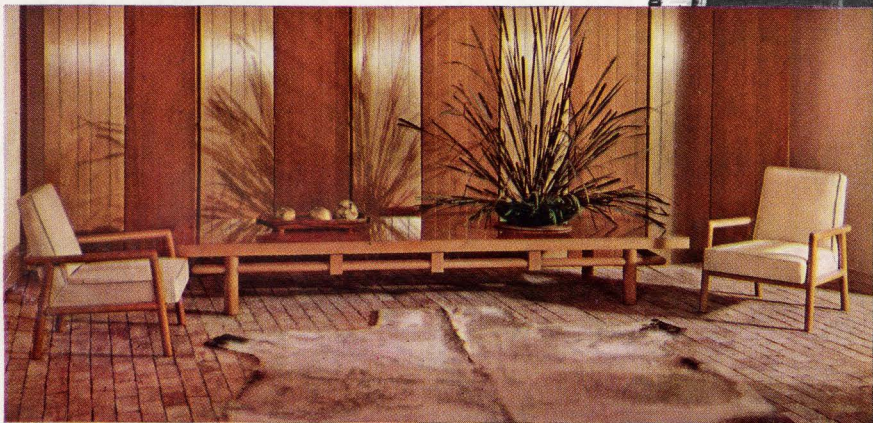


# House & Garden

LIVE  
AS  
WELL  
AS  
YOU  
LOOK



*Erica*

October 1949  
Price 50 Cents in U. S. and Canada  
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# House & Garden

Contents for October, 1949

On the cover



HOUSE & GARDEN'S "LIVE AS WELL AS YOU LOOK" THEME, which was launched last year, has grown mightily in editorial substance. It now emerges as a series of decoration and fashion shows, presented by HOUSE & GARDEN in various stores across the U. S. A. To symbolize this, the fashion artist, Eric, drew a lady in a coat and leopard hat and muff by Castillo of Elizabeth Arden, silhouetted against an appropriate gentleman. Appearing as representative of traditional decoration is a picture of Lady Juliet Duff's drawing room in Bulbridge House, Wilton, England (seen also and larger on page 140); for the modern side the nine-foot cocktail table, chairs and skyscraper screen which T. H. Robjohn-Gibbins recently designed for the Widdicomb Furniture Company (pages 152 and 153). Scheduled "Live as well as you look" shows for the next month include:

Strawbridge & Clothier, Philadelphia.....	Week of September 18
Miller & Rhoads, Richmond.....	Week of September 18
Frederick & Nelson, Seattle.....	Week of September 25
Abraham & Straus, Brooklyn.....	Week of September 25
Stix, Baer & Fuller, St. Louis.....	Week of September 25
Jackson's, Oakland, California.....	Week of October 2
Hudson's, Detroit.....	Week of October 9
Macy's, San Francisco.....	Week of October 9
The Dayton Company, Minneapolis.....	Week of October 16

Watch your newspapers for local announcements.

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Dining

KERTESZ

# A glass house in Connecticut

Philip C. Johnson, bringing the mountain to Mohammed,  
has built a modern house in Fairfield County that keeps the defenders of  
the Colonial house and hitching post flocking to his door





