

House & Garden



GUIDE FOR GARDENERS
WINTER TRAVEL

L. FALCON

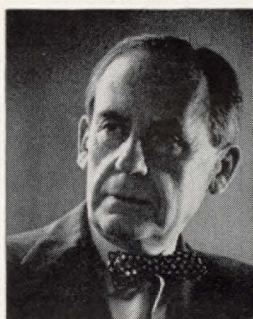
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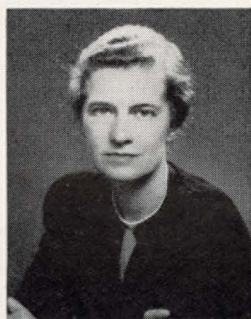
House & Garden

Contents for January, 1949

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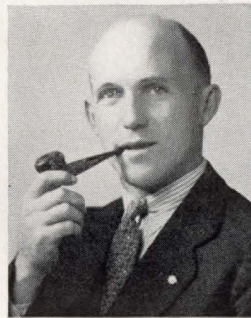
WALTER GROPIUS



GERTRUDE M. SMITH



CAMERON CLARK



RODERICK W. CUMMING

WALTER GROPIUS, pioneer modernist and chairman of Harvard's Graduate School of Architecture (his house, what he thinks of it are on page 72), is senior partner of The Architects Collaborative. Its eight members designed Harvard's first modern dormitories and Commons Hall, to cost \$3,000,000. GERTRUDE M. SMITH is not only an authority on crab apples (page 34) but also spends nine months of each year as a consultant taking care of New Jersey gardens. She helped to edit a useful authoritative garden book, lectures and has worked at Swarthmore's Scott Horticultural Foundation. CAMERON CLARK, architect of Mr. and Mrs. Maynard S. Bird's house (page 54), is a confirmed good neighbor, believes houses should fit and contribute to their communities. He writes us on a slightly belligerent note: "To create a startling design, out of key with its neighbors, is selfishness rampant." RODERICK W. CUMMING, who writes of the new perennials on page 33, is a gardener by inheritance and inclination. With his father, the late Alex Cumming, one of America's greatest hybridizers, he watched and tested plants for 13 years at Bristol, Connecticut, will continue his work in Virginia. ON THE COVER: A still life of flowers painted in oil by Jacques Falcou.

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Time mellows this modern house

