

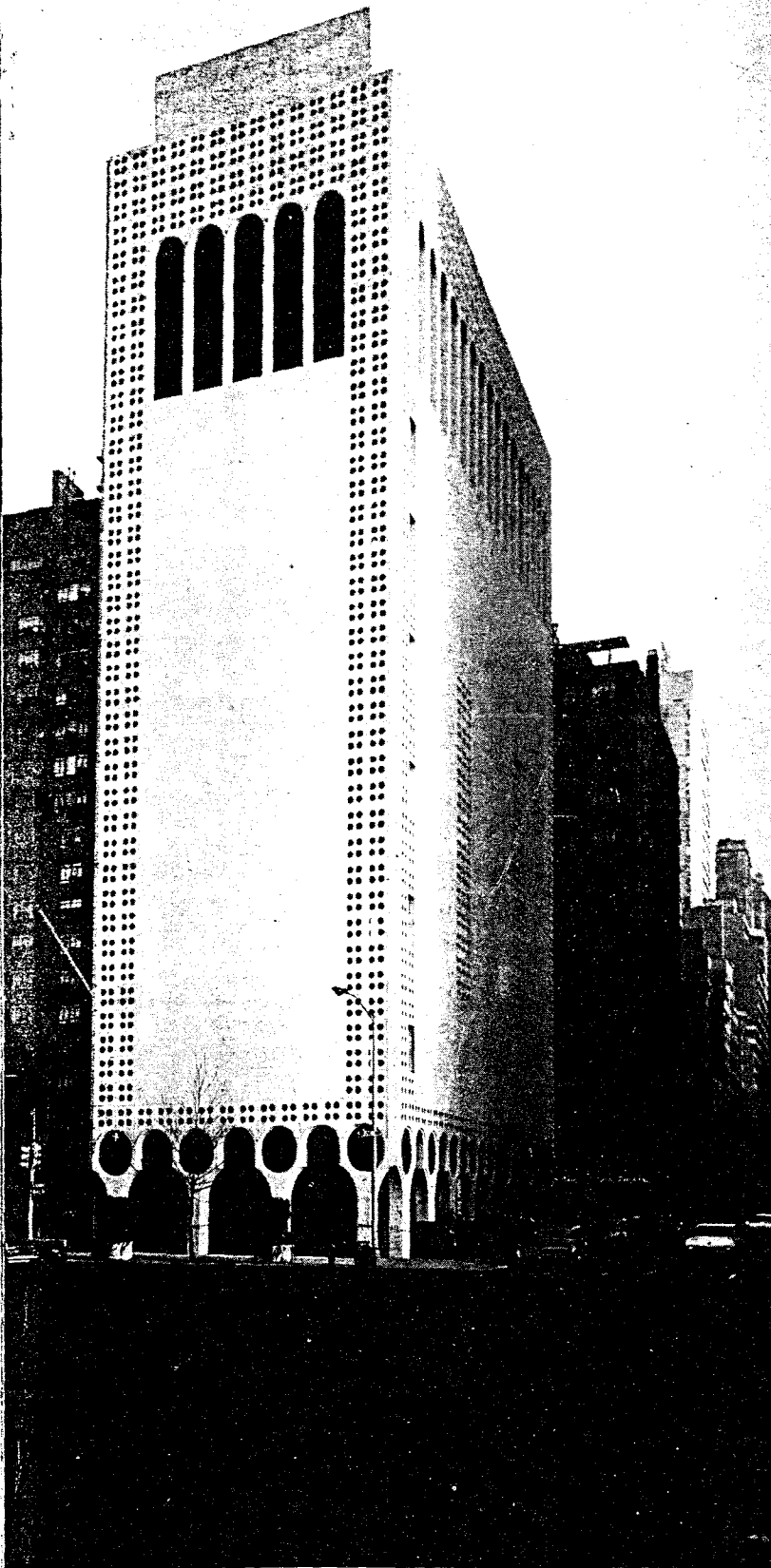
Art In New Setting

With the opening of the Huntington Hartford Gallery of Modern Art, it was evident that New York's newest art museum was pointing the direction in which art would be presented in the future. For this nine-story structure, well on its way to becoming a landmark in a city meagerly blessed with outstanding architecture, features luxurious and gracious materials that create an effect of natural settings. Erected specifically to house the 19th and 20th century art collection of Huntington Hartford, the Gallery was designed by Edward Durell Stone, A.I.A. His concept in this Orient inspired building on its irregular shaped plot is a feat of architectural engineering with the concave side facing Columbus Circle on a 217-degree radius. It contributes in no small measure, as it soars gracefully upward, lean and white looking, to an atmosphere of effortless and soothing interior design which does not distract the mind from an appreciation of the art exhibited. The staff of Edward Durell Stone, under the direction of John Crews Rainey designed the interiors, with Mildred Hull, Mr. Hartford's interior designer, as consultant.

Special lighting techniques, six years in development, were designed also to avoid distraction and to preserve the perspective which the artist painted in his work. This was done with a continuous row of powerful fluorescent lamps, set in specially designed reflectors through which tiny, quartzline incandescent adjustable lamps, again set in special reflectors, throw highlights onto the paintings, creating depth. This lighting design forms a hung ceiling in each gallery, projecting four feet from the wall, with the fixtures built into the sides of this ceiling and covered by a continuous bronze grill, leaving the ceiling plane clean.

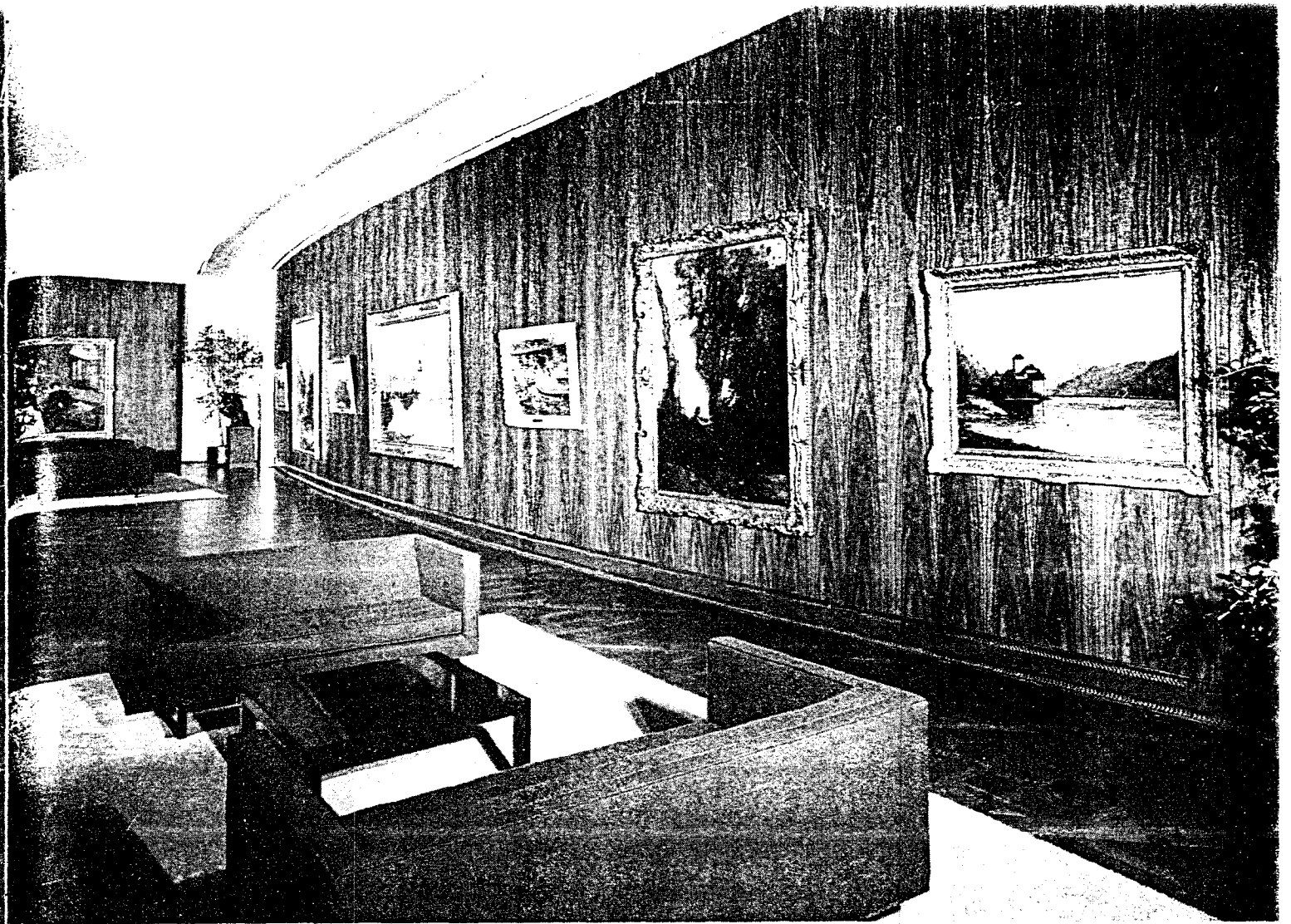
As in the Guggenheim Museum, one approaches the exhibit galleries, situated on the second, third, fourth and fifth floors, from on high, making one's way down to the main floor via red carpeted stairways, the short journey between floors interrupted by small in-between galleries, one of which is devoted to Salvador Dali.

Continued on page 171



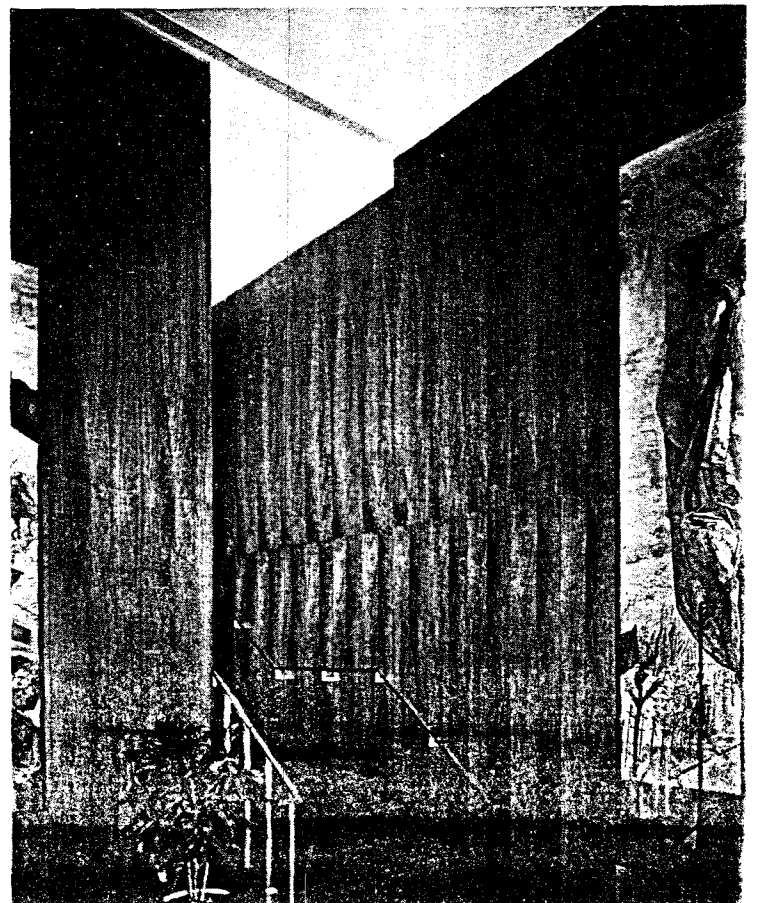
Arnold Eagle

Soaring vertically to take advantage of limited ground space Huntington Hartford Gallery of Modern Art, designed by Edward Durell Stone, A.I.A., faces plaza of Columbus Circle with upper floors overlooking Central Park; portholes are ingenious method of bringing daylight indoors in a structure predominately windowless.



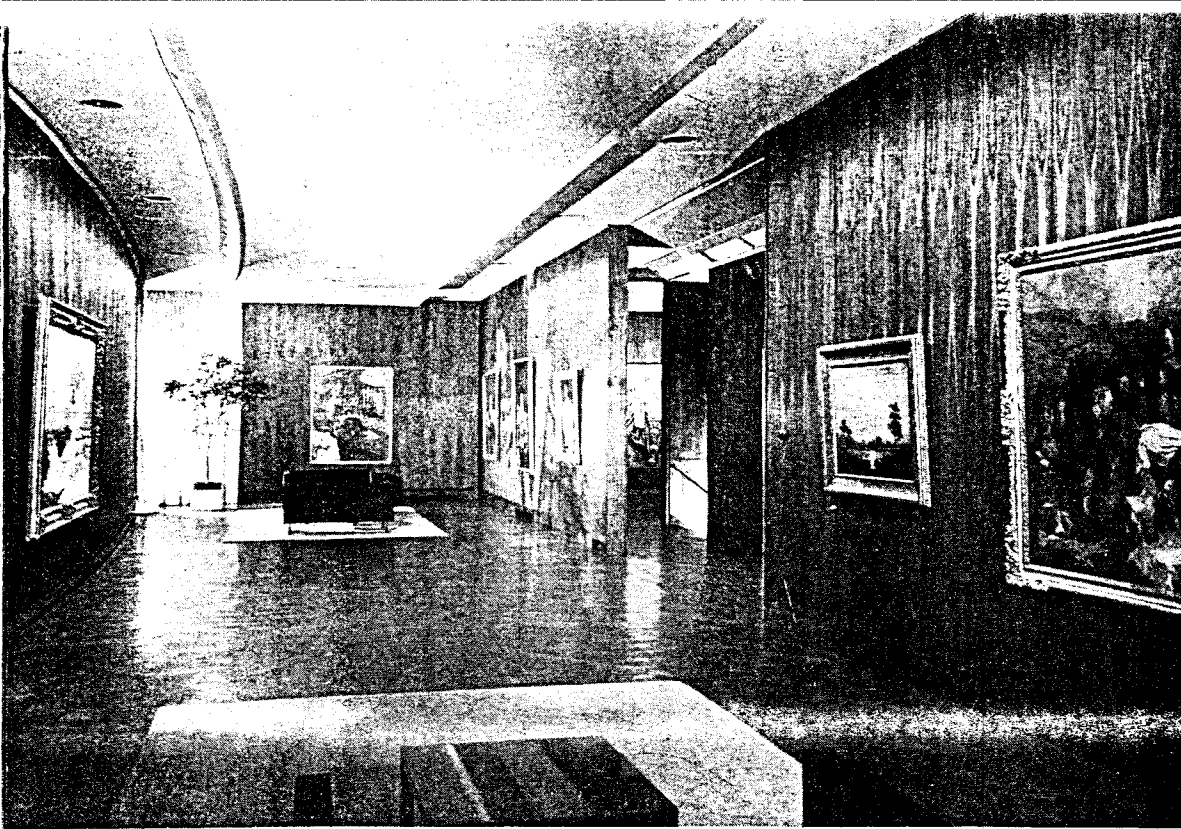
Schnall

One of two main galleries exhibiting the permanent Huntington Hartford Collection. Precisely matched graining in each panel of American walnut contributes to over-all concept of underplayed interior design to eliminate distraction from enjoyment of paintings; expanse of oak parquet floors in Versailles pattern is broken by beige area rugs at either end with group seating of dark Danish wool upholstered facing sofas and tables. Stairway (right) leads to one of mezzanine floor galleries and is richly carpeted in red; wall showing Salvador Dali exhibit is completely paneled in American walnut with perfectly matched graining; live foliage in planters is decorative note in corners throughout the museum.



Interior Credits

Walls: U. S. Plywood
 Installation: Haggerty Millwork
 Carpets: James Templeton, Inc. (Robbins Bros.)
 Sofas: Horvey Propper
 Sofa fabric & draperies: Arthur H. Lee
 Tables: Directional Furniture
 Workroom: Fetzer, Inc.
 Planting: Everett Conklin
 Planters: Architectural Pottery

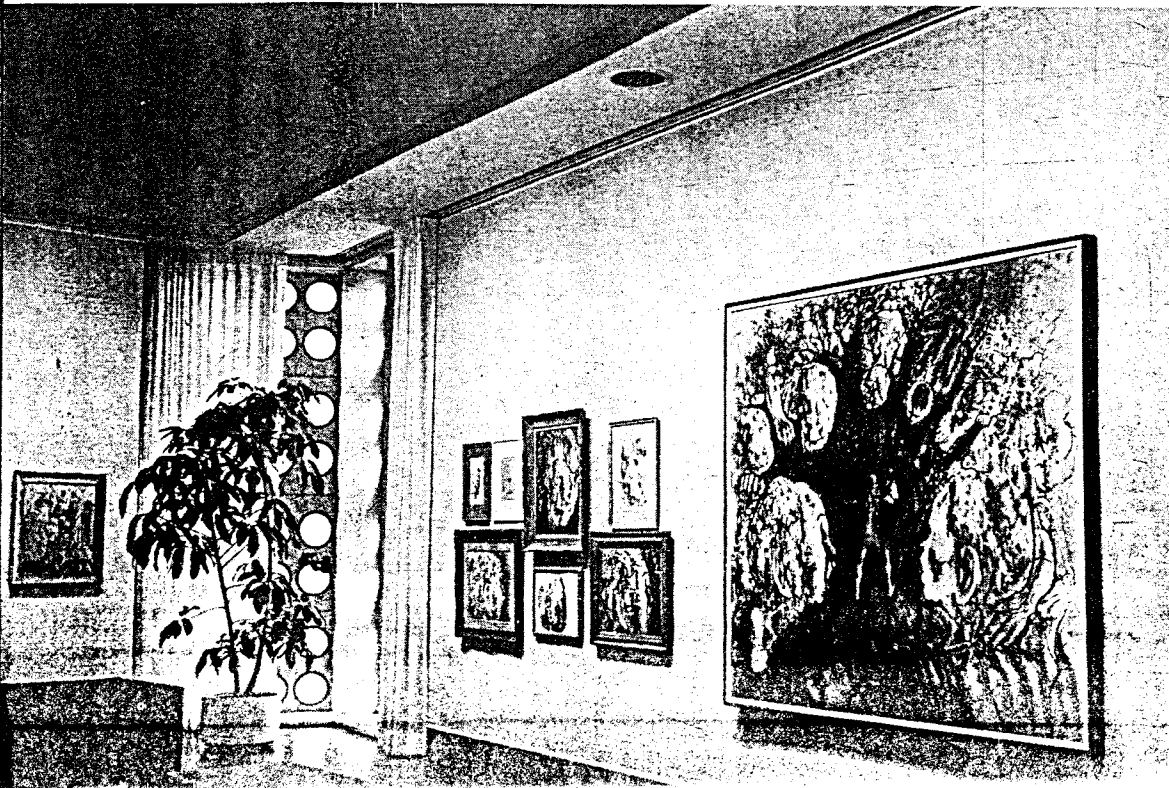


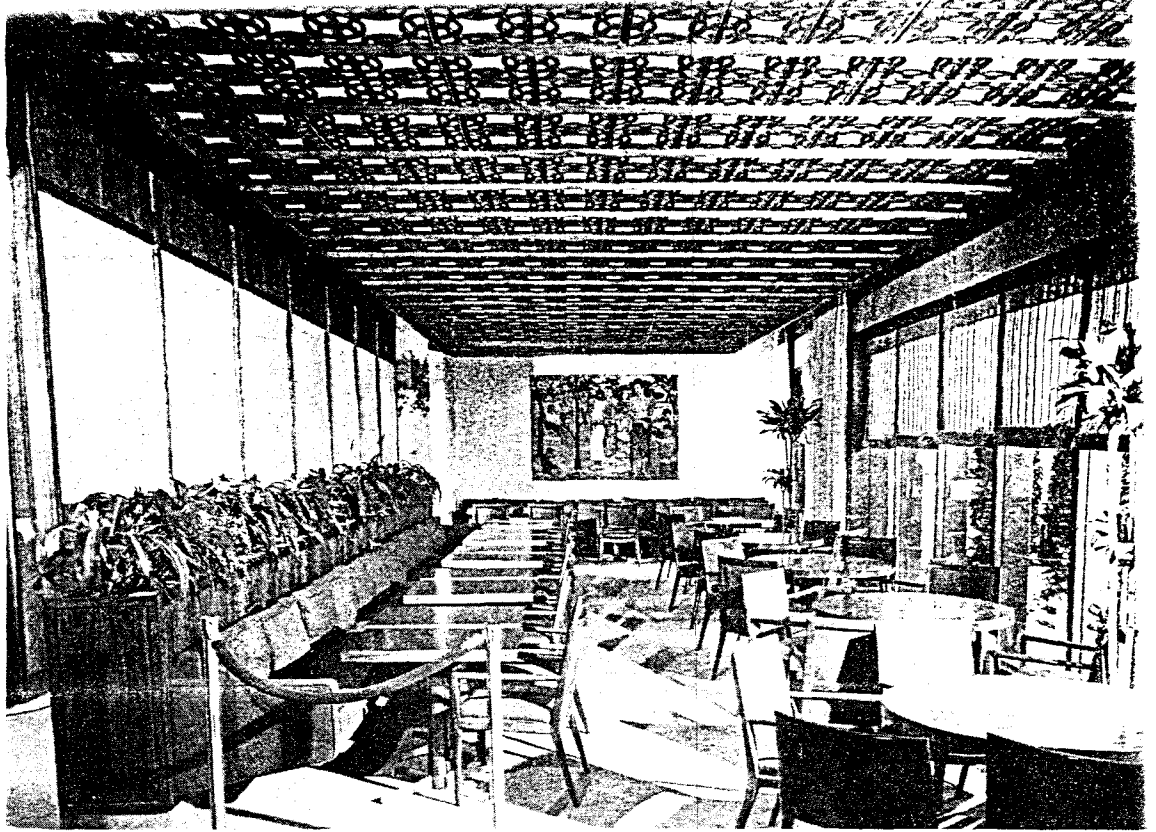
View of main gallery on fifth floor housing permanent Huntington Hartford Collection defines comfortable, natural setting for paintings, with curving sweep of perimeter wall outlining shape of structure; lighting system in hung ceiling, especially designed to preserve artists' perspective, and blueprint matched graining in American walnut paneling aid in avoiding distraction when viewing paintings.

*Wall paneling: U. S. Plywood
 Wall sculpture: Arnold Eagle
 Carpeting: James Templeton, Inc. (Robbins Bros.)
 Sofas: Harvey Propper
 Sofa fabric & draperies: Arthur H. Lee
 Workroom: Fetzer, Inc.
 Planters: Architectural Pottery
 Planting: Everett Conklin*

Below: Part of Tchelitchev exhibit with textured geometric jacquard cotton wall covering as background, showing major canvas Hide and Seek on loan from Museum of Modern Art; portholes in exterior of building with sheer linen Dacron draperies create dramatic effect.

Arnold Eagle



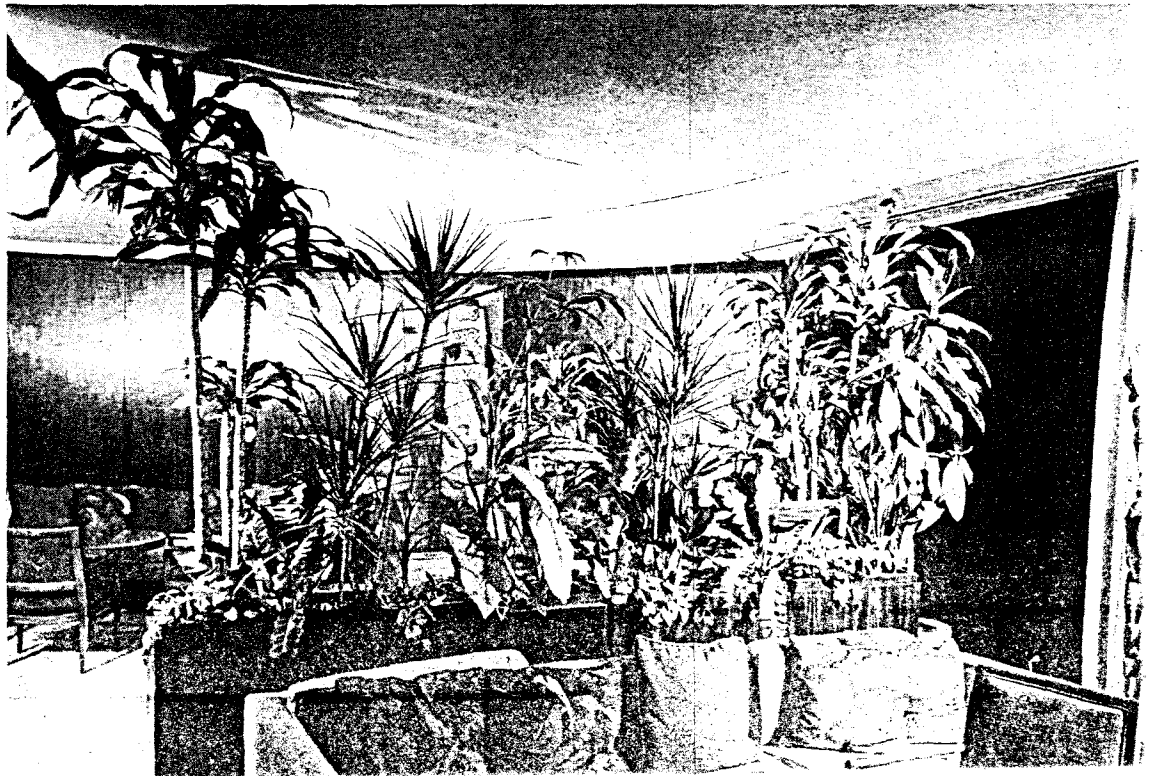


*Walls: Laue Brothers
 Tapestry: Arthur H. Lee
 Chairs & tables: Cumberland
 Upholstery: Dazien's
 Divider, shades: Tropicraft, Inc.
 Planting: Everett Conklin
 Woodworking: Haggerty Millwork*

Small dining room named for Gauguin, showing one of paintings reproduced in gros point and needle point tapestry; lush native Polynesian foliage, grasscloth covered walls, silk match-stick divider behind cantilevered banquettes, similar blinds at windows and grille ceiling of walnut veneer with laminated fabric are in complete harmony with quiet rust and deep beige color scheme.

South Sea Islands theme is continued in Snack Bar or Cocktail Lounge on eighth floor in same quiet color scheme accented by deep color accents in pillows and painted primitive wood sculpture, collected by Mr. Hartford; Macassar ebony paneled walls are complemented by ebony bar with leather front, not shown, and leather stools.

*Chairs & tables: Cumberland
 Fabric: Dazien's, Inc.
 Woodwork: Haggerty Millwork
 Planting: Everett Conklin
 Leather: American Leather*




Outstanding is the precisely matched graining of the American walnut wall paneling. This paneling achieves the effect of giving the paintings a richly conservative but natural looking background and is used throughout the main galleries and stairway corridors with the exception of the second and third floors, set aside for temporary exhibits, where a textured geometric Jacquard cotton in a neutral shade, is quietly unobtrusive. Floors are oak parquetry in the Versailles pattern, accented at group seating areas by solid color rugs. Sheer case-ment draperies at corner windows—of linen Dacron in the main galleries and raw silk in the small galleries—add a finished touch. Carpeted covered walls in the auditorium serve as acoustical aids.

A small dining room on the ninth floor, seating 52, named for Gauguin, two of whose paintings are reproduced in gros point and needle point tapestries that hang at either end of the room, is neatly expressed in contemporary design, subtly integrated to achieve an unaffected look. In a quiet color scheme of rust and deep beige with the green of lush native Polynesian foliage creating a kinship with the Gauguin identification, the room achieves complete harmony. Grasscloth covers the walls. Silk match-stick divider, behind cantilevered Danish wool upholstered banquettes in front of planters, is matched by similar blinds on window wall opposite. And a grille ceiling made of walnut veneer plywood with laminated fabric pulls all elements together.

Equally restrained in design, its planting more luxuriant and abundant, the cocktail coffee lounge or snack bar, on the eighth floor, seating 60, carries out the same South Sea Islands theme heightened by deep color accents in pillows covered in tropical bird and leaf motif and by primitive wood sculpture, typically decorated with paint, collected by Mr. Hartford. Walls are of Macassar ebony complemented by an ebony bar with leather front.

For the opening, the galleries on the second and third floors showed the work of the Russian-American painter, Tchelitchev, the first time so great a number of this artist's work was ever assembled at one exhibition.

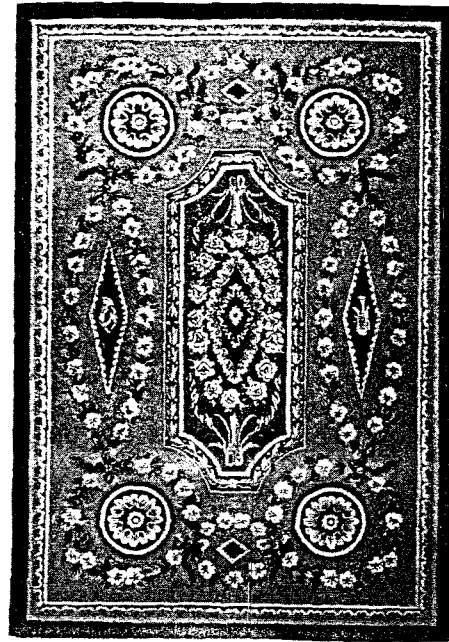


Ruth VITOW

custom lamp shades and mountings

921 third avenue
new york 22, n. y.
eldorado 5-6331
6616

DISTINCTIVE FLOOR COVERINGS SINCE 1917



DIRECTOIRE NEEDLEWORK

Made to your own design, colors and size

ERNEST
TREGANOWAN
INC.

49 EAST 53rd STREET, N.Y. 22, N.Y.
TELEPHONE: PLaza 5-1050



Member of
Decorators Floor Covering
Association