Kitchen

Living

Fireplace  
and Bath

Sleeping

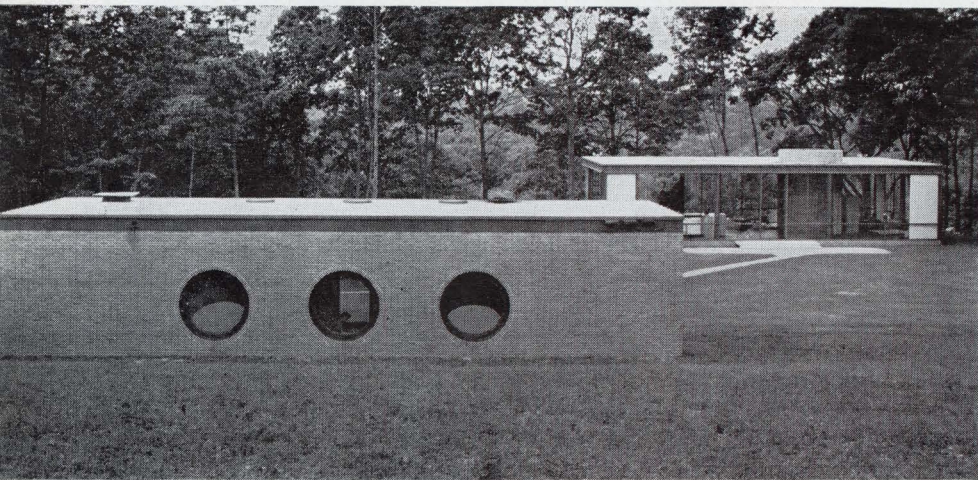
THE HOUSE WITH ITS MASSIVE BRICK CYLINDER RIDES ACROSS THE HORIZON LIKE A SHIP

DESPITE the technological wonders of the twentieth century, the idea of living in a glass house still astonishes most people. And residents of Fairfield County have not yet recovered from their astonishment at the glass house which Philip C. Johnson recently designed and built for himself in New Canaan. Mr. Johnson, who is Director of the Department of Architecture and Design at the Museum of Modern Art, takes it all quite calmly. He is an old hand at creating a stir, having installed the museum's sensational *Machine Arts* show in 1933 and built himself a controversial modern house in Cambridge, Massachusetts in 1942. When asked why he chose his particular building materials—plate glass,

structural steel and brick—he said that they seemed “logical.” The concept of the house did not come to him suddenly but evolved gradually while he was trying to figure out the most effective way to utilize his site, a plateau partially surrounded by ancient trees, bounded on the west by an 80-foot drop, and on the east by a gradual ascent to the road (see page 170). The protection provided by the trees was a determining factor in his choice of glass; that, and the magnificent view over ridge after ridge of Connecticut hills. The result is a truly original building of timeless elegance and classic simplicity, as well as a conclusive demonstration of the fact that modern building techniques have come of age.



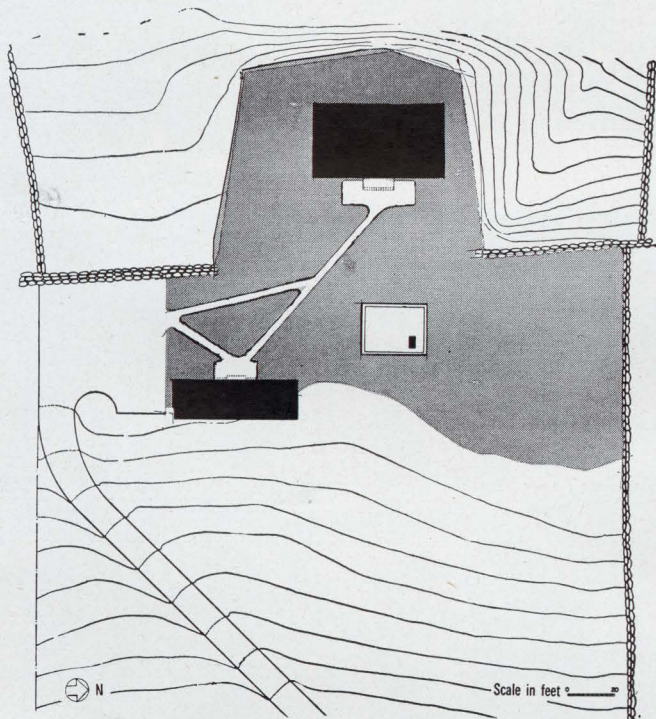
continued



GUEST HOUSE OF BRICK CONTRASTS HOUSE OF GLASS

The main house is one element in a larger plan

THE glass house is one of three related rectangles in a carefully planned arrangement of topography and architecture. The others are a brick guest house (see page 214) and a sanded base for sculpture not yet installed. Mr. Johnson regards the two houses as parts of a larger house, i.e., the entire grass-planted area in which they are placed. This area has been deliberately cultivated to contrast with the casualness of its natural surroundings. The entire concept is basically romantic.