GEORGE H. DAVIS



1938—We had just moved in

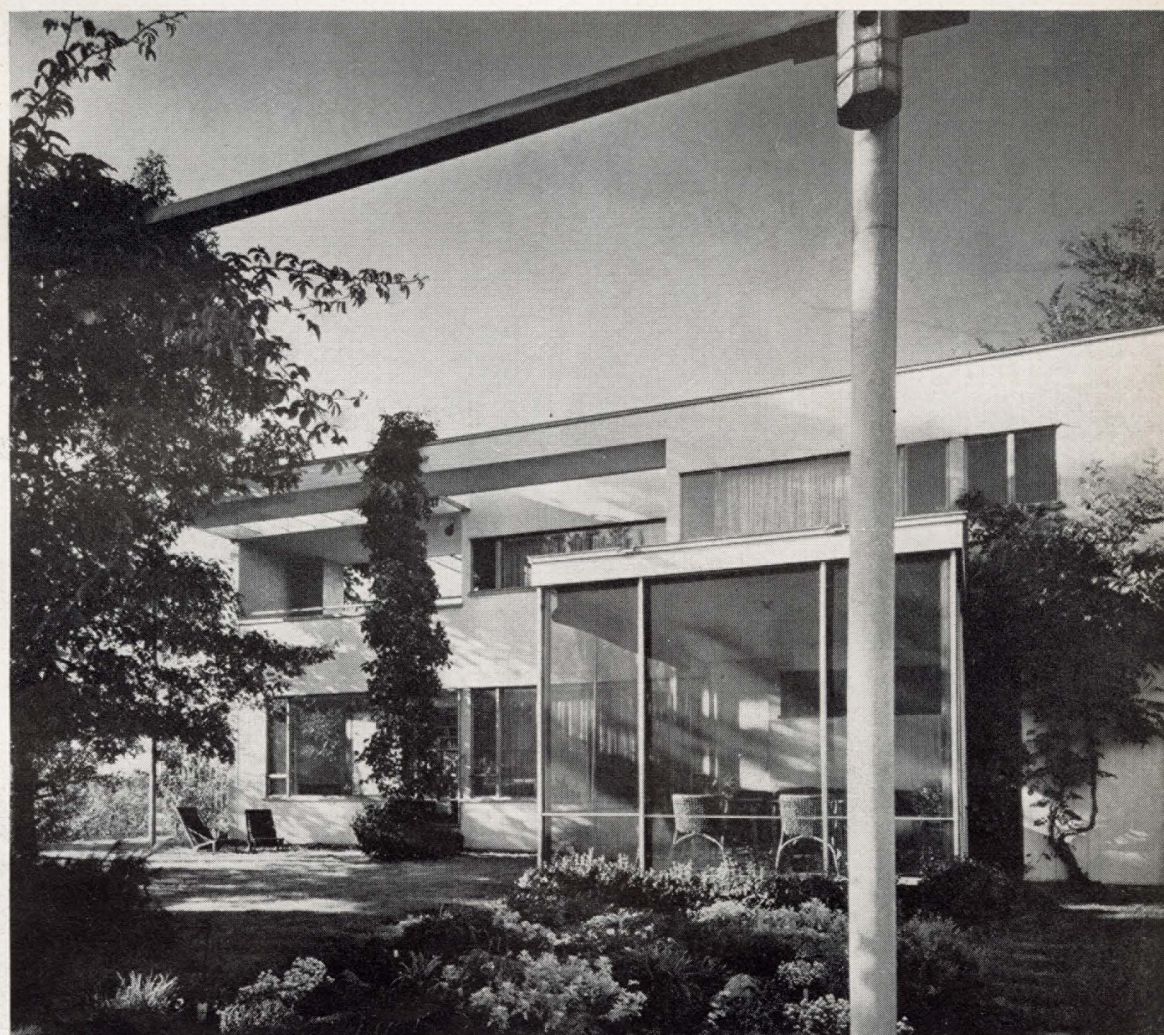
Ten years' experience

with our own house

by Walter and Ise Gropius

A GREAT DEAL of the charm of old houses is certainly due to the mellowing effect of time and of their well-established gardens. Modern houses are often photographed and published right after their owners have moved in. They are bound to look bare. It is obvious that the house and its surrounding landscape need years to come to terms with each other. The appearance of our own house in Lincoln, Massachusetts, has changed within ten years because the landscaping and gardens have had time to grow up to our original plan.

