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Interior Decorator

A PUBLICATION FOR THE DECORATIVE PROFESSION

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APRIL, 1940

3

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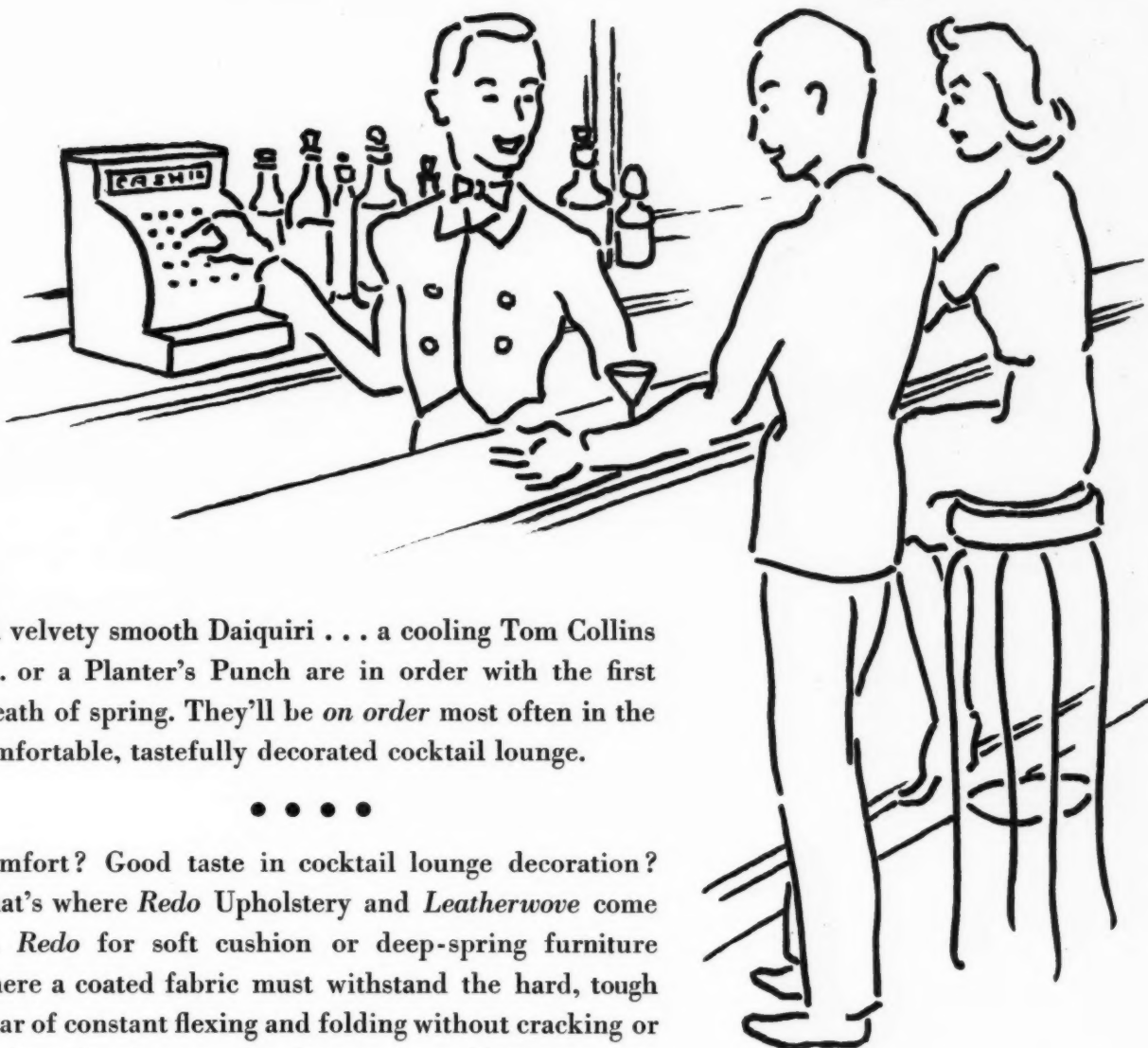
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Interiors, Inc.—Regency living room overlooking the Golden Gate, California. The walls are dubonnet, hangings empire striped damask in gold and eggshell on blue. Ivory finished furniture accented in gold with blue and dubonnet upholstery, peach beige floor covering.

INTERIOR DECORATOR

Fact & Comment

CONTINUED unrest in Europe is throwing us more and more upon our own resources. While we have developed a highly industrial country, still because of our own preoccupation, and also because we are so young as a nation, we have not fully appreciated the artistic talent in our midst. Content to purchase style and fashion elsewhere, because it seems smarter, the American industrial designer and artist has never had a real chance.

Nineteen-fourteen gave our artists their first opportunity, but they were not ready to make the most of it. Since then, a virile school of industrial and decorative design has been forming in this country. Current events in Europe now furnish a golden opportunity for not only making considerable progress but also attaining world recognition. The American school of design is free from tyrannizing and destructive forces.

It is, therefore, fitting that at this time the public become acquainted with the accomplishments and resourcefulness of American designers. It is most opportune that several well organized projects, dedicated to such education, are afoot.

To begin with, the Metropolitan Museum, under the capable supervision of Richard Bach, is sponsoring another of the Contemporary Industrial Art exhibitions. Since 1917 Mr. Bach has established a very valuable precedent in giving museum recognition to industrial design, thus according it the importance and dignity it deserves.

After the lamentable fiasco in the Home Furnishings Department of the World's Fair last year it is interesting to note that a worthwhile program is planned for 1940. At last a representative group of eminent artists, designers, architects and decorators have been invited to assist in the arrangement and selection of material to form an exhibit to be called "The American Home."

A new group of industrial designers, artists, craftsmen, manufacturers, and retailers has just been formed under the name of "American Way." In brief, the aim is to develop American designed and manufactured household products and stimulate their sale through established retail channels. This could well become a very commercial enterprise, but through the wise selection of a group of talented and visionary artists and businessmen it bids fair of becoming a real movement.

With these three organized projects, together with present world conditions, the American designer is furnished with an impetus that is equal to almost a century of effort under ordinary conditions.

The Editor

APRIL 1940



Harvesting lumber in Montana. Courtesy, Caterpillar Co.

Wood

FIRST OF A SERIES OF ARTICLES ON THE REVIVED INTEREST IN AN ANCIENT RAW MATERIAL.

THE oldest living thing is a tree. One of the Sequoia or Redwoods in Mariposa Grove, California, was a mere sapling of over a thousand years growth when Confucius was broadcasting his wisdom in China. Today this tree, after 3,800 years, towering over 300 feet, is hale and hearty! Kings and empires have come and gone, dictators by the score have petered out, even races have flourished and passed away while this and hundreds of other majestic Sequoias not quite so old have continued to record the wet and dry years by their annual rings.

The tree is not a temporary thing and neither is its principal by-product, wood. Too often it is considered that a structure or an object made of wood is capable of but limited service. The leading museums of the world have too great a variety of wooden objects as records of the daily

life of the ancients for such a belief to be well founded.

Durability

A large number of the coffins and other funerary objects of the early Egyptians are of wood. And not all of their tombs were located in the dry arid sections. It is not unusual for the excavators to have to pump out Nile water or else await the dry season for the level of the river to subside to remove the contents of a burial find.

Architect Ralph Walker tells of Japanese temples of cedar, cypress, or similar types of wood that have given over 1,400 years of service. Furthermore, he explains that the wood in these temples has never received a coat of any preservative or paint but has naturally weathered in its raw state. This is despite the fact that during some months

of the year the humidity approaches 90 per cent.

Nor do we have to go abroad to discover examples of the lasting qualities of wood. Speaking again of the ageless Sequoias, there is a fallen stump that has laid in the forest as dead wood for 2,500 years and is still sound. This tree was 2,000 years old when it fell, so the wood is actually 4,500 years old. Of course, all woods could not withstand such a test but how much better would any other raw product except stone last under like conditions?

Sequoia was a Cherokee Indian Chief who presented his people with an alphabet and a written language and these trees were named in honor of him. What a lasting tribute!

Wood is one of those ancient raw materials which man has used for so many centuries that he takes it all too much for granted. Having worked with it so long he feels that he instinctively knows the whole story of its characteristics and proper application, so why look further into the subject.

Decorators and architects become greatly interested and even thrilled at the opportunity to experiment with and use new materials. Well, this is progress, for without the pioneering attitude we would probably still be living in all wood or stone houses. It is also foolish indeed to deprecate the advantages of many synthetic and prefabricated building and decorative materials. In fact, their discovery and development have done a great deal to bring about improvements not only in the ancient raw materials but also in a wider and more efficient application of them. The subject of wood, however, is far from prosaic, but we have known it for so long that its fine points are hardly appreciated.

Properties

Aside from being nature's cheapest and most workable raw product, wood has a real personality. Instead of resenting constant use, if properly cared for, it will acquire a beautiful rich patina through long years of service. Then again, being a natural grown product, its beauty is varied by conditions of growth and specie. No two pieces of lumber, even from the same tree, are exactly the same.

Wood as a raw material may be said to have the following properties: It is inexpensive, very available, and easy to work and finish. Also, it is strong for its weight, light for its size, and possesses high acoustical as well as sound insulation value. Again, it has a rare depth and beauty of grain and texture and pleasantness to the touch that is difficult to match.

As to its strength, wood differs greatly in accordance with the direction of the grain. To be technical, its tensile strength is 20 or more times greater parallel to the grain than against it. Its resistance to compression with the grain is 5 to 9 times greater than perpendicular to it. Again, it

The table and coffin planks below are from Egyptian tombs and conclusively prove the durability of wood to survive the march of time. The table is of hardwood, possibly acacia, made during the XVIII Dynasty, or 1,500 B. C. The coffin, of cedar, is from the XVII Dynasty or 1,900 B. C., which makes it 3,800 years old. Courtesy, Metropolitan Museum.



is 15 to 80 times as elastic along the grain as across it.

As to its shortcomings, it may be said that wood generally in its raw state is subject to shrinkage and expansion, warping, rot, fire and insect attack. It is limited in size, cannot be molded, and can only be bent to a limited degree. These failings, however, have been overcome to quite an extent through modern chemical treatments and fabrications.

Improvements

Modern science and industry are proving to be a boon to the renewed recognition of the real value of wood. New preservatives and fire-resistant treatments are placing wood in competition with metal as an efficient building material.

Modern resin adhesives are being used in plywood today which give this product characteristics such as resistance to moisture, insect attack and the action of stress and strain that is pretty nearly equal to many metals.

Is there a decorator who would be willing to make a bet that certain plywood is more than 10 times as strong as steel for the same weight? Still one of our leading authorities in the plywood field vouches for this. Consider the structural possibilities open to such a type of fabricated wood.

It has also been discovered that by subjecting wood to a great pressure, parallel to the grain, the fibres become more closely integrated and the wood acquires a greater degree of strength.

Application

Probably one of the greatest drawbacks in the use of



A Sequoia tree grown over a Sequoia trunk that fell 2,500 years ago. The tree was 2,000 years old when it fell, making the wood 4,500 years old and still sound. Courtesy, California Redwood Association.

wood has been the lack of the proper understanding of how to employ the various kinds of wood. In the realm of metals we are accustomed to specify cast iron in some cases, wrought in others and steel in others. So it is with woods—some have great load bearing strength, some are highly resistant to rot, others take a beautiful finish, still others are less subject to warping and shrinking. No one wood is applicable for all uses. Considerable misinformation has been acquired by the decorators and the architects on this subject. In disgust they have often turned to wood substitutes to solve their problems when the use of the correct



Carpathian elm burl bed with straight grain American walnut base is in pleasing contrast to the plainer surroundings. Dressing unit, seen through door at right, is shown in detail on opposite page. Designed by Goodman, Katzman & Straus.

wood properly treated or fabricated would have been less expensive and more efficient in the end. When in doubt a few points from an experienced cabinet maker or a reliable lumber dealer is always safe. The bulletins issued by the Agricultural Department in Washington, D. C., and the U. S. Forest Products Laboratories at Madison, Wisconsin, give very thorough and reliable information about the various woods and their properties.

Seasoning

A very important misconception regarding wood is the necessary stage of seasoning. Now no decorator or architect would expect to use a metal in ore stage before it has gone through the smelting and fabricating processes. Why should this same decorator or architect expect lumber from a tree just felled to be immediately utilized?

While the tree itself is a natural product, wood must be looked upon as a manufactured product which requires adequate time and proper treatment to give satisfactory results. All but from 7 to 12 per cent of the sap must be removed by kiln drying and in some cases chemical solutions must be applied before wood is ready for general use. To cut short any necessary process is sure to mean trouble later.

Sensitiveness

The business of water content in lumber is more important than the average architect or decorator realizes. As one seasoned woodworker said: "Wood even after being cut is not a dead product, but very alive."

That is, it's alive to the conditions under which it is subjected. Wood for panelling, flooring, or other structural work should not be delivered to the job until the moisture and temperature conditions simulate the conditions under which the wood will remain after installed. In other words, lumber laying around a cold damp structure will pick up the moisture. Then after it is built in place and the room is heated there will naturally be shrinkage.

Again, it is impossible to expect wood not to vary at the joints with the change of seasons. While it will expand and shrink in width and length its greatest variation will be across the grain or the width. It is, therefore, advisable to cover joints if the client is not willing to accept this condition.

Our steam heated apartments are particularly hard on wood. It may not seem possible, but it is a fact that the atmosphere in our heated homes is often more arid than desert air. While certain fabricated woods are better able to stand such conditions, still the best and most healthy method of overcoming them is by sufficient water evaporation. Wood used for interior work should have 5%-6% moisture content.

Rot

Another misconception about wood is the subject of its rotting. For instance, there is no such thing as so-called "dry rot." It might appropriately be said that "dry rot" is tommy rot as it is utterly impossible for wood to rot without the presence of some moisture. Rot is not an organic process similar to the rust of iron or the corrosion of copper. It is rather the work of a fungi or lace-like, cottony growth that eats through the cell structures, thus breaking down the wood.

This fungi has microscopic seeds that travel to adjacent wood areas or fly through the air adhering to other wood surfaces. If the conditions are favorable, they immediately propagate. Favorable conditions mean the presence of wood that has not a chemical content poisonous to the fungi and a warm, moist atmosphere. There are some woods like redwood, cypress, cedar, etc., that do contain a chemical content not on the favored menu of this fungi and are therefore resistant to decay.

Not all wood fungi, however, are destructive. Some "wood moulds" as they are often called, merely discolor the wood. Others do not even discolor. Their presence, though, may well assist the seeds of the rotting parasite to propagate.

Detail of dressing unit made from zebra wood having natural wax finish and pulls of emerald catalin. Designed by Goodman, Katzman & Strauss.



Riches From Iran



WHILE the mountain did not come to Mohammed yet it has arrived in New York. A veritable mountain of Persian art treasures is being piled high in the old Union Club Building at Fifth Avenue and Fifty-First Street. Here priceless masterpieces of art, representing 6,000 years of Iranian culture, are being assembled from thirty-six museums and sixty private collections in America by the Iranian Institute of Art and Archeology and will be opened to the public April 24th. Professor Arthur Upham Pope, director of the Institute, contends this exhibition rivals the International Exhibition of Persian Art held in London in 1931, which he also planned.

Of the more than 2,500 works of art to be exhibited, many will be from collections, and finds of recent American expeditions in Iran that have never before been on public view. This magnificent display has been definitely scheduled for at least a month, and it may be held over during the World's Fair.

Few realize the important role Persia, or Iran, has played in the world of art and architecture. Located at the cross roads between Asia, Europe and Africa she has left her stamp on every civilization of the Old World since prehistoric time. She can also boast of the oldest civilized site, Tape Gawra, which dates before 4,000 B. C. Furthermore, her art expression possesses a virility surpassed in no other land. While wars have raged in her domain and the terribly destructive hordes of Mongols and Tatars have leveled her cities, still her culture has never been utterly wiped out.

Past masters in color and form, architecture, mathematics, astrology, poetry, weaving, illumination and calligraphy, the Persian has always been a valuable contributor to the mightiest civilizations.

Medallion carpet, XVI Cent. found in the estate of the Duke of Anhalt in pristine condition. Arabesques on a blue and yellow field with scarlet border. One of 10 finest carpets of the world.

This lovely panel is a cut velvet on cloth of gold from the period of Shah Abbas I, 1586. Courtesy, Chicago Art Institute.

The versatility of her leaders in the various branches of art and science has ever been a source of amazement to students of history.

It is, therefore, no wonder that even today her art is an inexhaustible source of refreshing inspiration for all artists and lovers of art. This exhibition should prove to be a real Mecca for all decorators, designers and architects.

Persian art is high in color, exquisite in form, and rich in texture. It is probably in her textiles, especially her rugs, that this is most universally recognized. No other treasure is more valued by a person of culture than a fine Persian carpet. Visitors to the exhibition will have the rare privilege of seeing five of the twelve most famous rugs of Persia in a group of fifty that will be on display. The one here-with illustrated is one of these five. It is a XVI Century northwestern Persian medallion carpet found in the estate of the Duke of Anhalt. Its pristine condition gives the impression that it has never been stepped on. A decorative masterpiece of black and white arabesques with hundreds of pale blue cloud bands on a yellow field framed by a scarlet border, it is considered one of the greatest fabrics extant.

In textile weaving, Persia attained world fame during the Sasanian Period (220-650 A. D.). Very few specimens have survived such a passage of time and the only tapestry known, that can be convincingly attributed to that era, is to be loaned by Yale University. The extraordinary silk weaving of the Seljuq period (1037-1220 A. D.) will be represented. Also gold and silver cloths, brocades, satins, and velvets of the time of Shah Abbas I, contemporaneous with Queen Elizabeth, will be on view. Even the XVIII Century small patterned silks will be included.

Only those who have been to Iran have had the thrilling experience of viewing her architectural gems studded with colorful tiles ablaze in all their glory under the Persian sun. But for the first time a glimpse of this glory outside of her domain is to be reproduced. There will be set up a mausoleum from Isfahan, dated 1485, faced on the outside with precious faience mosaic. Tile work of lapis lazuli, turquoise, green saffron, milk white and mirror black cut with arabesques will frame an arch through which will be revealed a golden luster Mihrab dated 1264. The Mihrab is the focus of the gaze when the faithful pray and only





cover to take years to execute or for a gifted craftsman to pore over one illuminated page year in and year out. There will be 300 examples of this branch of art displayed, including the signatures of several famous sultans.

Nor did the versatile Iranian artist overlook the field of metals as an appropriate medium for expression. There will be loaned the famous black ceremonial chalice of bronze polished to a mirror finish, the formula for which has been lost. Also, a prehistoric bull's head, which is probably the finest bovine head that has survived from ancient times, will grace the exhibit.

Who is unacquainted with the famous Persian garden? It was not only the chief source of joy and inspiration for the artist, author and musician, but it was also paradise itself. It is reproduced in verse and songs, carpets, ceramics, miniatures, illuminations—in fact, in every artistic expression of the Persian. They had

Bronze goat, 800 B. C., Univ. Pa. Museum.
XVIII Cent. painted green silk, Heeramanek.



Islamic green glazed pilgrim flask, Dr. Ettinghausen.

two others are to be found outside of Persia. This ensemble will be illuminated with an intensity comparable to sunlight in Persia.

In the realm of ceramics, Iranian artists need never bow to the work of any other country, including China. While the great Chinese ceramists proved to be a source of inspiration and knowledge for the Iranian potter, still there can be found many examples of later Persian work equal to the best from China. In fact, some experts regard the best work from the ancient city of Rayy as the most perfect pottery ever made. America has definitely the finest collection of these ceramics in the world due to the American expeditionary activities in Iran after the first Great War. The pottery section will include nearly 500 pieces covering from the famous types of Islamic times to the present.

Of manuscripts and illuminations, no other country or civilization can hold a candle to what was produced in Iran. Sums were sometimes expended for book illustration and illumination that actually depleted treasuries. Many of the rulers and military leaders were not only connoisseurs but masters of the art of calligraphy, as it was prized, during certain eras, as their chief art. It was not unusual for a book



gardens centuries before the nomadic tribes of Europe settled down to community life. Because of the importance of the garden in the life of the Persian, two miniature gardens may be viewed at the exhibition.

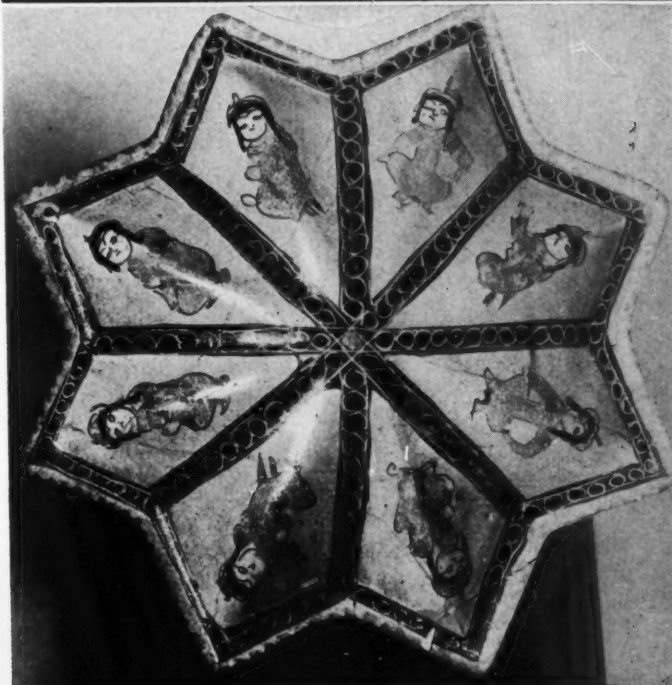
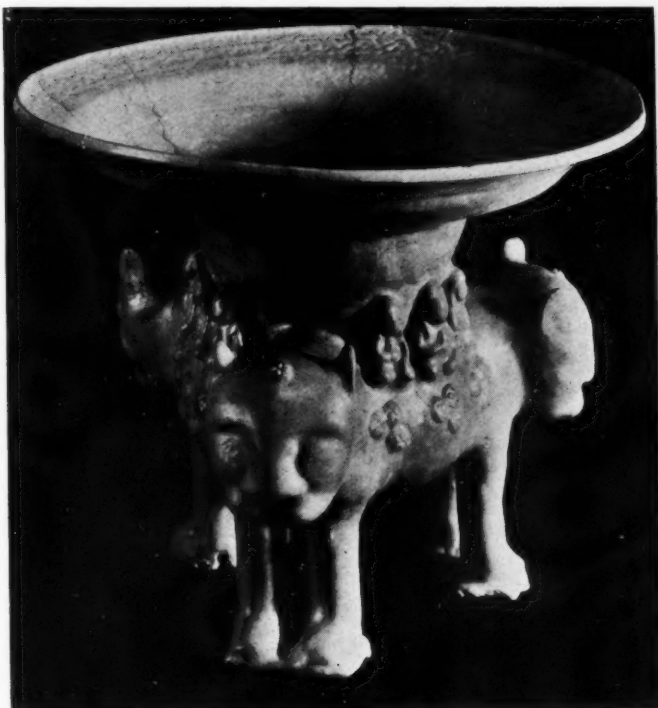
Centered in the hallway will be a golden tree symbolizing the decorative character of Persian art, the magic Vaq-vaq tree of ancient legend. The bright gold foliage which is arranged on spital scrolls such as became legislative for the designs of many carpets terminate in vigorously modeled animal and bird heads, eyes and crests gleaming with jewels. The tree is the mythical tree of the sun and the moon combined, sprouting the heads of the animals dedicated to each of these great powers of the oldest religion of the world.

There will also be models, plans, and hundreds of photographic enlargements of Persia's little-known monuments and building masterpieces. All of the material obtained from Tape Gawra is dramatically illustrated. Following its earliest occupation, this site was peopled for 3,500 years, succeeding civilizations leaving their records in layer after layer of strata formed as each in turn gave way to the ravages of war and plague.

Among the collectors who will show their rarest Persian pieces are Robert Woods Bliss, Joseph Widener, Mrs. William H. Moore, Edward Forbes, Philippe Hoffer, Mrs. Christian R. Holmes, Mrs. Otto H. Kahn, John H. Schiff, showing the famous collection of his father, the late Mortimer Schiff; Edward M. M. Warburg, Robert Garrett, and Sam H. Lewisohn; also the estate of Mrs. Edith Rockefeller McCormick.

Top, X Cent. East Persian black and red painted bowl with Kufic inscription, Boston Museum. Center, XII-XIII Cent. polychrome painted turquoise glazed bowl from Rayy, Parish-Watson. Bottom, XIII Cent. painted turquoise glazed bowl with princess enthroned.

Below, solid turquoise fruit salver such as appeared near the throne of the Seljuq kings XII-XIII Centuries, Pa. Museum.



IN REGARD TO *Color*—BY ERNST JONSON

IT is a drab colorless world we city dwellers of America have made for ourselves, all dirt gray and dirt brown. We have not provided any clean ochre-washed walls for our sun to shine on, nor any bright majolicas or colored marbles. Nor have we done much better in our homes and offices—woodwork stained gray-brown, papers without color, antiqued upholsteries—all dull grays and sickly browns.

In most of our textiles the colors are toned down to resemble the faded colors of antique stuffs. A room upholstered in such make-believe antique material usually lacks color quality, and if it has such quality when new, fading and dust soon obliterate it, so that all that remains is dingy grayness. In wall paper it is even more difficult to find vigorous clean color. When the quality of the color is fine, it is too delicate to be of much value. The color of commercial furniture is marred by staining, and that of the metal work by a coating of lacquer or by some artificial tarnish or other so-called finish.

We think it proper to enjoy a brilliant sunset or the variegated oranges of the autumn landscape, but we dare not bring these colors into our domesticated environment. Why shouldn't we? We need them there. Color is wholesome and good to live with. It is not good to live without color. Perhaps you have seen the Grand Canal in Venice on a sunny day. Those orange and pink plaster walls framed in white Istrian stone, brilliant under the blue sky, do these not make you feel more alive than the dirty grays of Park Avenue? Or imagine the Parthenon in its pristine glory, clear blue and vermillion set in white Pentelic marble, with touches of gold—the Alhambra—Pompeii. Would not our homes and our cities be more habitable had they such color in them?

How shall we bring color back into our lives? What are the means at hand? The least costly way to get color is by painting. Even with the simplest design great color value may be attained with paint. Thus, for example, a rich plain tint on the wall, with a stencilled border in complementary colors at the top to balance the color of the wall will suffice to produce a happy and restful feeling.

Value

The value of color lies not in its quality alone, but also, and far more, in its relation to other color. The single hue, if it be pure and rich, has a certain value, but when joined to line and form, this value is greatly enhanced. A Persian rug is far more expressive than any plain dyed stuff, no matter how rich and mellow be the color of it. It is only in design that we get the full value of color. The single hue may be gay or somber, but only in design does color become really happy or depressing, frivolous or dignified, grandiose or intimate, reassuring or sinister. It is the contrast with adjacent colors that makes color significant. And this contrast varies with the size and shape of the areas covered as well as with the char-

acter of the boundaries by which these areas are separated.

One of the most effective ways of bringing out the full value of color is to outline in gold or in silver, or to overlay it with a stencilled pattern rendered in gold or in silver. Even a monochrome interior may be made handsome by a moderate use of metal leaf. Thus a black wall broken up with lines of silver may be very fine, or a blue wall articulated with gold. Usually it is best to confine the metal to the structural lines, and to ornament placed upon a colored ground. Large areas of unbroken metal are seldom satisfactory.

Contrast

Contrast gives life to color. The most vital contrast is that of warm and cold colors. A warm color is one in which red or yellow predominates, while blue makes color cold. Another way of telling contrast is to join light to dark, especially white to black. Outlining emphasizes contrast and is therefore an effectual means to richness and clarity of color, besides giving definition to the design. The outline may be marked either by difference of hue or by contrast of light and dark. Usually a light outline gives the best result.

A small spot of red acts differently from a large area of the same color. And if the red be directly joined to blue the effect of it is one thing while a very different effect is produced by separating the two colors by a marked outline. And the width and the color of this outline makes a great difference, if it be fine or heavy, light or dark. A tint produced by a variety of colors arranged in a pattern has a wholly different quality—usually a much finer quality—than a tint produced by intimate mixing of the same colors. Too much mixing deadens color, and robs it of its value. Right design, therefore, is an indispensable condition for getting good results with color.

Clarity

The present generations have been brought up with stained woodwork, and do not know that wood when not ruined with staining offers abundant possibilities of fine color. Thus, for example, oak, yellow birch and white pine, when treated with boiled linseed oil, soon take on beautiful rich orange hues. Very fine color schemes can be produced by balancing these oranges with blue and green paint or drapery.

Never should antiquing be resorted to. The softening effect which time has on good color work cannot be successfully imitated. If color be not clean, fading and dirt soon rob it of its value.

Furthermore there is in the modern market an abundance of fine color available to him who knows how to find it. First of all there are the rugs and carpets of the Caucasus, and of Persia, and other textiles of Asia and Northern Africa. Then there are the peasant weaves of the backward countries of Europe, where the old culture still lingers; and the blankets (*Please turn to page 42*)

Portfolio

In California

Atop Mandeville Canyon overlooking the sea



Preceding Page

Two views of home designed by Paul Laszlo, A. I. D. The terrace before the house, sheltered from the wind, is used as a recreation center.

Looking from the living room into the dining room, colors in white-gray enlivened with sea green hand-woven upholstery materials on bleached oak and a striped sisal rug on a yellow cement floor.



Bleached ash and mahogany conversation group in yellow-gray and white-gray in living room illustrated on opposite page.



Perched atop Mandeville Canyon in California in view of the snow-capped San Bernardino mountains and the ocean is this contemporary abode for a contemporary American family. Every opportunity has been utilized by Paul Laszlo, architect-decorator, to capture the surrounding scenic grandeur and make it part of the interior design. Not only wide, sweeping windows but also spacious openings between rooms give the feeling that the out-of-doors has come right in.

Below is the living room in gray and white—colors that tone down the extra strong sunlight. The furniture upholstery introduces the harmonizing tone of yellow-gray in a hand-woven material. The indirect lighting fixtures are of chromium with zebrawood bases touched up with red enamel. Notice the conversation grouping about the window with the magnificent view.





Hawaii—a setting in gray-green and tones of cocoanut brown designed by Walter Lamb, A.I.D.

California—den in home shown on preceding pages. Knotty pine and green curtains frame the distant vistas, while yellow-brown linoleum and green leather upholstery complete the color scheme.



In Hawaii

Seldom do we get a glimpse of interior decorative treatments of American homes from that bit of United States territory located in the mid-Pacific. Here in this sub-tropical group of islands, with an entirely non-American background, there exists a rich Polynesian tradition to inspire the decorator and designer.

The four settings shown herewith from the Hawaiian Islands are the work of Walter Lamb, A. I. D. Mr. Lamb has adapted native materials and subtropical colorings for charming, comfortable living.

Below: One could not be but cool and at ease in the Lanai surrounded by luxuriant tropical growth. This is part of the residence of the designer himself who has selected eggshell leather cushions for his bamboo furniture.



A charming game room of pickled chalky pine and interesting brickwork. The furniture is of lamo and the textured upholstery material of green, beige and white. Note copper hood over fireplace.





This beautiful Polynesian grille of monkey pod wood is an ideal background for sub-tropical living. The vista beyond is greatly enhanced when viewed through this screen designed to permit the passage of breezes.



Side chair and circular coffee table in the "Classic" style. The splat of the chair and legs of the table are carved. The base of the table is mahogany with an inset mirror, while the top is glass.

"Classic" and mahogany cabinet with mirrored doors mounted with plastic shields. The columns, the tubular slats and other ornament are also plastic. The chairs on either side are black hand-painted patent leather combined with Plexiglas.

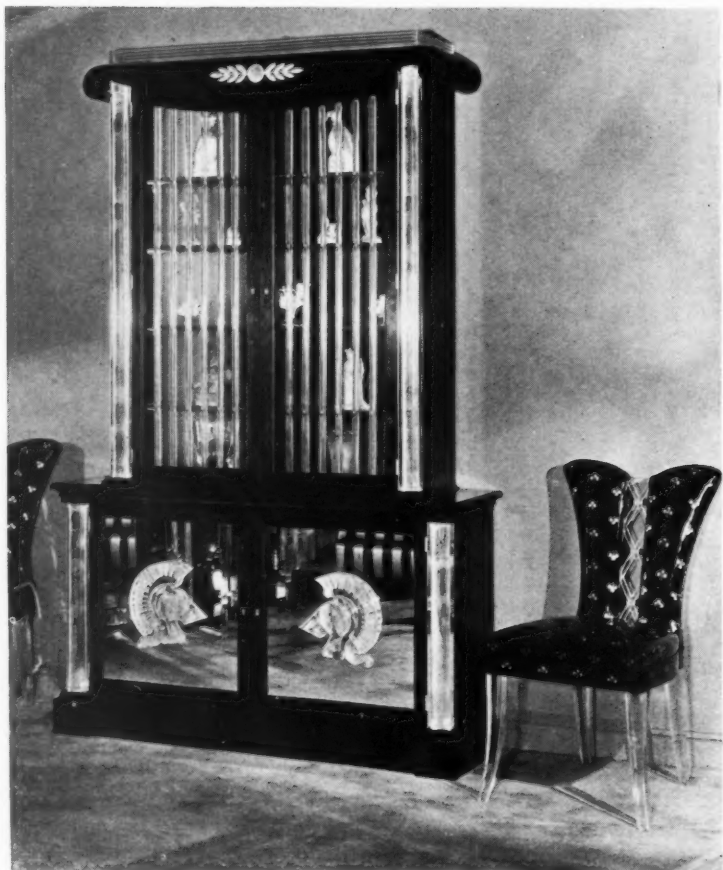
A La Glassic

MODERN crystal-clear plastic molded into furniture of classic design is a "Glassic Style," according to Grosfeld House. The use of Plexiglas, either alone or in combination with wood, metal, or glass, is an outstanding feature of the furniture and furnishings in the new rooms just opened by this firm.

Six rooms have been designed by Lorin Jackson to specially feature this Glassic furniture, interior trim, and accessories. Several other rooms have also been arranged to receive Glassic pieces showing its adaptability to other materials and modes.

Among the unusually interesting examples of Glassic furniture not herewith illustrated is a vanity table made entirely of Plexiglas. Here madam can arrange her cosmetic paraphernalia and colorful perfumes and toilet waters in an artistic fashion as they will show through the transparent construction. Then also, there is a smart coffee table in a modified Directoire manner. This table has a Plexiglas base with a leather top held in place by hand-laced leather lacing.

Cornice mouldings, window and (Continued on page 40)



A "Classic" setting showing console table which rests upon a Plexiglas pedestal ornamented with a Plexiglas apron moulded in Greek design. The hanging cabinet is supported by Plexiglas columns and the chairs have Plexiglas frames.



In the "Classic" bedroom the combination of mirror and plastic gives a brilliant atmosphere. The headboard is quilted Plexiglas with mirror trim. Mirrored top night tables have Plexiglas legs. Cornice is combination glass and plastic.



Living room, color treatment of which is inspired by the Picasso painting framed with Plexiglas. This all "Classic" group includes a leather topped coffee table. Note door trim, also of plastic.

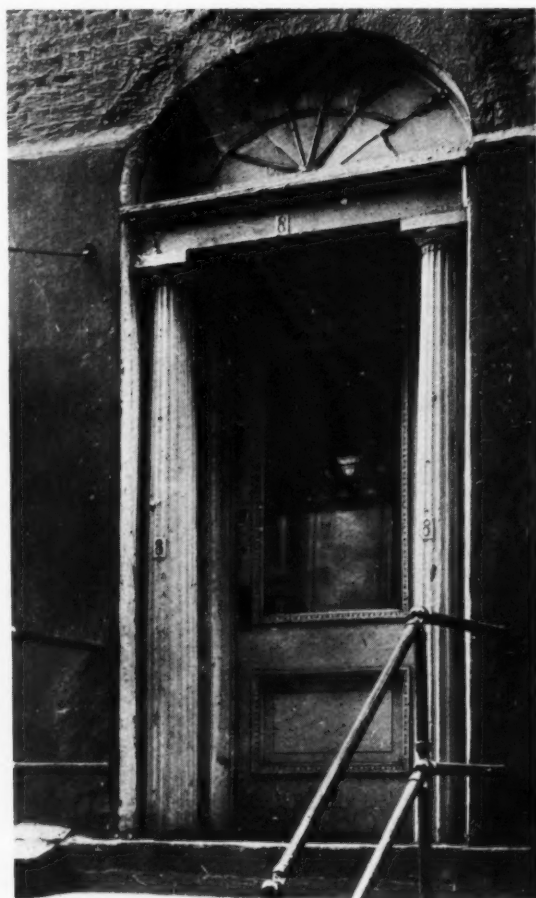
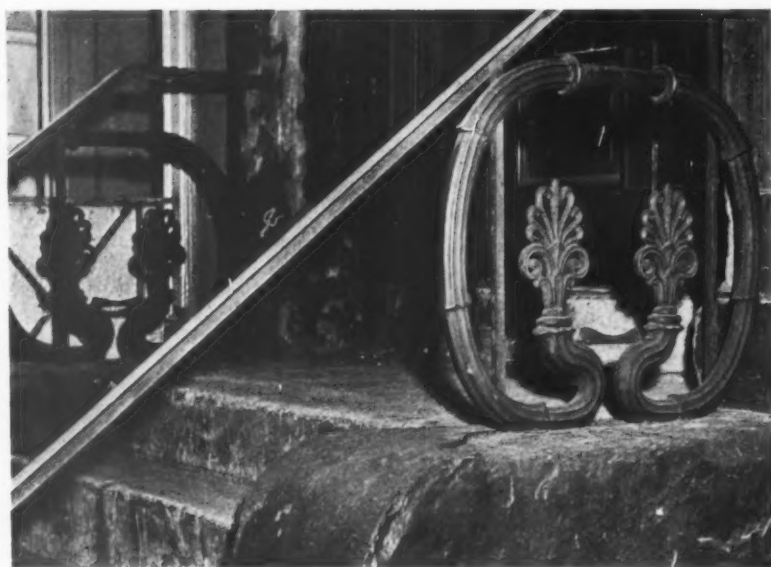


Vanishing Landmarks



IN this canyon of modern business, shown at the left, remains the last vestige of the exclusive residential section of lower New York of the Early Republic days. Bounded by Greenwich Street, on the right, Battery Place, Washington Street and Rector Street (not shown), this fashionable block of the Federal era is soon to be razed to make way for the Battery-Brooklyn Tunnel plaza. This view is looking towards Governor's Island. In the distant upper right is a corner of the aquarium that was once the famous Castle Garden.

Despite the destructive tread of an unsympathetic industrial century, these buildings still have traces of a past glory. The finely proportioned Doric entrance with a fanlight at 8 Greenwich St., shown below, is reminiscent of the elegance that was within. Then too, the cast iron foot scrapers of Greek design at 20 Greenwich St., are mute evidence that they were fashioned to serve a wealthy master.





Overdoor from 61 Greenwich St. Courtesy, Edwin Jackson, Inc.

It hardly seems possible that it was only a hundred years ago when the room illustrated below with all its rich furnishings came from the homes either in the block shown on the opposite page or nearby residences. The woodwork in this "Duncan Phyfe" room, now in the Museum of the City of New York, was in a home on 84 Greenwich Street designed by John McComb for DeWitt Clinton. It has been painted white and Wedgwood green simulating the original colors. The similarity of the decorative detail of the over-door and the mantel is striking indeed when it is considered that the mantel came from another home in the neighborhood.

But those were the days when not only the Clintons but

the Livingstons, Ludlows, Lenoxs, Delafields and the Schermerhorns resided on Greenwich Street. The officials of state and foreign potentates were none too mighty to be closely associated with the history of these homes. Then Greenwich street paralleled the river and the homes built along it had their rear windows overlooking the Hudson. This section in recent years has been largely settled by Syrians and is known as the Syrian Village. The thoroughfare was named Greenwich Street as it was the chief highway to the village of Greenwich north of the city (now below Eighth Street on the West Side).

Upon the formation of our republic, Congress at first decided to select New York City as the seat of the Gov-

Woodwork in this Duncan Phyfe room at the Museum of the City of New York comes from DeWitt Clinton's home at 84 Greenwich St.



ernment. The then existing City Hall, on the site of the present Sub-Treasury Building, was enlarged from designs drawn up by Major Chas. L'Enfant to accommodate the first national capitol. This building came to be known as Federal Hall.

The sudden importance thrust upon the city in becoming the national capital caused a grand building boom. There was considerable need for rebuilding because of the havoc wrought by the War of Independence.

Conscious of their importance, the leading citizens of the city employed the best available architects and craftsmen. This is very evident upon exploring the mutilated interiors of the houses, especially those on Greenwich Street. Lovely plaster work and fine mouldings are to be seen under layers of paint. One structure has an unsupported elliptical staircase reaching four stories with mahogany spindles and railing. Most of the best woodwork and practically all of the mantels, however, have been removed to museums or homes of those who better appreciate them. The overdoor at the top of the preceding page came from 4 Greenwich Street and was removed by Edwin Jackson, Inc., some years ago. It is now in the residence of Cornelius Vanderbilt Whitney who also has a mantelpiece from one of these houses.

The mantel on this page is from 195 Greenwich Street, the home of James Carter, prominent citizen of the early XIX Century. It shows an interesting cross influence with its Dutch spindles and Georgian sunburst motifs, a natural consequence of New York's early cosmopolitan population. This mantel was loaned by Edwin Jackson, Inc., to the Federal Hall Memorial Museum located in the Sub-Treasury. Mr. Gardner Osborn, director of the Museum, is

very much interested in the work of salvaging historical effects from this section of the city.

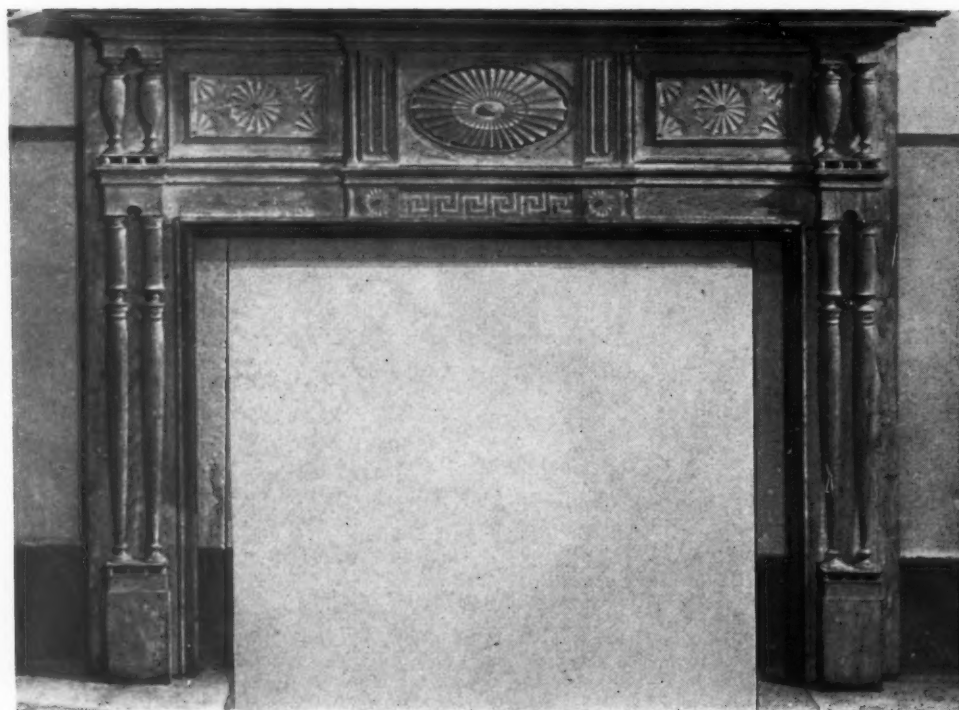
Many of the mantels in these buildings were of marble cut in beautiful classic designs. Some amusing renovations were found whereby Victorian style coal-burning grates or Franklin stoves had been fitted into these classic structures after the days of log-burning fireplaces.

While this historic block will soon be demolished, it is a relief to know that its memory is to be respected and immortalized for future generations. The Historic American Building Survey has not only conducted a study of the buildings but has also taken innumerable photographs. This work has been done under the supervision of Architect Frank C. Brown, in charge of the Eastern seaboard.

A proposed Battery Park Museum to be incorporated into the structure that will house the ventilating shaft of the Battery-Brooklyn Tunnel, has received considerable support from both city officials and downtown business men. Such a museum on the very site of these elegant Federal homes would be a fitting resting place for choice bits of architectural and decorative examples that have survived.

The early Federal period in the history of American architecture and decoration is of greater consequence than is generally thought. So much has been written and said about the charm of the Georgian era and the oddities of the Victorian Age that the intervening years have been shamefully neglected. During the forty to fifty years following the close of the Revolution, the United States experienced a building boom unequalled in the annals of history up to that time. The first twenty-five of these years saw the establishment of *(Please turn to page 40)*

A pine carved mantel from 195 Greenwich St., home of prominent N. Y. citizen, loaned by Edwin Jackson to the Federal Hall Memorial Museum. Photo, courtesy the Museum.





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William R. Moore—A Tribute

NEWS of the death of our founder president has stirred emotions in the hearts of our members wherever they may be throughout the breadth of our country. Many of them knew him nearly a decade ago as a visitor in widely separated fields on his successful mission of good will to decorators everywhere inspired by the high aim to bring them into relations with each other in a common purpose of advancing the interests of all collectively and individually. He came to them as a stranger and on succeeding in his aims he left them as a friend.

Other members who have joined the organization in later years have come to know him through numerous successive meetings in various cities where conferences and quarterly meetings have been held. On all these occasions he won the respect and affection of all by virtue of his loyalty to our common purposes which was consistently expressed in his contributions to problems under discussion and by his friendly spirit of cooperation in all efforts to advance the interests of the membership at large.

Mr. Moore's death awakens in all of us many happy recollections of association with him through these formative years and again gives occasion to express our appreciation of our debt to him for his long continued unselfish devotion to the aims of the Institute as established at Grand Rapids and as developed later in succeeding years. He will ever be remembered for his early vision that inspired our being as an organization, and for the generous spirit in which he pursued his aims in our behalf.

Those of us, and there are many, that have associated closely with him in frequent meetings and in active correspondence are particularly conscious of personal loss. Others who have not been so fortunate in long continued relations of friendly intercourse, will respect his memory and acknowledge gladly their sense of obligation to him for his generous devotion to our common cause.

Frank W. Richardson

Activities in Brief

THE NATIONAL Arts Club, Gramercy Park, New York, is selling a collection of fine paintings and sculpture by many of their deceased life members in order to make room for recently acquired works of art. Among the painters represented are such outstanding artists as George Bellows, Jonas Lie, Robert Spencer, Robert Henri, Max Bohm, Geri Melchers, Wm. M. Chase, Ernest Lawson, and Bruce Crane, while the sculptured pieces are by such notables as Daniel Chester French, Solon H. Borglum, Chas. Lopec, J. Massey Rhind, etc. The sale will continue until these pictures are disposed of. This event should be of great interest to interior decorators wishing to acquire such masterpieces so seldom on the market, for their clients.

FOUR members of the American Institute of Decorators—Francis Lenygon of Lenygon & Morant, Inc., Mrs. Archibald Brown of McMillen, Inc., Miss Nancy McClelland, and Mrs. Truman Handy of Thedlow—are planning an exhibition of individualistic arrangements of furniture and objets d'art against "backdrops" drawn from what is virtually a museum collection of antique painted panels, frescoes and panelled rooms. This display, which is being arranged with the cooperation of the International Studio Art Corporation which controls and is dispersing that part of the William Randolph Hearst Collection from which the designers are selecting their backgrounds, will be shown at the International Studio Art Corporation Galleries May 6th through June 14th.

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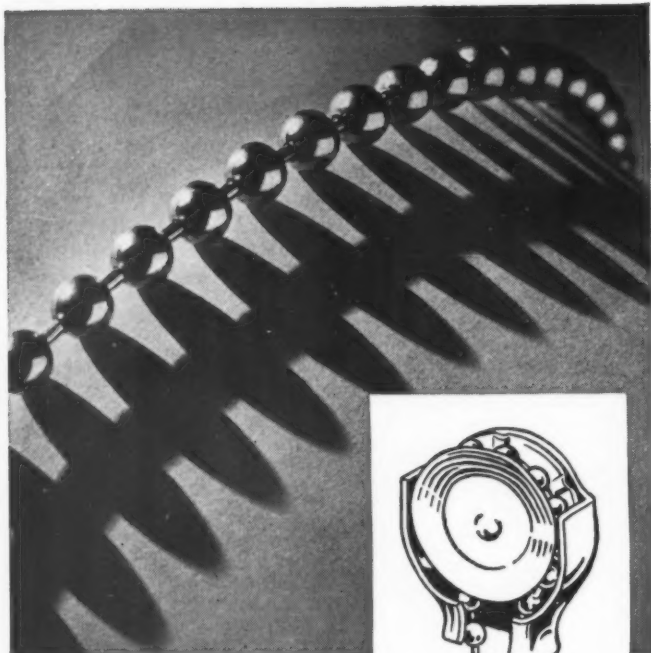
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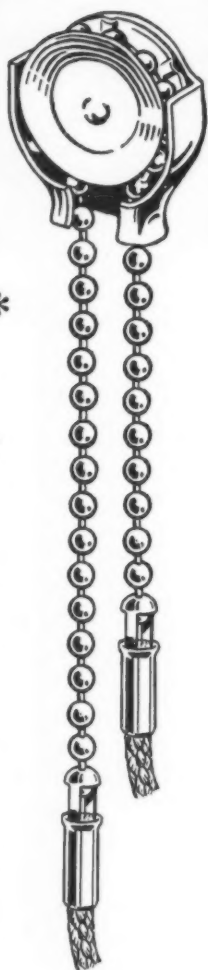
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"GENUINE Leather" is being presented in an exhibition designed by Decorators Club members in cooperation with the Upholstery Leather Group April 17th through May. Fifteen model rooms in new colors and finishes in which leather is featured have been arranged by club members under the following intriguing titles: "Overture"—foyer, Mrs. Amy Sommers Phillips; "Escape"—living room, Jane Smith, Inc.; "Black Magic"—powder room, Elaine Drake; "Set in Silver"—bedroom, Mrs. E. P. Albright; "Not a Stitch to Wear"—closet, Lucile Schlimme; "Leather, Ltd."—Shop Show Case, Mrs. Elizabeth Blomquist Symonds; "Information Please"—library, Mrs. Ethel Goring Robertson; "Creme de Menthe Frappe"—bar, Mrs. Dodd, Inc.; "Junior League"—nursery, Eleanor Hemstreet; "Petit Dejeuner"—breakfast room, Elisabeth Brown; "Retreat"—bedroom, Linda Miller Clarke; "Station Wagon Set"—game room, Eleanor Horst; "Caribbean Idyl"—Yacht, Hortense Reit; "Awake and Sing"—terrace, Marguerite Flynn; "R. S. V. P."—dining room, Natalie Ragosine.

NEW relief panel decorations on wood, glass, plastics and metal, executed by Louis Ross, were shown at the Architectural League from April 1 to 13. Mr. Ross has developed a new process for relief work consisting of a base of Silex, which can be colored any desired tint. It is moulded when wet and hardens so that it is impervious to water and acid. It will neither check, chip, craze nor crack if mounted on a firm background.

THE greater part of the stock of the Rorimer-Brooks Studios, Cleveland, will be offered at public sale on the afternoons of April 24, 25, 26 and 27 at the Parke-Bernet Galleries, Inc., 30 East 57 Street, New York, by authority of the Cleveland Trust Company, trustee of the Estate of the late Louis Rorimer.

Fine English and French furniture, both period and reproduction, some Spanish and Italian pieces, textiles and wall papers, as well as other fine interior decorations comprise the sale.

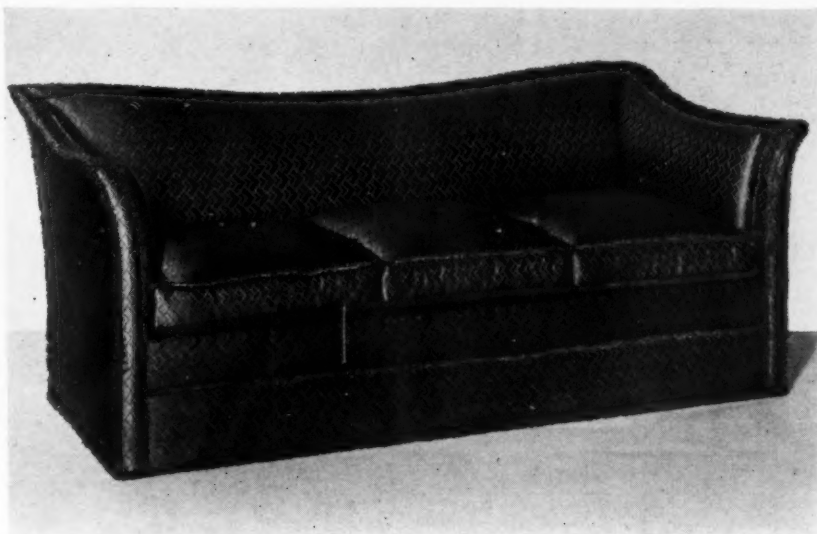
The Rorimer-Brooks Studios were made nationally famous by their founder the late Louis Rorimer, past vice-president of the American Institute of Interior Decorators and a prominent figure in the trade.

Illustrated catalogue of the furniture and decorations included in the sale is in course of preparation and is expected to include more than 800 items. Property will be on public exhibition at the Parke-Bernet Galleries, Inc., from Saturday, April 20 to time of sale.

GARDEN sculpture by the following artists will be exhibited at the Robinson Galleries April 8th to May 8th: Flannagan, Zorach, Gross, Glickman, Hovannes, Laurent, Davis, Robus, Maldarelli, Wheelock, Schmitz, Salemme, Viviano, Weschler, Rosenbauer, Greenbaum and Cross. Sculptures from the "Limited Edition" series as well as individual pieces will be included.

THE Leipzig Spring Fair recently concluded compared favorably in size and attendance with peacetime fairs. It comprised 6,600 exhibits assembled from 18 foreign countries, of which 15 had prepared national collective exhibits.

COLOR plates in profusion, 236 in all, help make the new Sherwin-Williams' Style Guide which is 16 1/4 x 19 a most useful volume. Instead of selecting colors from a tiny "paint chip" the full color illustrations make it possible to tell exactly how a given color will look in the various rooms of the home. In addition, the rugs, draperies, upholsteries, etc., that will be most harmonious are depicted. This huge eight pound volume may be seen at your paint dealers.



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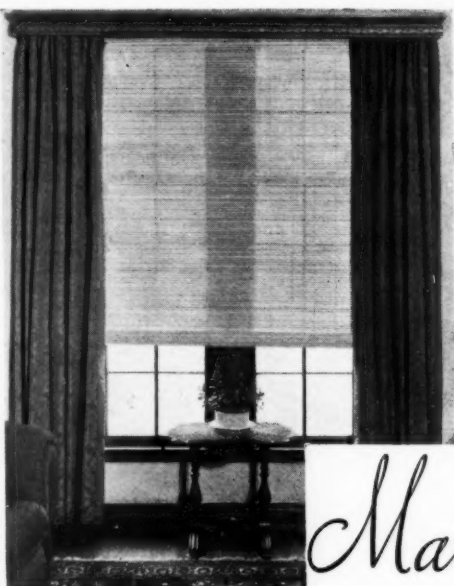
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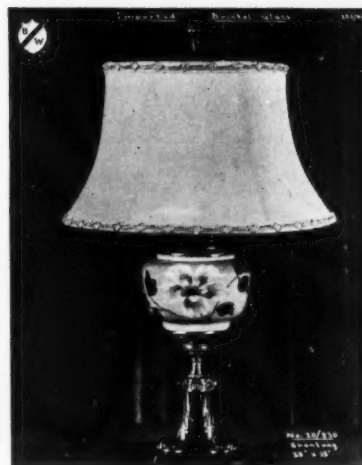
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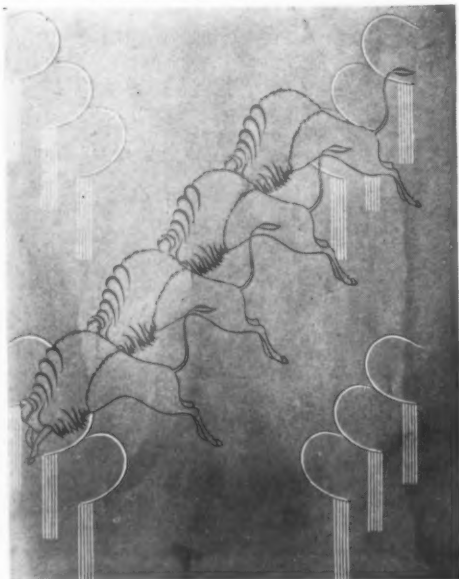
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RAWHIDE suitable for wall coverings, ceilings, floors, tops of tables, covering for chairs, cabinets, radios, lamp shades, etc., may be obtained from Gutmann & Co., Chicago. Samples of Rawhide in the natural and colors will be sent free to decorators and architects by addressing Dept. I. D. of Gutmann & Co.

SECTIONAL wall pieces, desks and occasional tables in the contemporary style may be procured from the Plymouth Wood Products, Inc., N. Y.

CABINET pieces, including break-fronts, desks, cabinets which may be used for bars, radios, etc., in both the contemporary and traditional styles are now obtainable from Chairs, Inc., either from stock or to order. This firm has also introduced "Technicolor in Furniture" which consists of upholstering a piece of furniture in two different fabrics and correlating these fabrics with other furniture in the room upholstered in the same manner. This idea may be carried out in the draperies and wall paper as well.

OVER 100 glass fabric lamp shades, in a wide variety of shapes and designs for every room in the home, are now obtainable from the Bayard Stott Studio, Inc. The glass fabric, which is said to be indestructible, will not burn, stain nor shrink and may be cleaned by dipping in soap suds.

"ANKER-Kushins" are new gadgets for holding lampshades securely in a horizontal position to a reflector bowl. These little moulded rubber devices have two slots. One slips over the edge of the reflector bowl while the other accommodates the cross wires of the shade frame. Thus the shade is securely anchored to the lamp and will not readily tumble off. "Anker-Kushins" are the latest offering of W. N. de Sherbinin.

A NEW improved transparent waterproof coating, for brick, stone and stucco walls above grade without changing the texture of the surface is announced by the Ranetite Mfg. Co., Inc. For use on virgin places only, the aluminum and calcium stearate base is said to destroy the alkali deposits and protects them from further discoloration.

New Firms and Removals

THE Misses Beatrice Wurzel Gordon, D. D. D. and Eve Stembler Schenker, D. D. D. (D. D. D. meaning Doctor of Decorative Doldrums) under the name of Gordon & Schenker, have opened a consulting decorative service at 262 South 17th St., Philadelphia.

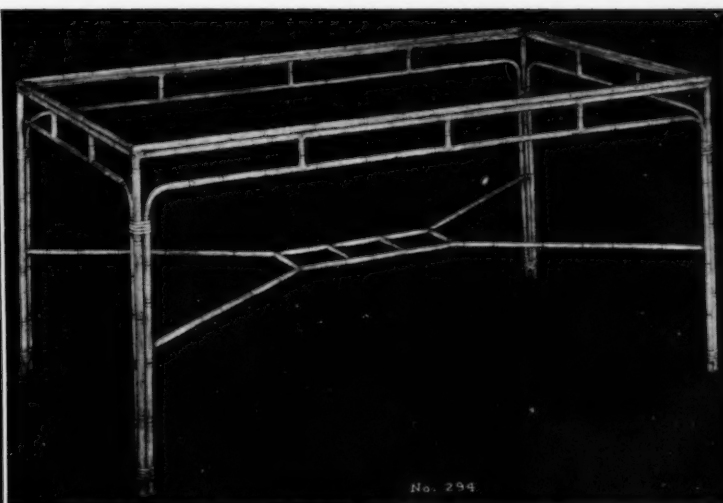
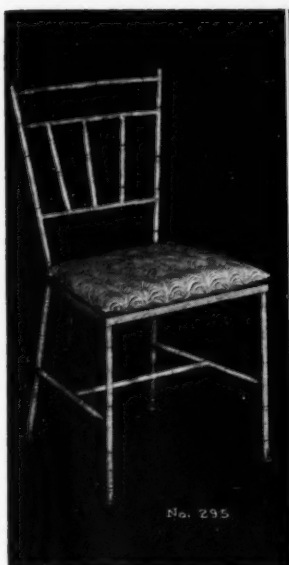
THE showroom and factory of Plaza Studios, Inc., table and floor lamps, will consolidate about April 30th and be located at 305 East 47th St., N. Y.

LARGER studio space is now occupied by H. P. Frear, interior decorator, at 11 East 44th St., N. Y.

A NEW midtown showroom at 325 Fifth Ave., N. Y., has been opened by National Slumber Products Co. featuring Simmons products exclusively.

IN their recently enlarged workrooms at 410 E. 62nd St., N. Y., Feldman Bros. offer the trade not only a complete workroom service embracing all branches of the decorative trade but also a furniture refinishing and repair service as well.

MORE spacious quarters at 2 East 45th St., N. Y., are now occupied by Frank W. Wilmarth, interior decorator-designer.



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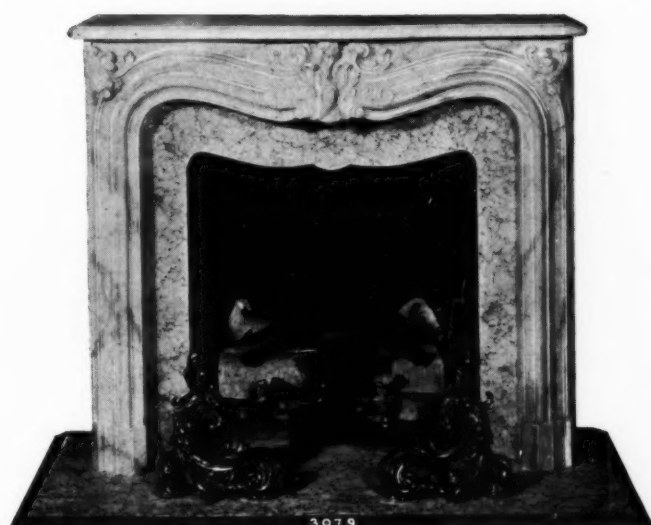
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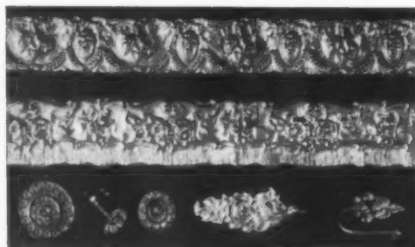
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NEW ADDRESS
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The beauty and richness of your rooms would be enhanced by using these artistic cornices. They are made of very thin brass, heavily embossed into lovely old designs, exactly like the originals.

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FORMERLY OF COLLINSVILLE, CONN.

THE office and workrooms of the Ionic Shop, Inc., 240 E. 39th St., N. Y., manufacturers of upholstered furniture and draperies, have removed to 216 E. 53rd St., where they will occupy the entire four floors of the building.

THE firm of Charles J. Weinstein & Co., Inc., importers and manufacturers of crystal lighting fixtures will henceforth be known as Charles J. Winston & Co., Inc. There is no change in personnel.

THE Superior Felt & Bedding Co. has acquired the assets of The Englander Spring Bed Co., Inc., and the company will henceforth be known as The Englander Co., Inc. The announcement of the newly acquired company was made jointly by Ira M. Pink and Richard R. Leven, president and executive vice-president respectively of the Superior Felt & Bedding Co., and Max Englander, president of the Englander Spring Bed Co., Inc. Mr. Englander will continue as vice president of the new company.

THE new sales headquarters and display rooms of Chas. B. Geller in the Decorative Arts Section of The Merchandise Mart will be ready the end of this month. This firm represents Charak Furn. Co., Wood & Hogan, A. N. Khouri & Bros., Brunschwig & Fils, Inc., Davey's and Hazel Ray Davey.

THE Custom Art Furniture Co., 218 E. 34th St., N. Y., has added a showroom adjoining their factory at the above address where they will exhibit custom-made period reproductions, specializing in occasional pieces and bedroom suites.

News From the West Coast

DOROTHY WRIGHT LIEBES, director of the decorative arts project of the Golden Gate International Exposition at San Francisco last year, will work with the New York World's Fair this year. She will have charge of the California craftsmen section and has been invited to be a member of the jury of admissions and the jury of awards in the decorative arts project. She is also to sit on the jury of the Lord & Taylor design contest and will act as a juror at the Robineau Memorial Ceramics Exposition at Syracuse, N. Y. Her studio at San Francisco has been awarded the contracts for draperies on the liner S. S. America and work on these will be commenced shortly.

C. L. MARTIN, for more than fifteen years with the decorating studio of Barker Bros., Los Angeles, has been placed in charge of the newly opened interior decorating studio of Capwell, Sullivan & Furth, Inc., Oakland, Calif. The studio adjoins the sections given over to rugs and draperies.

MRS. VERNITA SWIZEA SEELEY, who followed interior decorating in Seattle and San Francisco for several years, recently lectured at W. & J. Sloane's, San Francisco, on harmony in interiors.

HOUSE Charming, devoted to interior decorating, has been opened at 4304 Degnan Blvd., Los Angeles, Calif.

THE Star Upholstery Company, 401 East Santa Clara St., San Jose, Calif., has opened a department of interior decoration.

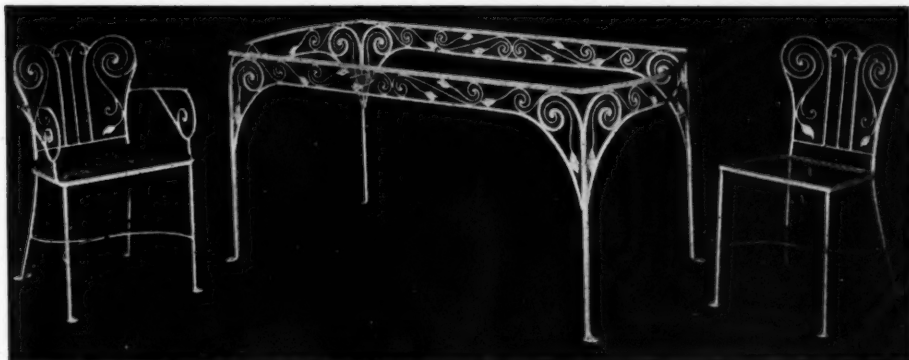
DAN FELDMAN has succeeded Estella Bernard as owner of the antiques and home furnishing business at 3162 Los Feliz Blvd., Los Angeles, Calif.

ROBERT M. KASPAR has opened a furniture store with an interior decorating department at 571 Sutter St., San Francisco, Calif.

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An entirely new range of all-purpose fabrics for the new season. New fabrics . . new patterns . . new colorings. Sample books available. Send for your copy now.

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● That's what decorators are saying about our new Spring Line of fabrics for draperies, slip covers, etc. We have hit a high mark in the selection of the outstanding printed and woven fabrics now available to you in ensemble and correlated groupings.

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MRS. PETER ROOKELEY has been made interior decorator at Holman's, Pacific Grove, Calif.

ROBERT FOX, formerly of San Francisco, has opened a studio of interior decoration in the Beverly Hills Hotel, Beverly Hills, Calif.

ELIZABETH MCCALLA GEORGE, formerly of London and New York, has opened an interior decorating studio at 2108 Washington St., San Francisco.

WALTER LAEMMLE Antiques, Inc., has been incorporated at Los Angeles with a capital stock of \$25,000 by Elsie Taylor, of Eagle Rock, S. P. Steinberg and Cherry Curry.

JEAN FISHER, formerly with Dorothy True Bell, San Francisco, is now with Williams', Oakland, Calif., as decorator, as is also Harold Laufer, formerly with Neel D. Parker, San Francisco.

A La Glassic

(Continued from page 26)

door trim and drapery holdbacks, either entirely plastic or in combination with mirror units, are a part of these rooms.

Of course, other plastic furniture has been designed and made in the past two or three years. But Grosfeld House is the first regular manufacturer to employ it extensively in a regular line of plastic furniture and furnishings.

For more than a year Grosfeld has been experimenting with Plexiglas as a fascinating and practical medium for the manufacture of interior furnishings. They have gone to considerable expense in installing ovens, new machinery, and tools to fabricate the material. Obtaining this XX Century product in sheets, bars, and rods, they have fashioned it into traditional moulds for "plastic living." Uncolored crystal Plexiglas was consciously selected so that it would take on the color of its surroundings and not detract from them.

Naturally, Grosfeld House has had no precedent to follow in employing Plexiglas and they have had to break in their own workmen. Some very interesting things have been learned about this material. For example, Plexiglas takes on a milky translucent quality when the surface is cut or carved. This contrast can be very effectively employed in showing up the design. If, however, a clear surface is desired, it can be recaptured by burnishing. While nailing is not practical, still it can be bored and screwed tightly without fear of cracking. Then it can be reheated and re-shaped as desired, and when cold machined and cemented like wood.

Plexiglas is the result of research, since 1901, although commercially it has only been obtainable since 1936. It is as light as wood, but cannot be broken, is impervious to stains, and will neither blister nor warp. In speaking of its crystal clearness, it is actually more transparent than glass as it permits 92 per cent light passage, while glass only permits 88 per cent. It is claimed by the manufacturers to be the hardest of the transparent plastics.

Vanishing Landmarks

(Continued from page 30)

an American school of architecture, painting and furniture design. The work of this era is richly fraught with inspiration for the designer-decorator of today.

Charles Bulfinch, Benjamin Latrobe, Pierre Charles L'Enfant, John McComb, Samuel McIntire, James Hoban, Asher Benjamin, not to speak of Thomas Jefferson himself, are a few of the eminent architects who were either native or adopted sons who ably contributed to America's building. Their work was not confined to the cities along the Atlantic Coast. As far west as the Ohio and lower Mississippi valleys were erected magnificent public buildings and homes in the Neo Classic styles.

In the field of cabinetwork, there were such eminent

leaders as Duncan Phyfe, Honore Lannuiet, Michael Allison, Nehemiah Adams, John Seymour and again Samuel McIntire. Some day the rich heritage of these gifted artists and craftsmen will receive the credit long overdue. It is hoped that the proposed Battery Park Museum will become a fact and that it will in a large measure direct the attention of American artists to the accomplishments of our nation's builders.

A. I. D. Sponsors Exhibition in Chicago

ONE of the most interesting events of the spring season undoubtedly is the Loan Exhibition of unusual antiques assembled from homes of prominent Chicagoans and sponsored by the Illinois Chapter of the American Institute of Decorators, April 12th through the 21st at 840 North Michigan Ave.

Those attending the exhibit will have an opportunity of viewing for the first time two of Mrs. James Ward Thorne's latest miniature rooms, which are part of her new American group to be shown in the Fall at the Art Institute.

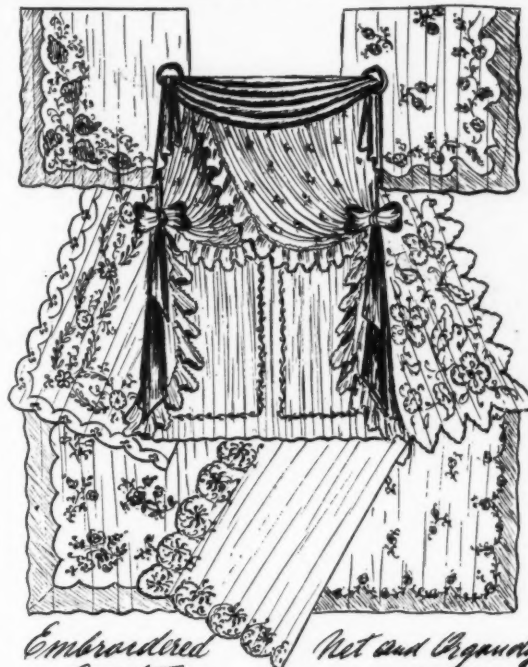
One of these delightful rooms is an exact reproduction of the second floor chamber used as a state drawing room at Mount Pleasant, Fairmont Park, Philadelphia. The furniture shown in this room has been copied from examples found in the collection of the Philadelphia Museum, typical of the Philadelphia style. The second room is a reproduction in miniature of the old banquet hall from the Hammond Harwood House at Annapolis. These two charming rooms demonstrate the finest of American interiors of Colonial times.

The committee of decorators active in arranging the exhibition consists of Cornelia Conger and Ernst von Ammon as co-chairmen, assisted by Marie-Louise Farman, Ruth Tuttle, Mabel Schamberg, D. Lorraine Yerkes, Ralph Wheeler, Anne Forester, Charles J. Watson, Elizabeth Stedman Harris, Dorothy Collins, Mrs. James Ward Thorne, Mrs. Ambrose C. Cramer.

The committee has arranged the exhibition chronologically beginning with a Gothic group, which includes Mr. and Mrs. Chester D. Tripp's rare Gothic bridal chairs, a bible chest, and their very fine tapestry of the period; the Jacobean group, which will contain Mrs. Chauncey Borland's needlework pictures of the period. There will also be a Queen Anne arrangement; an early Georgian group, to which Mr. and Mrs. Robert Dunham's two transitional side chairs with fish scale carving will lend great interest; a late Georgian grouping; a Regency setting, in which will be placed Mrs. John W. Gary's exquisite black and gold lacquer cabinet; an 18th century French group; and a Victorian group in which may be seen Mrs. Howard Linn's sofa, Mrs. John H. Winterbotham's white and gold corner whatnot stands, and Mrs. Frank Mulford's choice bead pictures so originally mounted and framed by herself. Many other well-known Chicago citizens have loaned favorite pieces for this antique show.

Nearly every piece will have an interesting story connected with it. For instance, the beautiful screens covered in wall paper by Dufour loaned by Miss Isabel Bates originally came from the home of Chateaubriand, the famous French author. The Chippendale chair loaned by Mrs. Charles S. Dewey was presented by the Marquis de Lafayette to her ancestor, Monsieur de Marigny of New Orleans. The Irish harp loaned by Mr. and Mrs. William P. Sidley has the original brass plate on the back giving the name of the harp maker who also was instrument maker to his majesty, the king, George III, of England. The Hepplewhite chairs loaned by Mrs. John Stuart were selected by the then Prince of Wales, but upon the death of his father, George V, and his accession to the throne as Edward VIII, he returned the chairs to the London dealer

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"Fine Furniture

Designed and

Custom Built

To Your Order"

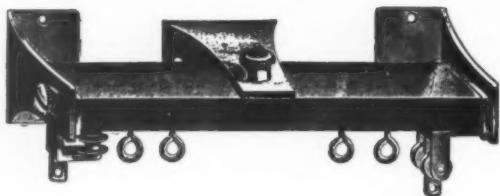
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REPRODUCTIONS OF
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• The season's newest printed and woven fabrics that add so much color to spring decoration. We invite the trade to write for sample books of these new fabrics. Our representative will be glad to call and show you the line at your convenience.



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from his Fort Belvedere house, and Mrs. Stuart soon after purchased them. The armchair of the set is illustrated in the Directory of English Furniture as a fine example of Hepplewhite design.

Color

(Continued from page 18)

of the Navajo Indians. Also some of the modern velvets and plushes have good color in them,—fine blues, madder, rich oranges and yellow and black. Then there are the new synthetic materials, many of which have fine color in them, and the opaque glasses. Transparent glass, also, though it adds no color, enhances the value of the color of other materials, and its ever-changing reflections add much to the charm of an interior. Likewise the varied hues and reflections of metals add life to the color scheme. To get the full value of metallic color the polished surface must be left bare without any coating of lacquer or other artificial finish. Most commercial metal is marred by such finishes, but may be restored by cleaning and polishing.

Relation to Architecture

One of the first requirements of a well-designed color scheme is that it shall fall in with the architectural articulation. To run a scenic paper uninterruptedly around a room with pilasters is bad design. And the articulation to be considered is not merely the actually existing articulation, but also that which is hidden or implied. All design of architectural coloring should be governed by structural conceptions. Thus, for example, in Italy, during the fifteenth century, after the groined vault had replaced the medieval ribbed vault, the decorators painted ribs along the intersections of the vault.

Color in Architecture

In the city the outdoor environment is largely architectural, and even in the country architecture forms an important element in it. It is to the architect then that we must look to restore color to the out-of-doors. But how to get lasting color with brick and stone in our dirty cities? That is a problem. We must find materials of rich warm hue for the bodies of our buildings, and light cleanly materials for the articulating members. Yellow or orange brick outlined with white stone or red brick with light gray stone would make our streets more cheerful than do the grays and gray-browns now in vogue. Never should the articulation of a building be darker than the body of the wall. We would get better value out of our stone if, instead of putting it all in a solid mass at the base of a building, and doing the rest of it in brick intended to look like stone, we conserved it for our architectural members, and filled in with plaster properly colored. We have here in America a wholly unjustifiable prejudice against plaster. Plaster, even lime plaster, lasts through centuries if well put on, even in the north countries. Plaster may be frescoed in fine rich color, or it may be painted in glue and lime tempera, which is durable enough. If money spent on cleaning stone and brick buildings were put into fresh coats of orange and pink tempera we would get more beauty out of it.

Having attained a degree of color in our streets, we might add a touch of bright metal here and there. There might be friezes, medallions, borders, cartouches, of glass mosaic, or of stainless metal inlaid with black or with color. Colored majolicas and polished stones of rich color should be used more than they are. The color value of marble depends largely upon contrast. Frequently much value is lost by using only one kind of marble. The color value of red or of orange marbles for example, is greatly enhanced by associating with them white marble and even more by adding black and green to the color scheme.

The antique marble mosaic may give considerable color but for greater richness of color we have the glass mosaics so splendidly exemplified in the churches of Venice and Ravenna.

Application of Color

However the quest of color is not a mere matter of benevolent patronage. To accept and pay for things said to be right in color is not enough. For example, the great majority of Oriental rugs in our shops are not well designed, nor is the color in them of much value. Many of these rugs, though originally of fine color, have been ruined by staining. Never buy a rug in which the white is not clear. To buy the right rug requires considerable discernment. A really fine rug is as one picked out of a hundred. The quest of color means to learn to appreciate color, to become sensitive to its value, to learn to know it in its more important qualities and relations. It is an adventure in education. There is but one way to develop one's sense of color and that way is to get intimately acquainted with things which have good color in them. Keeping company with a fine Islamic carpet will take us a long way in the quest of color; or with one or two medieval or Renaissance paintings or some good examples of Oriental or Italian textiles, or pottery, or enamels, or some Islamic pictures from Persia or from India. A not wholly inadequate substitute for these things are the reproductions of them found in the better class of books, especially in the folios of lithographic color prints published in the nineteenth century.

SPECIAL NOTICES

Advertisements under this heading — **HELP WANTED, POSITION WANTED**, 5c a word, minimum charge \$1.00; **FOR RENT**, 10c a word, minimum charge \$3.00. **FOR SALE, or BUSINESS OPPORTUNITIES**, 10c a word, minimum \$5.00. Advertisement set in **ALL CAPITAL LETTERS**, double above rates. **BOXED ADVERTISING**, \$10.00 per inch. \$17.50 two inches. Classified advertisements payable in advance.

POSITION WANTED—Young man eleven years practical experience, Selling, Interior Decorating, Manufacturing. Thorough knowledge of fabrics and furniture. Address "172" care of INTERIOR DECORATOR.

SALESMAN with car for dry-cleaning firm call on Long Island, Brooklyn Interior Decorating trade. Experience unnecessary in the cleaning line. Salary & Commission. Cleartone Process Co., 1046 Home Street, Bronx, N. Y.

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All sizes
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Soft and Fine
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"Creeper-Proof" the new rug pad especially made to prevent floor coverings of any type from wrinkling and creeping when used on carpet. There are no attachments required to either the rug or carpet. Full particulars and sample submitted on request.

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