COMPOSITION OF THREE RELATED RECTANGLES

The house, inside, is one large room arranged for simple yet formal living, without sacrificing elegance

PHILIP JOHNSON is a man who combines warmth and sensitivity with a restless intellect, impatient of bromides. His interest in architecture being scholarly as well as creative, he feels no compunction about looking backward for inspiration. Thus his house, despite its originality, conveys a sense of historic continuity. It rises from the ground as formally as any Georgian mansion, yet it is the example par excellence of the contemporary "bring the outdoors indoors" theory. It is as elegant as the *Petit Trianon*, yet conforms to the exigencies of living in one room. This glass-walled room, 56' x 32' x 10' 6" high, contains living, dining and kitchen areas, Mr. Johnson's bedroom area and bath. The bedroom and kitchen areas are each separated from the living area by walnut cabinets, 6' and 42" high, respectively. A brick cylinder, 10' in diameter, contains the bathroom, has a chimney on the outside. The house is warmed by radiant heating coils in floor and ceiling. The furniture was designed by the contemporary architect, Mies van der Rohe; the rollicking papier mâché girls by Elie Nadelman.



KITCHEN, CLOSED, IS SHEATHED IN LIGHT WALNUT



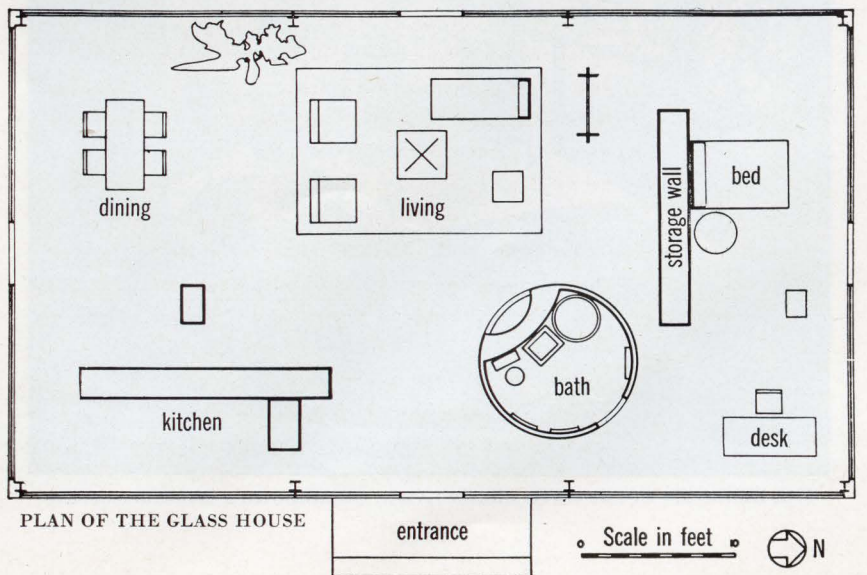


KERTESZ

A MODERN PLAN FOR LIVING: SPACIOUS AND IMPLACABLY SERENE



KITCHEN, OPEN, HAS WORK SURFACE OF BLACK LINOLEUM



PLAN OF THE GLASS HOUSE

entrance

Scale in feet







LIVING AREA AT NIGHT GLOWS BY CANDLE AND FIRELIGHT



*Above:* The circular bathroom has cork tile walls, floor and ceiling. The shower, at the right, consists of a recessed concrete base, 34" in diameter, wall fixtures and floor-to-ceiling Koro-seal curtains that operate on a circular track. *Left:* The living area at night is illuminated by candles, concealed spotlights, the glow of the fireplace and, indirectly, by spotlights set on the roof which light the surrounding trees.



