

nineteenth annual collection

THE YEAR'S WORK

a residential review shows interiors at their most personal and unique

Trapped in our own traditions—which in August always require for this page a ringing statement on directions in design, a search for common significance among the jobs that follow, and a mild prophesy of things to come—perhaps this year we will be forgiven if we simply invite you to join us in the opinion that this 19th annual collection of The Year's Work is the richest, the most multifarious, the most personal, the most provocative, ever. For one thing, the review dwells exclusively on residential design; and while we wouldn't exactly say that residences invite relaxation from design discipline, from space-planning sense, or from budgetary shrewdness, we might say that a design focus on private personality and on pleasures in living encourages greater freedom of imagination and a greater measure of uniqueness than any other area of interiors. For another thing, a good half-dozen of the following domiciles are the designers' own, interiors for which they may be presumed to have looked within themselves for stars so far undiscovered. The last word that could apply to the resulting collection is conformity, and the first word is variety. Does variety sound trivial, spicy, unprofound? Then may we further invite you to consider that variety is the basic profundity of life? For life is a discontinuous thing, lived not by a mass but by individuals, and uniqueness—in interiors as in any other expression, interpretation, or embellishment of it—is its truest testimony.—J.A.



CONTRIBUTORS

<i>Beryl Austrian, A.I.D.</i>	87
<i>Samson Berman, A.I.D.</i>	93
<i>Yale R. Burge, N.S.I.D.</i>	80
<i>Jack Cameron, A.I.D.</i>	99
<i>Campbell & Wong</i>	85
<i>Nat and Sophie Chasser, N.S.I.D.</i>	87
<i>A. Allen Dizik, A.I.D.</i>	100
<i>Adele Faulkner, A.I.D.</i>	90
<i>Audre Fiber, N.S.I.D.</i>	94
<i>Edith Hernandez, A.I.D.</i>	100
<i>Marion Heuer, A.I.D.</i>	89
<i>Melanie Kahane, A.I.D.</i>	101
<i>Gerhard Karplus, A.I.A.</i>	98
<i>Paul Kaye, A.I.D.</i>	95
<i>J. R. Lamantia, A.I.A.</i>	92
<i>Paul László, A.S.I.D.</i>	90
<i>Erica Lemle, A.I.D.</i>	96
<i>Elaine Lustig</i>	76
<i>Emily Malino, A.I.D.</i>	86
<i>Mitchell & Giurgola</i>	82
<i>Frances B. Moore, A.I.D.</i>	91
<i>George Nelson, A.I.A.</i>	84
<i>William Pahlmann, A.I.D.</i>	102
<i>Beverly Reitz, A.I.D.</i>	88
<i>Bertha Schaefer, A.I.D.</i>	81
<i>S. R. Schwartz</i>	95
<i>Fred Shrallow, A.I.D.</i>	98



Bertha Schaefer, A.I.D., respects an assemblage of abstract art in a softly lighted living room

Bertha Schaefer, who heads a 57th Street art gallery besides being an interior and furniture designer, does not blend paintings insignificantly into over-calculated color schemes. In the Park Avenue apartment here, three paintings from Miss Schaefer's stable of artists are the high points in a room essentially white, with touches of peach and coral. The paintings—by Angelo Ippolito (over sofa), Gertrude Green (over piano), and Julio Girona (over fireplace) — are picked out with Edison Price's Parlites. Spill from this lighting, together with a Kliegl lens strip above Larsen draperies, and spots of light tucked into the shelving system, provide soft, dappled light sufficient for most purposes of the room. M. Singer open-arm chairs and love seat by the fireplace are in beige and white Kroll fabric. Avard sofa is in beige and white silk check (Montant), and swivel armchair in coral silk (Schumacher). Coffee table has an enamel top by Peter Ostuni. Bronze sculpture by Raymond Rocklin stands on a Singer table next to the sofa; more sculptures occur in handsome brass and walnut shelving system that neatly incorporates an upright piano. Walls are in shimmering, translucent Kneedler-Fauchere rice paper; off-white carpet from P.R.M. Open-beam ceiling is painted white.



Bertha Schaefer



photographs by ernest silva

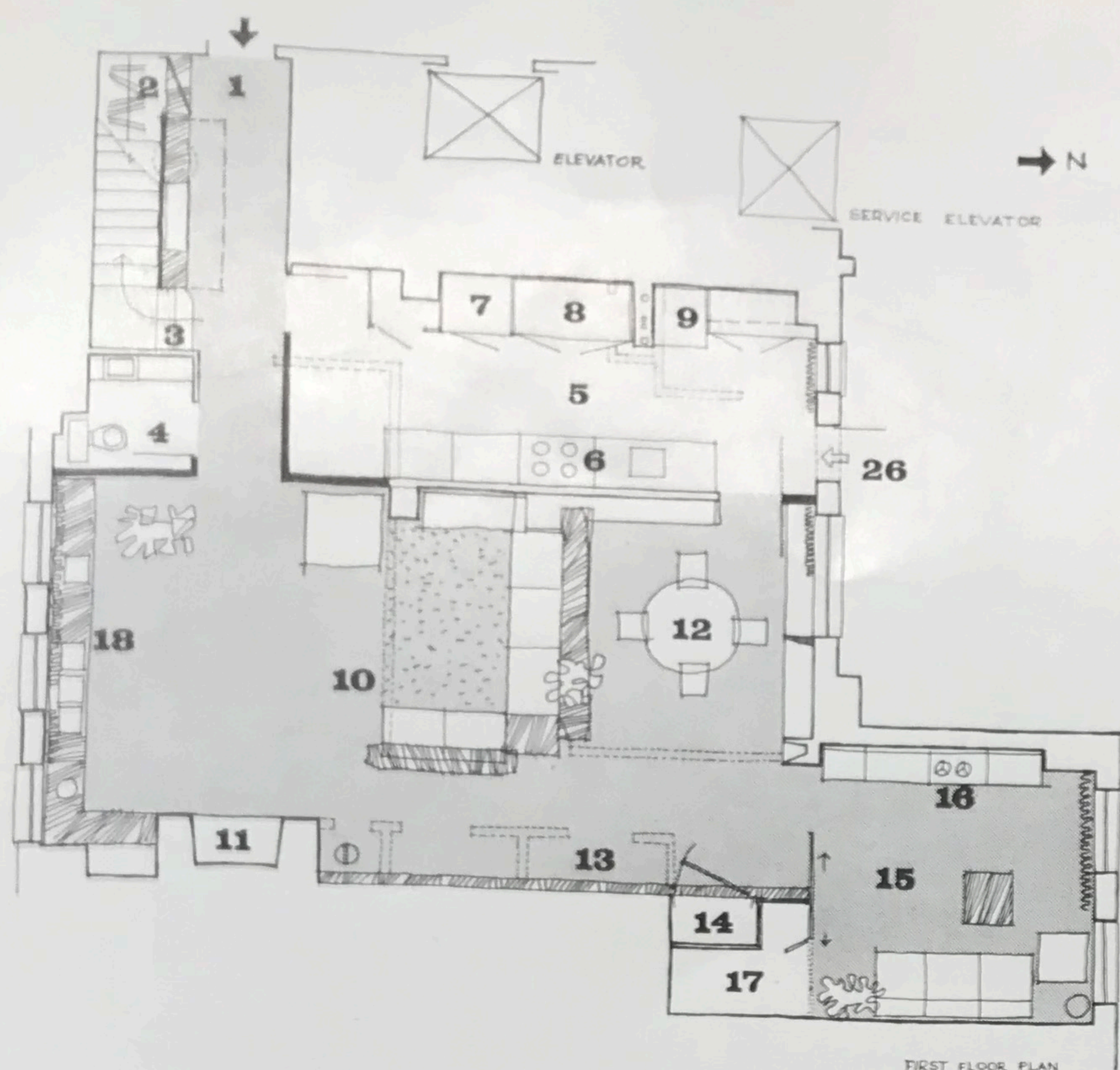
Philadelphia architects Ehrman B. Mitchell Jr., A.I.A., and Romaldo Giurgola composed a most handsome background of simple, interacting planes in natural materials and colors for a family with a good collection of paintings and art objects, a love of music, and a taste for entertaining. On the first floor of the two-story Rittenhouse Square penthouse, walls were removed to create a single large space. An island of seats was placed in the center as a conversation and music-listening area. Speakers are above windows on south wall (below). For parties, standing persons may gather in large open space in front of the seating island, and a long bench along windows may be sat on. Paintings and art objects are arranged informally on the East wall, which is provided with a long shelf and a lighting cove, the lighting on dimmers to create varying moods for the interior. A den (15 in plan) may be a guest room; it gains privacy by a sliding partition which hides a closet when extended in the other direction.



Mitchell & Giurgola replan a Rittenhouse Square penthouse for a family of music and art lovers

photographs by leni iselin



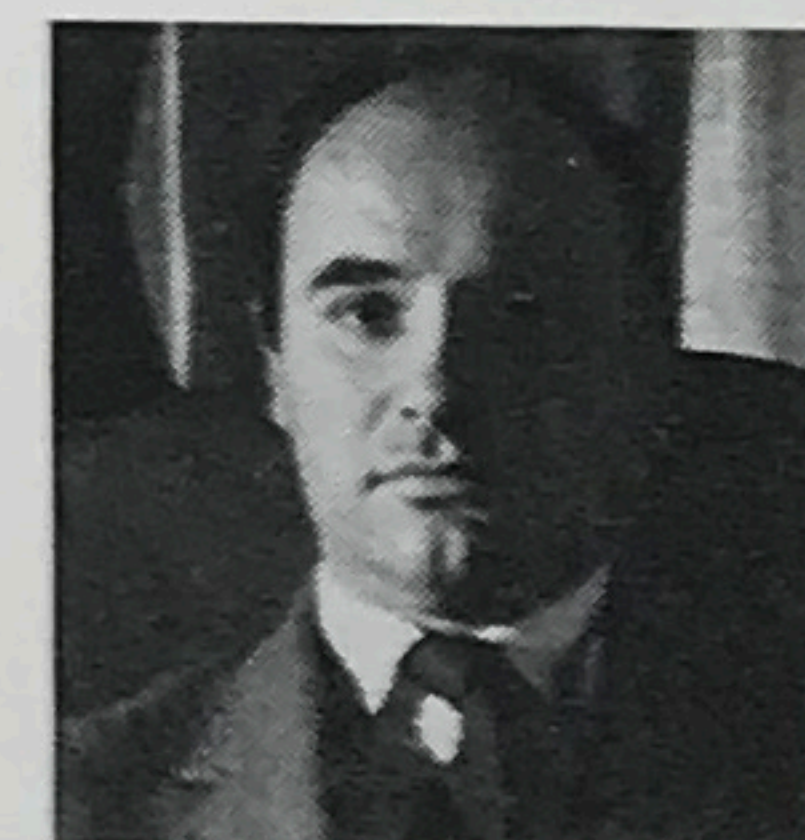


FIRST FLOOR PLAN

- Key to plan:
- 1 Entrance
 - 2 Coat closet
 - 3 Stair to second floor
 - 4 Bathroom
 - 5 Kitchen
 - 6 General Electric kitchen unit
 - 7 Refrigerator
 - 8 Food storage
 - 9 Oven
 - 10 Living room
 - 11 Fireplace
 - 12 Dining area
 - 13 Picture shelf
 - 14 Bar
 - 15 Studio
 - 16 Hi-Fi equipment
 - 17 Walk-in closet
 - 18 Bench along windows
 - 26 Terrace
- Broken lines indicate walls which were removed; heavy lines show new walls. Bedrooms on second floor.



Ehrman Mitchell



Romaldo Giurgola

Left: Light pole beside stairs at entrance extends two stories, with a globe at top and a reflector light at first floor level. This is only one of several spatial devices that make an interesting sculptured interior. Others: Dropped ceiling over conversation area; upward slope of ceiling at windows; architectural treatment of seating area, window bench; wall cutouts for fireplace and logs.