The house is opened up to take in a part of the surrounding areas. Nor does it end at its enclosing walls; it reaches out with "tentacles" of trellis, low walls and planting designed to delineate the outdoor living spaces and make them a part of the over-all composition. This way, gardening assumed a new importance. Our garden projects itself constantly into our consciousness and we are more aware of its features than we would be if we only got an occasional glimpse of it through small Georgian window panes.

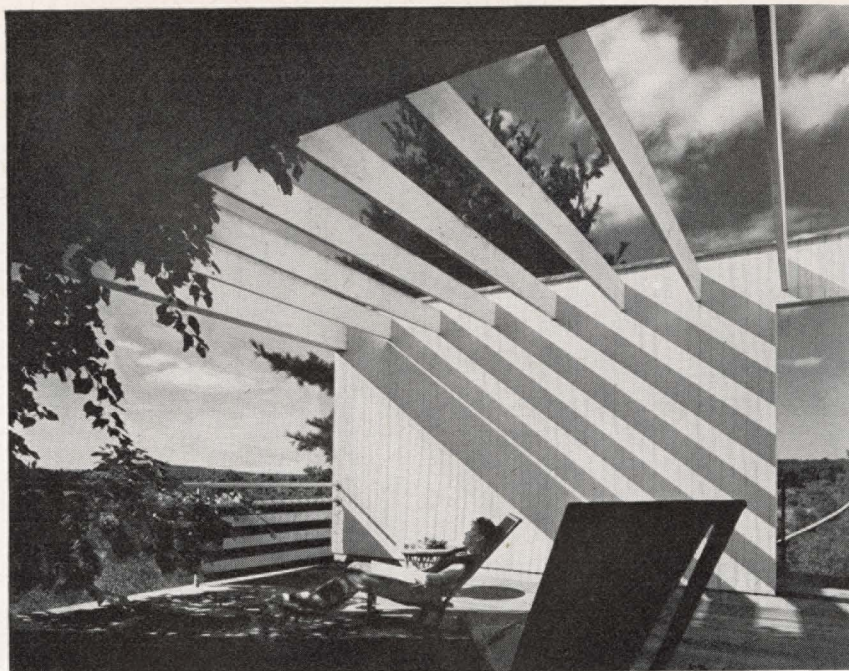


Landscaping and garden have had a chance to develop; the house has mellowed and worn well.

Opposite

We opened the house to bring in part of the surrounding garden. There is no separate outside and inside world.

THE HOUSE plan responds well to the various claims of family life. It had been planned from the beginning not to create a "picture" or to perpetuate a status quo—however charming—but as a living organism, ready to serve as background for constantly changing activities. We think that the house fits us like a sweater, except for the kitchen which does not now quite answer our present requirements. It was laid out under the assumption that we would have a maid. But as servants often create more problems than they solve, we find that the maidless household suits us better. We now wish we had a broad counter between kitchen and dining room which would permit the family or guests to serve themselves conveniently and allow for a more open communication between the living area and the kitchen. The Kliegl light in the ceiling above the dining table is most successful. Even simple glassware and pottery look glamorous in the brilliant pinpoint illumination. Attention is centered on table and food, while the eyes remain protected from the glare.



Summer-night parties on the roof deck, SHOWN ABOVE, breakfasts in the morning sun on the porch, SHOWN BELOW—all this brings to our home life many of the thrills for which we used to travel far and wide.

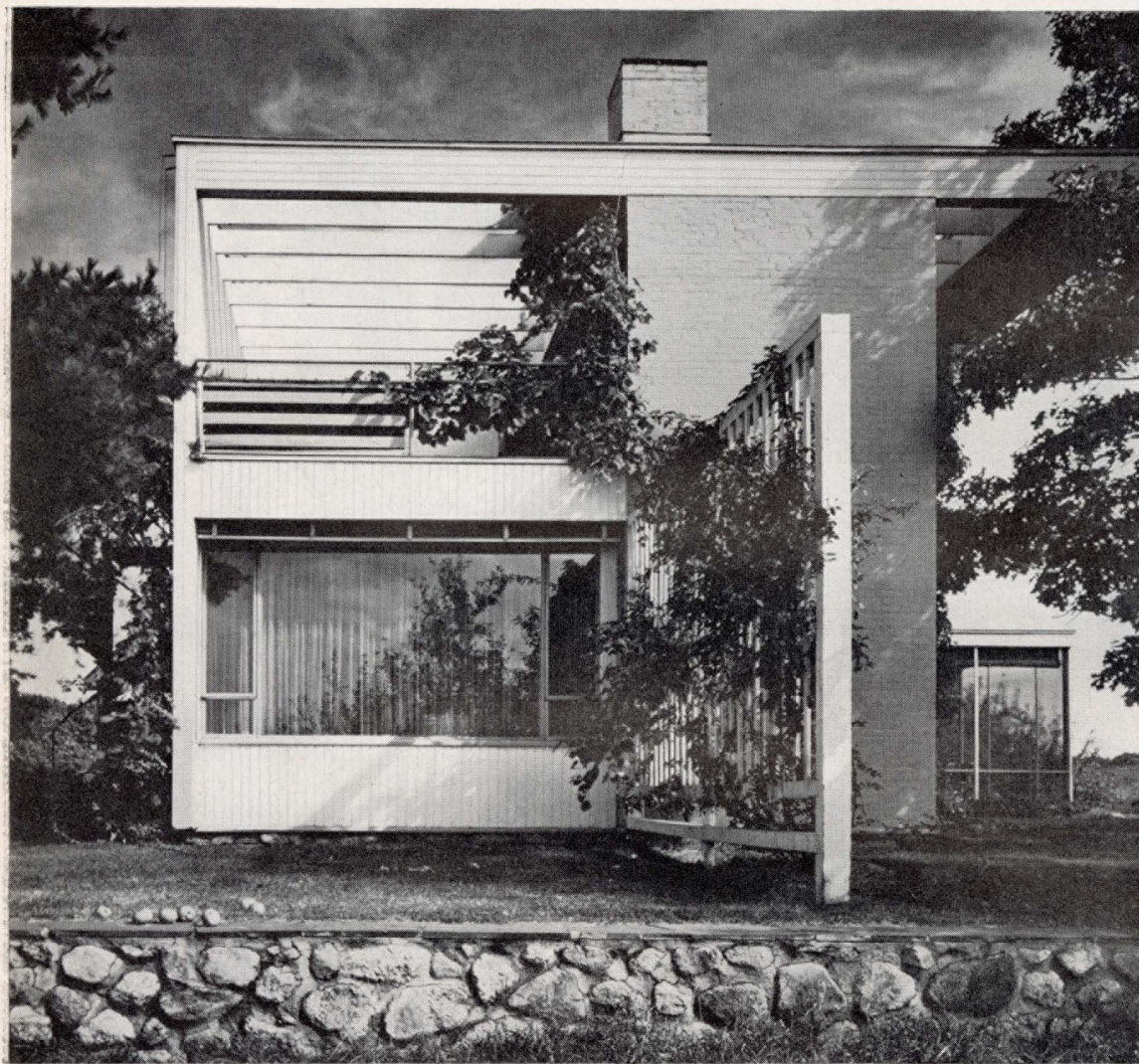


The large screened porch, extending out from our house at full length, has become the main living and dining space during the summer. It catches both eastern and western breezes and has a sheltered, glassed-in corner.

WALTER GROPIUS and
MARCEL BREUER, *architects*



The spiral staircase to the roof-deck and to our daughter's room proved to be very practical as the children could enter directly without tracking through the house.



Clapboard and brick, wood-frame construction and the demands of the New England climate form a regional tradition which was made a part of the design; but it is not a dry imitation of what has been in the past.

The large window walls are a most desirable asset we have found. They establish the outdoor-indoor relation of our living space throughout the year. They provide a view of a natural stage on which the dramatic events of nature entertain us from morning to evening, summer and winter. There is nothing like watching a blizzard through 12-foot wide glass panes while sitting cosily at the dining table.

WE MOVED into our house a few days before the great hurricane of September 1938, which put it to a severe test right away. The porch screens were torn and part of the trellis loosened, but everything else, including the large glass panes, remained intact. The flat roof was not affected, whereas pitched roofs all over the region suffered damage. Also in subsequent heavy blizzards throughout the years, the flat roof never developed a leak. Since the slightest air current blows snow off the roof, drifts have no chance to collect. Pitched roofs pile up snow on their wind side; then the snow comes down in avalanches or forms icicles which are often dangerous. The inside drain for the flat roof works perfectly. It is warmed by indoor temperature and cannot freeze.

The real drawback to living in our house in Lincoln, is the fact that we have largely neglected traveling. We have become home addicts and it takes a major effort now to tear us away.

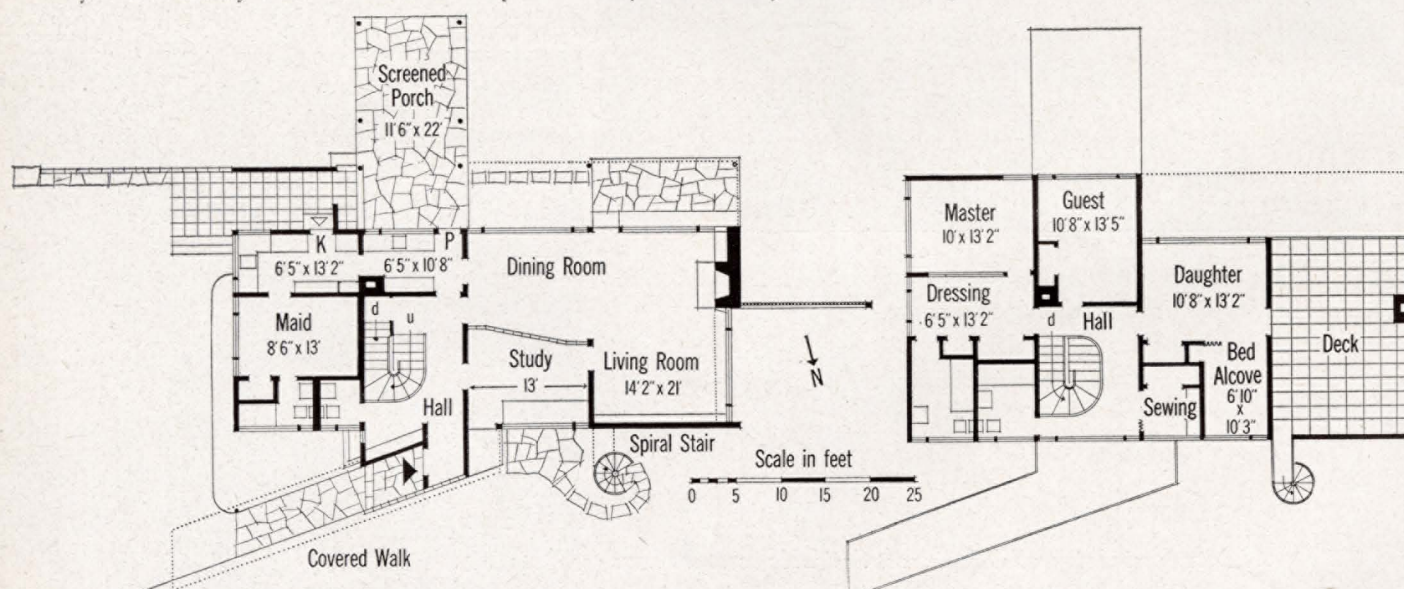
DAMORA





LIVING ROOM SEEN FROM DINING ROOM

We have often been asked, "Why have a fireplace in a modern house where it obviously is not needed for heating?" Our answer is that we enjoy it. A sweet-smelling wood fire is a luxury we should hate to dispense with for its beauty and relaxing qualities.



The floor plan of the house was designed for freedom of motion from one room to another and to the out-of-doors. Throughout the years the house has responded well to almost every need of our family. The kitchen and service areas were designed to be run by a maid, but we have discovered that a servantless household is more to our liking.

The Old Colonial tradition of a central hall is pleasant and appropriate today. It eliminates corridors, and from it we can reach every room. The clapboard is a time-honored material, used in the region over a hundred years.



MODERN HOUSE

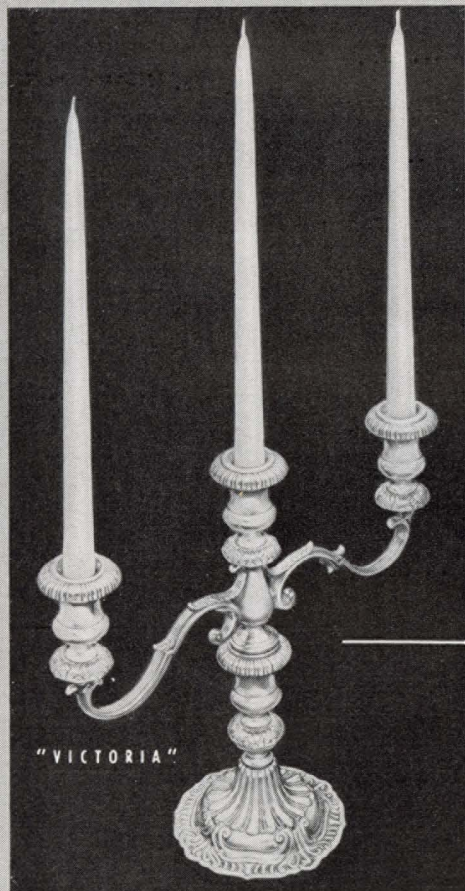
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CONCEALED FLOODLIGHTS avoid the harsh glare of conventional outdoor entrance lights; instead, the whole front wall of the house is softly illuminated with reflected light. A wooden canopy projects diagonally from above the front door to form a covered walk to the drive. The spiral stairs lead up to the roof deck.

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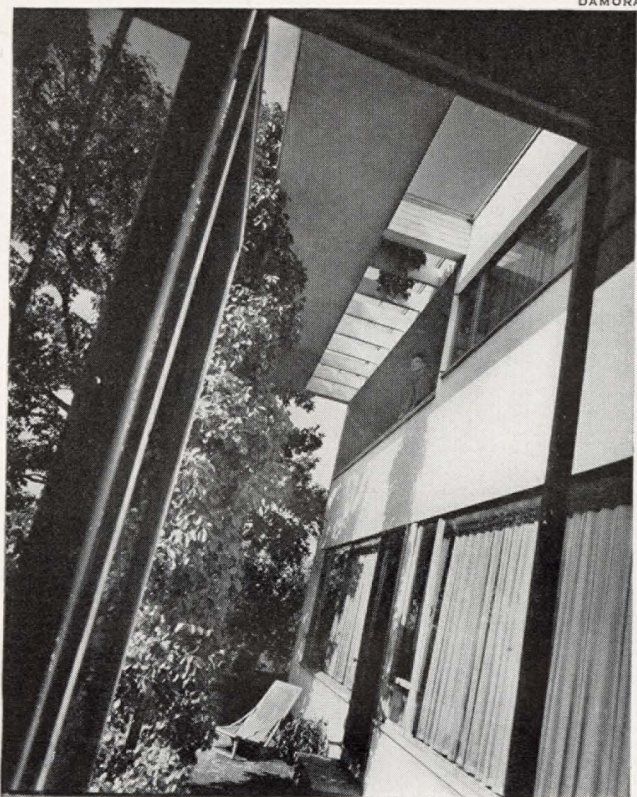


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(Continued on page 114)

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MODERN HOUSE

continued

DAMORA

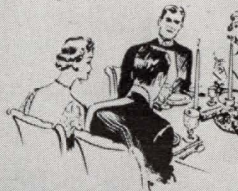


THE MASTER BEDROOM is divided in two because Mr. and Mrs. Gropius wanted to sleep in a cool room but dress where it is warm. In order to keep the room half cool, half warm but open in effect, the partition between is mostly glass. A dressing table topped by a slab of black Formica extends the length of the wall. A mirror is fixed to the glass partition. Silvered bulbs are mounted on stainless steel shafts.

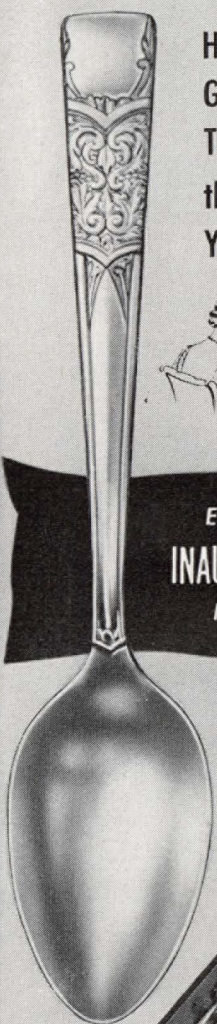


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(Continued on page 116)

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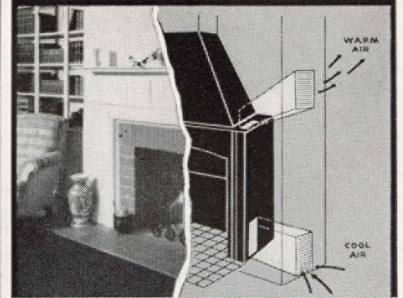


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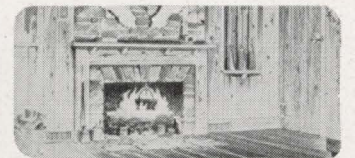
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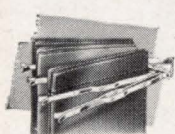


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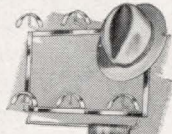
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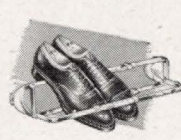
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MODERN HOUSE continued

BUILDING DATA

FOUNDATION: Fieldstone walls;
cellar floor—3" concrete on
gravel; damp-proofing on
outside wall

EXTERIOR WALLS: Vertical red-
wood siding, asphalt felt—
The Barrett Division, Allied
Chemical & Dye Corp.; fir
boarding, 2" x 4" studs,
rock lath—United States
Gypsum Co.; plaster—Na-
tional Gypsum Co.

ROOF: Fir boarding and joists,
strapping, covered with 5-
ply, 20-year-Bond roofing—
The Barrett Division, Allied
Chemical & Dye Corp.

INSULATION: Outside walls and
roof—Samuel Cabot, Inc.;
weather stripping—Athey
Shade Co.; sound insula-
tion in living room, acous-
tical plaster—California
Stucco Co.

DOORS: "Sturdibilt"—M. & M.
Woodworking Co.

GARAGE DOORS: Overhead type
—Barber-Colman Co.

WINDOWS: Steel sash—Hope's
Windows, Inc.; screens—
Hope's Windows, Inc. and
The Cambridge Wire Cloth
Company

GLASS: A quality 1/4" and 3/16"
sheet and glass blocks
—Pittsburgh Plate Glass
Co.; 1/4" Louvrex—Blue
Ridge Division, Libbey-
Owens-Ford Glass Co.

INTERIOR WALLS: Bedrooms—
wallpaper; dining room,
plywood—United States
Plywood Corp.; halls—ver-
tical white pine clapboard;
bathrooms, tile—Mosaic
Tile Co.

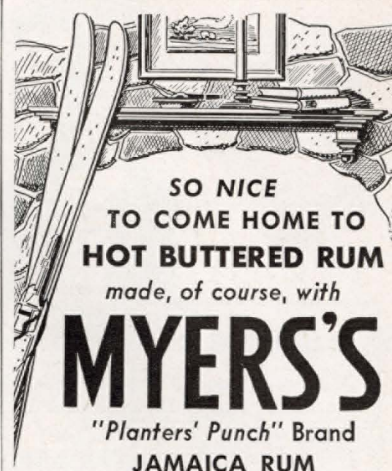
CEILINGS: Fir joists, strapping,
metal lath plaster—Na-
tional Gypsum Co.

FLOORS: Living room, bed-
rooms—carpet-covered;
halls—cork; kitchen, bath-
rooms—linoleum

HARDWARE: W. C. Vaughan Co.

PAINT: Bathroom walls, exterior
and interior sash, Dutch Boy
lead and oil—National Lead
Co.; ceilings, Muresco—
Benjamin Moore Co.;
floors, wax—S. C. Johnson
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ELECTRICAL INSTALLATION:
Wiring system, switches—
General Electric Co.; light-
(Continued on page 117)



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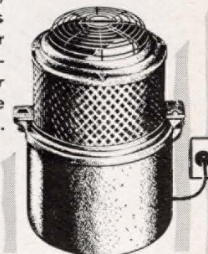
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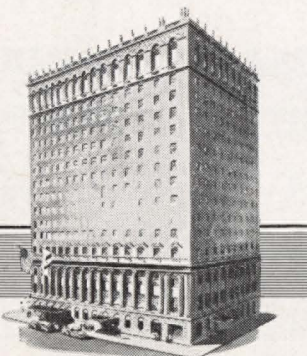
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BUILDING DATA continued

ing fixtures—Light Control Co., Kliegl Brothers Universal Electric Stage Lighting Co. and Kurt Versen

HEATING AND AIR CONDITIONING: "Delux" split system, hot water and hot air, filtered and humidified, conditioner and copper tank saver coil—Wintermaster, Inc.; radiators—Shaw, Perkins Manufacturing Co.; grilles—Tuttle & Bailey; thermostats—Perfex Corporation

BATHROOM EQUIPMENT: Lavatory, toilet—Briggs Manufacturing Co.; tub—Kohler Co.; cabinets, accessories—Charles Parker Co.

KITCHEN EQUIPMENT: Range, refrigerator, dishwasher and disposal unit—General

Electric Co.; sinks—Just Manufacturing Co.; cabinets—Modern Steel Equipment Co. of Geneva Modern Kitchens, Inc.; vent fan and hood—Universal Blower Co.

PLUMBING: Vent pipes, galvanized steel—The Cohoes Company; soil pipes—Sanitary Company of America; hot and cold water pipes, red brass tubing—Phelps Dodge Refining Corp.; brass fittings—Northern Indiana Brass Co.

SHEET METAL WORK: Flashing, 16-oz. soft copper—Revere Copper & Brass, Inc.; one interior downspout, 4" cast-iron—Sanitary Company of America; ducts, galvanized iron—Republic Steel Corp.

CORRECTION

In the October issue of *HOUSE & GARDEN*, two lamps shown in the *Continental Scrapbook* were incorrectly credited. The metal floor lamp on page 132, ascribed to Stilnovo, is an Edizione Arteluce, design by Gino Sarfatti. The standing lamp on page 133, described as from Arte e Luce, is an Edizione

Arteluce, design by Franco Duzzi, architect. Arteluce S.A., a firm specializing in lighting, has its offices in Milan, Italy, at Corso Matteotti, 12.

In the December issue of *HOUSE & GARDEN* on page 199, Interchemical Corporation's "Highlander Plaid" is a Sanitas fabric wall covering.

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