THE BEDROOM OPENS ONTO GREEN LAWN, OVERLOOKS A WOODED RAVINE

Richness of texture and color  
lend an old master air  
to this new interior

Sybaritic in his tastes, Mr. Johnson has surrounded himself with an ordered array of art objects and museum-piece furniture. They are part of a setting as rich as the painting attributed to Poussin that stands on an easel beside the conversation group. Constant waxing has already given the dark red brick floor, the fireplace cylinder, and the walnut cabinets a patina that belies their age. The furniture by Mies van der Rohe was acquired by Mr. Johnson in 1930, and he moves it from house to house as anybody else might move precious antiques. The conversation group, shown on the opposite page, is defined by the boundaries of a white wool rug. The "Barcelona" chairs and stool are chromium steel and natural pigskin; the couch of steel and rosewood is upholstered in black nylon; the table holding a plaster sculpture by the Swiss, Giacometti, is glass and steel. The dining-room table, shown on the preceding page, is rosewood, while the chairs are covered with navy blue calfskin. The desk in the bedroom, left, is covered in black leather, the chair in natural calfskin, and the bed has a quilt of bottle-green raw silk. The screens that can be seen hanging along one wall in the bedroom photograph are of natural colored pandanus cloth. These run on tracks along all four walls and can be pulled to enclose the entire house. The bedroom lamps with steel bases are by Van Nessen; the wrought iron candelabra that lights the living area at night by Mr. Johnson.

*For additional photographs and building data see pages 212-215*

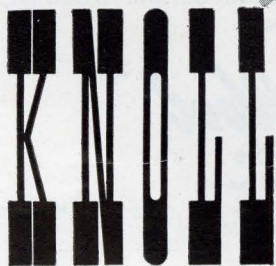
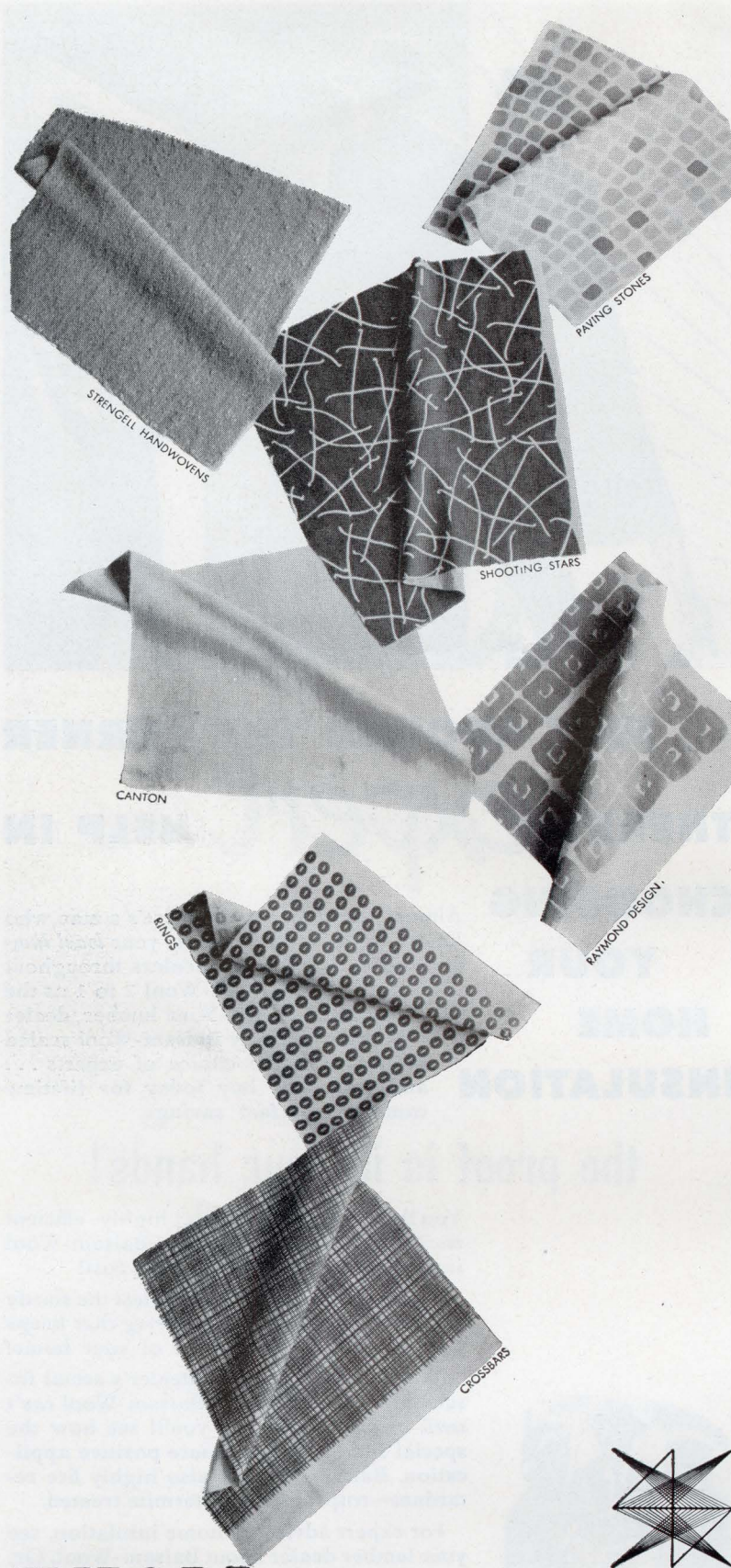




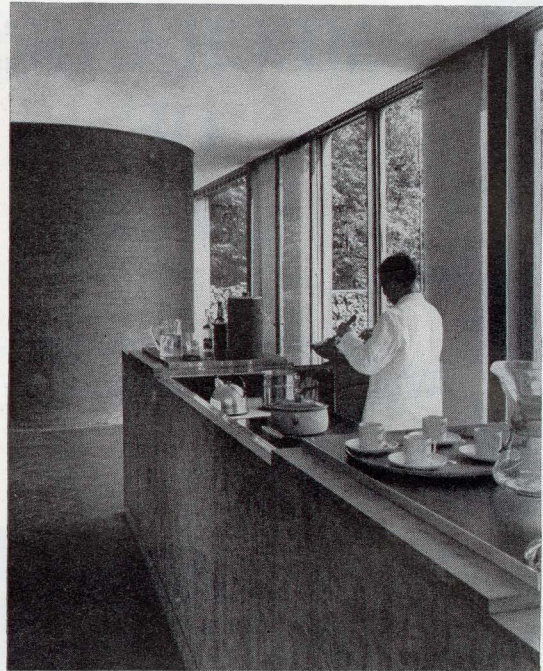
CONVERSATION GROUP HAS SUPERB VIEW OF CONNECTICUT HILLS



THE GLASS HOUSE continued from page 173



Modern textiles present an anomaly. Glass fiber and sheep's wool are woven as one. Plant fiber is plasticized. Horsehair may cover a Saarinen shell chair or a slick new plastic a Victorian sofa. Added to this list of important Knoll developments are a series of Swedish country prints, new Strenzell handwovens and revolutionary Fiberglas weave in a drapery fabric. Write for nearest store.  
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DINNER IS PREPARED IN FULL VIEW OF THE GUESTS

## How the one-room glass house works

ONE of the first questions asked by practical-minded visitors to the glass house is "What about the cooking odors?" Since there is no apparent source of ventilation other than the ceiling-high doors in each outside wall, the question is an obvious one. The answer is that the odors simply disappear. In the four corners of the house ventilation ducts run from the brick base up to unobtrusive grilled openings in the floor. Owing to these, the pull of the chimney draft, the high ceiling and the amount of fresh air let in by the opening and shutting of the outside doors during the course of the day, the air is continuously in circulation. Thus the only cooking smells one notices are the appetizing ones of food being prepared, not the stale smells of food cooked some hours before.

Other visitors who have not seen the kitchen in operation are worried by the fact that the servant must prepare meals in full view of the guests. Given a maid (or butler) of personal neatness, orderliness and, if possible, a sense of self-effacement, this presents no real problem. The problem is, of course, to find such a domestic. With the exception of liquor cupboard and glass drawer (see below), all functional units are hidden from the living area



DEEP DRAWER OVER LIQUOR CUPBOARD HOLDS GLASSES





MR. JOHNSON ENTERTAINS AT NIGHT BY CANDLELIGHT AGAINST A TAPESTRY OF TREES LIT WITH FLOODLIGHTS.

since they are below the level of the countertop. Beside storage space, these include two General Electric refrigerators, one General Electric stove, a Hot-point dishwasher and a stainless-steel sink with a GE Disposall. The under side of the countertop, which folds back to provide working space, is covered with black linoleum. Since objects must be placed on this visible surface during the preparation of a meal, it is necessary for the utensils to have an aesthetic as well as useful purpose. Today, as HOUSE & GARDEN issues show, such dual-purpose articles are not difficult to acquire.

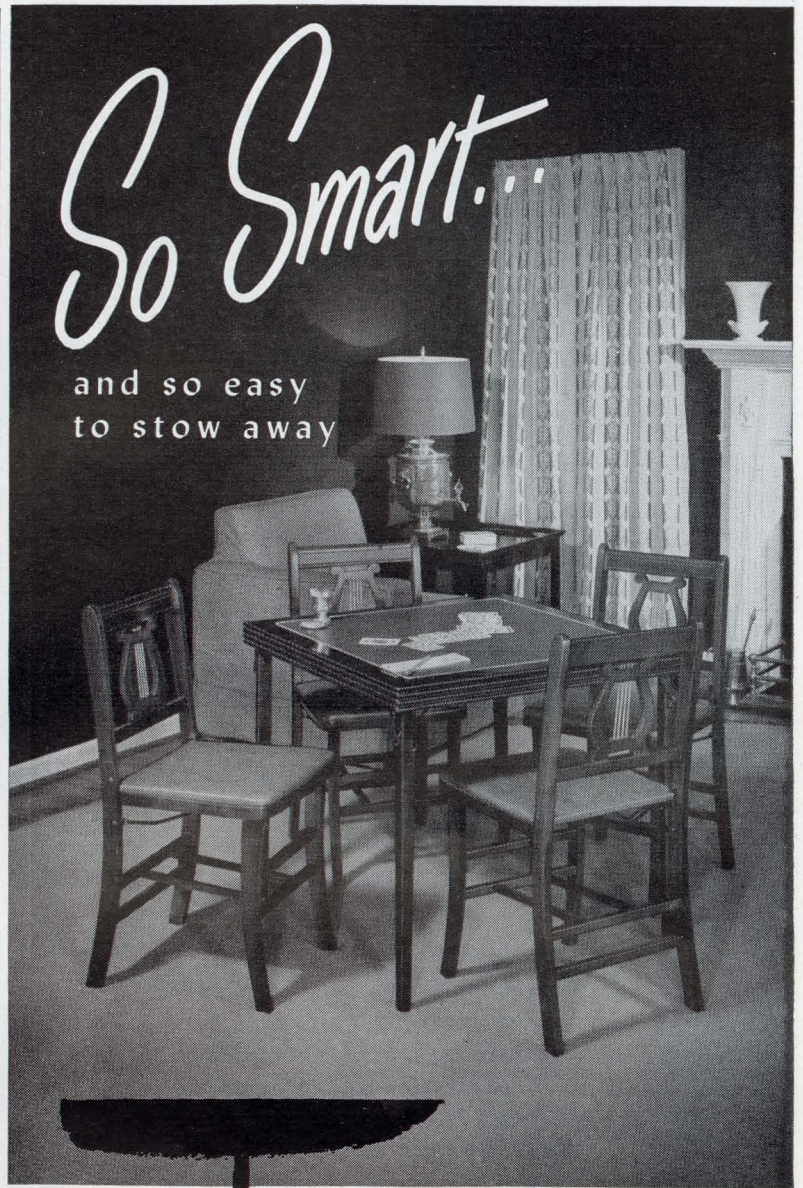
Mr. Johnson eats in the evening by the light of Georgian silver candelabra. At least one dinner each week is based on a cut of beef transported from the Johnson family farm in Ohio and kept in a deep freeze in the guest house.

Both main house and guest house are heated by radiant heating coils in the floors and ceilings, which are fed warm water from a Crane oil burning unit in the basement of the guest house. In winter the glass house benefits from the rays of the sun. In summer with the doors open it maintains a temperature the same as that of the outdoors; so that while it may get hot on a hot day, it becomes cool as soon as the sun goes down in the evening.

(Continued on page 214)



BEDROOM CABINETS PROVIDE STORAGE SPACE FOR CLOTHES, LINEN



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THE GLASS HOUSE continued from page 213

## Mr. Johnson has a separate house for his week-end guests



### French Provincial

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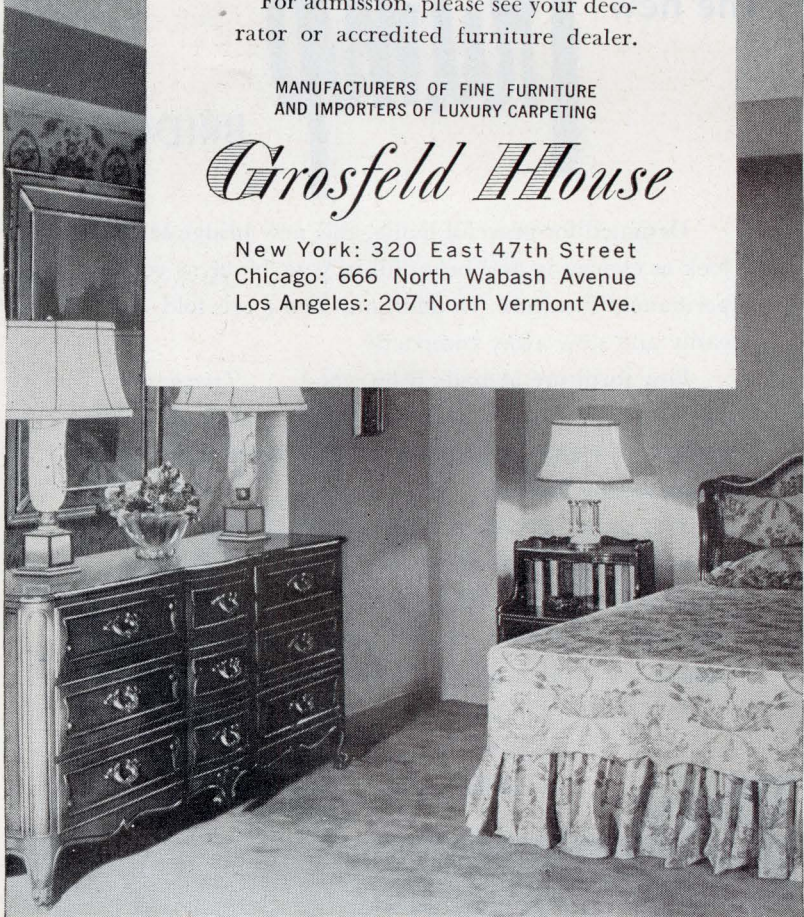
A treasure-house for decorators, Grosfeld House is open to you. Here you'll see more than 100 idea-filled rooms, traditional and modern, all decorator designed.

For admission, please see your decorator or accredited furniture dealer.

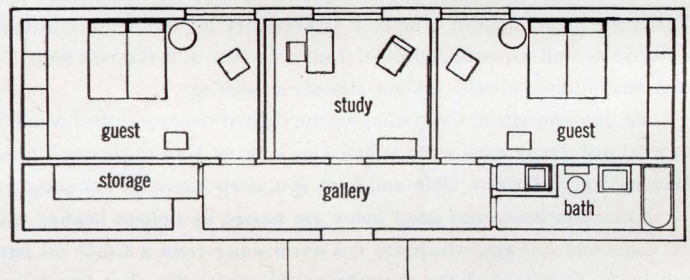
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### Grosfeld House

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Chicago: 666 North Wabash Avenue  
Los Angeles: 207 North Vermont Ave.



THE GALLERY has white walls, as have all the rooms, contains a collection of paintings by Paul Klee, Henry Moore, André Masson and Hans Arp. Illumination is by ceiling lights and skylight. Floor is gray asphalt tile.



Scale in feet



GUEST HOUSE is a brick-sided rectangle, 50' x 19' x 12' high, with three round windows in one wall opening into the bedrooms and study. Front wall is broken only by a single gray ceiling-high door. Storage cabinets, which are painted gray, cover one entire wall in each of the two bedrooms.

KERTESZ



BEDROOM CURTAINS of deep brown and white-printed cotton were designed by Mr. