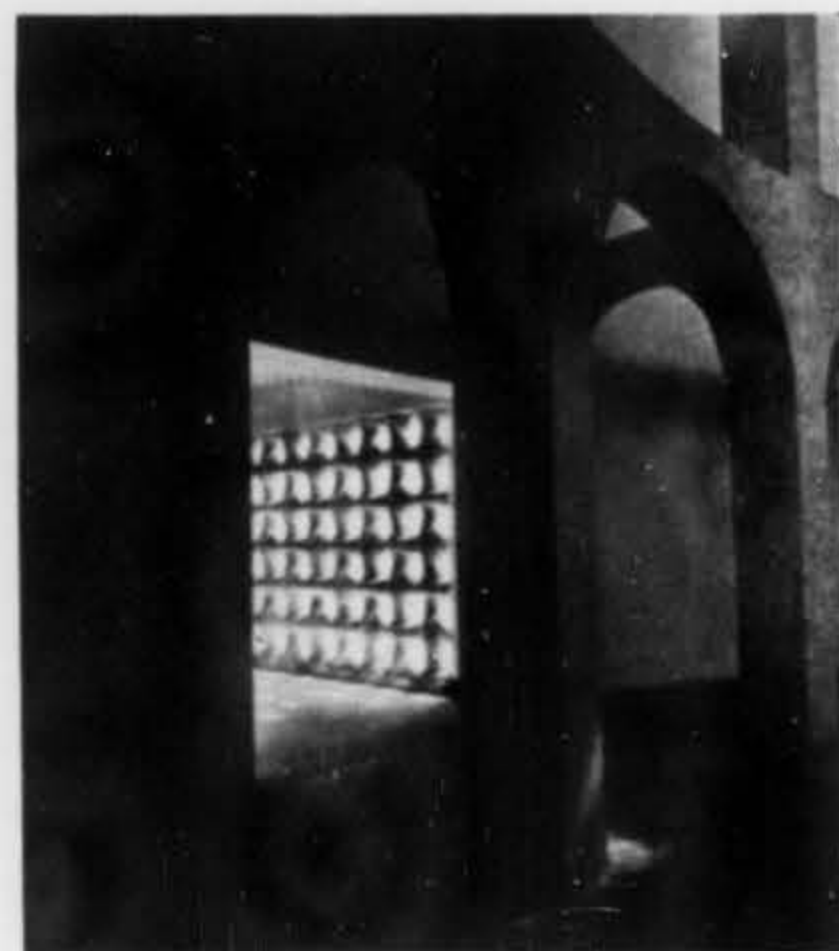
On preceding two pages are different aspects of a Vienna chapel wall. Trellis 3, shown on this page in three different views, is another Vienna chapel wall 13' x 18'. Trellis 4, opposite page, is a strength-tested structural block used as the wall of the side nave (65' x 12') in a Vienna church under construction. Glass has been inserted on the outer circular openings, making an air-tight wall.

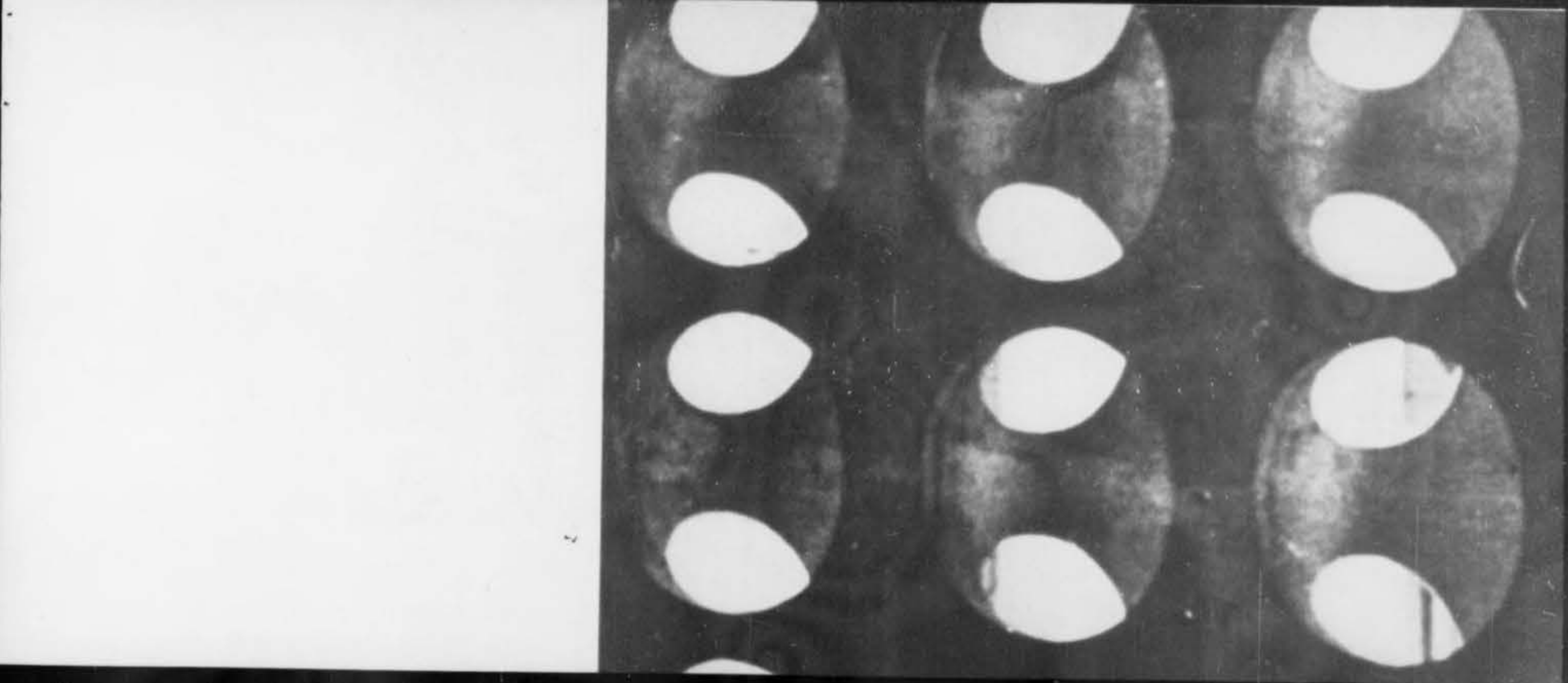
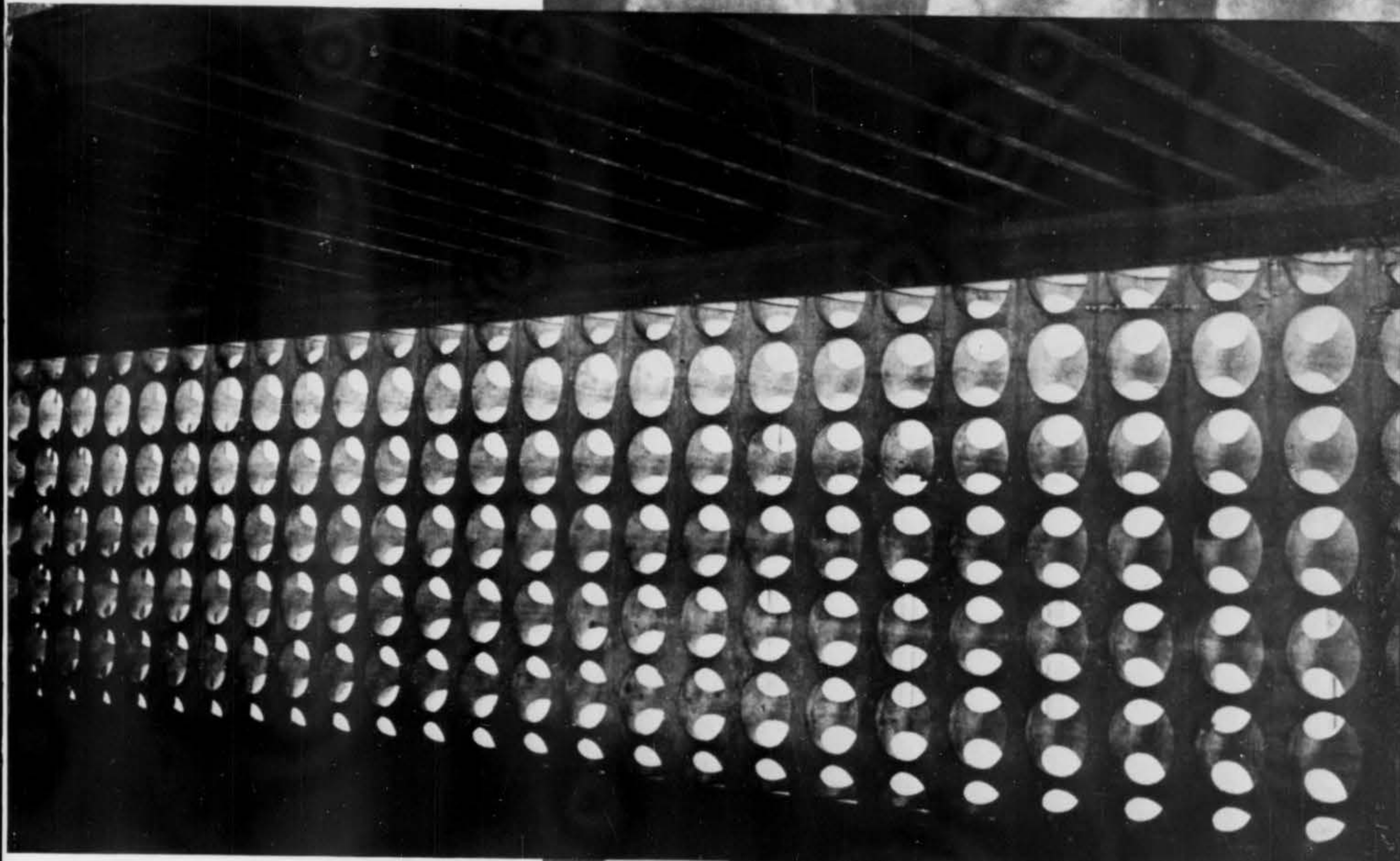
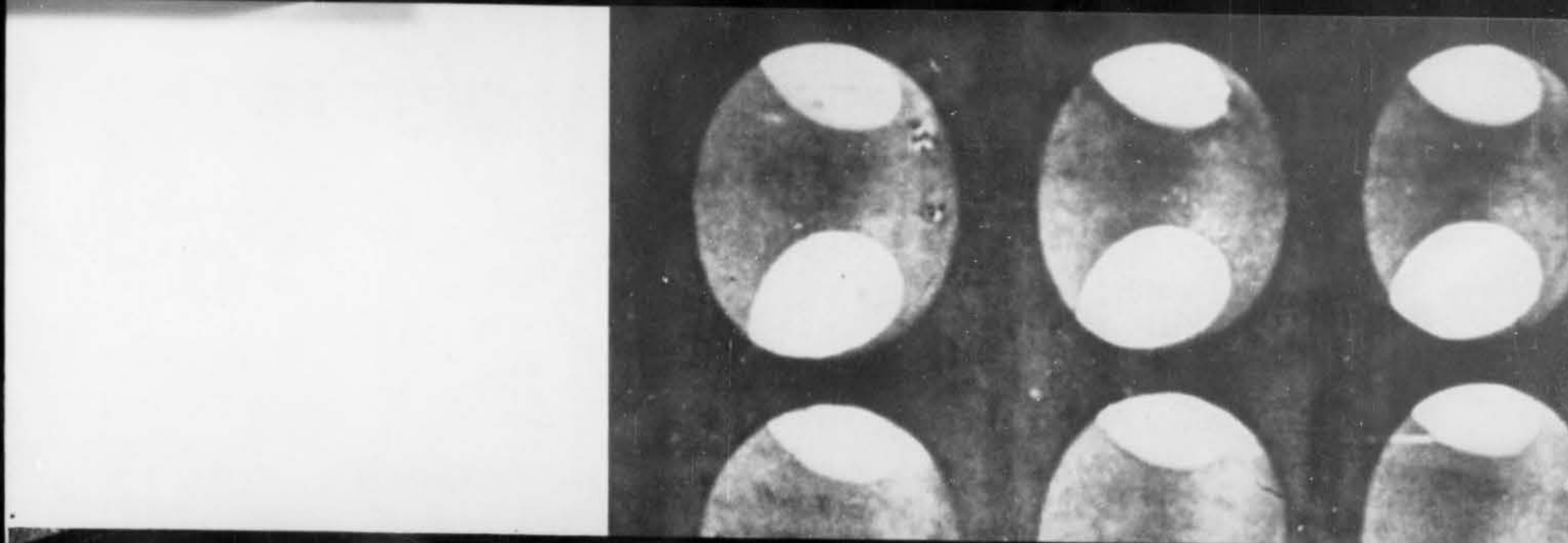


they can be manufactured in an economic way. It happens that they can. Mr. Hauer holds patents on methods for making molds on each design. Every mold can be used many times; mass production is a definite possibility.

There is excitement in the invention of completely unexpected devices. Hauer's sculptural concrete walls have in addition the promise of unexplored variations and applications. The possibilities of lighting are hinted by the photographs, especially 1 and 2 — different views of an identical pattern.

The novel idea of combining sculpture in concrete (which LeCorbusier has developed in a different way) with the problem of the fence and light-filtering wall, is bound to arouse speculation as to its source. When one investigates the route of Hauer's invention, however, its development is not only logical but direct. Hauer, like many artists interested in industrial design, has consistently tried to approach an understanding of materials by practice in handcrafts. These concrete walls came out of experiments—formal play—with no definite result in mind. At the request of Princeton University, Hauer is cooperating in the preparation of a book on sun control in modern architectural. This should be only the first of many results of his "formal play."—O.G.



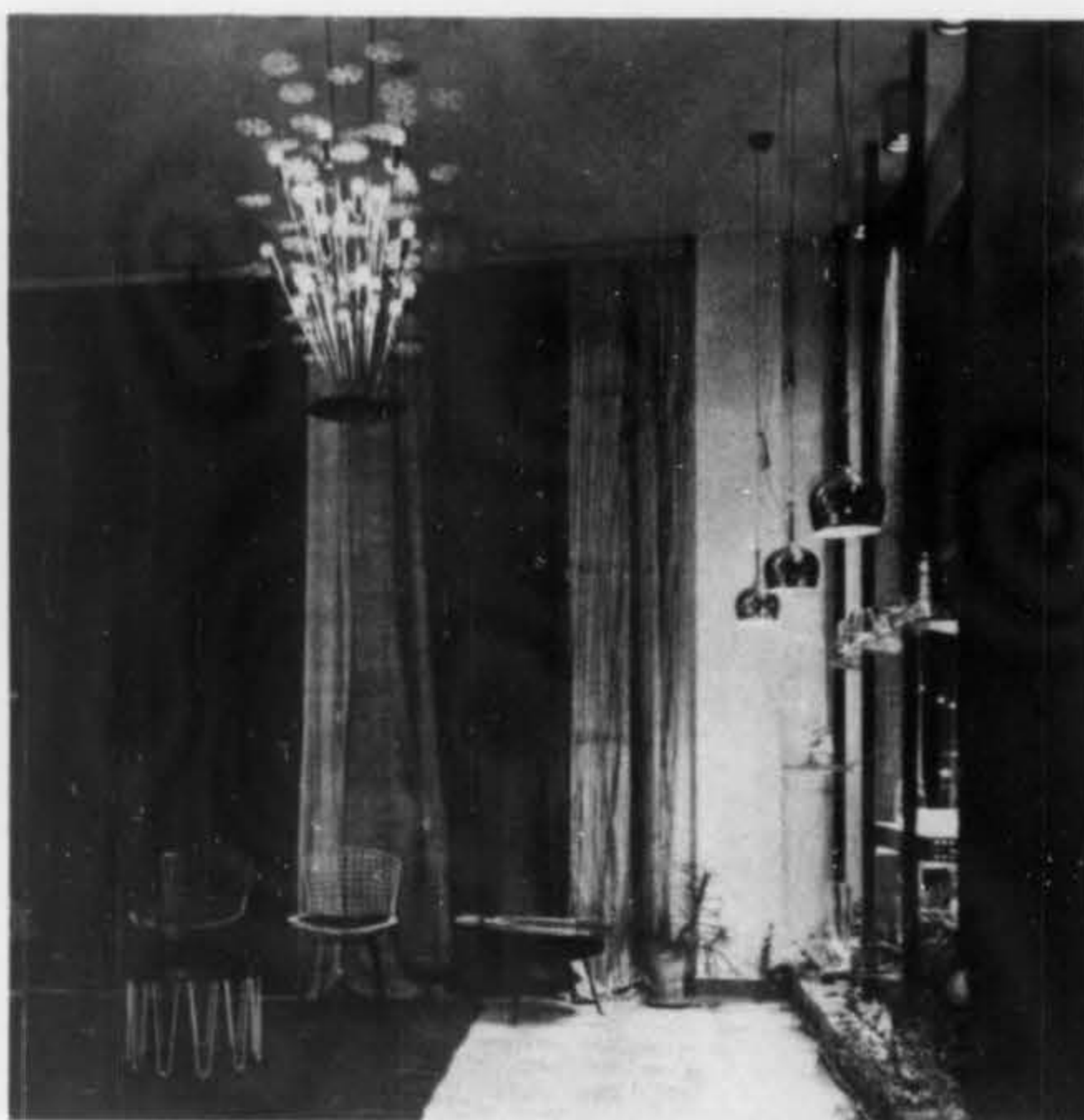




Above: Italian architect Gio Ponti with Don Hatch in front of the Galeria. Below and facing page: Knoll furniture and fabrics, Finnish lighting, Arabia ceramic plaques, André Bloc tapestry, V'Soske rug, Oficina Don Hatch tables, Steuben crystal, Fundacion Mendoza grass rugs, enamel on copper by Arroyo and Silva.

THE HATCHES IN CARACAS

Along with such valuable natural resources as oil, gold, iron ore and diamonds, the boom country of Venezuela has Don Hatch too. Through his Caracas firm, Oficina Don Hatch, he has given the city much of its dramatic new look in architecture. Through the more recently established Galeria Don Hatch, he and his Venezuelan wife have added a showcase of international design to the modern wonders of that fabulous, mountain-rimmed oasis. Located in the new suburban shopping area that Hatch himself designed, the Galeria is the only place in the country where the work of contemporary Venezuelan and foreign designers, artists and sculptors are sold. Mrs. Hatch and her Venezuelan assistant, Mrs. Yvonne Klemprer, direct the Galeria's activities which include such exhibitions as the current showing of Xanti Schawinsky's paintings (October 1953 *Interiors*). The Galeria represents an impressive number of the world's best-known designers including Paavo Tynell, André Bloc, Venezuelans Miguel Arroyo and Otero Silva, Eero Saarinen and Kai Franck. Schawinsky's work (left) is the first to be shown in a new Galeria exhibition salon.—M.P.

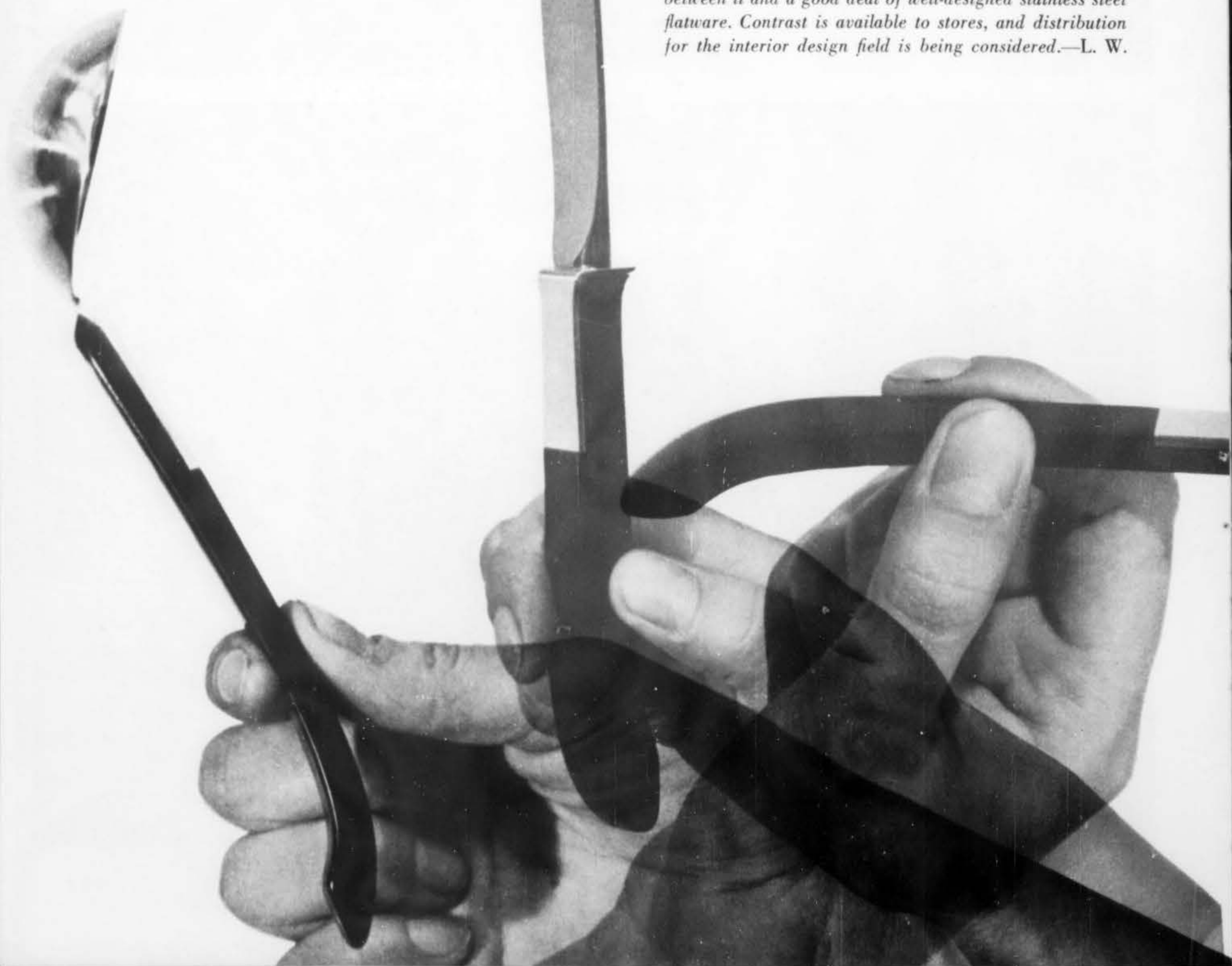


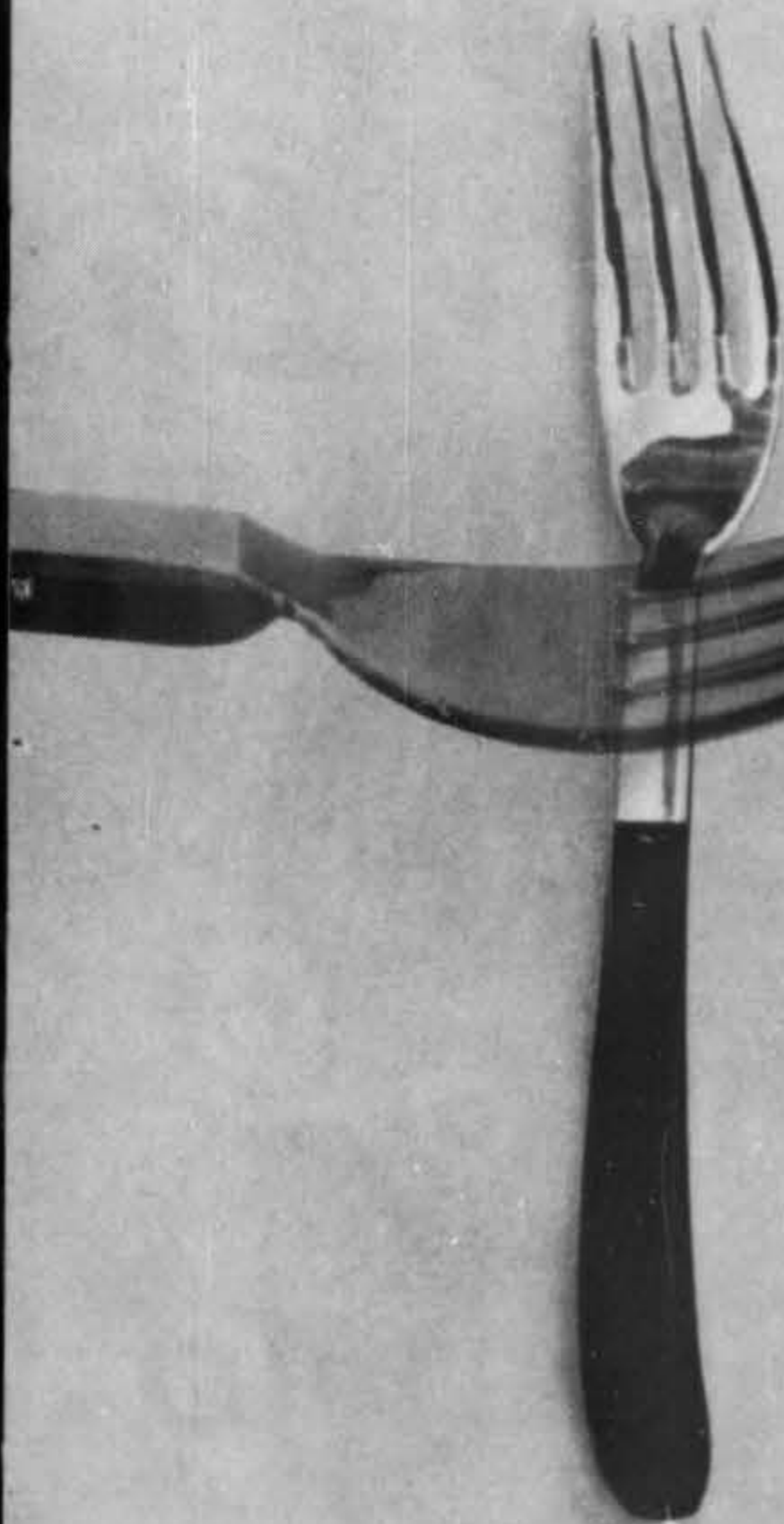
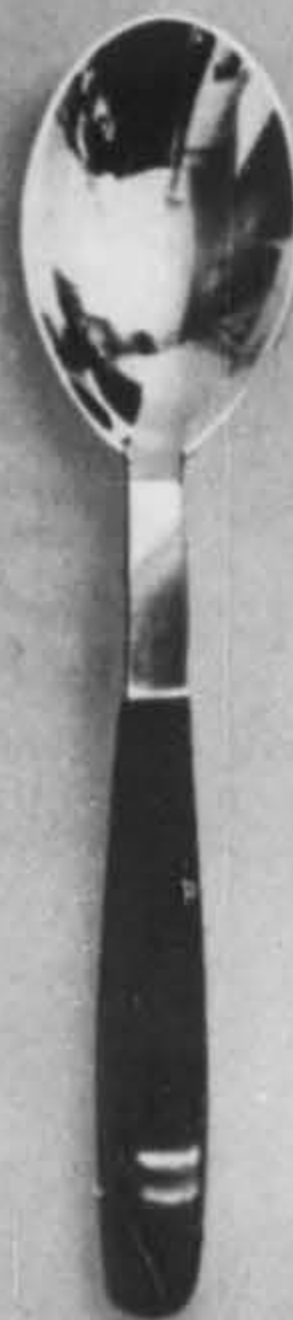
photographs by nick rybakov



**Contrast: essential forms
from sensuous elements**

Silver flatware design in America has curiously lagged behind our progress in other design categories. Contrast, shown here, is an American product that may very well cause thoughtful reevaluation of design programs throughout the industry. Produced by Lunt Silversmiths of Greenfield, Massachusetts, and designed by Nord Bowlen, it is a fluid blending of solid sterling silver (with the exception of stainless steel knife blades) and ebony handles of DuPont Zytel nylon. The lightweight nylon handles guide the weight of the pieces to the joining point with the silver, creating an easy balance for each piece in use. Exhaustive tests, according to Lunt, assure the indestructability of the nylon in water immersion, and the permanent joining of the nylon with the silver. The price also adds to the point: A four-piece place setting retails for \$18.75 with Federal tax, considerably closing the gap between it and a good deal of well-designed stainless steel flatware. Contrast is available to stores, and distribution for the interior design field is being considered.—L. W.





Pre-market introductions



1 GEORG JENSEN: A series of bars and serving units designed by Irving Lepselter of Donald-Irving Associates in oil-finish walnut includes serving bar-cabinet shown front and back. 48-inches long, 27-inches deep, and 39-inches high, it has cane sliding doors and wood hinged doors on work side to conceal bottle and glass storage. Lowered plastic work surface has lidded openings for ice and waste buckets. Approximate retail is \$610.

2, 3, 4 HERMAN MILLER: George Nelson & Company provides a diverse series of seating pieces with new structural means. Chrome-plated connectors individually attach foam plastic discs to black enamelled steel frame for Marshmallow loveseat, 2. Sheet steel, finished in textured greige paint, is fitted with one-piece foam rubber pad which snaps onto rim of the shell for Coconut chair, 3. It is 40-inches wide, and stands 32½-inches high on chrome-plated wire base. Two molded plywood shells are joined and supported by satin chrome-plated steel for 40¼-inch high chair, 4, with separate back and seat cushions over foam upholstery.

5, 6, 7 J. G. FURNITURE: New Scandinavian seating includes smoked oak spindle back model to retail at \$75; a three-position upholstered chair by Arne Vodder with shaped wood arms, to retail around \$140; and slim, K-D loveseat by Chris Sorenson, to retail at \$350; matching chair and sofa.





3



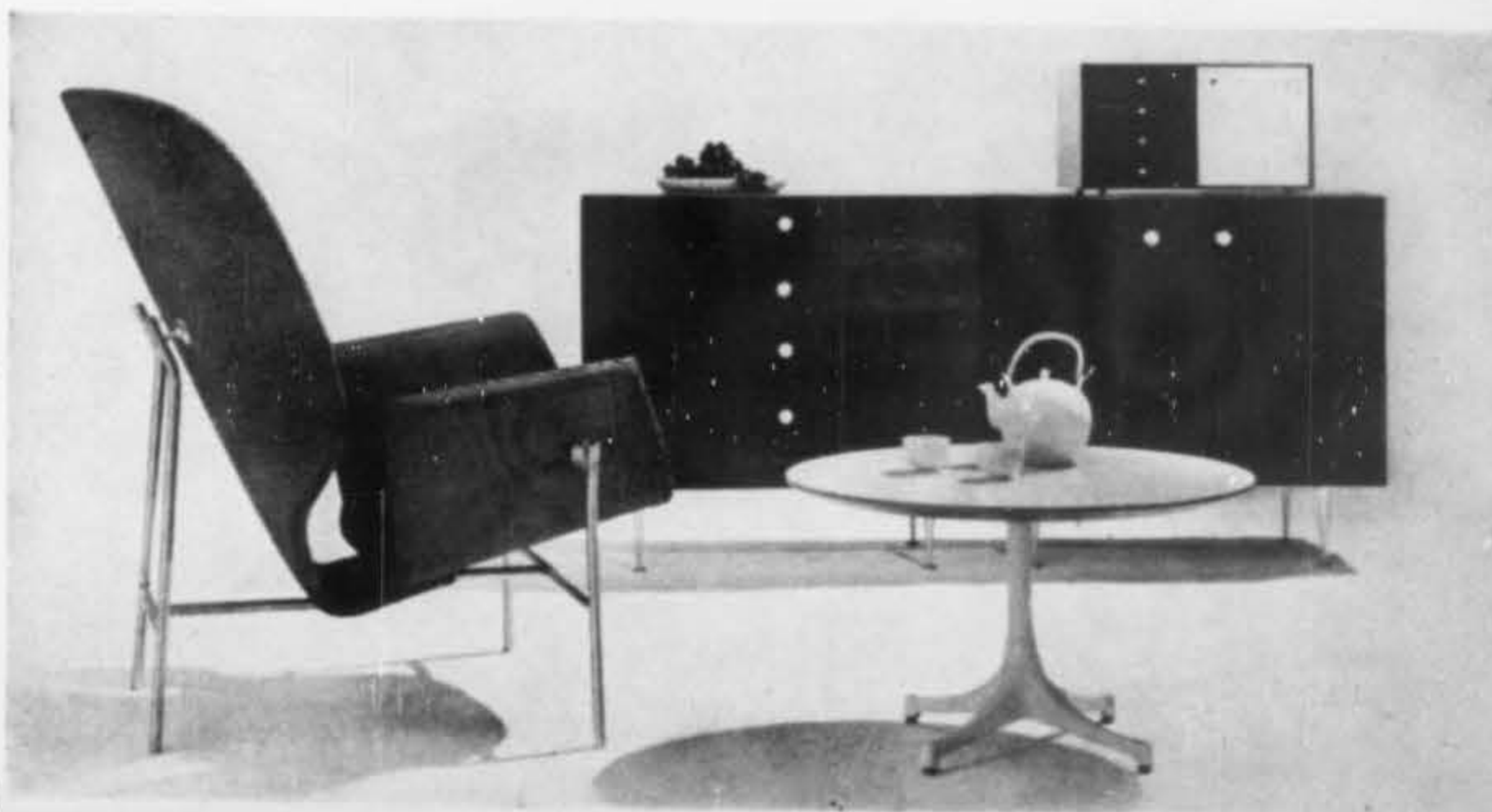
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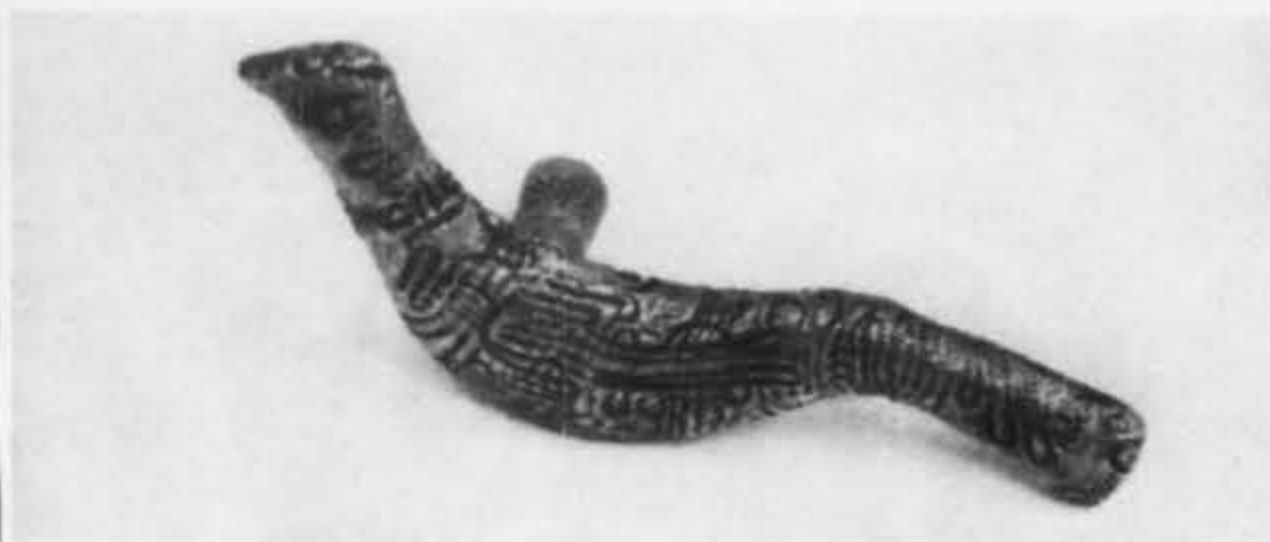
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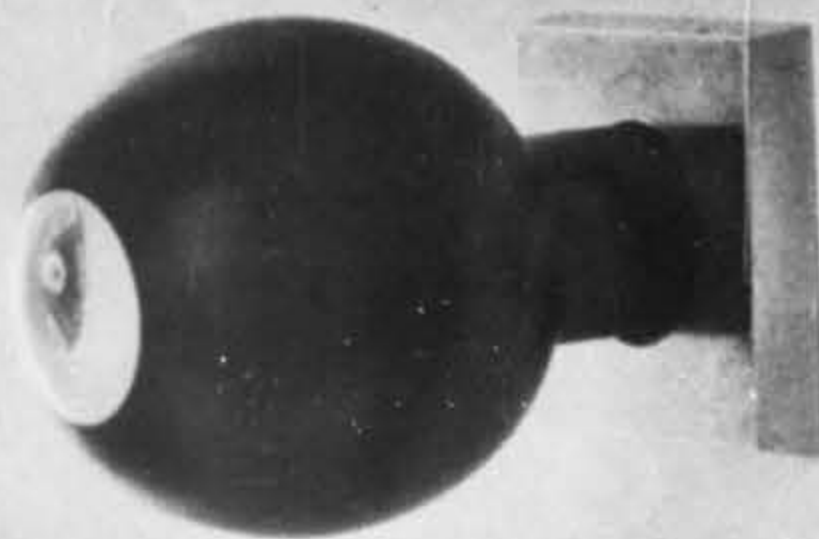
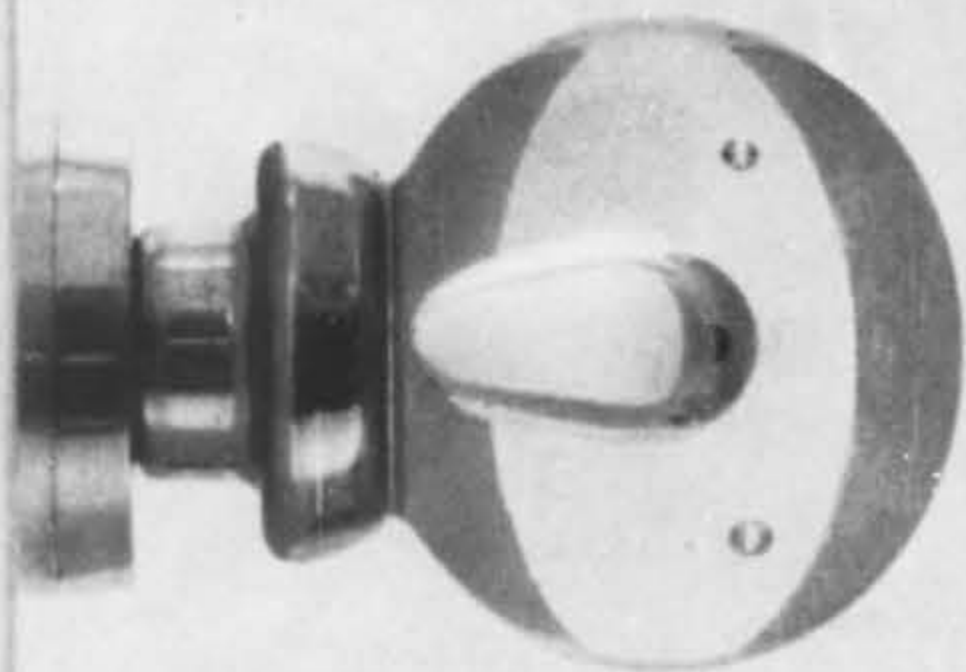
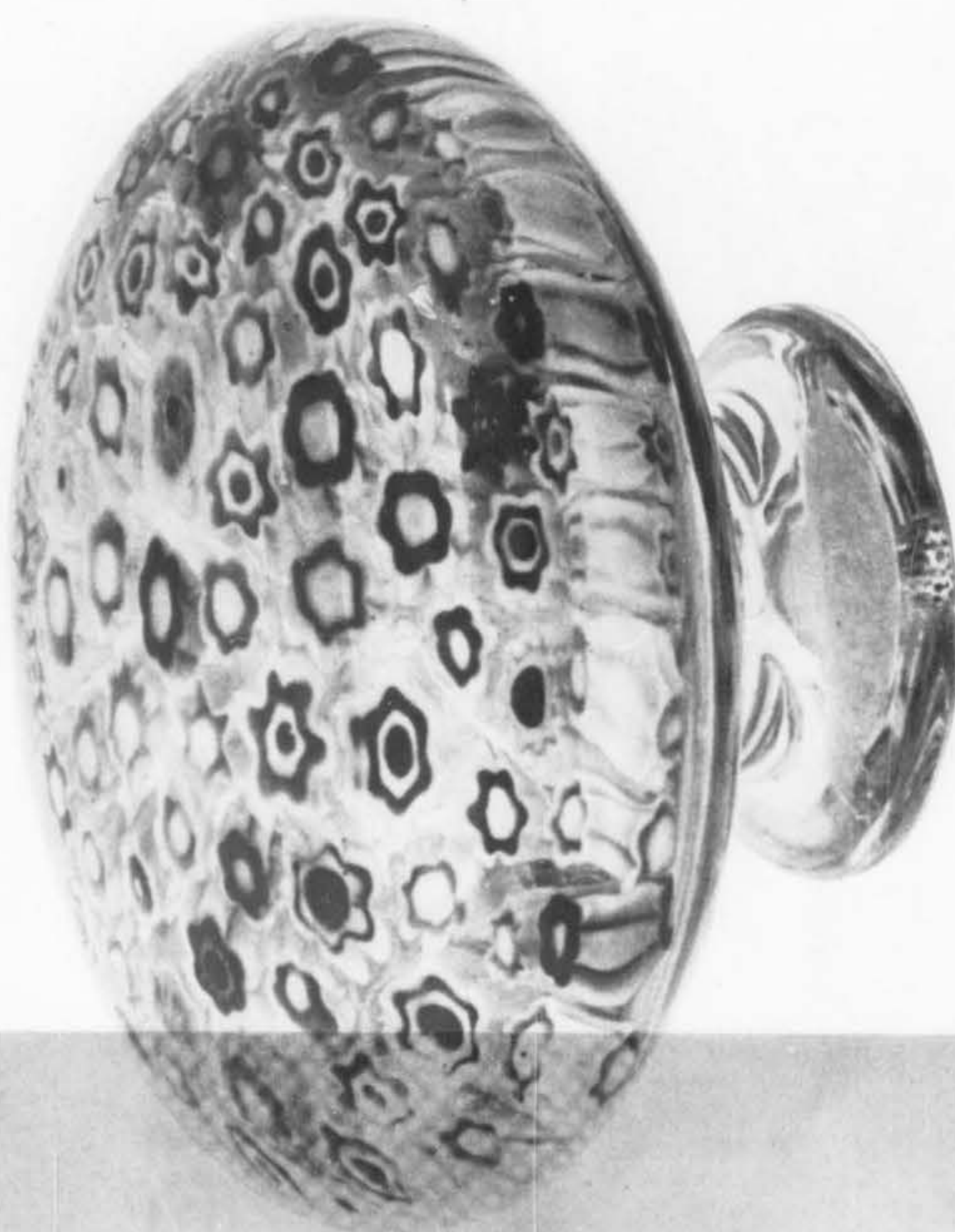


Van Day Truex

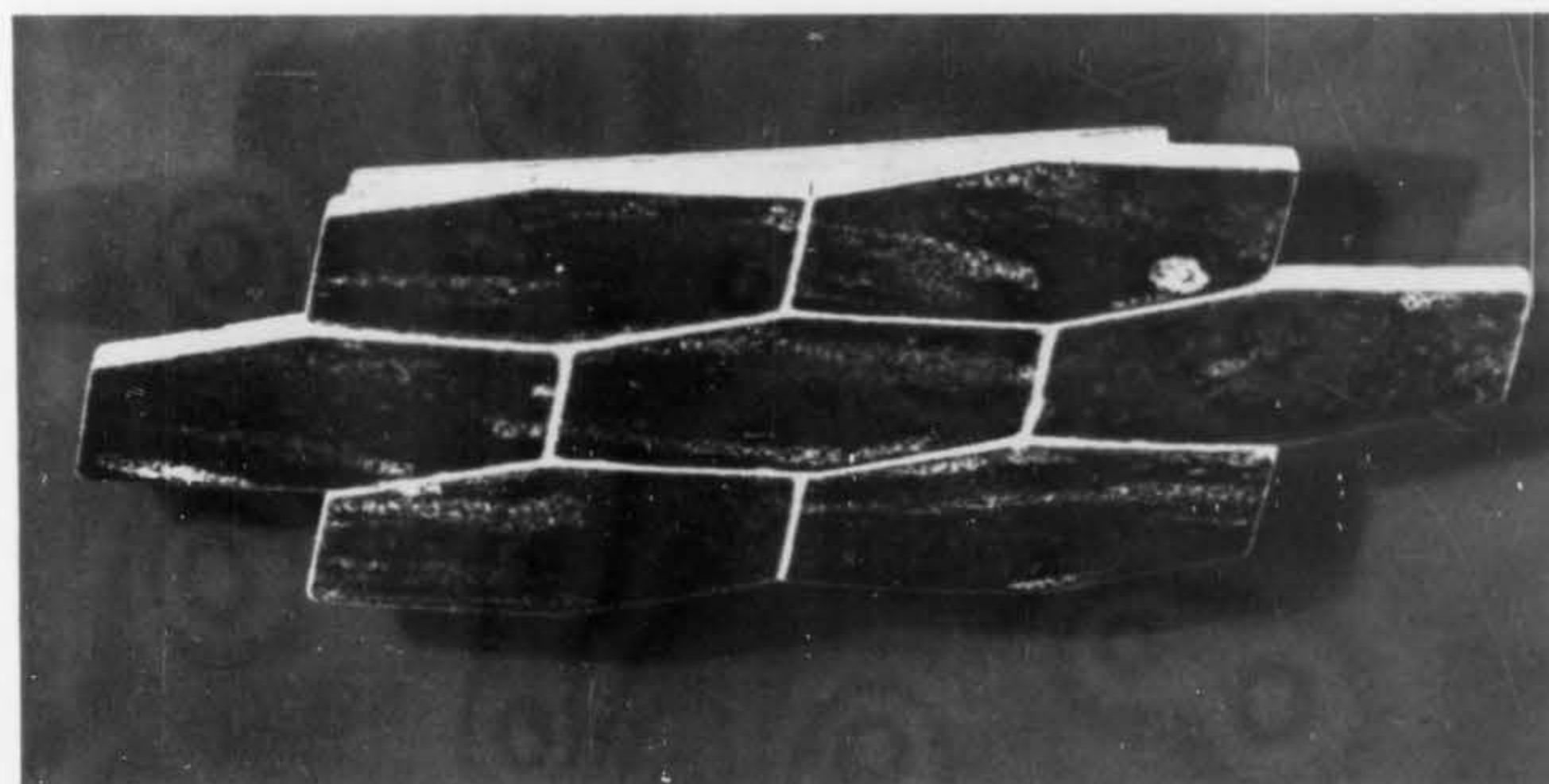
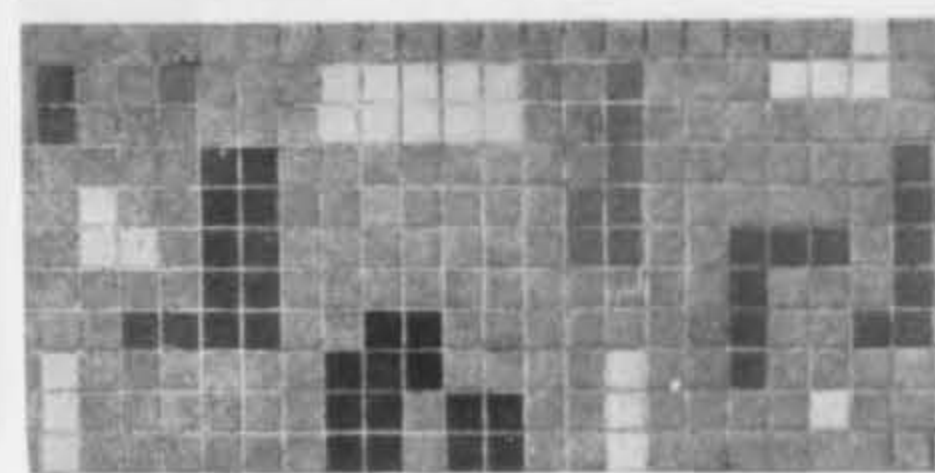
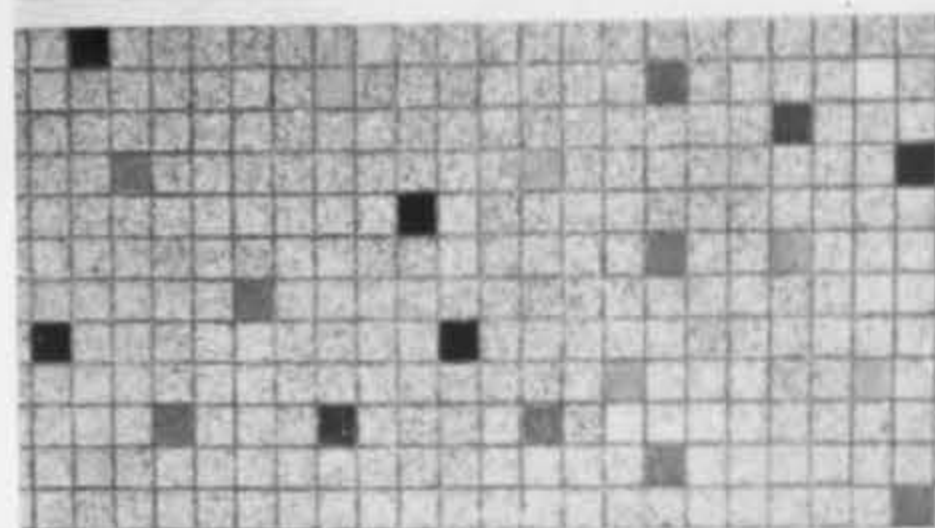
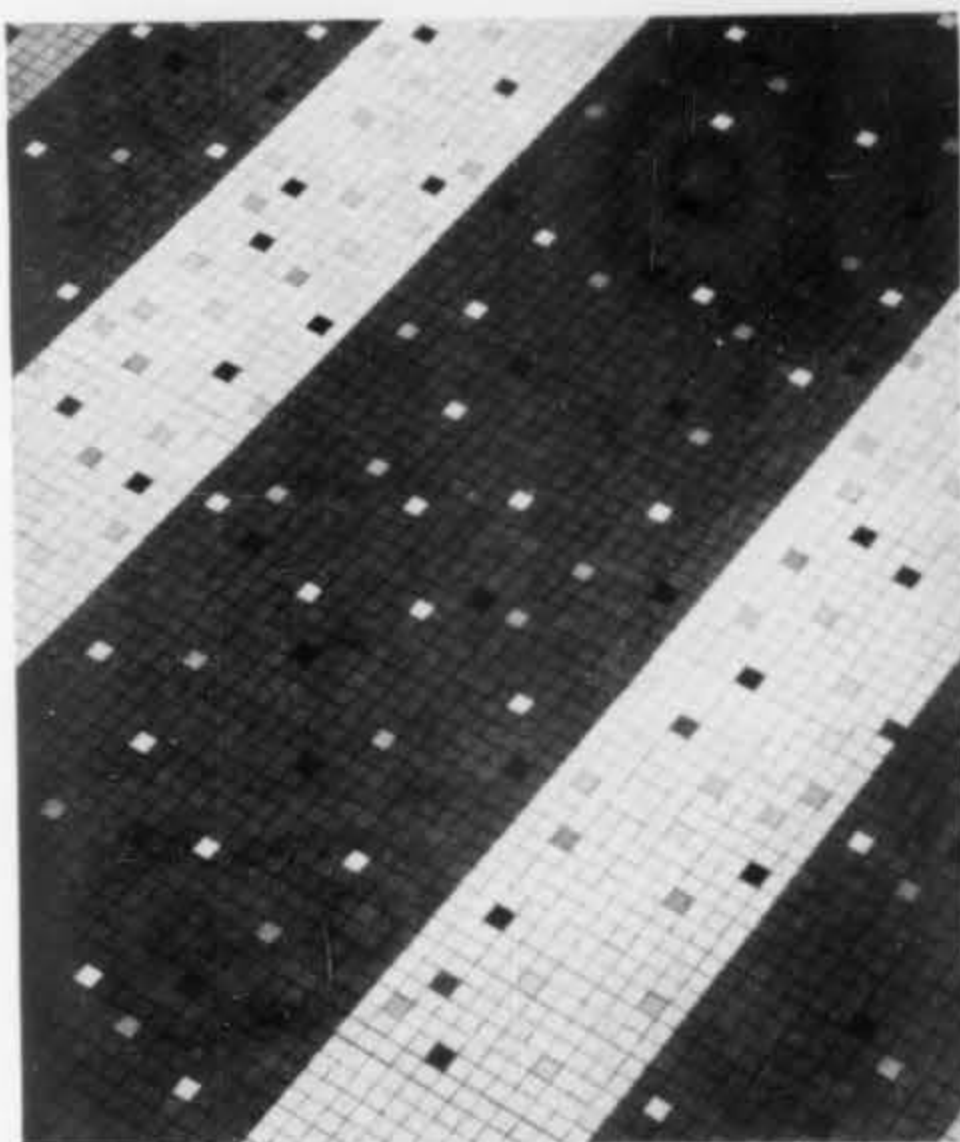
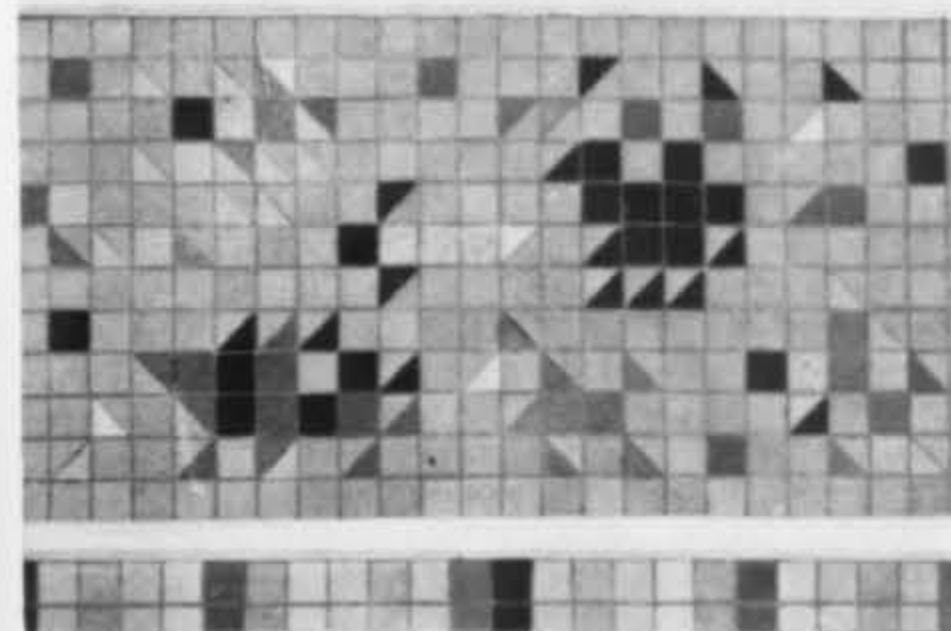
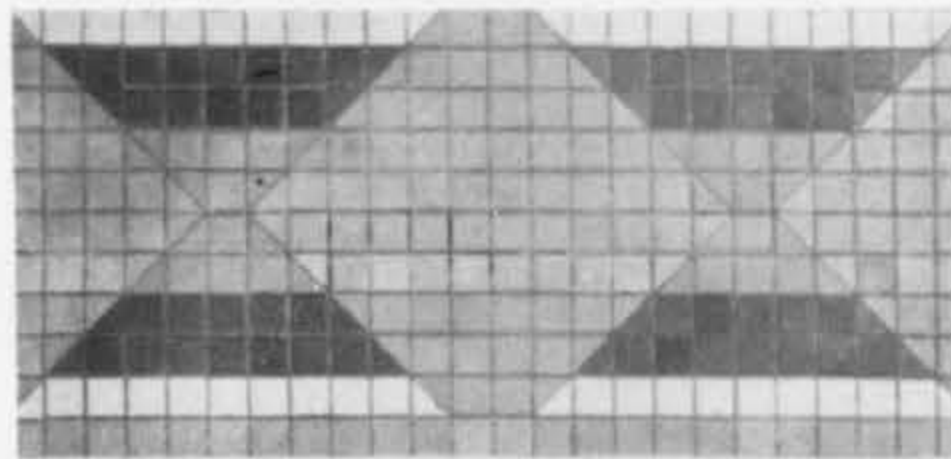


The door and floor: Art for industry's sake

Increasing awareness of the artist's potential as a designer for industry is indicated in Yale & Towne Manufacturing Company's new styling program, under the supervision of its art director Van Day Truex. Displayed this month at New York's Wildenstein Gallery, their collection includes door knobs, levers, escutcheons, and pulls created by Noguchi, Mirko, Spadini, De Poli, Leger, and Roscak, as well as by designers Truex and Philip Johnson. Venini of Venice and Corning Glass are also represented. Illustrated above is a witty bird-inspired lever handle in hand-rubbed antiqued silver, one of ten different pieces designed and executed by the Italian sculptor Mirko. Venini's glass mille fleurs knob, reminiscent of colorful 19th century paperweights, is silhouetted at right. Sensuously appealing, the door knobs illustrated below indicate the range of decorative possibilities when pleasing proportions, rich materials and fine workmanship are applied to a familiar form. At left is a Corning Glass crystal knob, in which a satellite motif has been carried out with two minute bubbles poised next to a tear drop center. On right below is Truex's elegantly finished brass and ebony knob. To date prices have not been set.—M. G.

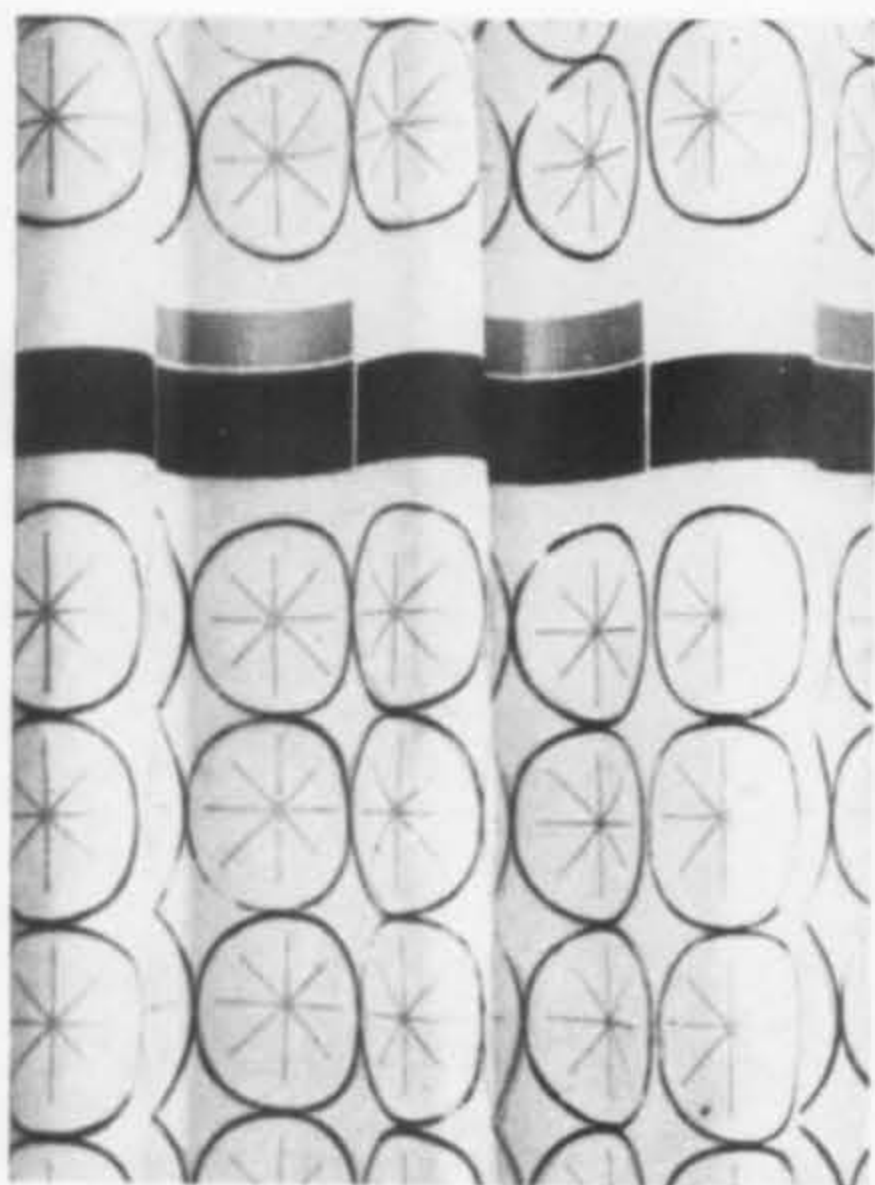


Max Spivak, below, turns his talents as a ceramic muralist to the creation of nine unglazed porcelain and clay tile patterns for the Cambridge Tile Manufacturing Company. Related in pattern and color, the designs allow the decorator or architect to create his own combinations. The patterns, in 1 by 2-foot sheets, retail at \$1.75 to \$3.50 per square foot.

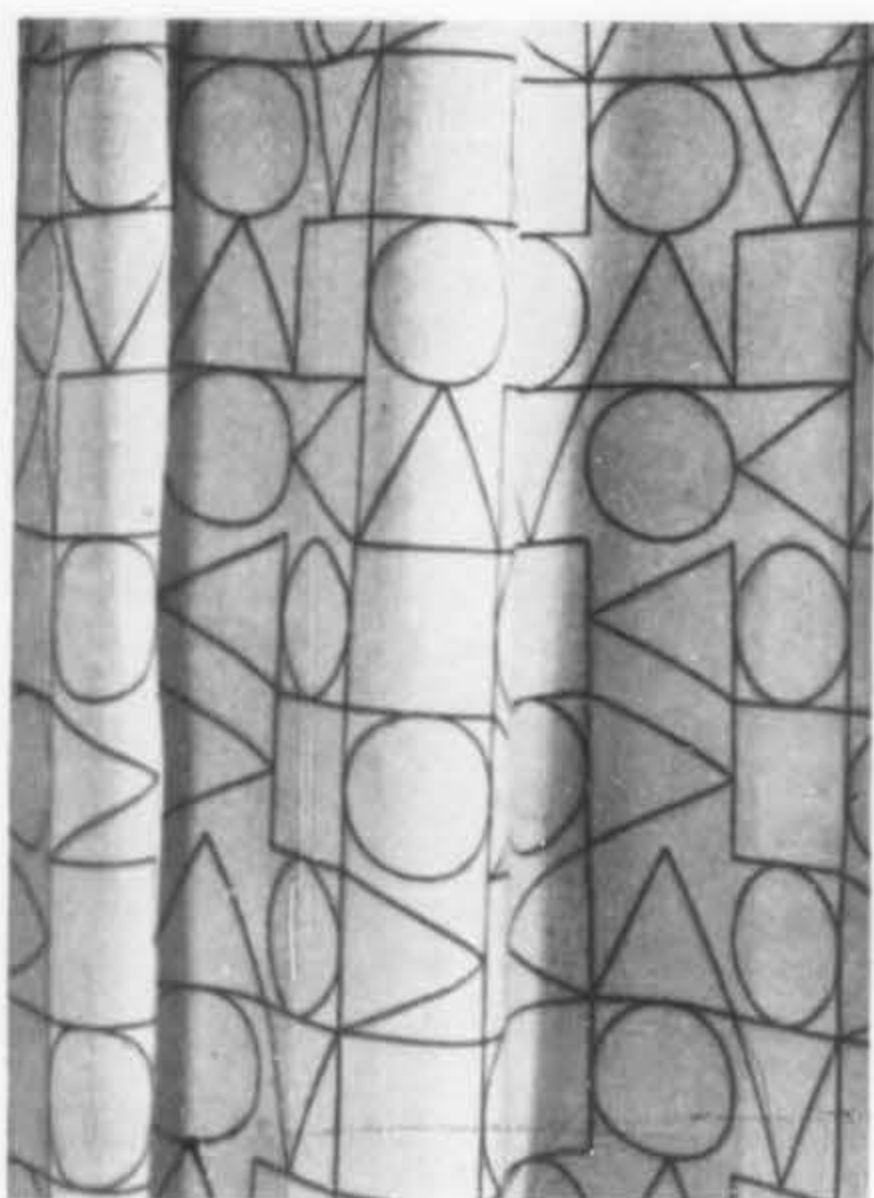
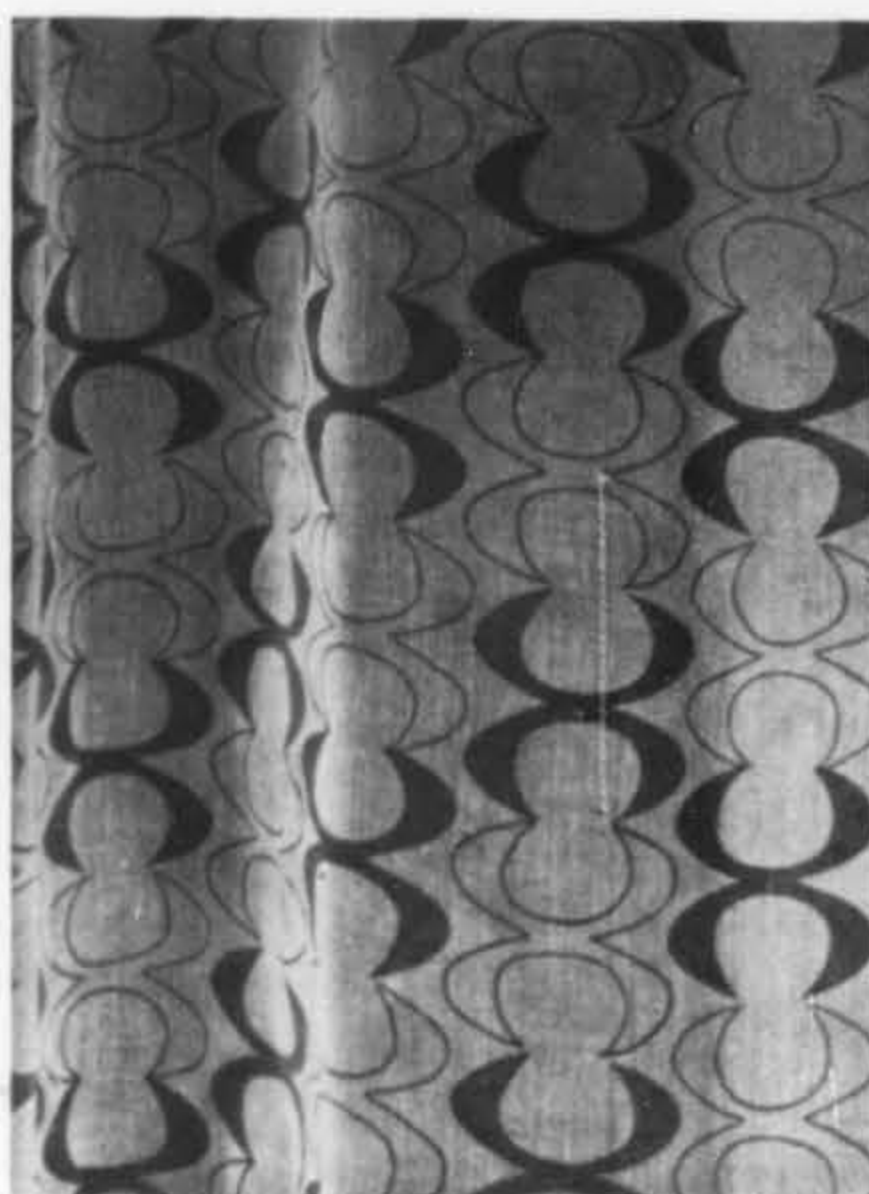


Italian ceramic tiles in many colors, textures and shapes, are imported by Murals, Inc., New York.

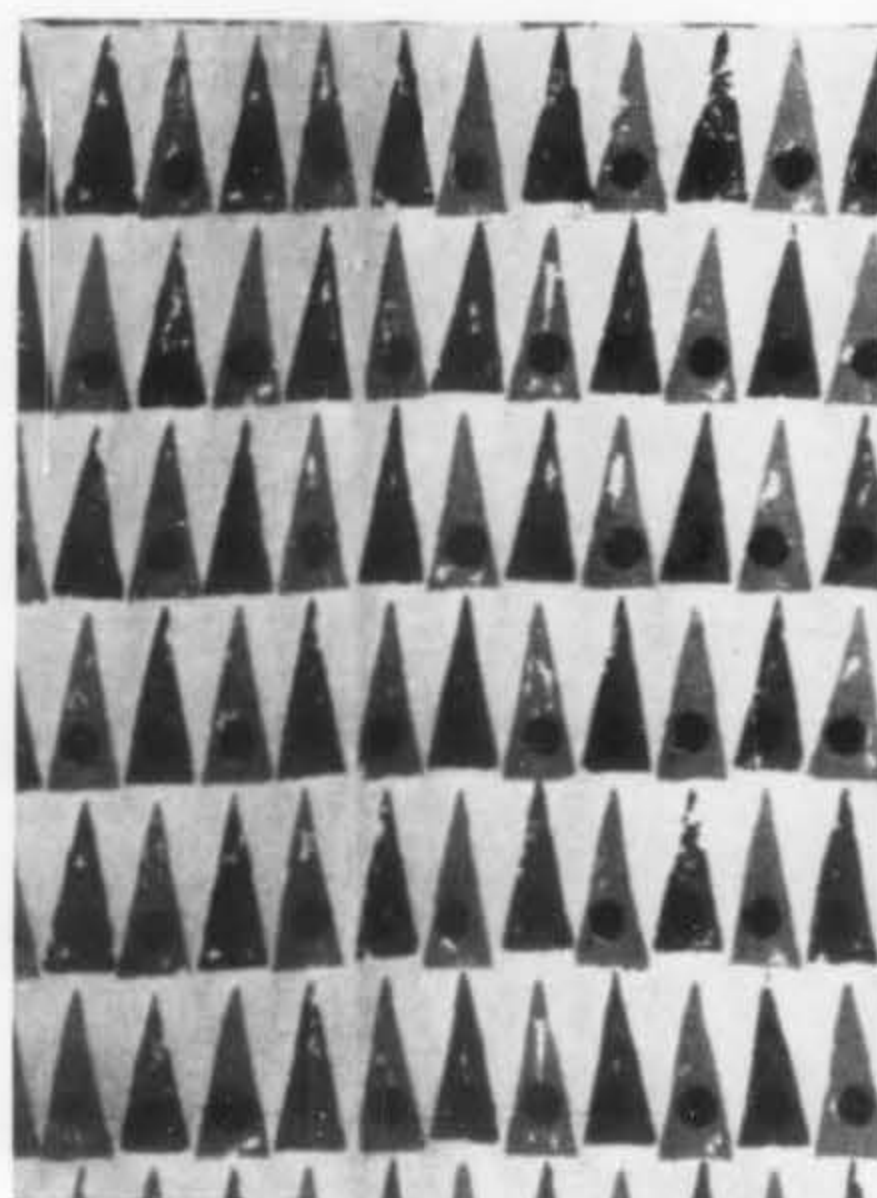
Precisely delineated patterns for small scale prints



1/2



3/4

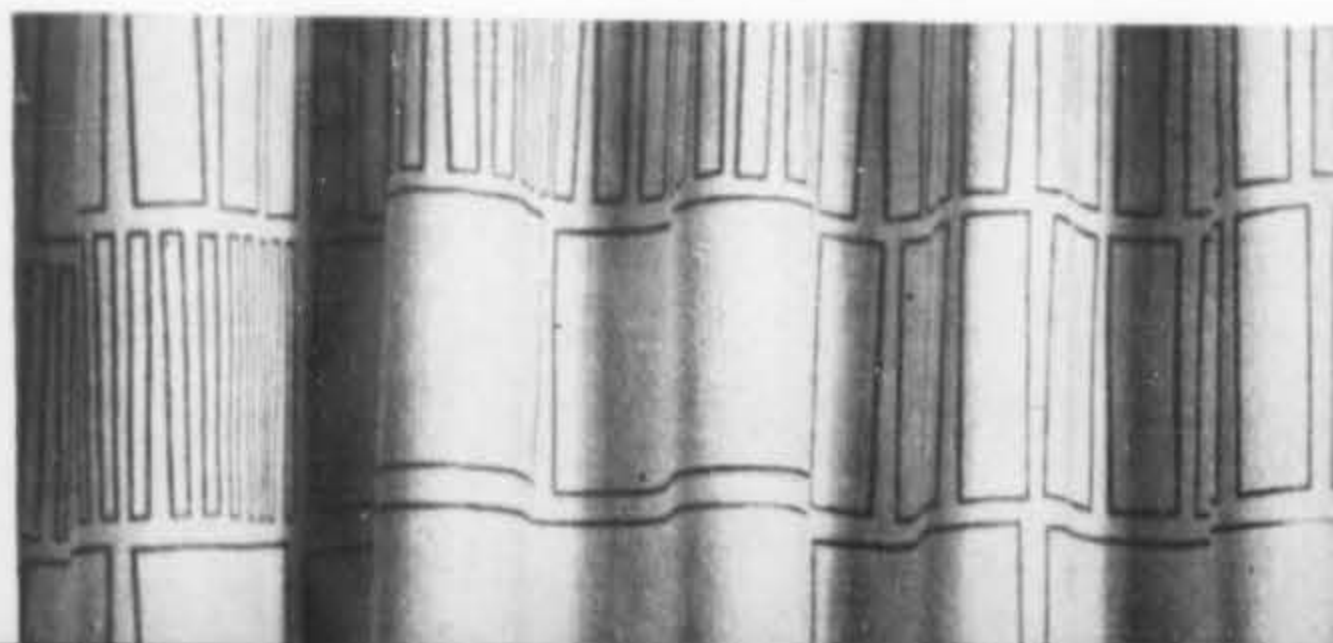


L. ANTON MAIX has provided a number of provocative prints and weaves to coincide with the opening of his second New York showroom, at 48 East 53rd Street. Among the artists represented in this lively assortment are Jason Kirby, Elsie Krummeck, Harold Balazs, Paul Thiry, and Al Herbert, most of whom provide aspects of a Pacific Northwest theme.

1 and 4, by Jason Kirby, offer sizeable repeats, despite their small motifs, with the introduction of horizontal color bands, as in *Wheels*, with a 27½-inch repeat on 50-inch linen, to retail around \$9 a yard; and with color variations, as in the mottled triangles of *Monolith*, with a ten-inch repeat on linen. Harold Balazs' *Acrobats*, 2, on 50-inch Egyptian cotton sheer, has a 30¾-inch repeat; it retails around \$6.75 a yard; and Al Herbert's *Variations*, 3, has a 12-inch repeat on linen.

The firm has also introduced a group of all-Fortisan sheers in 15 colors to retail at \$4.50 a yard. A sturdy new woven plastic fabric, *Et Cetera*, retails at \$12.75.

ANGELO TESTA & COMPANY, 49 East Ontario Street, Chicago, offers a crisp and clean-lined collection of six prints, including the two below, which can be had in custom colors on linen, cotton, and sheers. *Variations*, left, as its name implies, is available several ways. The one-color *Line Variations* shown, is supplemented with *Solid Variations* of regular rectangles divided into a number of tones. The two can also be printed together. One-color *Algiers*, right, is a free interpretation of grille work. Typical retail price in this series is approximately \$7 a yard.





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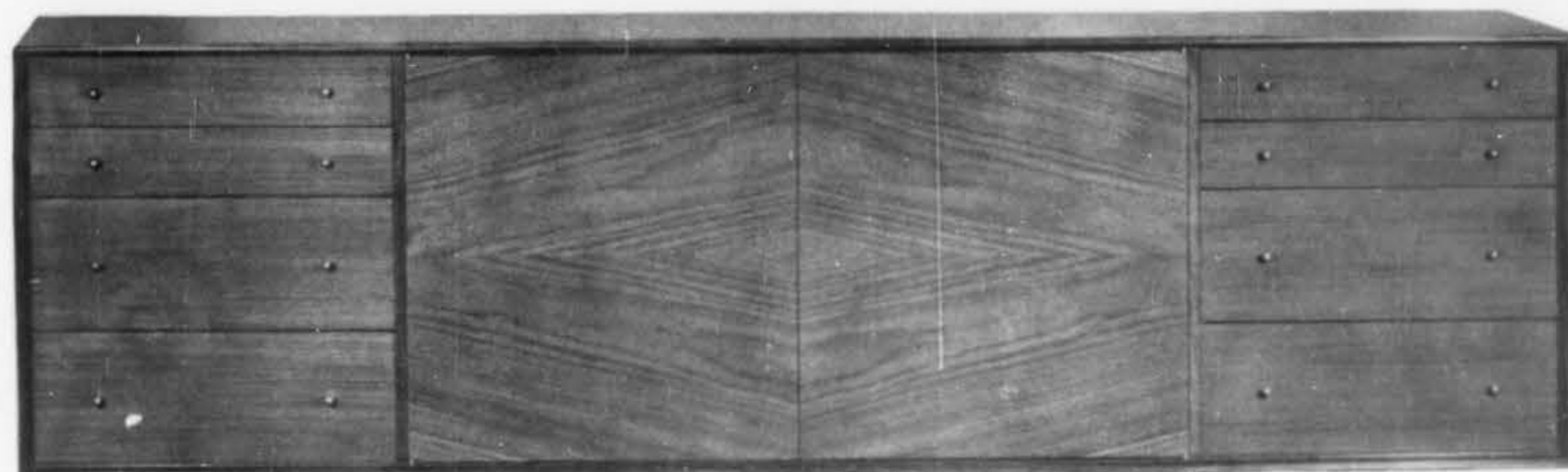


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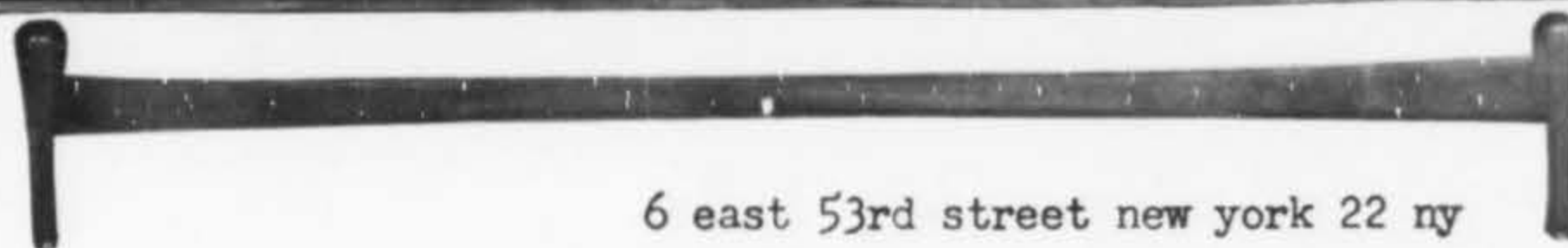
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#185

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1

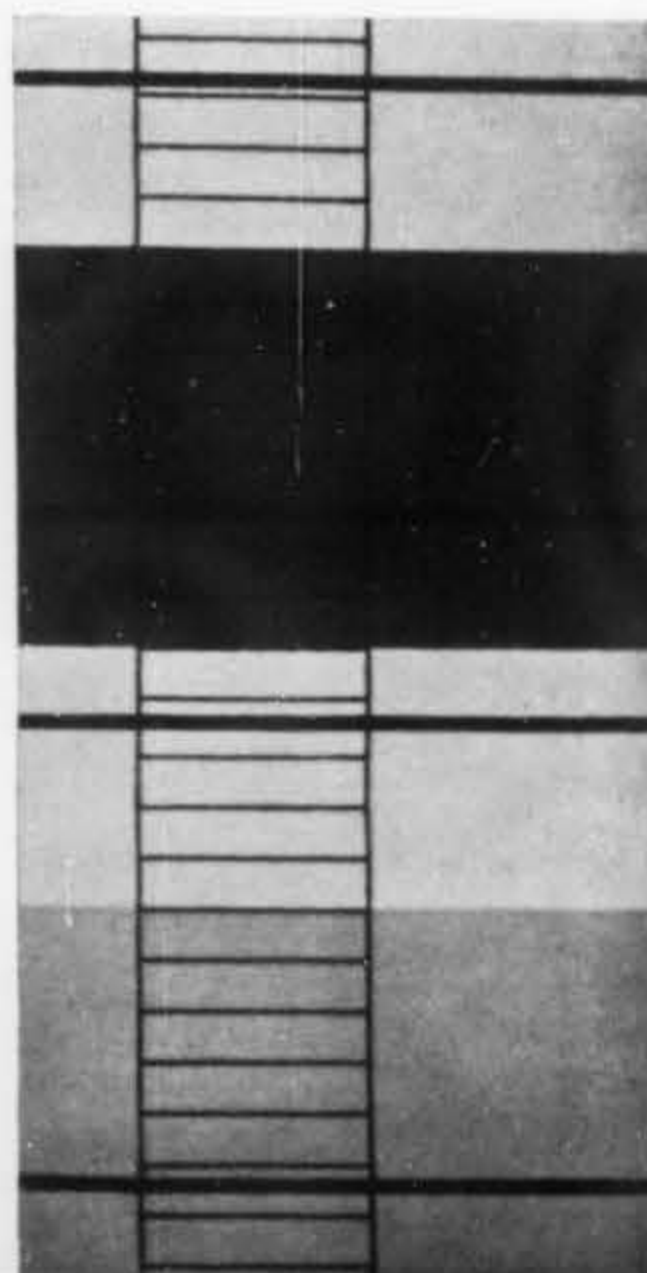
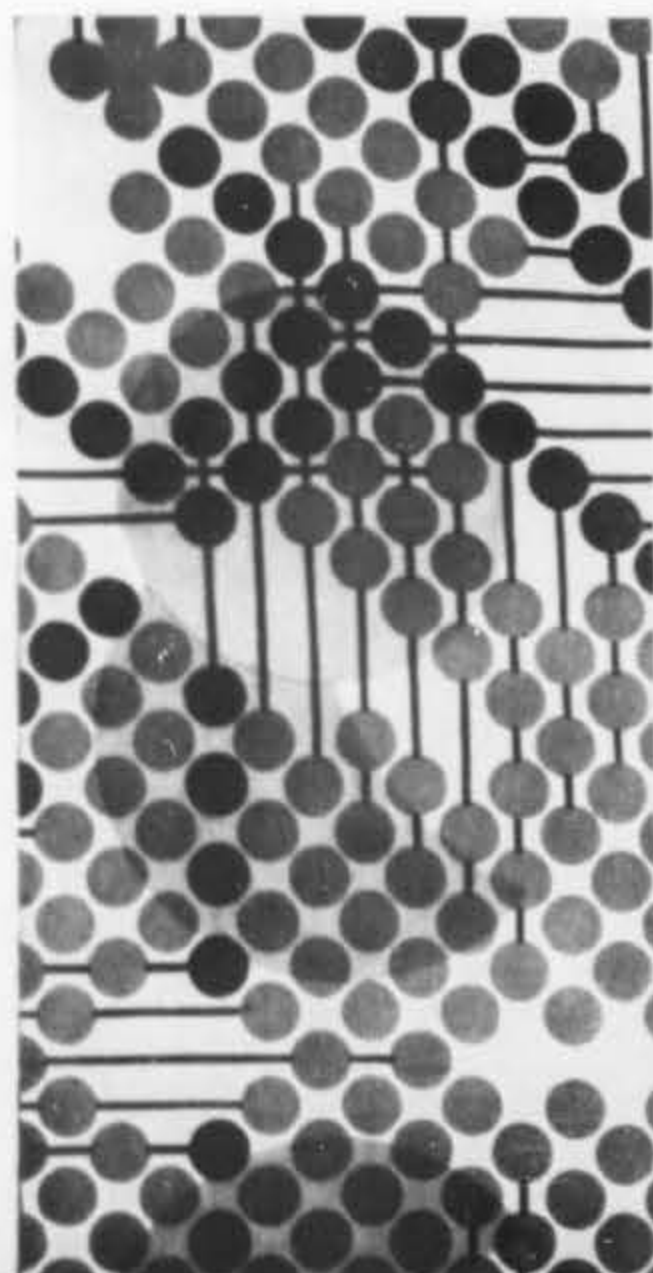


2

New fabrics and rugs from two sources

1 F. SCHUMACHER'S diversified spring collection ranges from the bold to the evanescent. Large leaf motif, Blattri, spreads over 50-inch rayon twill with a 23-inch repeat. Freestyle plaid, Highlands, has the same repeat on cotton sateen. Both retail around \$7.25 a yard. Inca weave in foreground employs chenille yarns for soft texture. Airy sheer, Golden Arbor, is printed with metallic accents on a finely ribbed cotton. Frank Lloyd Wright adds to his Taliesin series with maze of circles, 3, on cotton, rayon, and mohair blend.

V'SOSKE provides a rich new series of hand tufted, custom colored rugs, including shaggy texture Taxila, 2; concentric hexagons, 4, from a group of geometrics; and concise pattern by Angelo Testa, 5, tightly woven in red, yellow, dark gray, and black on white.



3/4/5

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designed by Harvey Probber*



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Opens to seat eight
726 Cane Cabinet
712 Four-drawer cabinet

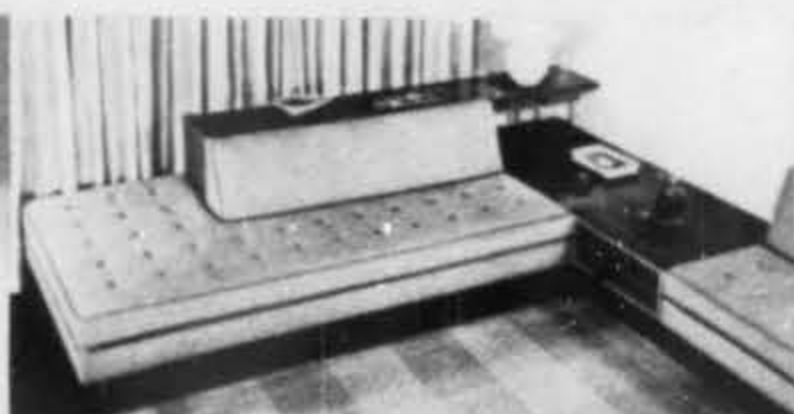
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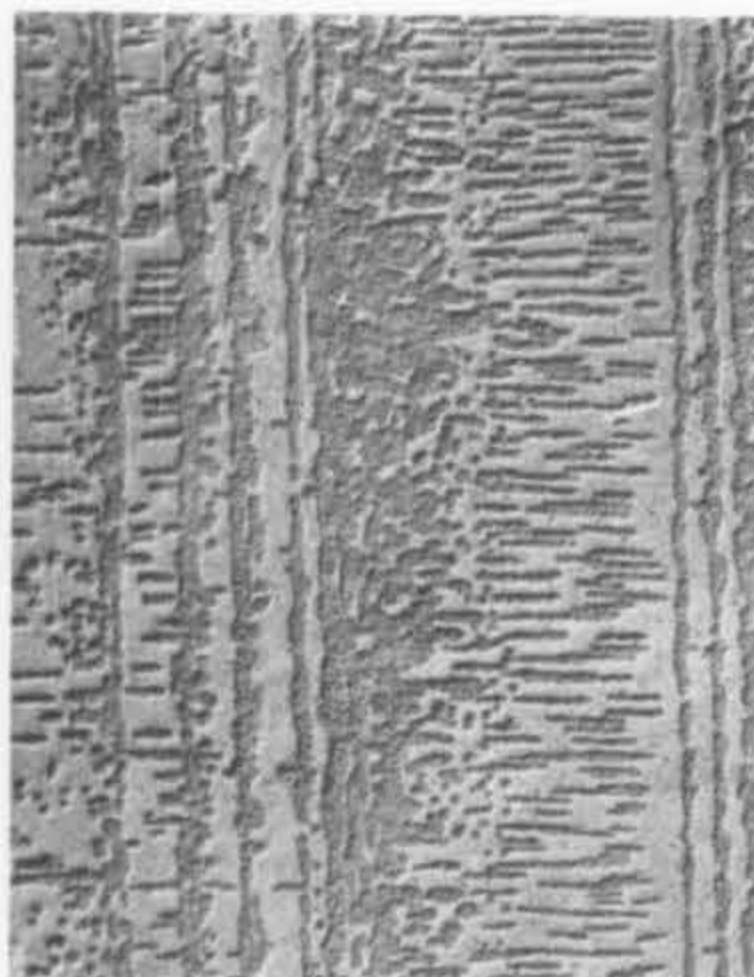
Write for catalog information, Dept. R-2



LAVERNE ORIGINALS, left, offers the Textured Group of wallcoverings with incised layers of paint and dye built up on kraft paper. The basis of the series is stripes in varying widths, such as Tone Texture, far left. The patterns come in both stock and custom colors, retailing around \$12 to \$15 a roll in stock colors. Similar textural effect is achieved in Farmer in the Dell all-vinyl wallcovering, near left, for children's rooms. In New York at 160 East 57th Street.

Timely textures for new wallcoverings

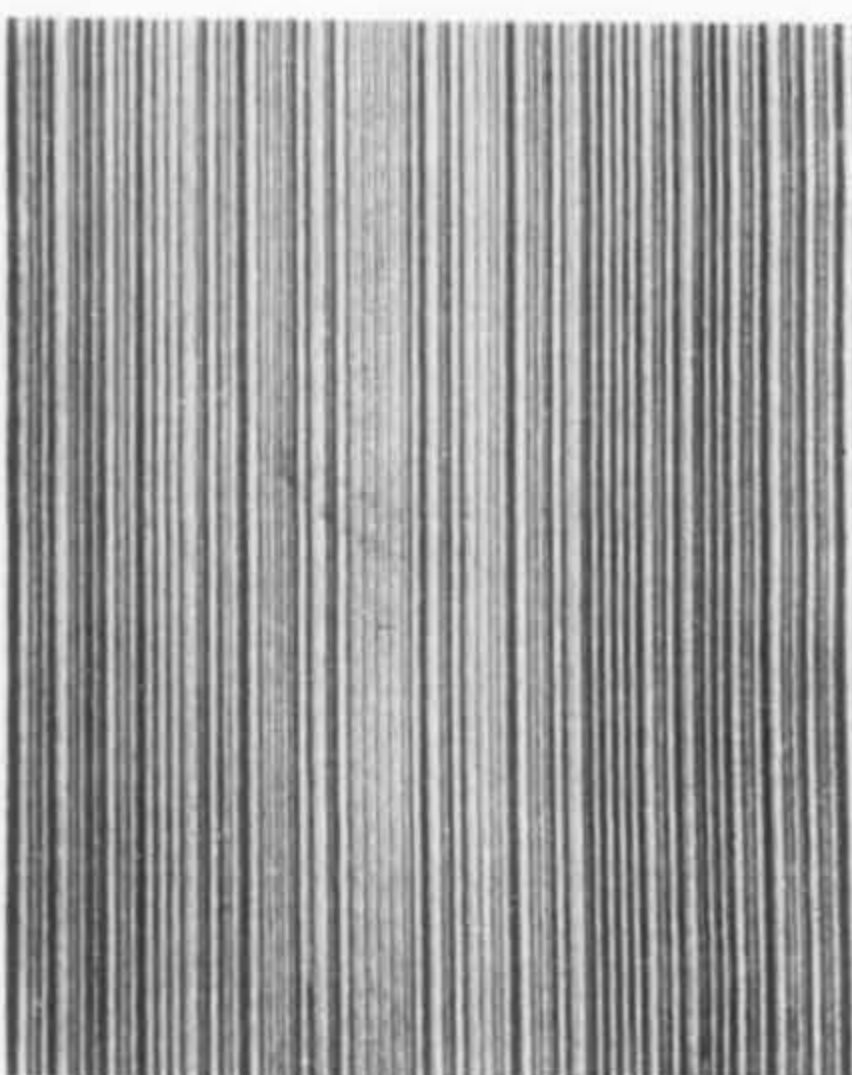
1, 2 FINE ART WALLPAPER provides a diversified assortment of formal and informal textures. Diamond-shaped flocked motifs appear on textural ground for 18 Carat, to retail around \$16.50 a roll. Sharkskin is the appropriate name of vertical texture from the firm's Dimensional series. In New York at 575 Madison Avenue.



3 A. H. JACOBS, 515 Madison Avenue, New York, has a new group of paper-backed plastic wallcoverings, including striated texture in gray, green, beige, driftwood, and white, to retail around \$5 for a seven-foot roll.

4 KATZENBACH & WARREN has printed its Zapotec Dancer panels after stone rubbings of the pre-Hispanic Mexican figures. The panels are in two facing figures, 4' 5" tall, printed on ten-foot panels. In stock colors they retail at \$24 a panel. At 575 Madison Avenue in New York.

5 SALUBRA SALEA includes iridescent dot pattern in its durable oil paint technique on paper-backed wallcoverings, at 509 Madison Avenue, New York.



1914

EARLY AMERICAN

1920

FRENCH PROVINCIAL

1927

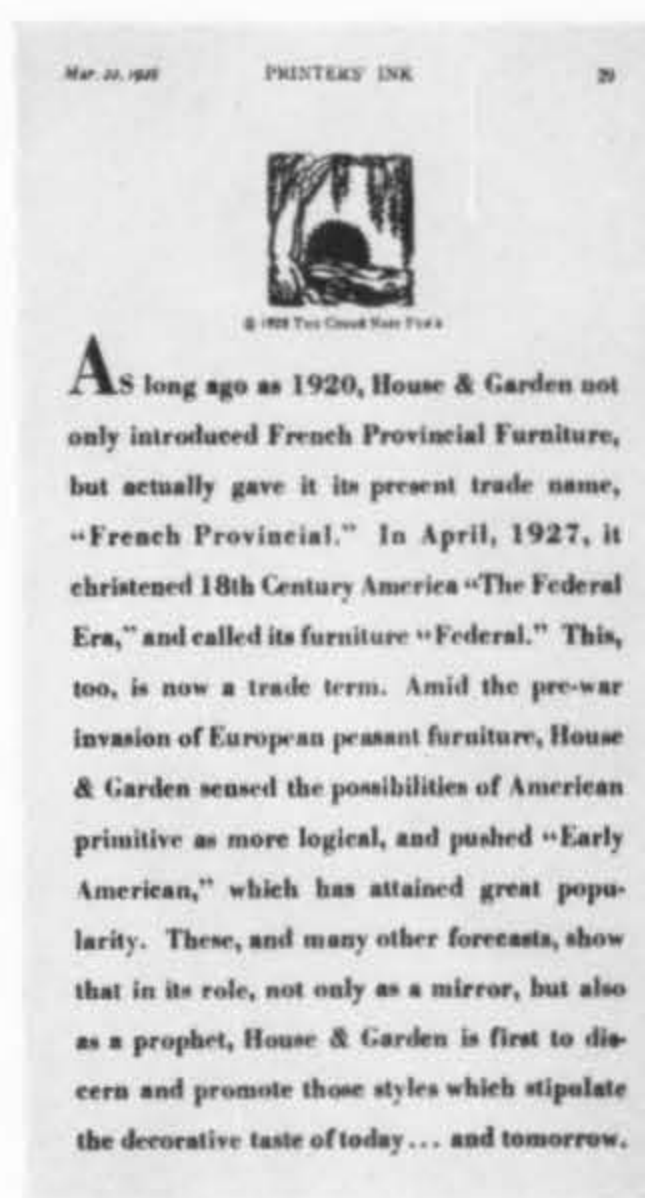
FEDERAL

and now—1956

leisure furniture

What's in a Name?

The first three styles of furniture listed above bear names that identify them instantly and universally and that will continue to have meaning and currency as long as human beings care about their homes. But they have something else in common: all three were named by House & Garden. To the memorable words *Early American*, *French Provincial*, *Federal*, House & Garden in its April issue now adds *Leisure* for the exciting new furniture designed not just for summer on the terrace but for that basic quality that permeates and distinguishes today's whole wonderful way of living. If you seek for your product an image as powerful and as lasting, then your advertising belongs in House & Garden.



A House & Garden Advertisement of 1928

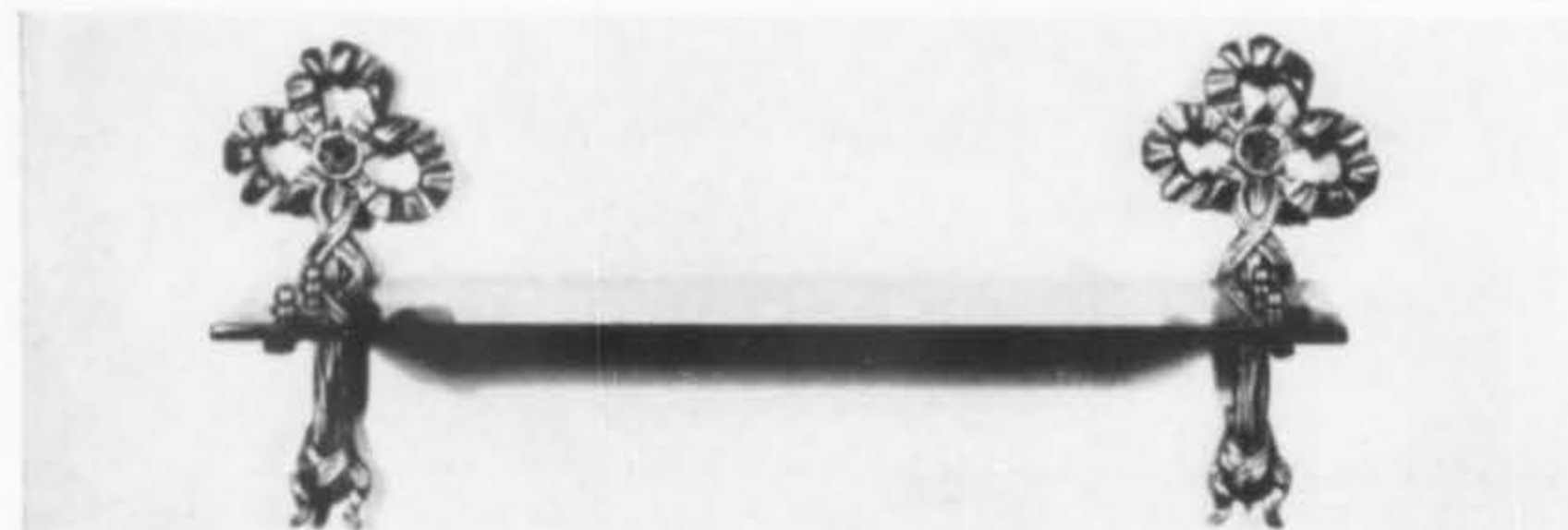
House & Garden

a Condé Nast Publication

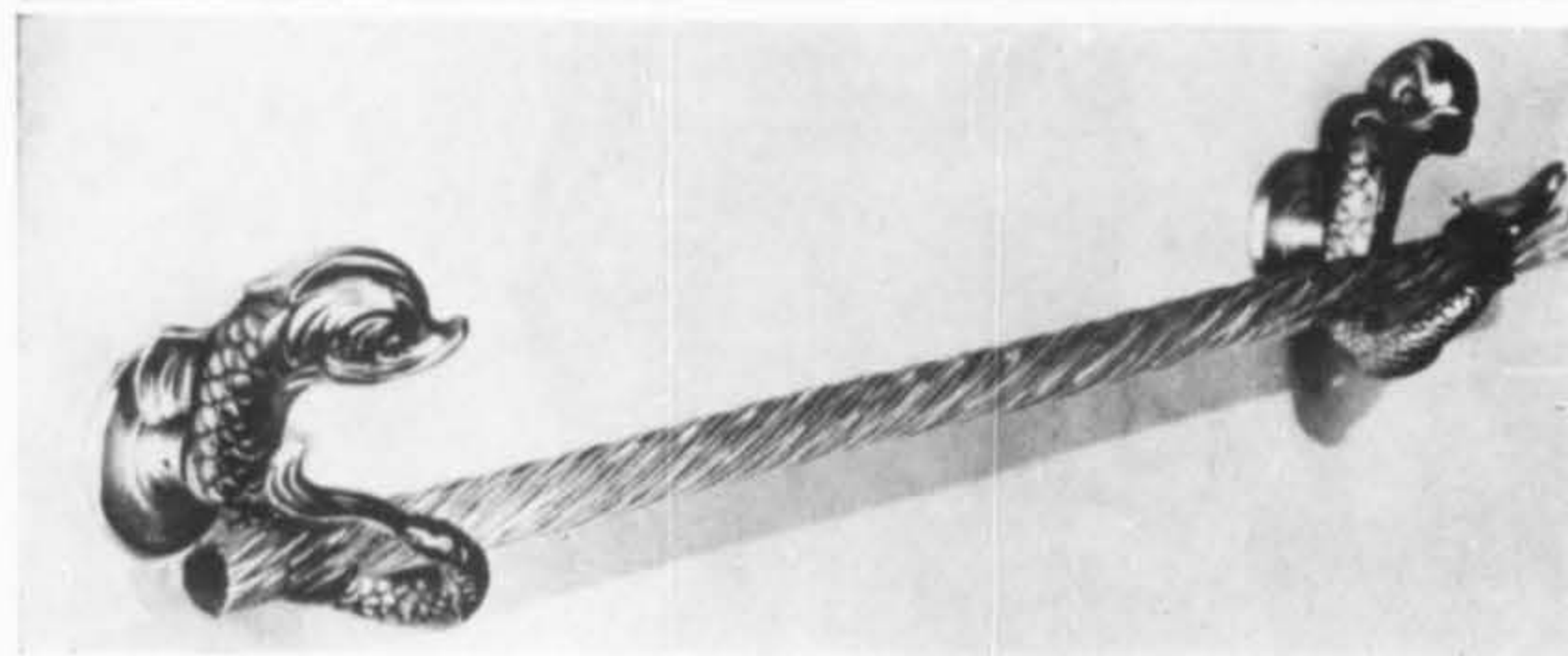
420 Lexington Avenue, New York 17, New York



1



2



3

New offerings in brass for the bathroom



5



4

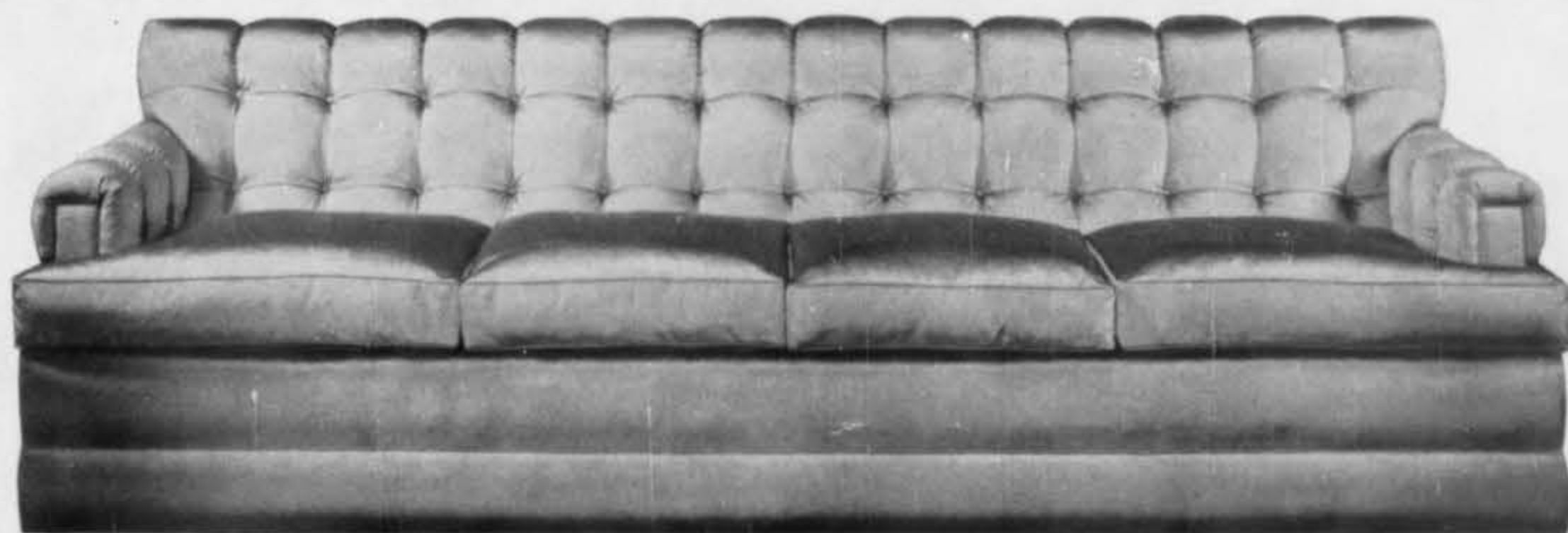
All of the fixtures shown are in gold-plated brass.

1, 2 MARION WIEDER offers sleek towel bars and shelves in either a swan or bowknot motif. The swan bar and shelf retail at \$40 each, while single items in the bowknot ensemble retail at \$30. In New York at 165 East 56th Street.

3, 4 SHERLE WAGNER's disporting dolphins are featured on crystal towel bar designed to retail at \$65, and a tub and shower set at \$240. They can also be had silver-plated. Available in New York at 123 East 57th Street.

5 P. E. GUERIN, 23 Jane Street, New York, present a budget hardware group. Marine fantasy is the keynote in their faucet and mixer set to retail at \$150, and a Cellini-inspired soap dish to retail at \$25.

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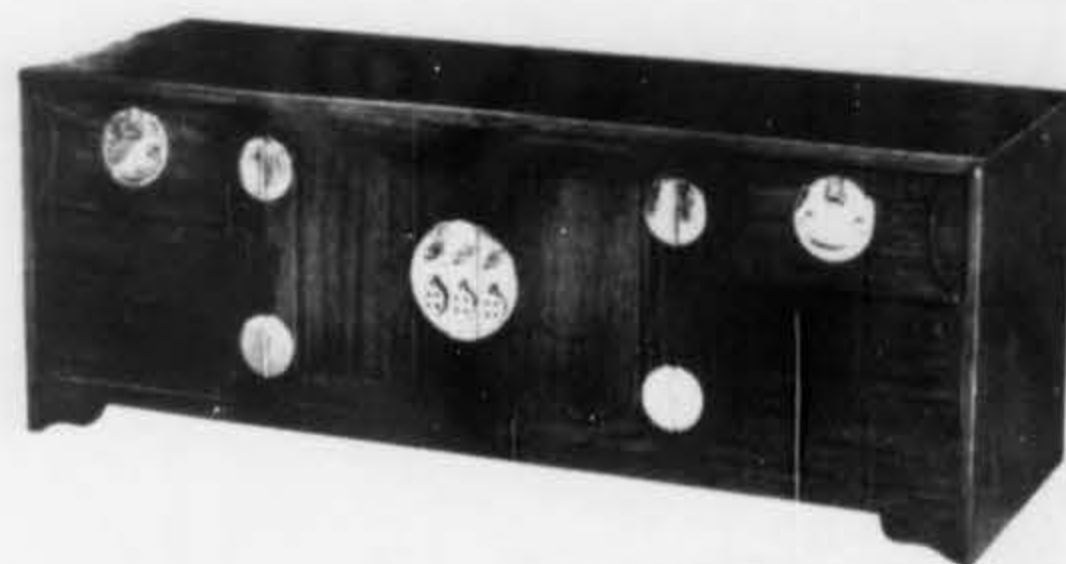
Assorted aspects of elegance



1 ITAL-ART tops graceful brass legs with black opaline glass for a console-desk designed to retail at about \$250. Brass side chair with gleaming arrow back retails in muslin for \$130. Available in New York at KRAFT CABINET HARDWARE, 300 East 64th Street.

2, 3 ALBANO provides a new hand-carved Classic Collection designed by Leonard Haber, which features exotic woods, including English sycamore, French walnut, Swiss pearwood and palissandre, accented with bright gold-plated pulls, edgings, ferrules, postheads and capitals. Pearwood is used for the 68½-inch sideboard, to retail at \$1326; and also for the 38-inch wide commode detailed with wood fluting, which retails at \$888. In New York at 309 East 46th Street.

4 THE FAN COMPANY, 225 Fifth Avenue, New York, offers a collection of furniture imported from Hong Kong. Clean-lined and elegantly proportioned, the furniture is embellished with bold handles and hinge plates in silver-finished brass. Illustrated is a 50-inch blackwood sideboard to retail about \$350.





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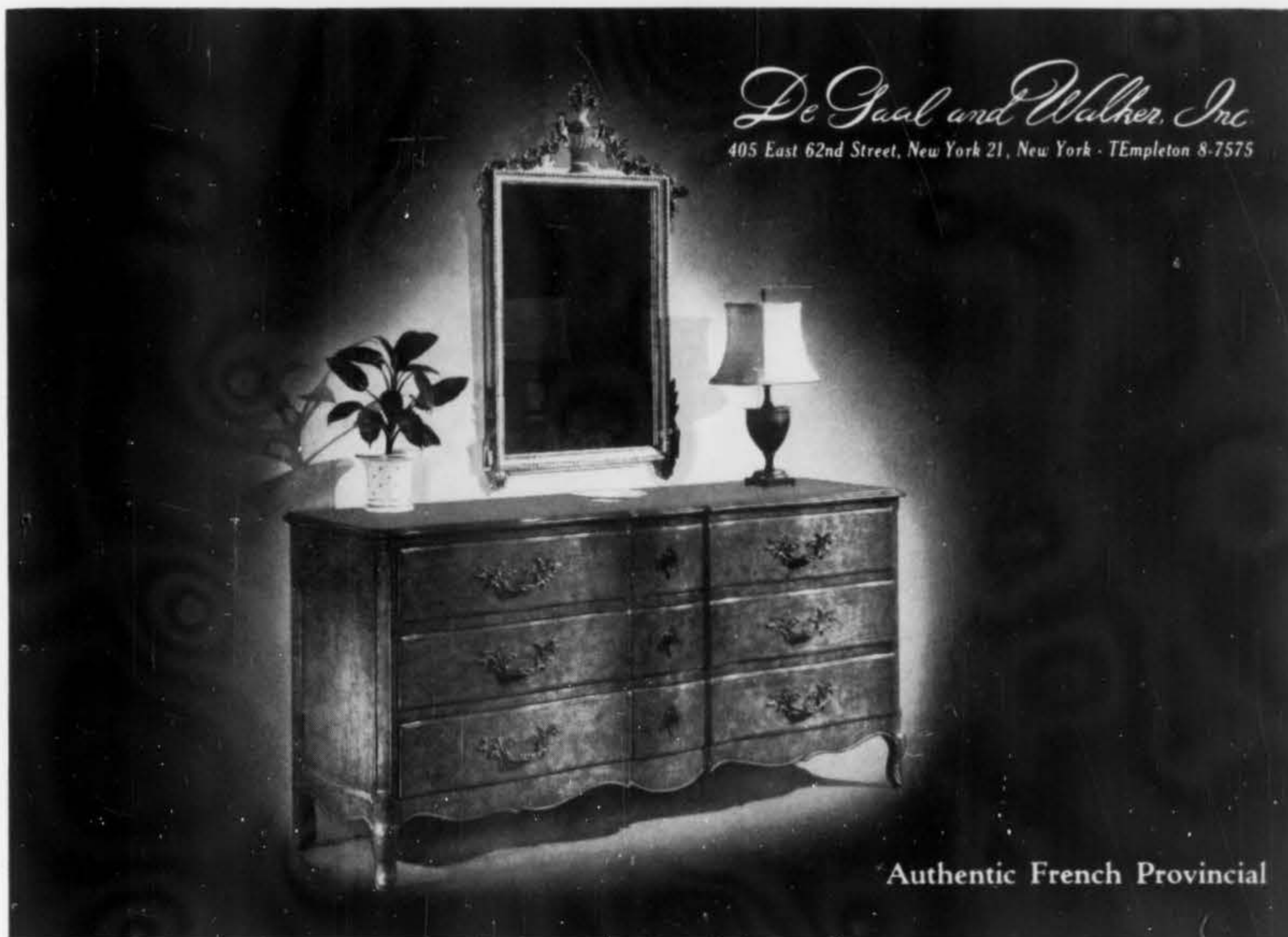
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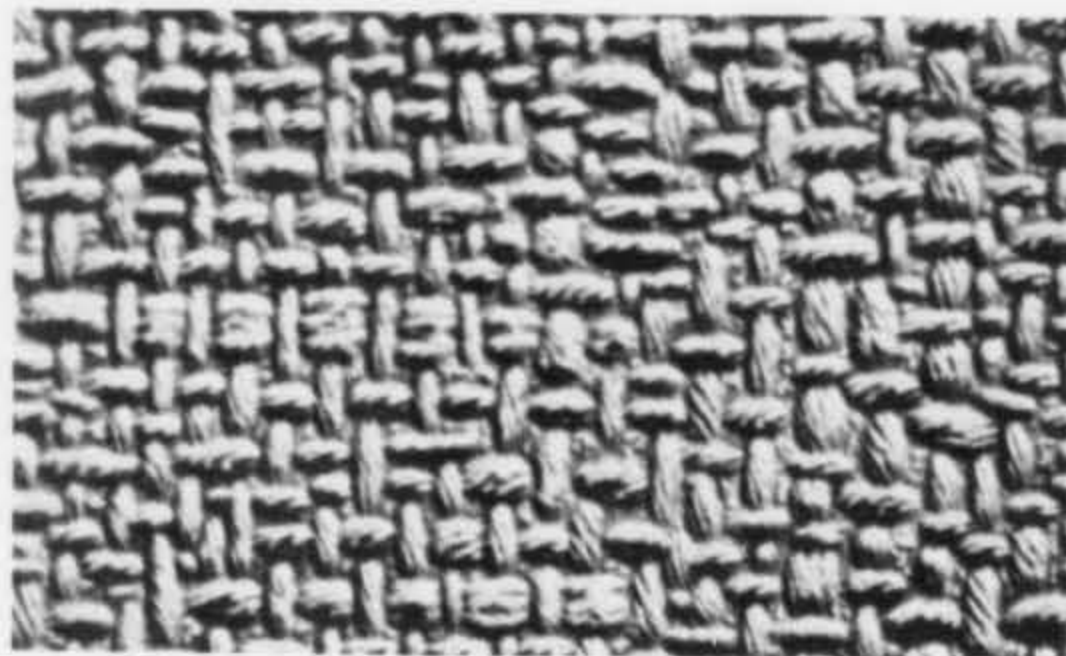
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REPRESENTATIVES INVITED



New Koroseal patterns

Two patterns inspired by the Near and Far East are the latest additions to B. F. Goodrich's line of Koroseal vinyl materials. Damasque is a floral design in white on a pastel background with a linen-like finish. It is said by the manufacturer to be suitable for wall covering, drapery and lightweight upholstery use. Siamese, illustrated above, is a heavier construction recommended by the manufacturer for general upholstery use, is a tone-on-tone woven grass pattern. Both patterns are cited by Koroseal as being waterproof and stain resistant, as well as non-cracking. They come in 54-inch widths, and are elastic backed.

Textileleather's new patterns

Textileleather, a division of the General Tire and Rubber Company, Toledo, Ohio, enlarges its Tolex line of supported vinyl upholstery fabrics with the development of a new leather effect and with the addition of eight new colors to their Pampas pattern line. The new pattern, dubbed Guildcrest, simulates antique leather, and is available in twenty deep and pastel colors. The color additions to Pampas, which is also a simulated leather effect, are all pastels, including pink, tangerine, and pale yellow.



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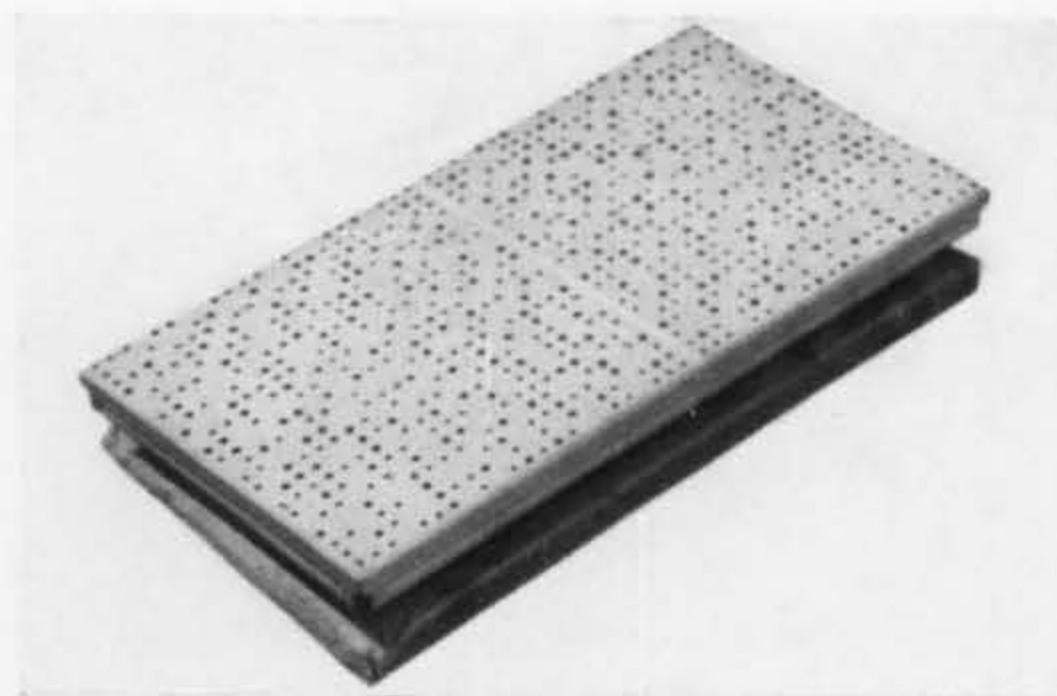
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Random pattern acoustical ceiling unit

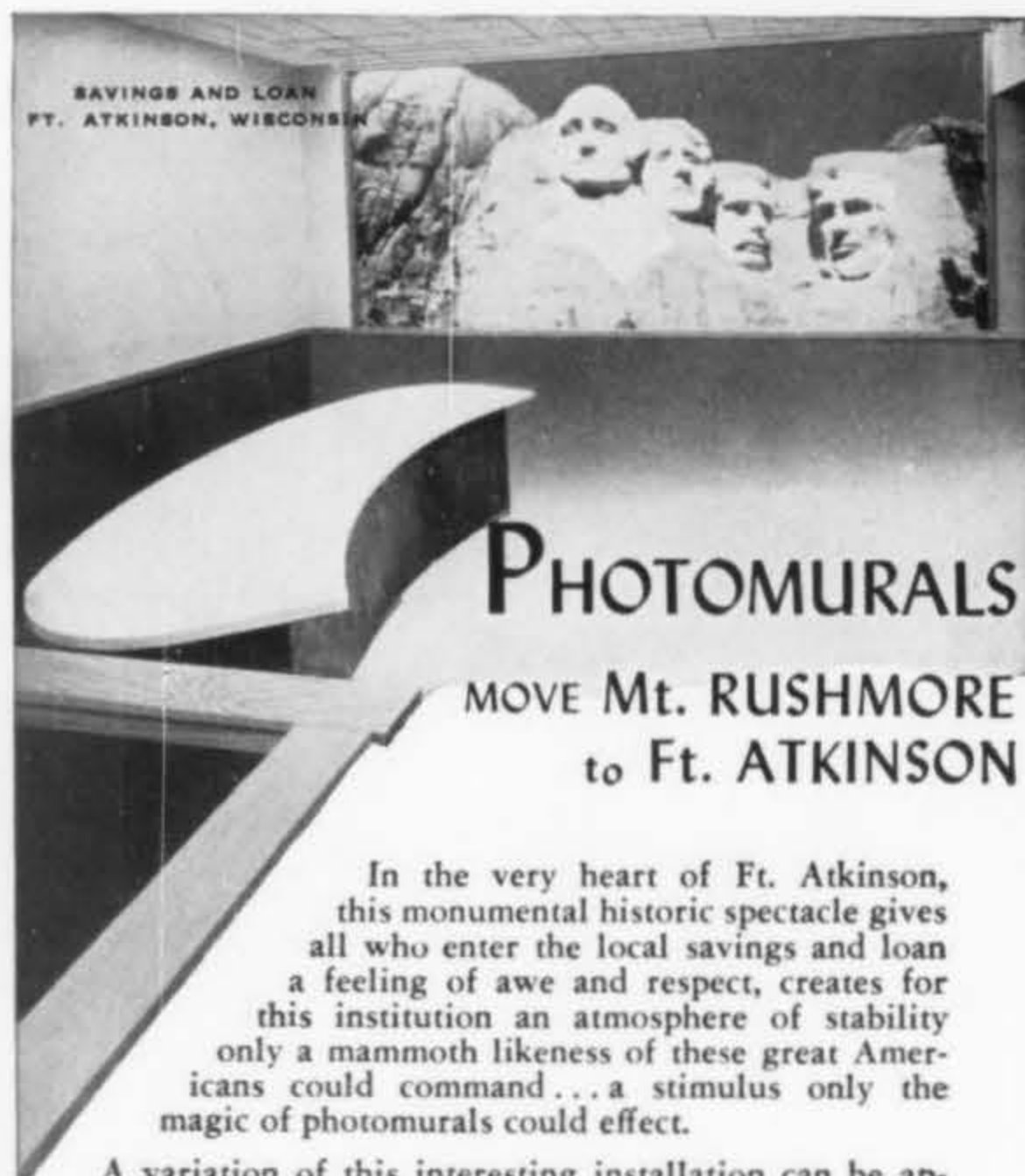
A metal acoustical ceiling unit which achieves pattern interest through a random scattering of different sized perforations in its baked enamel surface, as our illustration above shows, is offered by the National Gypsum Company, 325 Delaware Avenue, Buffalo 2, New York. It is said to have a noise reduction coefficient .80-90.

Sylvania's new lamp sizes

Sylvania Electric Products Inc., of Salem, Massachusetts, has added two new lamp sizes to its line of Softlight incandescent lamps. These additions are a 40-watt lamp and a 25-watt flame type lamp. The Softlight lamps are pink incandescents, which filter out the blues and greens.

Arundell Clarke's "Miss Prism"

Albert Herbert's fabric "Miss Prism," illustrated and listed as an A.I.D. award winner on page 107 of the April INTERIORS, is an Arundell Clark exclusive.



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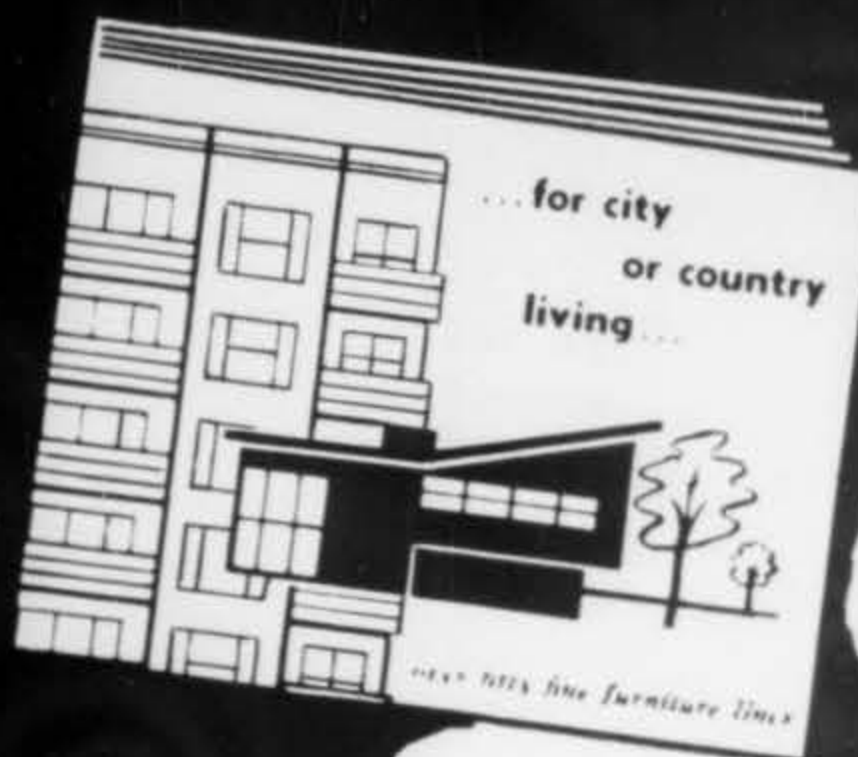
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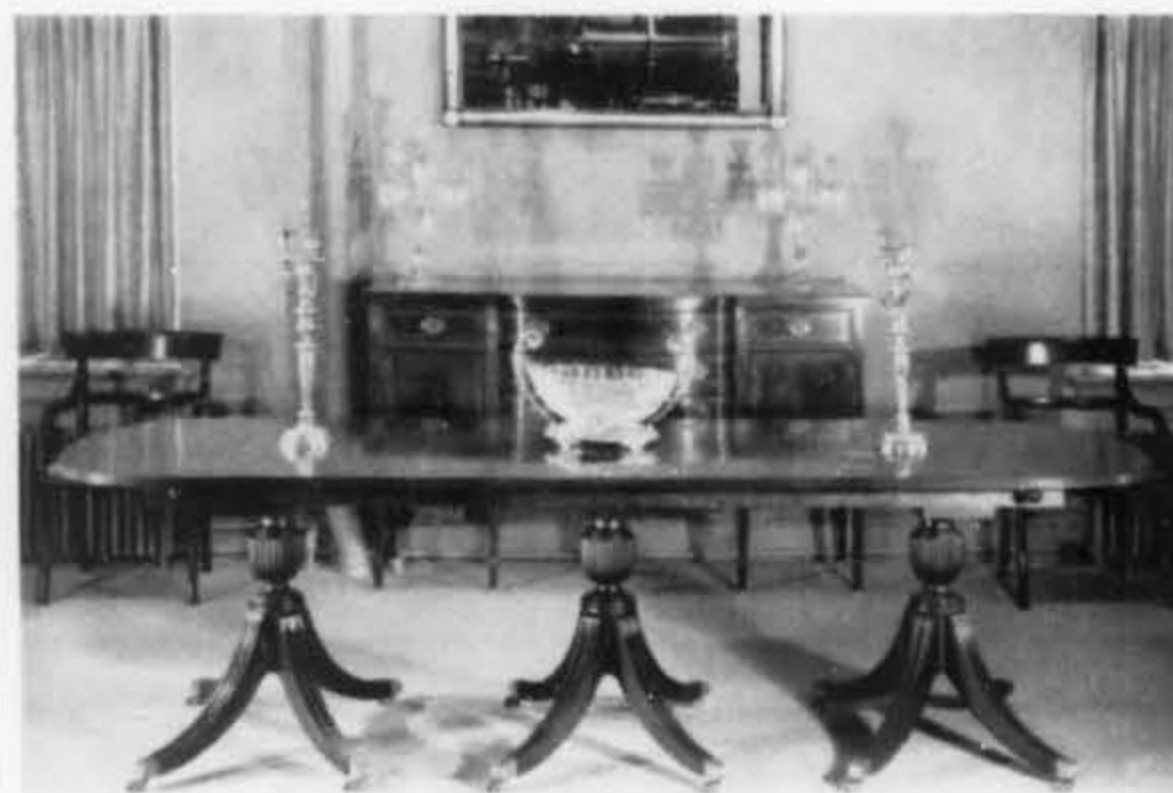
The Moe Light Division of Thomas Industries Inc., Louisville, Kentucky announces the development of its Trigger-Start Fluorescent Bathroom Bracket. The 14 and 15-watt Bathroom Brackets are equipped with General Electric's new Trigger-Start Ballast. Both the M-358 15-watt and the M-348 14-watt Trigger-Start Fluorescents have canopy switches, run on 60-cycle AC current, and can be wired to a wall switch. The M-359 and M-349, which are respectively the same as the M-358 and the M-348, are equipped with a convenience outlet. All metal parts are triple chromium-plated.

Ebbtone textured acoustical tile

Textured acoustical tiles may now be obtained from the F. E. Schundler Company, 504 Railroad Street, Joliet, Illinois. Striated, grained and standard plain textures are available in 12x12 and 12x24 inch tiles, which are said by the manufacturer to have a reflectant value of 81%, a noise reduction coefficient rating of .75 and a sound absorption coefficient of .77 at 500 cycles. According to the company, it is suitable for suspension systems, but may also be applied to surfaces with approved adhesives according to specifications. A four-page brochure and samples may be obtained from the company.

Delustered nylon staple fiber

Industrial Rayon Corporation, Union Commerce Building, Cleveland 14, delusters its nylon staple to create new possibilities in floor coverings. Fabricated as a yarn, it may be combined with lustrous yarns to create a tone on tone effect, and the lustrous nylon may be twisted with the dull staple for new yarns. The delustered fiber is offered in eight denier and 15 denier.



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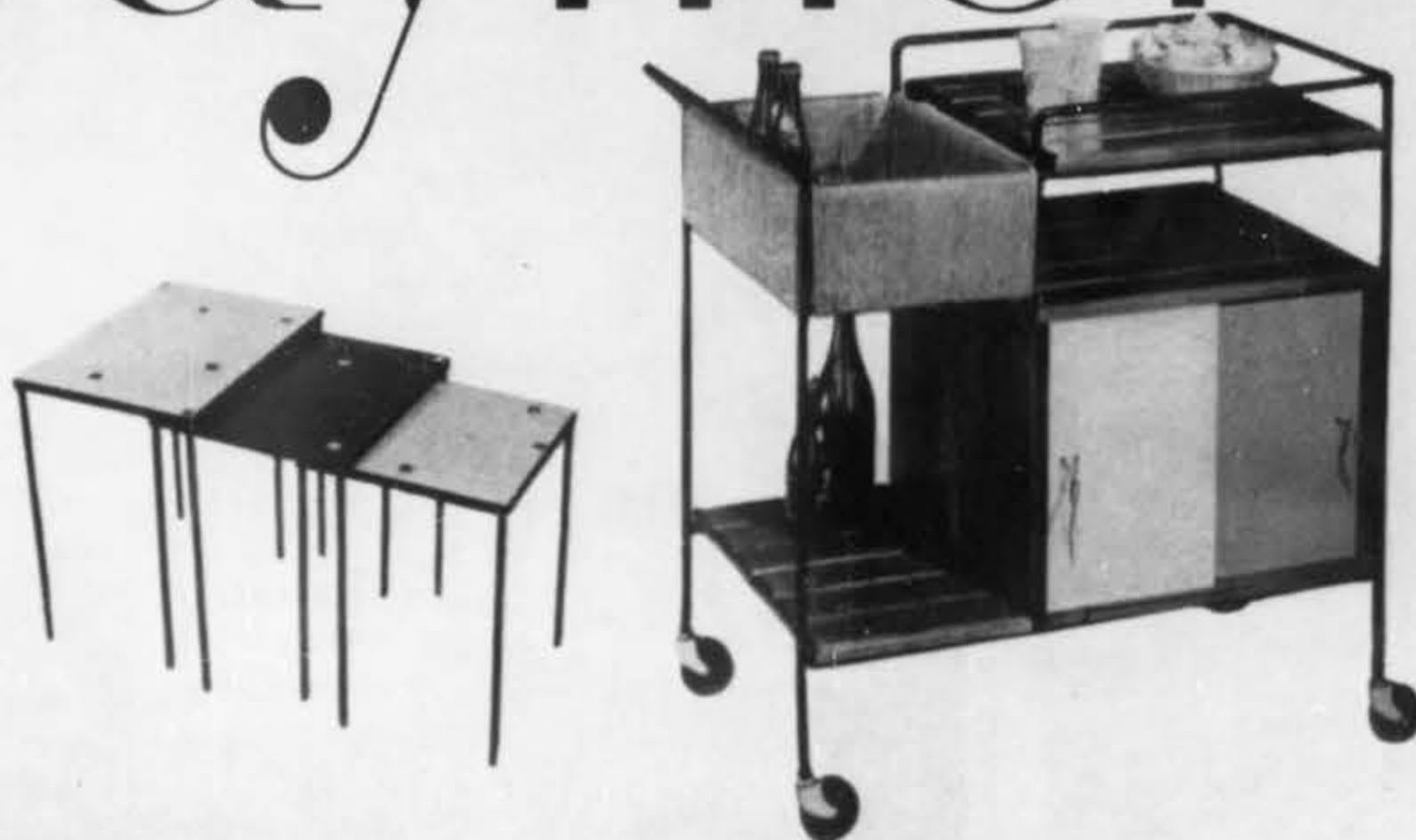
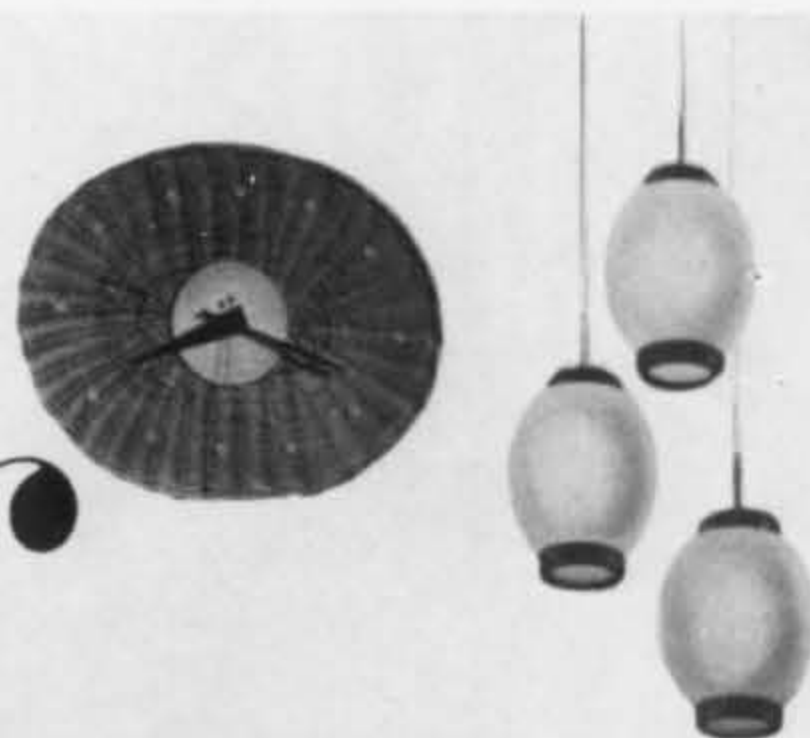
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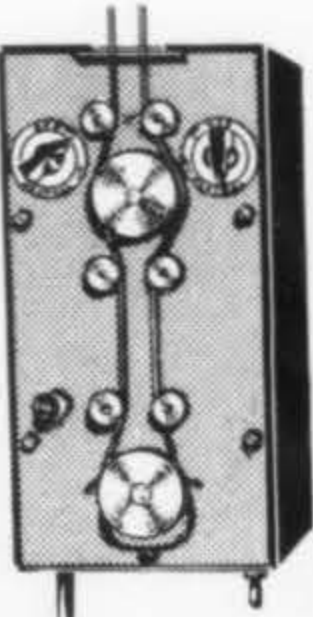
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Lisio silks

John L. McHugh, 315 East 50th Street, New York, is now importing a selection of silk and velvet brocades and lampas from the Italian House of Lisio. The fabrics, which include patterns taken from antique brocades, and from designs depicted in Renaissance paintings, are hand-woven in Florence. Illustrated above is Bisanzio, a reproduction of a Carolingian fabric, which is available in New York in ivory, with red and gold accents. McHugh, in his Woodside, New York factory, produces a line of satin-woven pure silks in solid colors designed to complement the imported fabrics. Particularly noteworthy in the imported line is Primavera, a floral inspired by Botticelli's painting.





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Machine tufted custom carpeting

Carpet Fashions Unlimited, Inc., the mechanical tufting division of Rugcrafters, Inc., 143 Madison Avenue, New York, is machine tufting carpets to custom size, shape, color and design specifications. A variety of tufted textures in skein-dyed virgin wool are available, retailing from \$13.95 to \$19.95 per square yard. Overstitch and hand-carved treatments can be had at an additional cost. The New York sources for Carpet Fashions include Simon Manges & Sons, 575 Madison Avenue, Gotham Carpet Company, 515 Madison Avenue, and Ernest Treganowan & Sons, 49 East 53rd Street.

Amtico rubber carpeting

An all-rubber flooring for stairs, halls and landings is a new product of the American Biltrite Rubber Company of Trenton, New Jersey. Amtico Rubber Carpeting is available in three deeply embossed patterns called Tweed, Highland and Fernbrook, and each pattern is offered in green, grey, burgundy and beige. The texture is said to prevent skidding, and a special backing is cited by the manufacturer for its surface-gripping quality. The carpeting comes in 27" widths, 1/8" thick, in roll lengths of approximately 25 yards. The stair coverings are available in 18" and 24" widths, 1/8" thick. The carpeting is expected to retail at \$3.95 per running yard, while the stair covering will retail at \$1.79 for each 24" width and \$1.49 for each 18" width.

Torrent's prize winner

Apologies to Eugene Torrent for the error in the spelling of his name on page 10 of the March issue. Shown on that page was Mr. Torrent's prize-winning embossed room divider at the Chicago "1956 Leather in Decoration" show.



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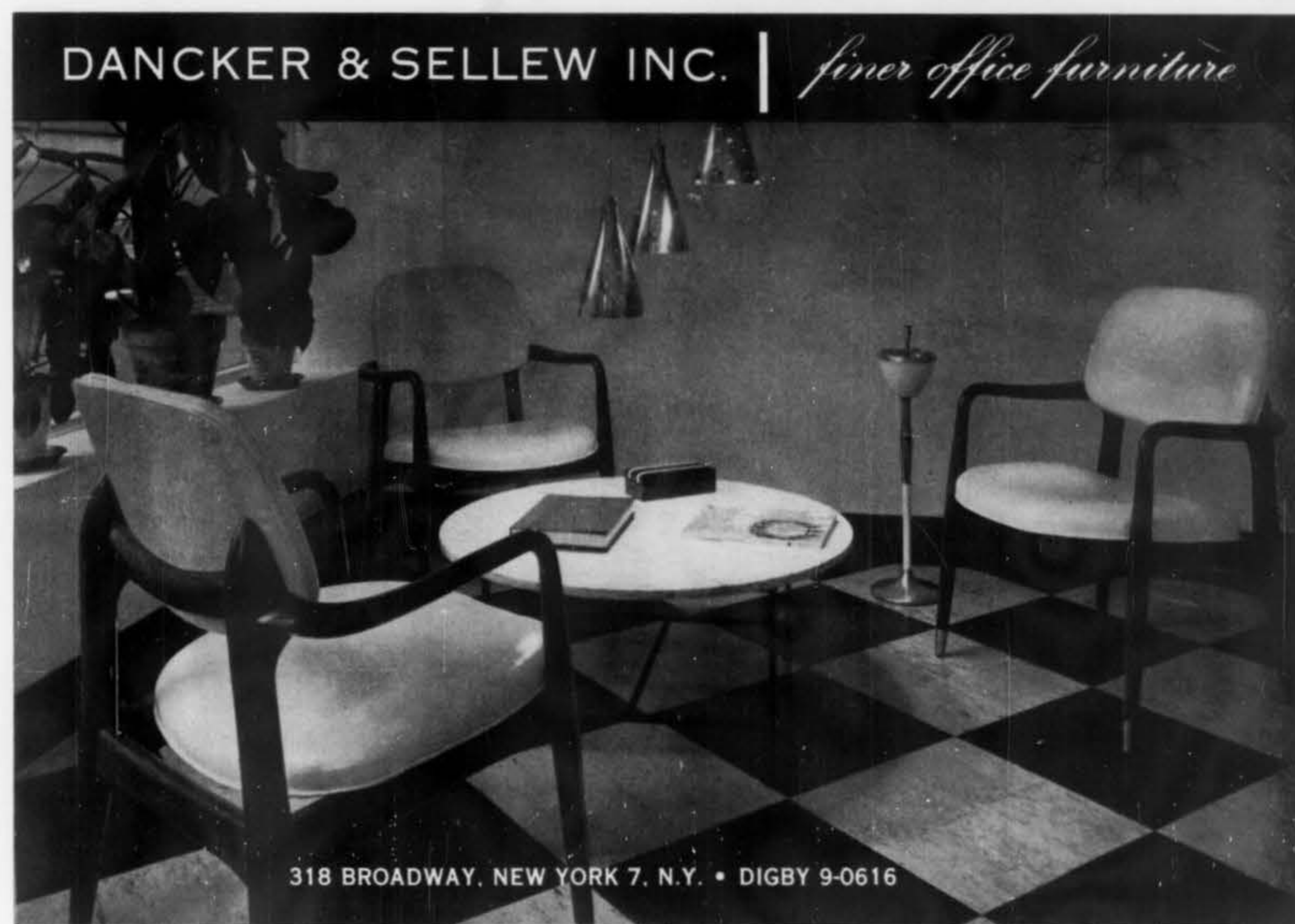


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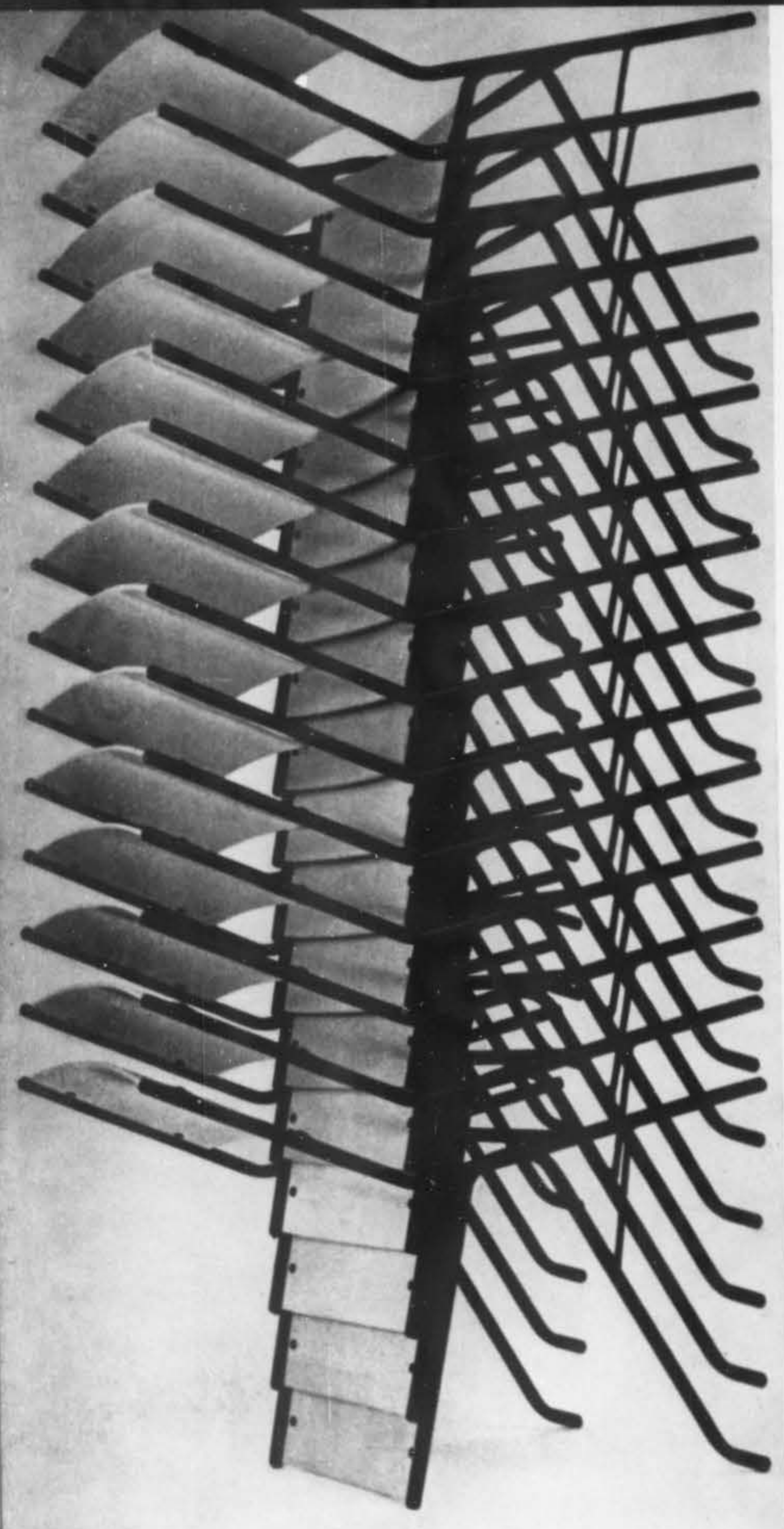
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Rhoda Sande's prints

Rhoda Sande specializes in "Very Old Prints in Very Old Frames." Her shop, which she has run on an informal basis for several years, has now become a full-time proposition, with three-room headquarters at 23 East 67th Street. Miss Sande frames her varied collection of prints and related objects, which include maps, old playing cards and architectural plans, in antique frames which she has been collecting for some time. She coordinates her prints into groups of some six or eight varying styles and sizes, frequently matting the prints in complementary and unusual fabrics.

African sculpture available

The Segy Gallery, 708 Lexington Avenue, New York 22, deals with African sculpture, which may be both purchased and rented. The gallery is said to offer the largest private collection of African sculpture. Two brochures are available which indicate the scope of the collection.

Decro-Wall adhesive

National Vacuum Molding Company, 923 Old Nepperhan Avenue, Yonkers, New York, makers of Decro-Wall, a three-dimensional wall covering which was described on page 180 of the April issue of INTERIORS with a regrettable omission of the product's name, have introduced a new adhesive for use in installing their wall covering. The adhesive, called RA 312, is available in 5½ ounce tubes retailing at \$1, said to be sufficient to install 25 square feet of Decro-Wall. The manufacturer cited better bond, more rapid installation and imperviousness to climatic conditions as qualities of RA 312.



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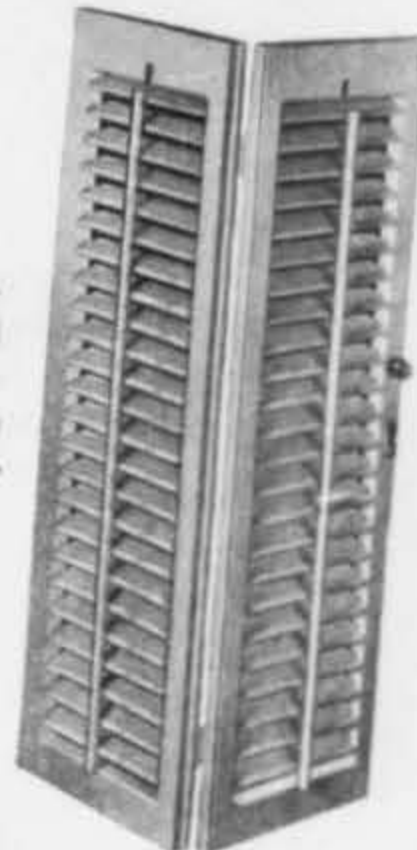
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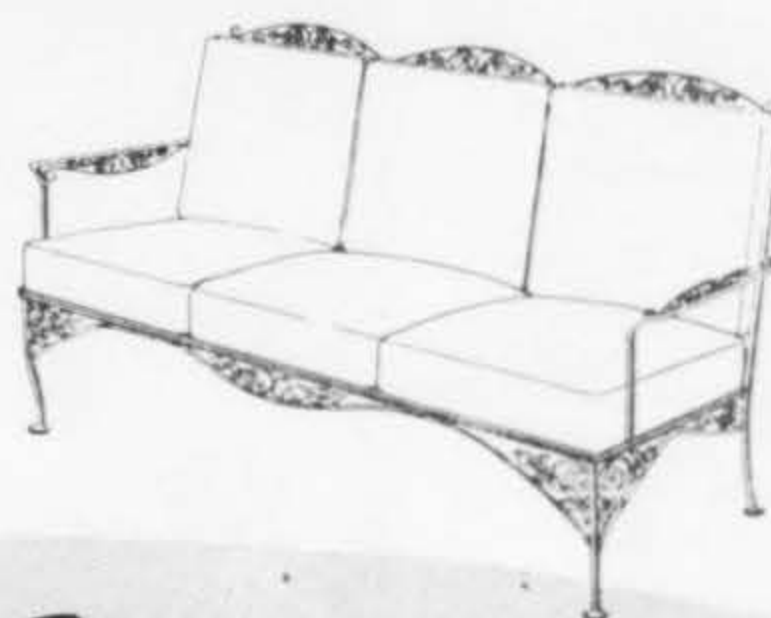
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New York 22, N. Y.

Decor's stock louver screen

A stock louver screen is now available from Decor of Grand Rapids, Inc., 1555 Eastern Avenue, South East, Grand Rapids 7, manufacturers of custom movable screens. Each wood panel of the three panel screen is 16 by 72 by $\frac{3}{4}$ -inches. The screen retails unfinished at \$36, and finished in a variety of wood finishes and colors, at \$45, including black, red, white, blue, and yellow. Louvers are fixed at 60 degrees.

Woodcraft interior shutters

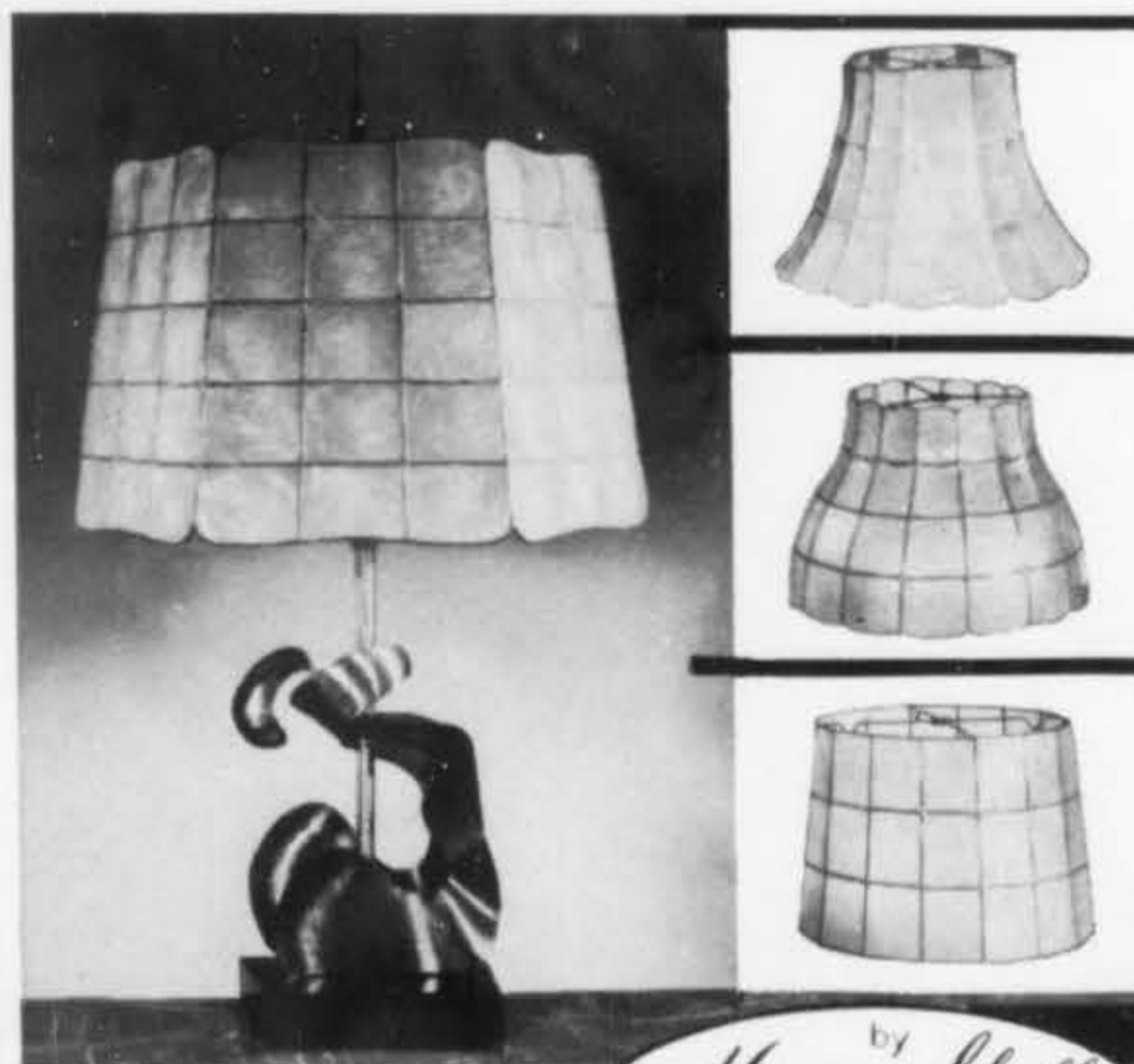
A complete line of $\frac{3}{4}$ " Sugar Pine interior shutters may be ordered in stock sizes from Woodcraft Quality Shutters, 1190 Pershing Circle, West Englewood, New Jersey. Shutters with both movable and stationary louvers are made for windows in two and four panel units, and for doors with two, three and four panels. More panels can be utilized in both doors and windows by combining sizes. A brochure may be obtained from the manufacturer.

O'Brien's White House paint

A white paint which is said to become whiter the longer it is on an exterior surface is the latest product of the O'Brien Corporation, 101 North Johnson Street, South Bend 21, Indiana. The "75" White House Paint contains a higher content of active PbO, and the pigment concentration has also been increased.

Kentile's new colors

Four new colors have been added to Kentile's line of asphalt floor tiling. Included in the additions are regular marbelized tiles in pink and gray, as well as Carnival mottled pattern tiles with pink and gray backgrounds.



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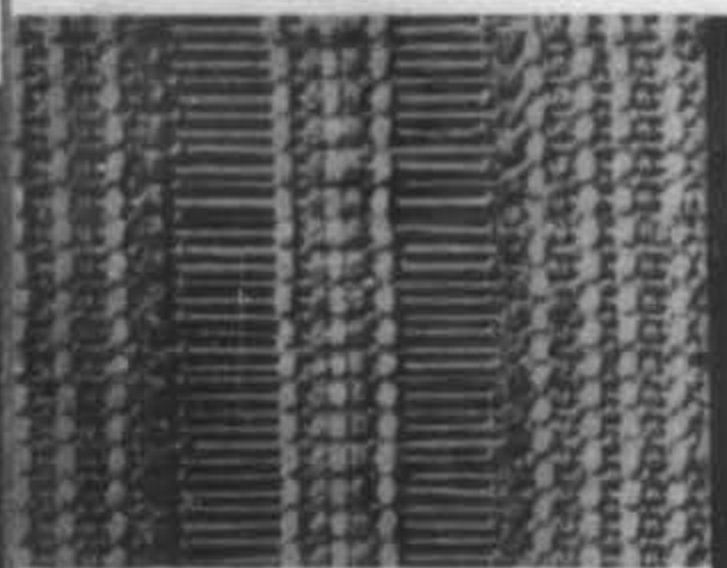
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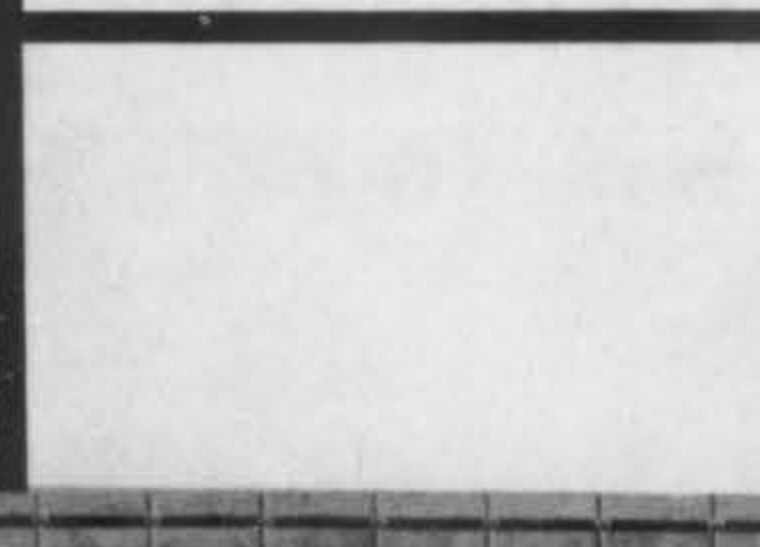
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A. H. Jacobs' new offerings

A. H. Jacobs Company, 515 Madison Avenue, New York, now represents the Ben Rose line of textiles and wallpapers, Sigfrid Lonegren wallcoverings, and Gallery Handprints. In addition they are showing their own new line of plastic and vinyl paper-backed wall coverings, which includes a plastic wallpaper with a striated, raised texture; Ocean Pearl, a wall covering with bits of Mother-of-pearl imbedded in plastic to create a luminous effect; and a monochrome vinyl wall covering patterned with tiny stars.

Irish Products Center

The new Irish Products Center at Ireland House, 33 East 50th Street, is now open to the public on weekdays from ten A.M. to four P.M. Special exhibits will be held there, while all export goods from Irish handicrafts and industries will be on permanent display. Included in this category are home furnishing fabrics, carpets, glassware and pottery. The Center was designed by Knoll Associates, and furnished with Donegal hand-woven carpets, hand-blocked Irish linen draperies and hand-loomed Irish tweed upholstery.

New Metlon-Jetspun yarn

New yarn combinations have been developed with Metlon, a metallic yarn manufactured by the Metlon Corporation, and Jetspun, American Enka Corporation's solution dyed viscose yarn. Metlon run parallel to one or more Jetspun colors with a fine binder is said to create a shantung or slubbed effect. Metlon with Mylar, DuPont's polyester film which is reputed to be dye-resistant, can be piece dyed with Jetspun or any other fiber for a tweed effect. These combination fabrics are said to be washable, and fast to light, perspiration, crocking, and gas fading.

Colored Acoustical Tile

The New England Lime Company colors its Kilnoise Acoustical Tile in a range of pastel shades with mineral pigments. Kilnoise ceiling tiles are said by the manufacturer to be unaffected by changes in humidity or temperature, and to be non-combustible. They are available in 12x12x13/16" tiles, and weigh 1.3 pounds per square foot.

Hand painted English glass

Audley glass is being presented in the United States for the first time through Kent of London, 630 Fifth Avenue, New York City. Photographs and descriptions of the hand-painted glassware manufactured under the aegis of Thomas Percy Henry Touchet Tucket-Jesson, Lord Audley, are available through this source.

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Redesigned Furniture Exhibit

The New York Furniture Exhibit Corporation, at 451 Fourth Avenue, New York, is renovating its four showroom floors. Leo Jiranek has created new space solutions for the firm's lower level showroom, while on the first floor Frank Hensel has designed display units for bedroom, dining room, and living room groups which combine pieces from both the Shearman and Maddox lines. Extensive structural changes from designs by Jack Vandermolen have been made on the second and third floors, with partitions removed and constructed to create room settings devoted exclusively to one particular group of bedroom, living room or dining room group. Some fifty furniture lines are represented on the bright new floors, including Fancher, Willett, Jamestown Lounger, Heywood-Wakefield, Trans-East, and Berkeley.

Berry Floataway doors

The Steel Door Corporation, 2400 East Lincoln Road, Birmingham, Michigan, has added the Berry Floataway Door to their line of all-steel garage doors, mouldings and shutters. Operating on nylon pivot bearings and guides, the closet doors open to their full width, and are available in egg-shell white or baked enamel natural birch grain finish, which can be painted or wallpapered. According to Glenn L. Berry, President of the Steel Door Corporation, the doors are easily installed, and are ideal for bedroom and linen closets, and garage and basement storage space. The steel door is available from Berry dealers to fit finished openings of three, four or five feet in width and six feet, eight and $\frac{3}{4}$ inches, and seven feet, eleven and $\frac{1}{4}$ inches in height.



In the Picture

Main lounge of Lockheed Super Constellation designed by Henry Dreyfuss. LEATHER ON LOUNGE SEAT AND TEXTURED BOUCLE BY CLARK & BURCHFIELD, INC.

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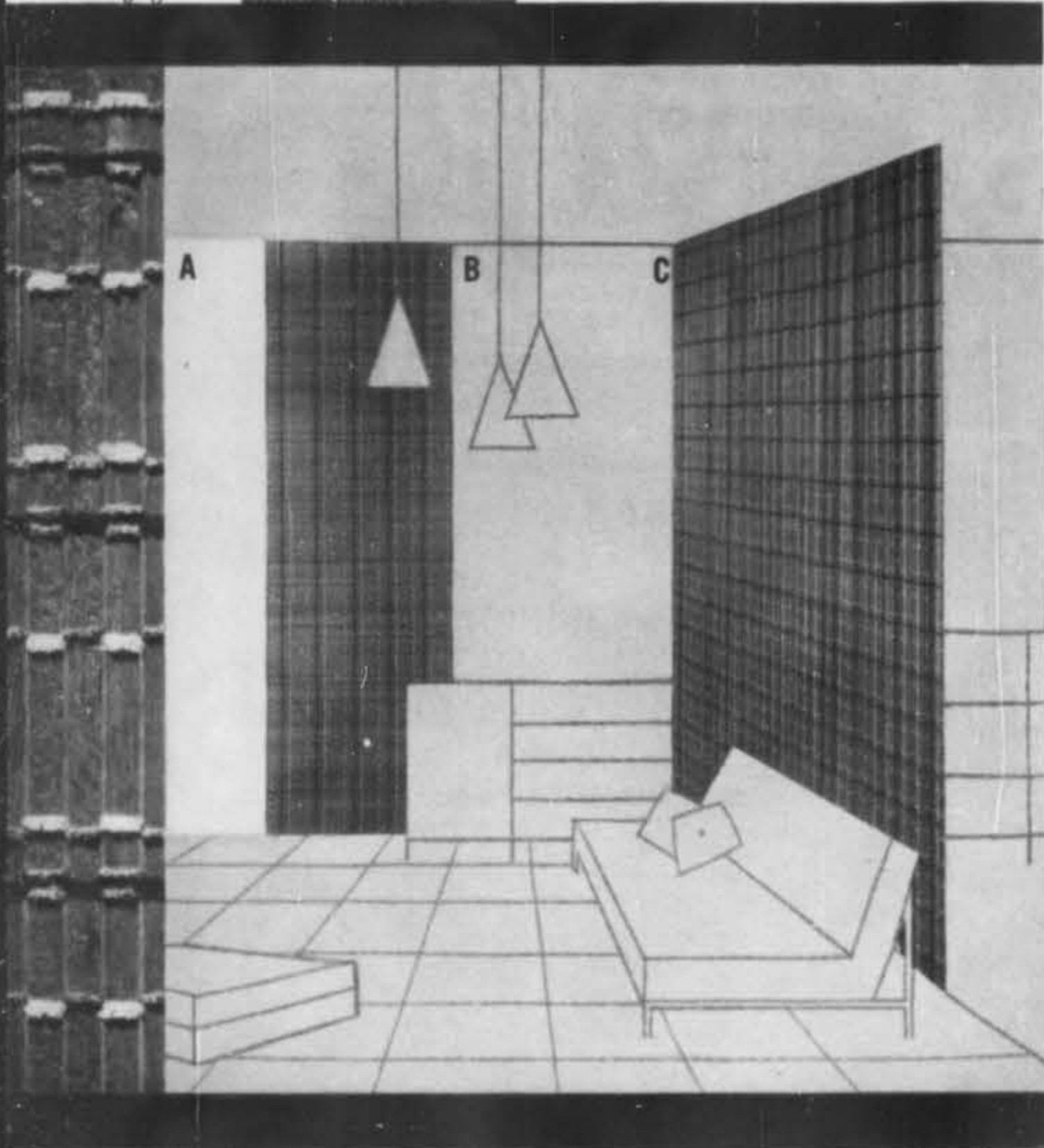
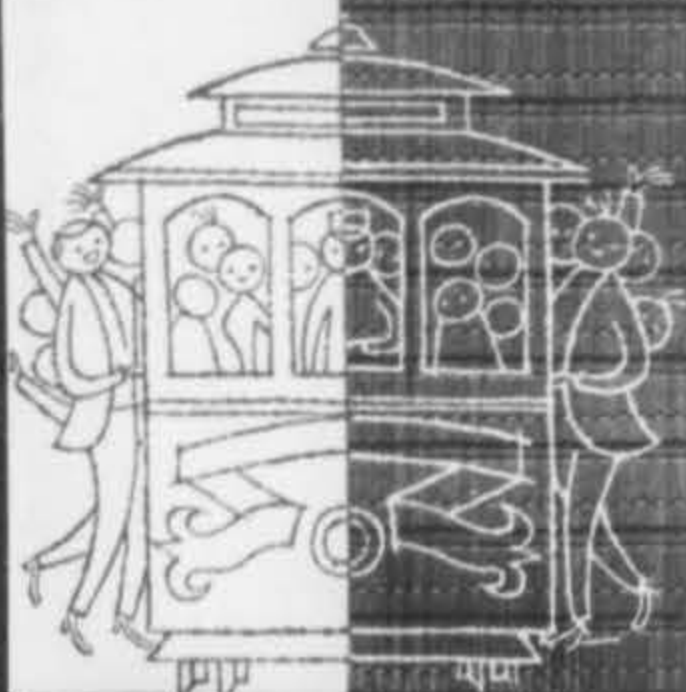
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Greene's new showroom

In conjunction with its fiftieth anniversary, Greene's Lighting Fixtures, Inc., has opened new uptown showrooms at 962 Third Avenue, New York. Chandeliers, candelabra, and decorative accessories culled from the Greene brothers' semi-annual trips to France, Italy and Spain are on display, as well as Greene's own lighting fixtures. The firm now boasts an expanded contract division, specializing in custom designs. Greene's is also retaining its old quarters at 422 West 42nd Street, where the warehouse and workshops are found.

Imperial Craftsmen's new showroom

Imperial Craftsmen, makers of custom upholstered furniture and draperies, have opened a new showroom at 319 East 53rd Street, New York. Displayed over the entire first floor at that address, which also houses their factory on the upper floor, is Imperial's extensive collection of reproduction French and English seating pieces. A group of ten 18th Century French chairs recently imported from Paris is of special interest. Among the styles of chairs represented in the showroom are Mahogany Sheraton, Queen Anne, and Louis XV. The sofa group includes tuxedo, Sheraton and loose pillow back styles. Love seats and benches are also displayed in Imperial's showroom.

Mengel trade-mark

All doors produced by the Mengel Company are now being trade-marked. Taking its cue from the "benchmarks" of furniture artisans of the past, Mengel inserts a wood dowel, containing the Mengel-Man symbol, into the stile of all Mengel hardwood doors.

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ARMCHAIR
Number 146

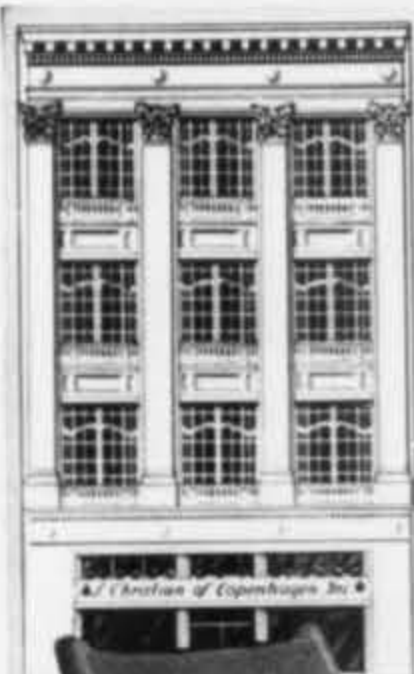
teak and oak, foam rubber seat
designed by Borge Mogensen

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478 JACKSON AT JACKSON SQUARE SAN FRANCISCO 11



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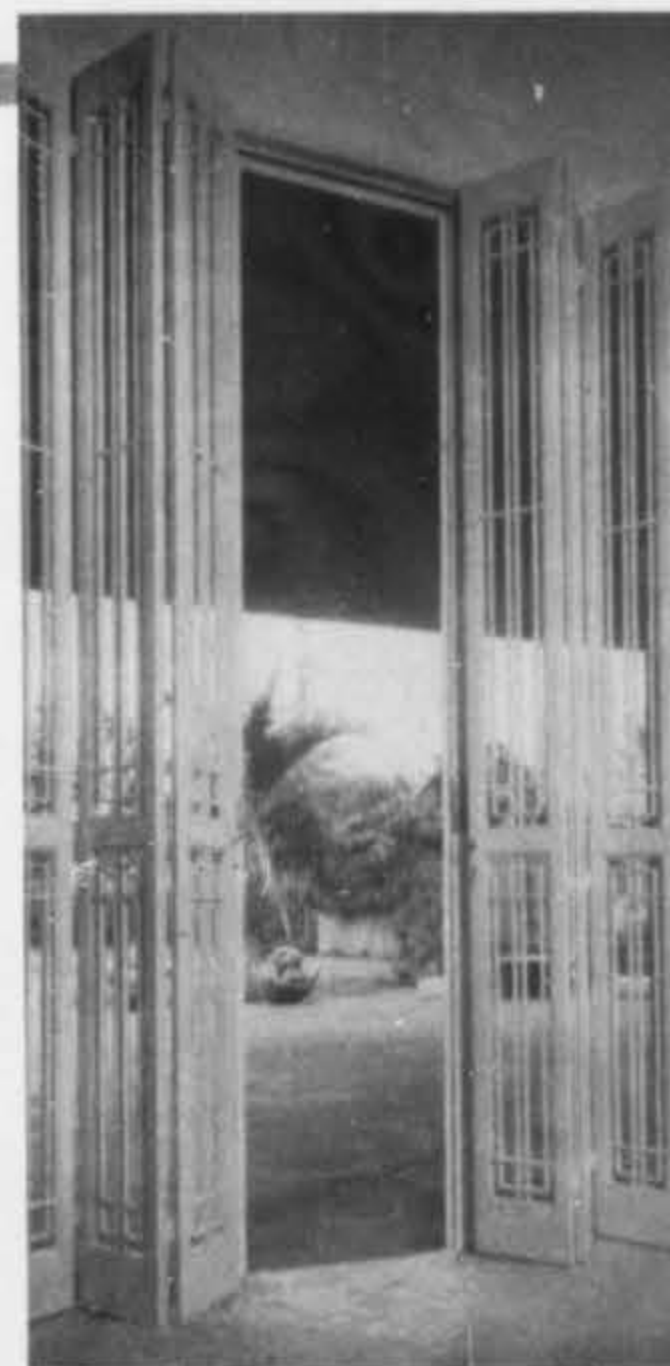


BY

Paul Heinley

Paul Heinley has adapted these ancient Polynesian shutters into delightful modern decorative accompaniments. Some in-stock designs are carried, but most applications are created to order. Variety is infinite. Panels and designs are made in unlimited variations, and Paul Heinley's sources, through his own Hawaiian Island operation, offer imported and domestic grills, authentic hardware, permanently laminated rice paper, grills, and other special materials for inserts. However you desire Shoji Shutters to be made, Paul Heinley has the exacting facilities to accomplish the desired results. Write for free brochure.

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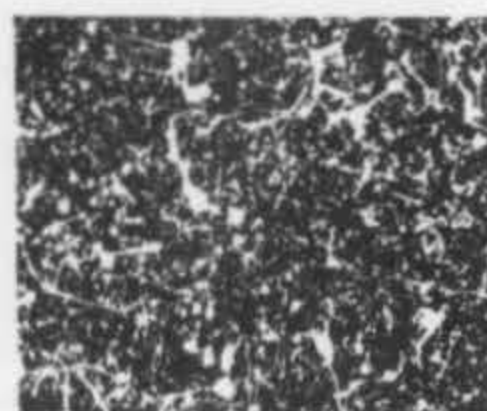
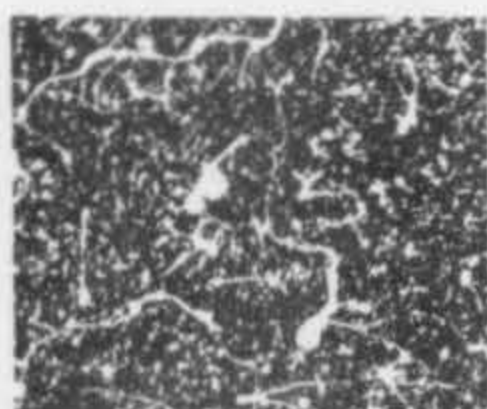


See Sweet's Catalogue,
Section 19e and 6b
He and He

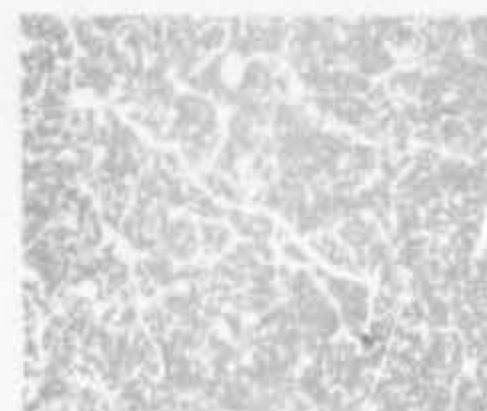
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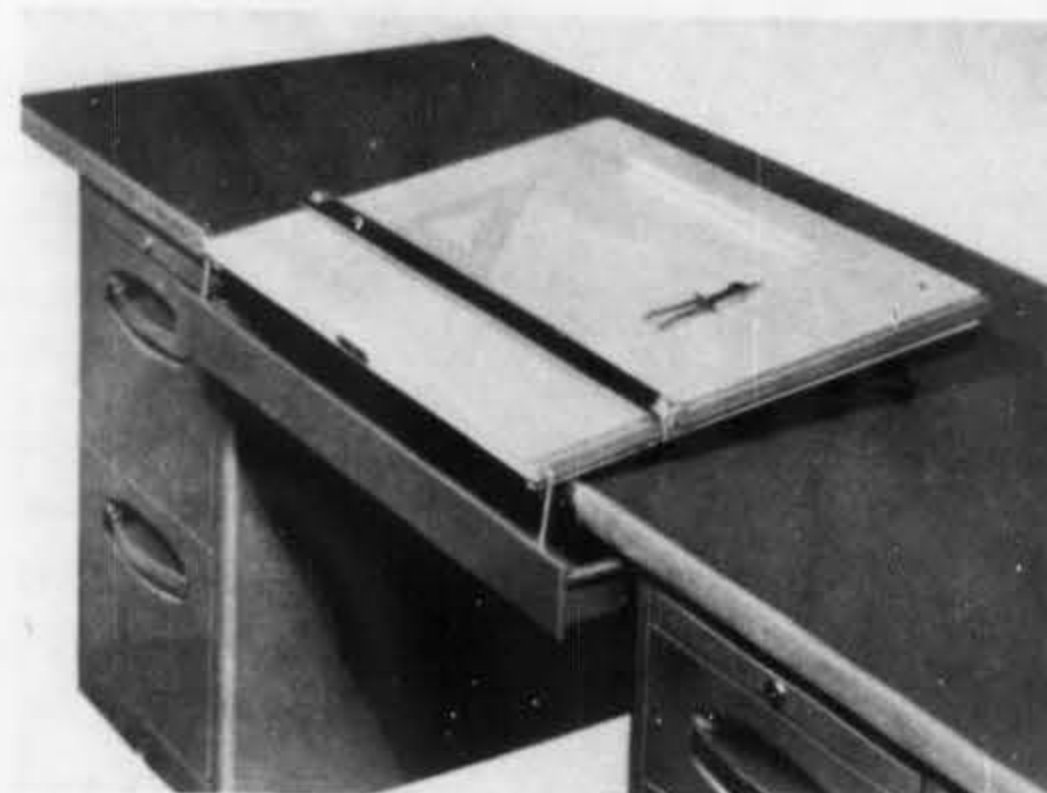


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Arnot Foldaway drawing board

The Arnot-Jamestown Division of Aetna Steel Products, 730 Fifth Avenue, New York, is producing a folding drawing board unit which can be incorporated into any conventional desk or table. Called the Foldaway, it consists of a steel drawer containing a drawing board with a parallel rule. The drawing board may be folded out on the desk or table surface, as pictured above, or when not in use, closed into its drawer and slid under the desk or table. The Foldaway comes in two sizes: a 24 by 24 inch drawer equipped with a 20 by 15 inch board, and a 30 by 30 inch drawer with a 26 by 21 inch board. The smaller unit retails at \$26; the approximate retail price of the larger is \$31.25. The Foldaway is available in green, gray and tan. Self-contained suspension fixtures on the exterior sides of the drawer are equipped with nylon roller tracks.



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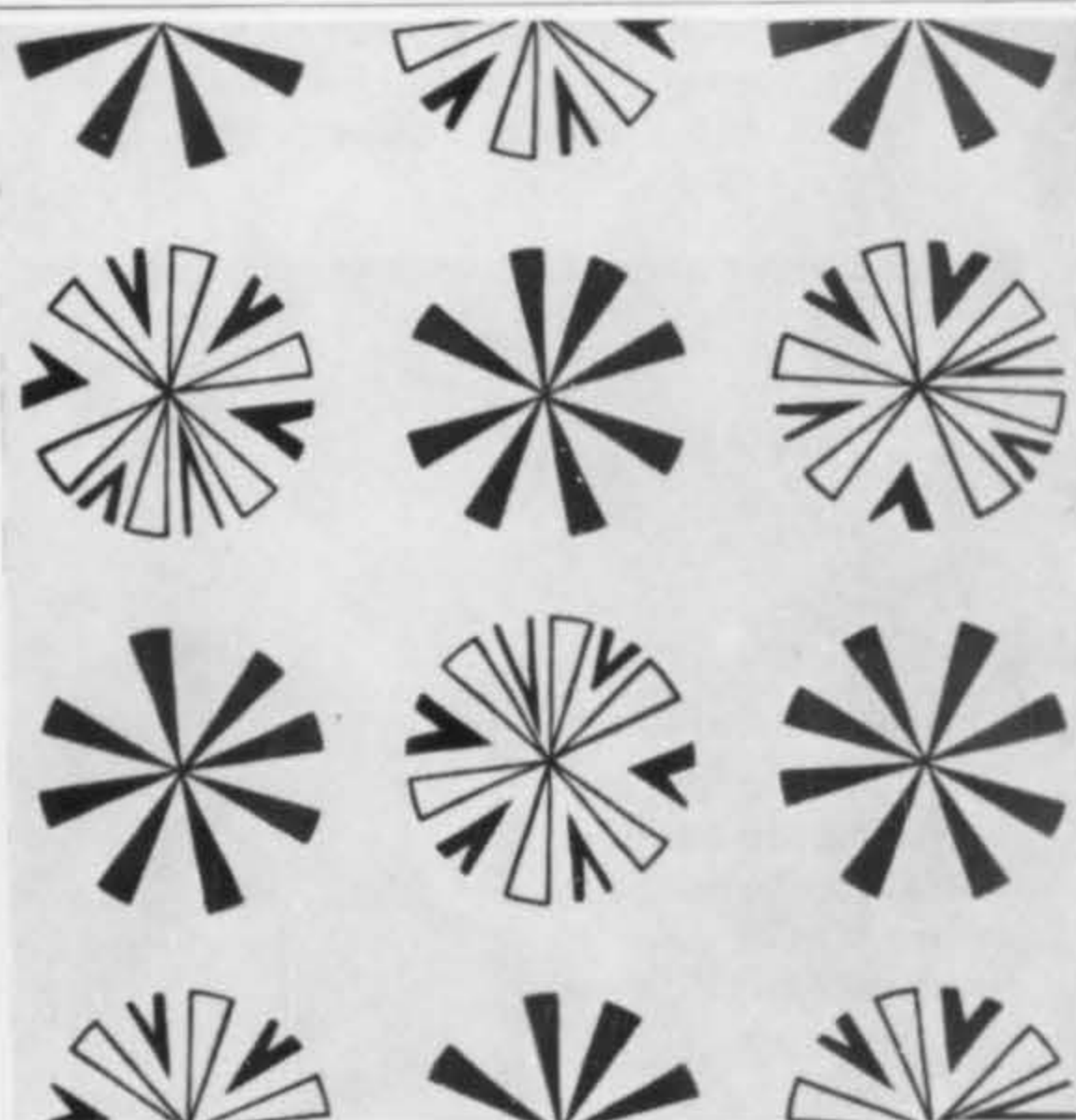
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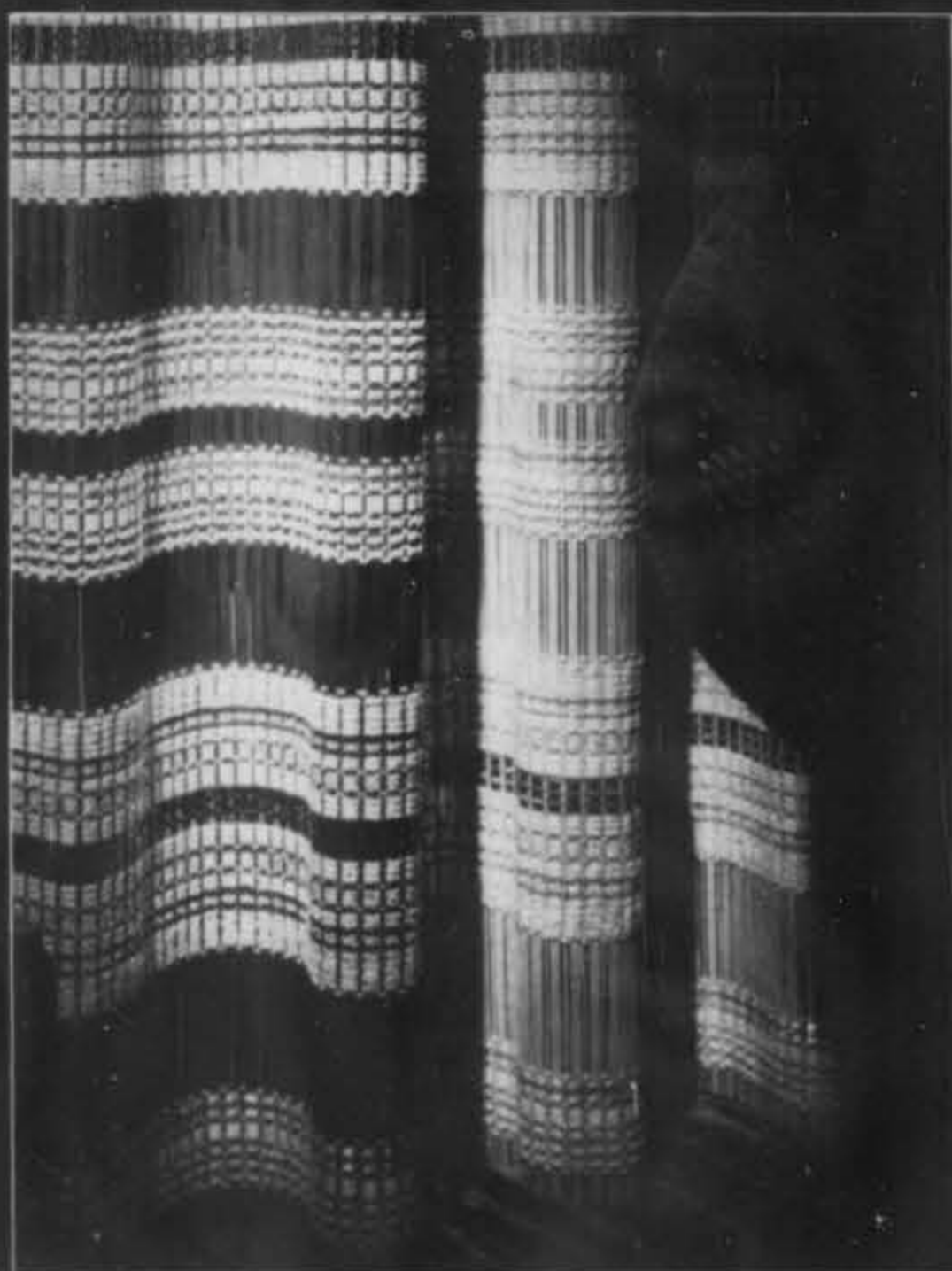
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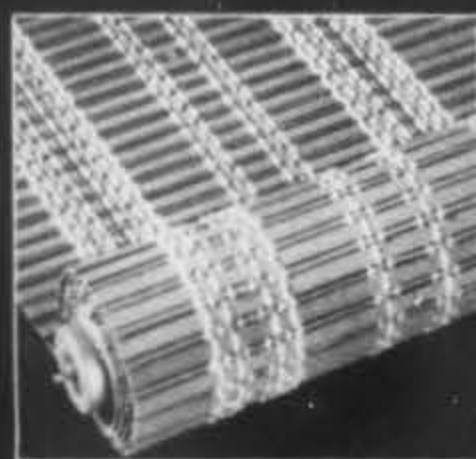
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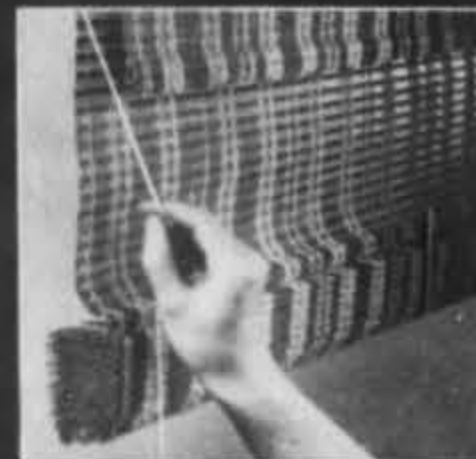
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DALLAS	Cal-Craft, 610 Decorator Center, ST 1074
LOS ANGELES	Clark & Burchfield, 104 N. Robertson Blvd., CR 6-1158
MIAMI	Carmen Graham, 133 North East 40th, PL 8-5076

Holmes' Contract Room

The new Chicago showrooms of Archibald Holmes & Sons, 1840 Merchandise Mart, features several innovations in carpet display in its Contract Room. The Contract Room, which was designed and decorated by Kling Studios of Chicago, includes special hangers which permit easy removal and replacement of the carpet samples, and a side wall storage bin for half-yard color samples. A special dimmer light makes the display of carpet samples under varying light conditions possible.

Multi-purpose drafting tool

Draftette, a portable aluminum drafting instrument, combines the functions of T-square, ruler, triangle, and protractor, and folds to pocket size. Draftette is calibrated to within .0005 of an inch. The retail cost is \$3.95, and a brochure may be obtained from David Miller & Associates, P. O. Box 572, Beverly Hills, California.

Courtaulds research projects

Courtaulds Inc., plans to begin construction of a textile research and development laboratory at the company's plant site at Mobile, Alabama. Courtaulds produces Col-oray, solution-dyed rayon staple fiber, and white rayon staple. The new laboratory will experiment for new uses of these fibers and new weaves with them.

New Beautyguard seal

Self-adhering seals to identify Beautyguard hardwoods have been issued by the Fine Hardwoods Association. Beautyguard hardwoods are said to resist cigarette burns, nail polish, fruit juices and other stains, as stated on the labels. The seals are available in rolls with dispenser from the Association at 666 Lake Shore Drive, Chicago 11. A drop tag for Beautyguard hardwoods is also available.

**Have you seen the new
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Matlaf Bros., 315 So. Robertson Blvd., L.A.**

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HOTELING PLACE AT JACKSON SQUARE SAN FRANCISCO 11

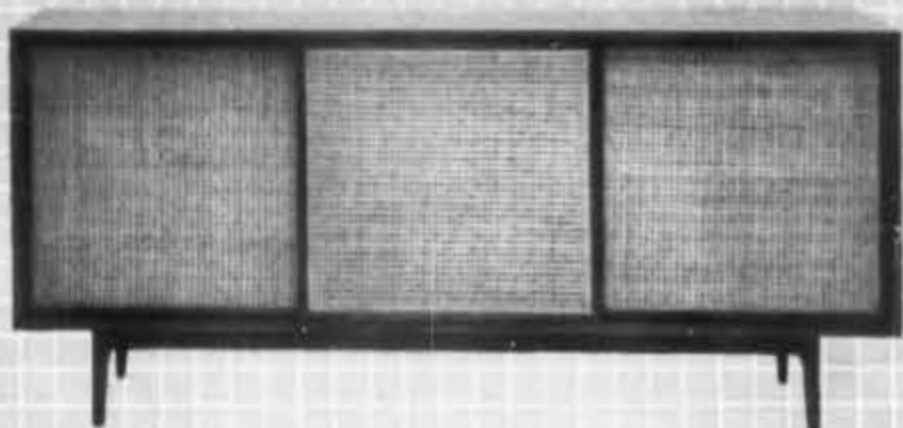


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1240 Huron Road, Cleveland, Ohio Exhibitors Bldg., Grand Rapids, Mich.
8446 Melrose Ave., Los Angeles, Cal. 431 Jackson Sq., San Francisco, Cal.
557 Washington St., Buffalo, N. Y.

People

(Commissions, contracts, and academic appointments.)

JOHN ABBATE, of the New York interior and industrial design firm of Abbate Associates, has been retained to design a line of case and upholstered pieces for Romweber of Batesville, Indiana. The group of more than twenty-five pieces will be introduced at the June Market in Chicago, and will represent Mr. Abbate's first line for a furniture manufacturer. Mr. Abbate, recently designed Romweber's New York showroom at 305 East 63rd Street.

KHOSROV AJOOTIAN, Chairman of the Department of Illustration of Pratt Institute, Brooklyn, has been appointed Dean of the Institute's Art School effective July 1st. He replaces James C. Bourdeau, who will be on terminal leave of absence until December 31st. He has been a faculty member at Pratt Institute for 33 years, and is a member of the Society of Illustrators. A graduate of The Massachusetts Normal Art School, Mr. Ajootian studied at the Art Students' League in New York, and the Academie Julian in Paris.

ENRICO ARNO has been named to the faculty of the Department of Illustration of the Art School of Pratt Institute. Mr. Arno received his training at the Helmholtz Realgymnasium, and at the State Academy in Berlin. He has been book-jacket designer for Organizzazione Editoriale Tipografica in Rome and for Arnoldo Montadori, Milan.

TRACE CHRISTENSON, JR., of Good Design Associates, 230 West Washington Avenue, South Bend, Indiana, has been appointed visiting instructor at the University of Notre Dame for a course in the Principles of Industrial Design.

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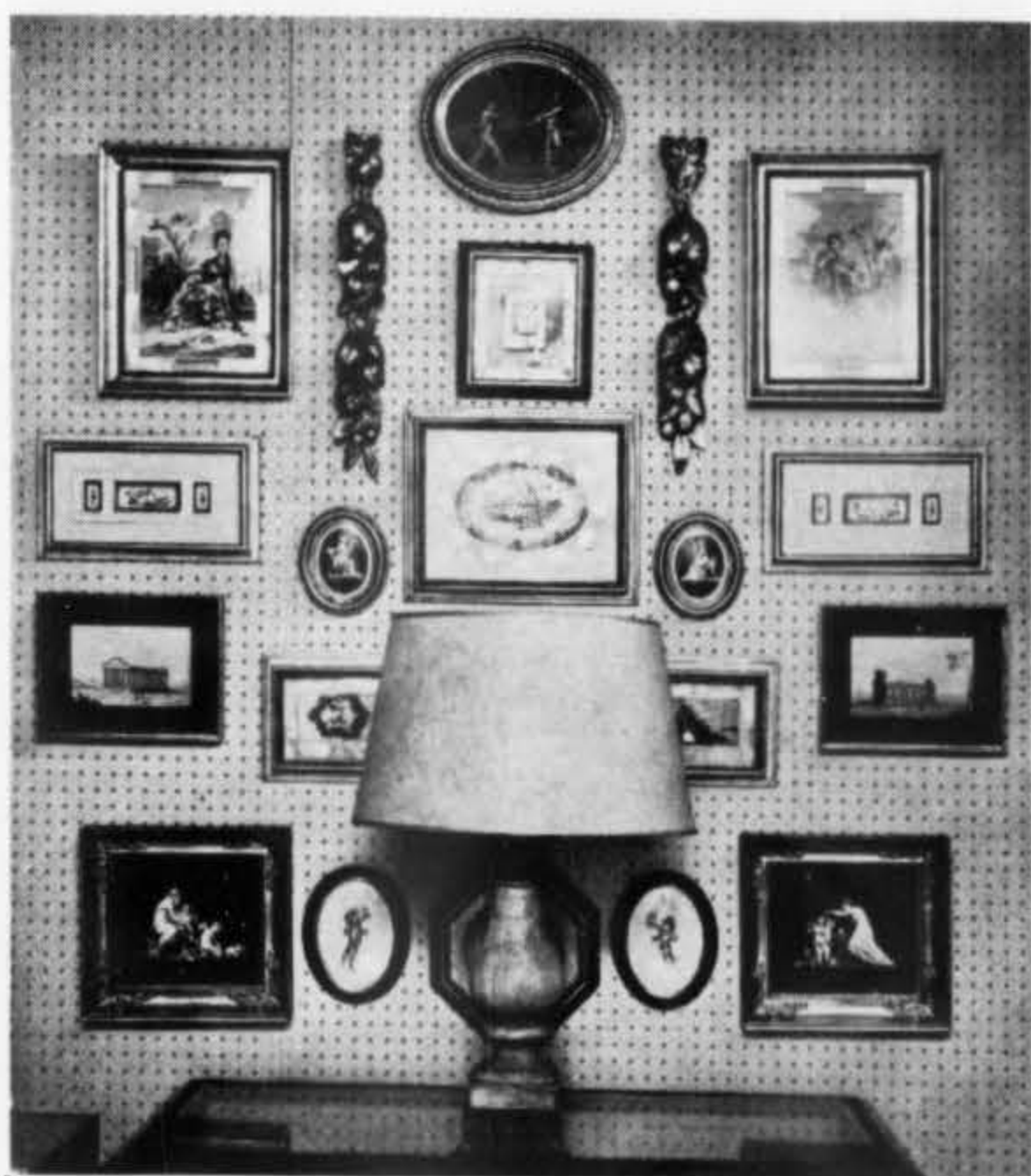
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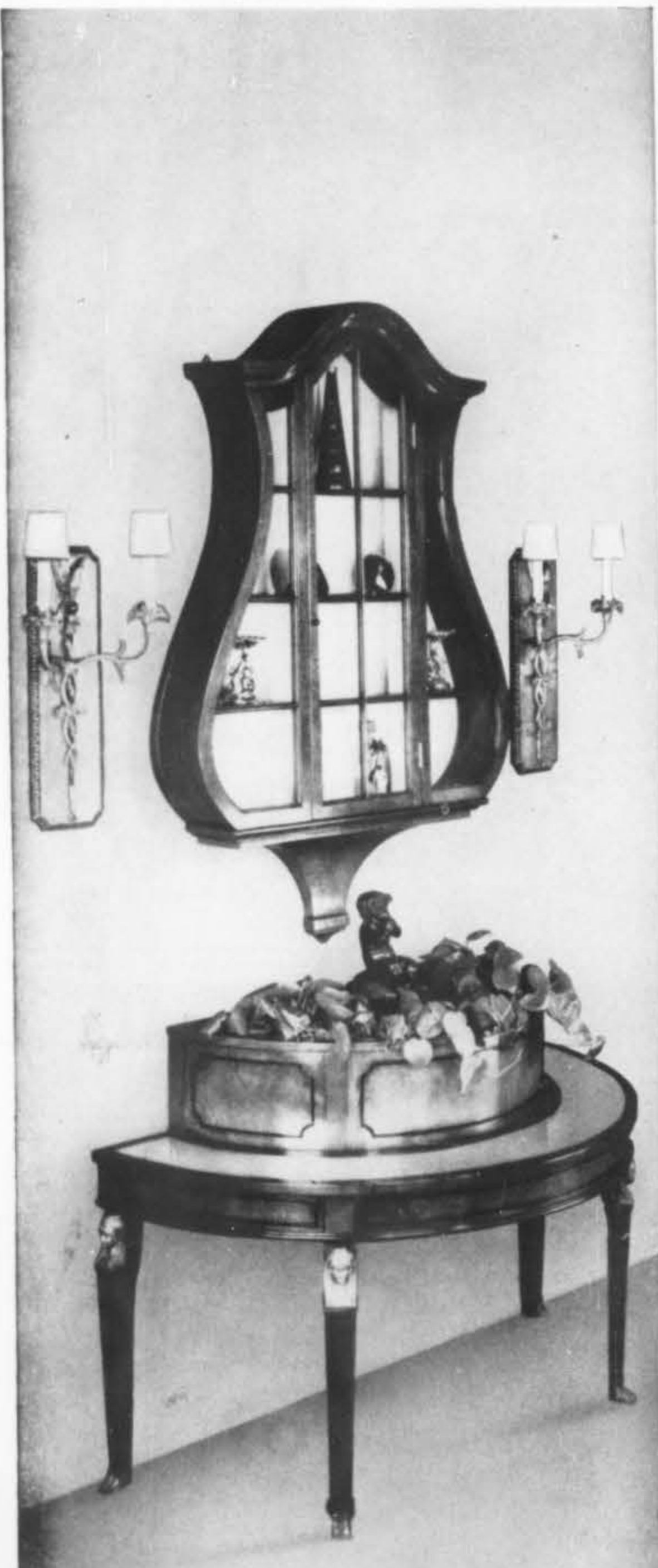
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NEW YORK—Decorative Arts Center, 305 East 63rd St. (9th Floor)
MIAMI—3900 Biscayne Boulevard BOSTON—92 Newbury Street



Colville, Ltd.
Cabinet Makers
 238 EAST 59TH ST., NEW YORK 22

Antiques *Decorations*

MARY BLACKFORD FORD has joined the staff of Arndt, Preston, Chapin, Lamb & Keen at 141 East 44th Street, New York. She will be account representative with the Executive Furniture Guild of America. Mrs. Ford was formerly with N. W. Ayer in the public relations department.

GOOD DESIGN ASSOCIATES has been retained by the Wells Specialty Company of North Liberty, Indiana, as general design consultants.

PATRICIA HARVEY, A. I. D., has contracted with the Gregori Furniture Manufacturing Company of Bloomington, Indiana to design a line of custom furniture to be shown at June market in Chicago, at the John R. Willis & Company showroom in the Exhibitors' Building.

J. A. MORRIS has been appointed Chief Curator of the San Francisco Museum of Art. Prior to this appointment Mr. Morris was for some years Curator of the Vancouver Art Gallery, Vancouver, British Columbia. He served for three years as President of the Western Association of Art Museum Directors.

ETTORE SOTTASS, designer and architect, has arrived from Italy for a two-months' visit, during which time he will be working with the George Nelson office and with Richards Morgenthau Company in the development of new designs.

MARCELLINE STOEKE, a member of the Chicago chapter of the Industrial Designers Institute, has been retained by Duralastic Lamp Products, Inc., Detroit, to design decorative sheet laminates. She will have the same general assignment as does Leonard Schwartz, artist and sculptor, who has also been retained by the Duralastic Lamp Products, Inc. as a designer.

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In antique gold finish
 Primrose vine
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 in natural colors.
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*Their quality,
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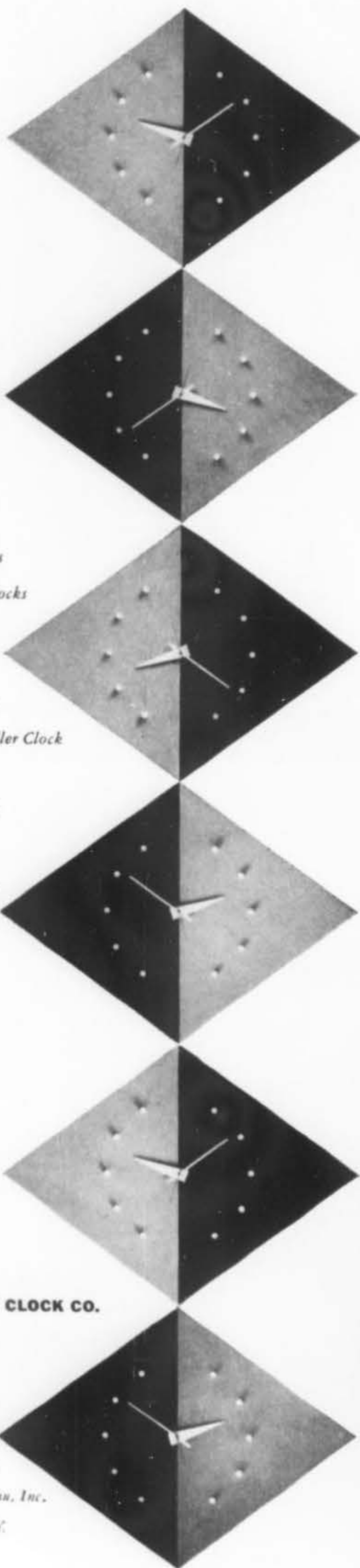
*In every Howard Miller Clock
you will find
an attention to detail
which bespeaks
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*This quality level,
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Address book

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THE ALBANO COMPANY has selected two showroom representatives to service the Southern and Western areas of the United States: House of Duncan & Huggins, 338 19th Street N. W., Washington, D. C., and O. Conger & Associates, 115 North Robertson Boulevard, Los Angeles, 48.

AMERICAN VISCOSE CORPORATION has made two changes in the staff of their Homes Furnishings Merchandising Department. Lois P. Munroe has been appointed promotion coordinator, and Joseph W. McWatters has been made assistant manager of the department. Derby A. Denson is now coordinator of retail planning.

TITUS BLATTER AND COMPANY has acquired substantially all the stock of S. M. Schwab Jr., and the amended corporate name of the new subsidiary will be Catalan-Schwab, Inc., which will continue to operate at 561 Fifth Avenue, New York.

CAMDEN FIBRE MILLS, INC., has appointed Frank N. Cooper executive Vice-President in charge of sales.

COMPCO CORPORATION, Chicago, has bought the lighting division of Mitchell Manufacturing Company.

D'ARGOUT FERGUSON, INC., has opened a new showroom and office at 6 East 79th Street, New York. The new telephone number is TRafalgar 9-5393.



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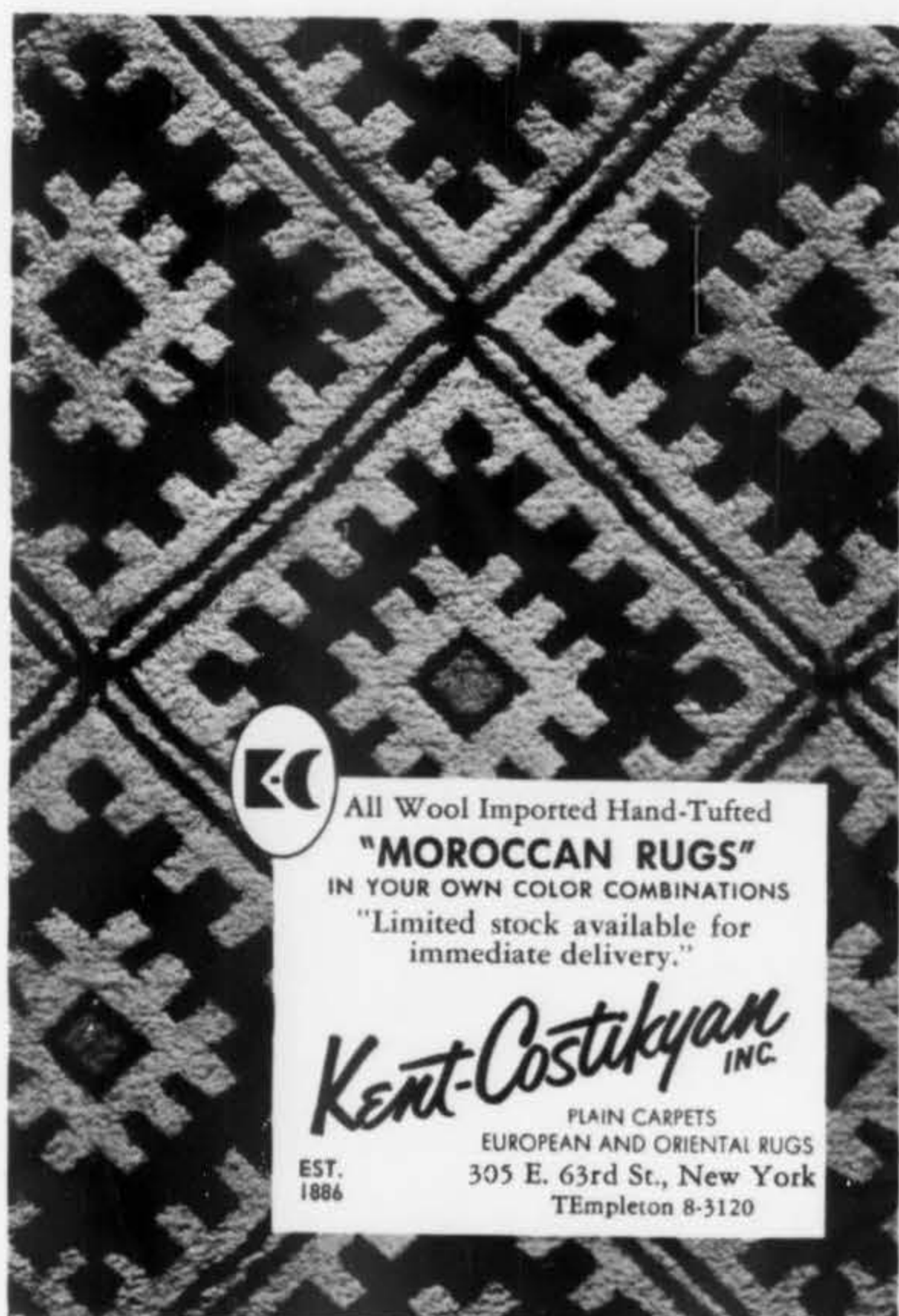
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DIRECTIONAL SHOWROOMS, INC., and B. G. MESBERG NATIONAL SALES have named Alfred Auerbach, Inc., as advertising and public relations representatives.

JUSTINE FEELY has joined Alfred Auerbach Associates in the capacity of Senior Press Associate.

FICKS REED COMPANY is constructing a new factory on Chalamar Drive, Cincinnati, Ohio, which is expected to be ready for occupancy by September.

HARRY FINKEL has joined the publicity staff of the Chicago Merchandise Mart. He was formerly with Fairchild Publications.

FINLAND HOUSE has appointed Jack Miller as manager of its lighting fixture showroom at 41 East 50th Street, New York.

BEN GRAVES has joined the staff of William Hart Adler, Inc., 919 North Michigan Avenue, Chicago 11, as Director of Public Relations. He was formerly with *Better Homes & Gardens*.

GLOBE LIGHTING PRODUCTS, INC., has appointed Marjorie Fisher as Lighting Consultant at its redesigned showroom at 16 East 40th Street, New York.

JORGEN G. HANSEN and JENS THUESEN have formed a corporation to be called Hansen and Thuesen, Inc. The interior and industrial design organization will have its headquarters at 30 East 39th Street, New York.

ESZTER HARASZTY, formerly head of the textile division and color specialist for Knoll Associates, has joined the staff of Michael Saphier Associates, Inc., 18 East 48th Street, New York, as Director of Interior Design. Before coming to the United States in 1947, Miss Haraszty headed her own interior, costume and textile design studio in her native Budapest, Hungary.



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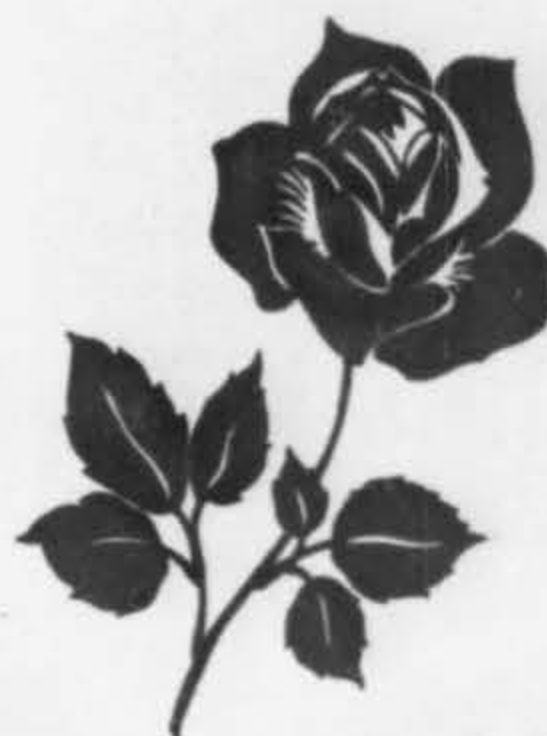
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Now available—new shutter arranger kit to help you and your client visualize his installation before ordering.



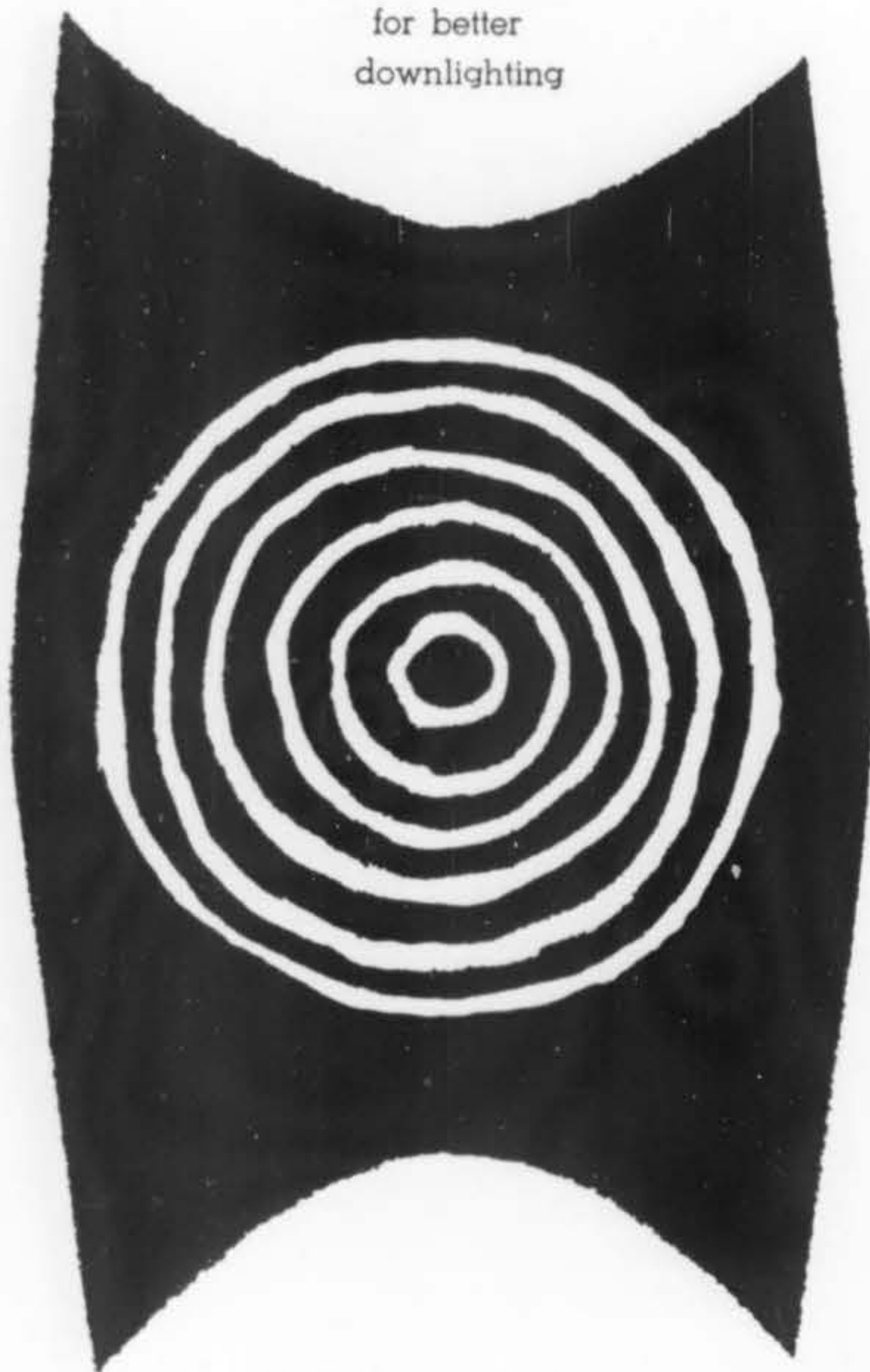
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getting the
most out of
Fresnel lenses...
we design our
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of instruments
for better
downlighting



CENTURY LIGHTING, INC.,
521 WEST 43RD STREET,
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1820-40 BERKELEY STREET
SANTA MONICA, CALIF.

JOHNS-MANVILLE is starting construction of a hardwood plant in Natchez, Mississippi.

FRANK LADD AND ASSOCIATES has opened a showroom at 122 West Kinzie Street, Chicago 10. The firm is carrying the occasional tables of Dick Stambaugh, Inc., ceramic accessories of Jenev Design Studios, batik wall hangings by Howard and Helen Jones, and Bengt and Ellen Rickberg's teak and leather lamps, and teak accessories imported from Denmark. The showroom is open Fridays and other times by appointment.

LOEWY, STEMPEL & BANDMAN ADVERTISING AGENCY has opened offices at 391 Sunrise Highway, Lynbrook, Long Island, New York.

DAVID MARTIN, formerly with J. H. Thorp, has become the assistant to Joseph Huston, interior decorator with offices at the Waldorf-Astoria, New York.

DONALD L. MCCLURE, formerly manager of the L. O. F. Glass Fibers' plant at Parkersburg, West Virginia, has been appointed to the newly-created post of Director of Industrial Relations of the company with headquarters in Toledo.

METROPOLITAN FURNITURE MANUFACTURING COMPANY is now sharing a new showroom with GLENN OF CALIFORNIA on the sixth floor of the Chicago Merchandise Mart. Metropolitan's California address is 950 Linden Avenue, South San Francisco.

THE HERMAN MILLER FURNITURE COMPANY, Zeeland, Michigan, has appointed Charles R. Burgess to the position of Vice-President and Director of Marketing.

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SINGER



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SHOWROOMS: CHICAGO • BOSTON • SAN FRANCISCO • LOS ANGELES • MIAMI • DALLAS

MOLLA, INC. has retained V. E. Friedman Associates, 54 Park Avenue, New York 16, as their publicity representatives.

RAYMOR has announced two additions to their New York showroom personnel: Mrs. Belle Bernstein and Mrs. Jane Druck.

ROBBINS FLOOR PRODUCTS, INC., Tuscumbia, Alabama, have appointed Standard Floors, Inc., 700 Sixth Avenue, North, Birmingham, Alabama, as a distributor of the complete Robbins line of vinyl and rubber flooring products.

(Continued from Page 102)

walnut, V-cut, and finished only in oil.

The general plan is based on our decision to separate living space from sleeping space. Each is accommodated in its own pavilion, with a roofed open passageway between that also serves as the "genkan" or entrance. The living pavilion consists mainly of one large room for both living and eating, a kitchen, and, in back, a maid's room and bath. The sleeping pavilion consists of two children's bedrooms, a lavatory, a small master bedroom, dressing alcove, and bathroom.

The exterior of the house is constructed of vertical Hinoki (cypress), and has a "wet verandah" around a good part of its perimeter. The "wet verandah" is on the customary stilts, mounted in turn on rocks set into the ground. The few windows on the road side of the house are small and placed solely for convenient lighting and ventilation of the interior rooms, in line with the Japanese way of assuring this side of the house complete privacy. The garden or water side of the house, where the family spend most of their time, contains practically no closed wall areas. The enclosures on this side consist almost entirely of 26 sliding doors—clear glass or Shoji.

These doors turned out to be the knottiest single problem of the house. In their earlier-style houses the Japanese can and do get along with two kinds of exterior sliding doors, one of which is the usual Shoji screen of a light fretwork covered on the outside with translucent rice paper, and the other which is a heavy-weather sliding screen, called Amado, usually kept nested in a little lean-to at the end of a continuous track. Amado are made of solid wood and are pushed along in front of all the Shoji in bad weather—heavy rain or snow. However, they admit no light—which hardly appeals to Westerners. Our problem was how to produce Shojis with something stronger than rice paper that would stand up to the occasionally high winds which sweep across the lake. We came up with the same solution as most modern Japanese, that is, to make the usual Shoji but with an exterior sheet of glass outside the rice paper.

To keep the Japanese spirit of our rooms, which use only two materials—natural wood and plaster—we did not want metal doors or doors sliding in metal tracks, despite the fact that they would have solved our problems (at great expense, however). We determined to make the entire door, track, and frame construction of wood, just as do the Japanese. It has worked well so far, but the addition of glass to the Shoji increases the weight of each screen considerably, so that in order to slide easily, the tracks must be kept heavily-waxed. Besides these we had to have one type of door that the Japanese do not—insect screens—necessitating a third track. Here weight is no problem and these doors work easily.

From the roadside one enters the grounds through an open gate in a very high fence. The opening has a sharply-pitched little roof typical of Japanese garden entrances. From there a long path of irregularly laid stepping stones leads to the "genkan" or guest's entrance. The first step up is a large rock, then a wooden platform, then to that

part of the wet verandah which is under the eaves.

Inside the open entrance are three Fusuma screens placed across the entryway as a backdrop and preventing a general view of the terrace and garden. Above these screens is a little plaque lettered in Japanese calligraphy which freely translated means "Bless This House." According to correct Japanese etiquette one should leave one's shoes at the right of the entrance in an area provided for them and proceed through a door into the living room around the left side of the Fusuma screens. Beyond this door is a small entryway which opens into the living-dining area.

Separation between the entryway and the large room is suggested by the Ramma overhead, the delicate, lace-like fretwork carried from wall to wall. The post supporting one side of the horizontal beam carrying the Ramma is of special interest being the post of honor, the Nakashibiro. It is an unplanned timber with its knots left protruding—the whole highly polished.

The large living room is covered with the Tatami Goza, the room's length accentuated by the black bindings running lengthwise. What solid walls used are of white plaster trimmed with the natural Hinoki wood finished only with a single coat of oil, as is the ceiling, which is laid in long over-lapping boards of "Sugi" wood supported crosswise by delicate little beams—much too fragile to carry such a span in western-style frame construction. Most of the wall space consists of Shoji or clear glass doors, giving the effect of no door at all. Four Fusuma screens line the entire inner wall of the room. They are all white, with black lacquer borders and beautiful Japanese finger-hole hardware. Immediately before the Fusuma screens is a low table with very low chairs serving as a dining area. The sparse furniture of the living area is of small scale and low—resulting in a feeling of spaciousness unusual in a room of such modest size.

Opposite the front door in the little entryway is the door to the kitchen—a room as modern and functional as in any new American house. However, the color scheme is Japanese—white plaster walls, white Formica counter tops and natural Hinoki woodwork. Proportions of the windows are typically Japanese. The storage cupboards are all faced with teakwood, Far East pewter hardware on the doors and drawers. The wall opposite the main counter section is covered in peach-colored grasscloth. Behind this room is the maid's room and bath.

In leaving this part of the house for the sleeping pavilion, one goes out the front door and crosses to the other building in the open under the large overhang of the low connecting roof. Beyond the door one steps into a narrow corridor. Immediately to the right is a small lavatory which has no design significance whatsoever.

The corridor, as in many Japanese buildings, is the heart of this house, really the nucleus of a larger general living space which it becomes when the sliding doors between it and the children's rooms are moved out of the way. Its floor is highly figured walnut in its natural state with only an oil finish. Its ceiling is of long satinwood boards, overlapped as usual, supported by little squared bamboo beams. The left side of the corridor consists of Shoji screens alternating with clear glass doors—all sliding, and, in the summer one of each pair is left open and an insect screen door is drawn across. The right side of the corridor opens into the two children's rooms, which are not much larger than alcoves. Each is separated from the corridor by three Shojo screens which are kept pushed back and nested together in their three tracks during the daytime. The two are furnished identically with Tatami matting on the floor, a closet closed by two Fusuma screens, ceilings of woven cedar, a bed practically on the floor, an antique Japanese Tansu chest, and little low table with a cushion on one end

(Continued on Page 162)



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(Continued from Page 161)

which doubles as a dressing stool and night stand. At the end of the long hall through a large Fusuma screen that slides into the wall, you enter a little master bedroom which is only 12" x 14" but which appears much larger, due again to the scale of the furniture. Here also the floor is covered with Tatami matting and the ceiling—in this case long boards of overlapped mahogany—is supported by small beams. Two sides of the bedroom consist of Shoji screens and glass doors. These open onto the wet verandah, immediately adjoining the little pool and the Japanese part of the garden. The planting is so close to the room that one feels almost in it; yet it is framed by the contrasting white of the Shoji screens. The beds themselves are designed to look as though they are thin pads laid on a low platform. A gold and white brocade spread is used on them, and they have a very thin little headboard at the head end. The platform itself is of walnut, and though it looks built-in, it actually separates in the middle and allows the two beds to swing apart for easy bedmaking. Opposite the glass and Shoji wall is a small sliding Fusuma screen which leads into the little dressing alcove. This is lined with Fusuma screens, which cover the clothes closets on the left; a built-in lavatory is located at the end. On the right of this little alcove, a center Fusuma screen slides back; and, through this, one enters the little bath, which is floored in natural limestone. Across the side is a tub which is partially sunken into the floor and which is covered entirely with wood, clear white ash, unfinished. There is enough space at both ends and on the sides of the wooden tub for sitting while bathing; and, across the outside wall, there are two little horizontal sliding windows set at a low level so that a person in the bathtub has an unobstructed view. Though this bathroom is not an exact reproduction of a Japanese one, it is typical. The principles



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of using natural materials for the floor and for the tub are followed; and it is customary to be able to view the outside surroundings at leisure in the bath.

When the house and interior were finished, we thought that our problems were solved and our studying and planning at an end; that what landscaping we wanted could be handled in a routine way by a local contractor. We were sadly mistaken. We found we had to employ a landscape architect, and after we had worked with him awhile saw that the landscaping would require as much research as the house. The American conception of a Japanese garden turned out to be incorrect. Many of us picture such a garden as a quaint collection of little arched bridges, miniature pagodas, dwarfed trees, and a bird or two standing on one leg, all more or less miniature. This image, brought back by the tourists of the last century, was distilled from superficial observation of public restaurants and inns. The Japanese call this the restaurant style of garden.

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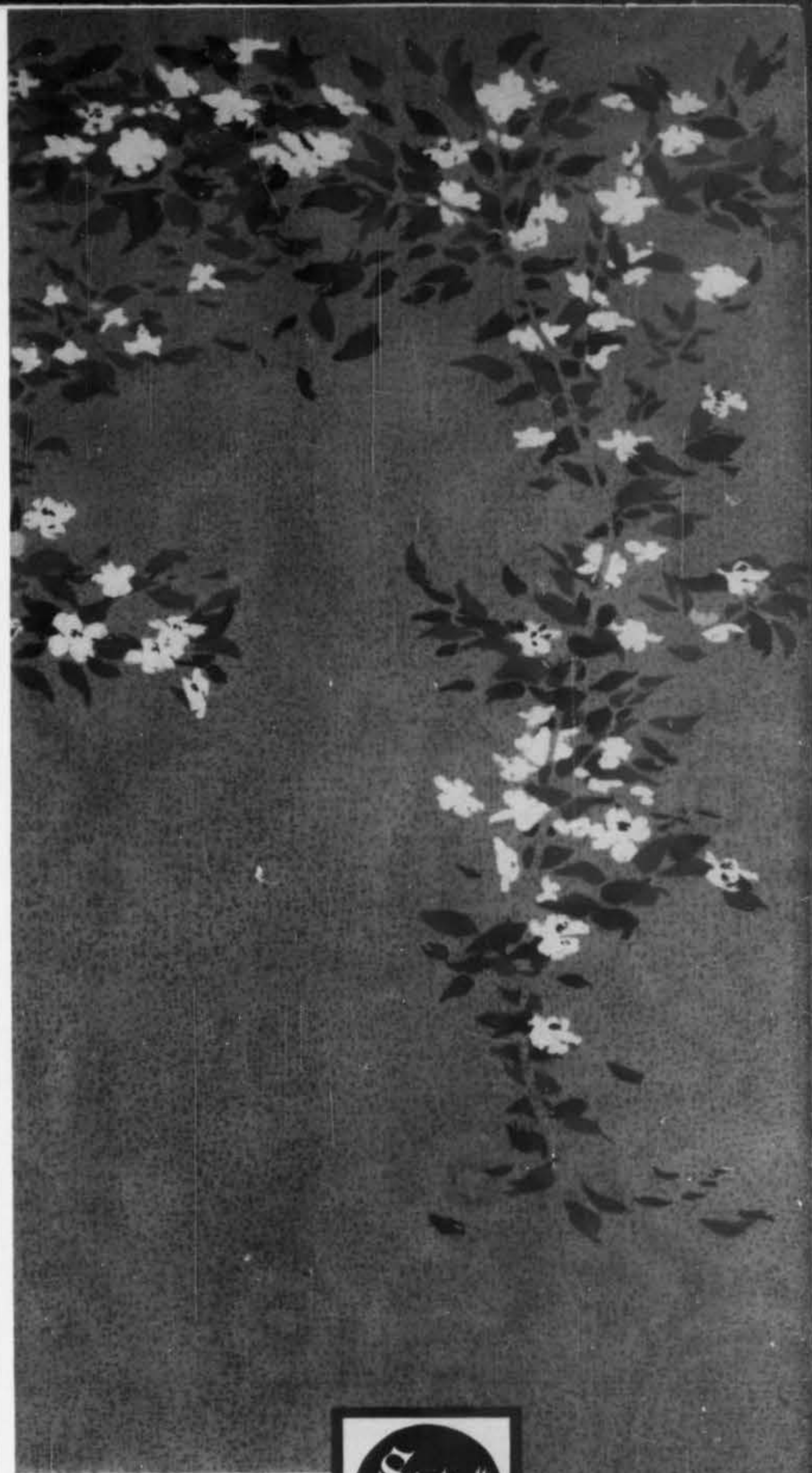
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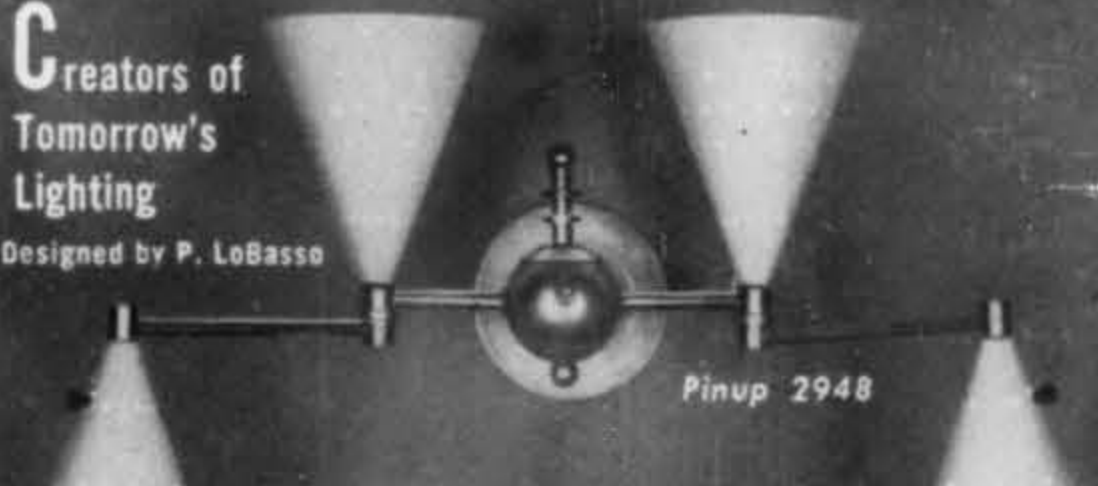
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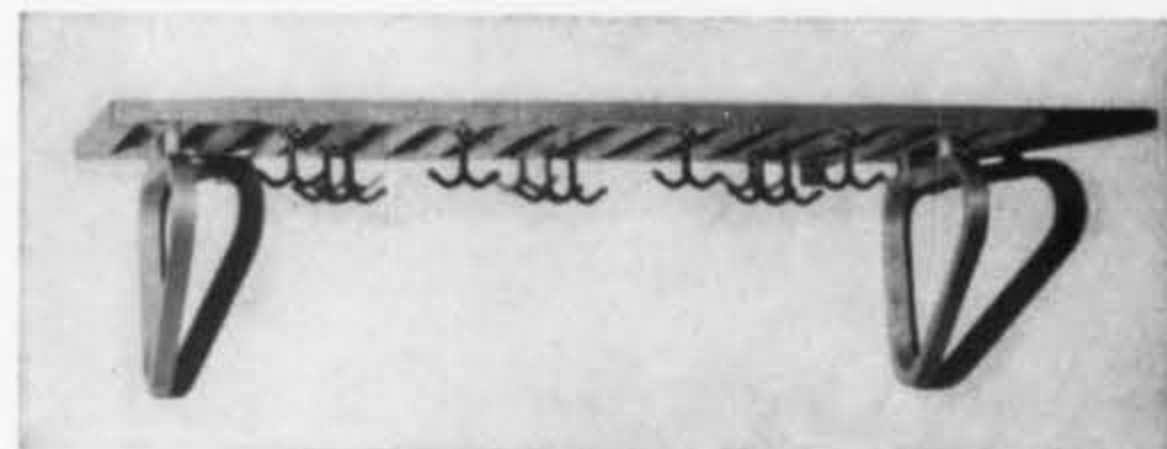
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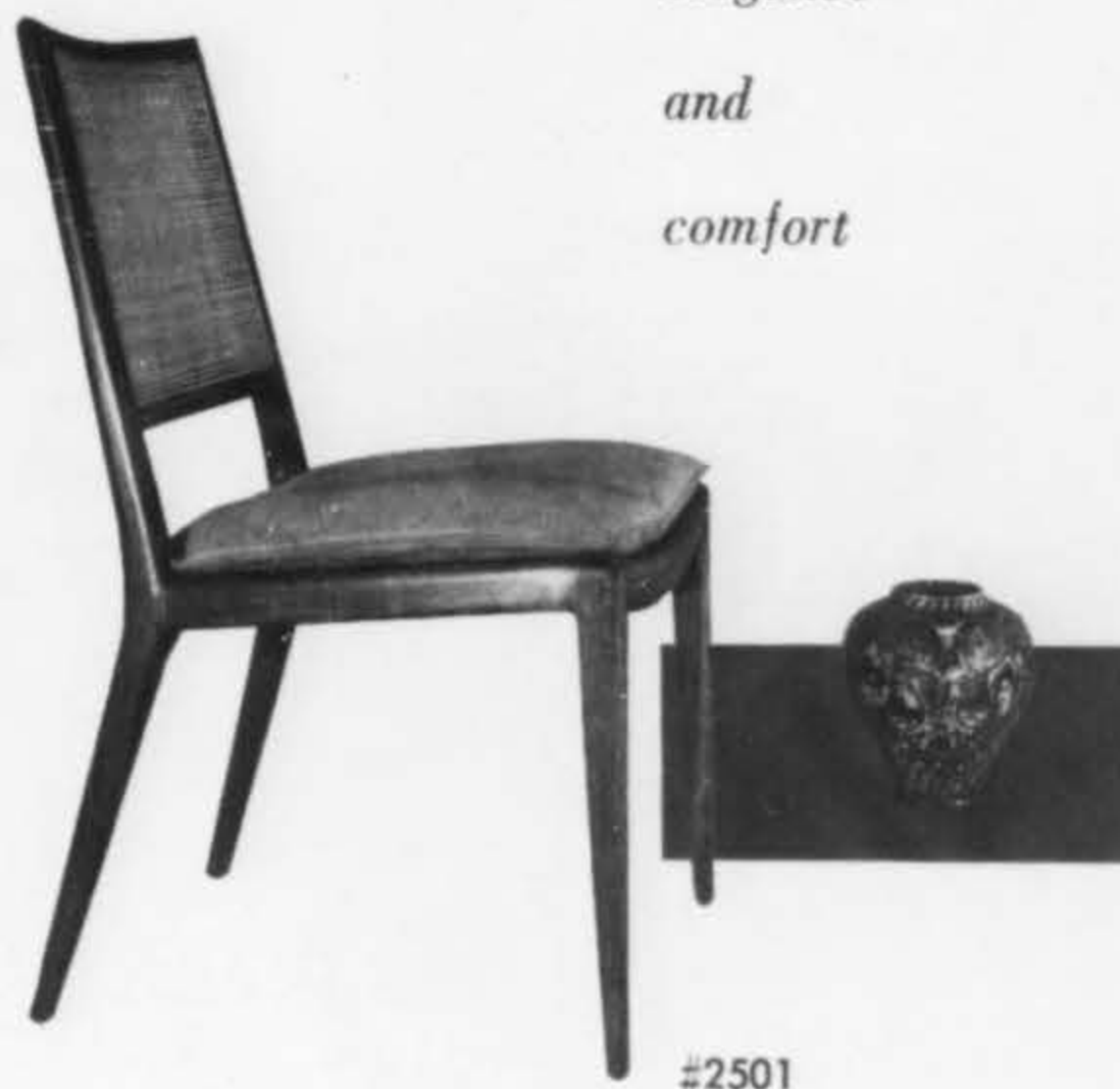
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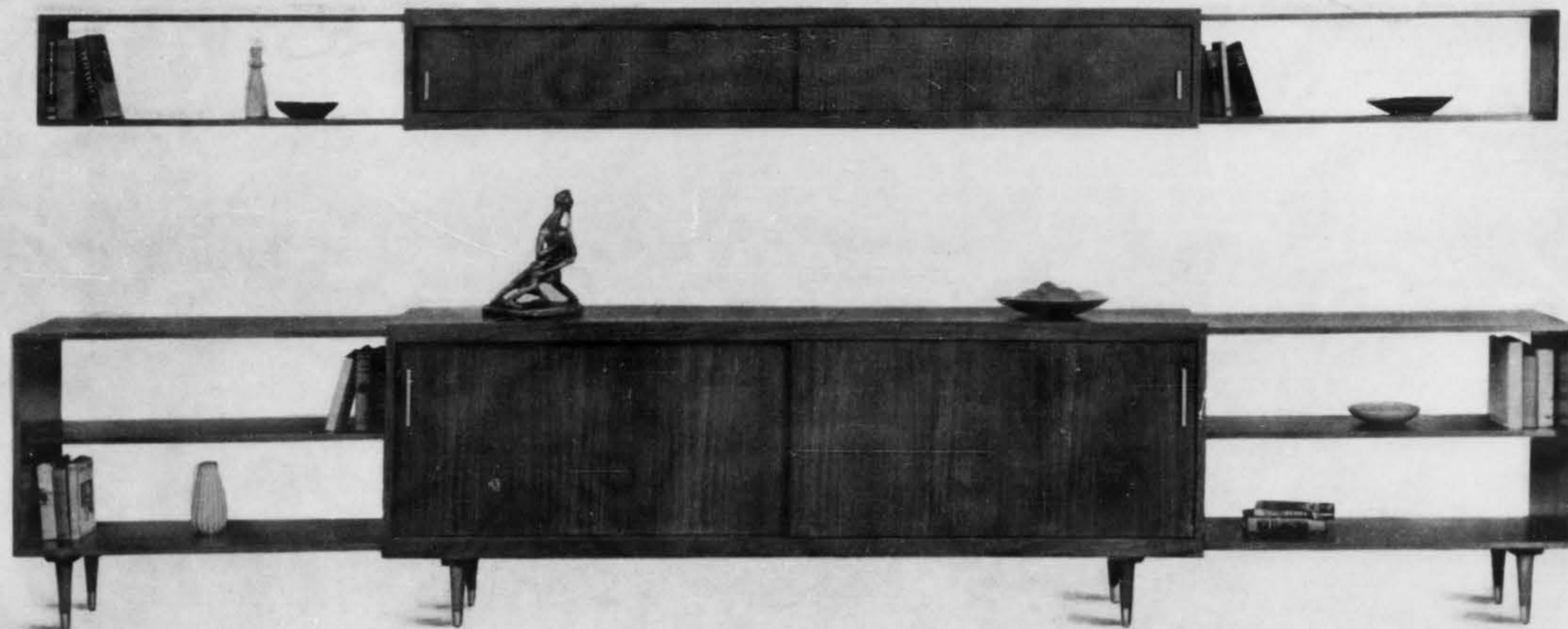
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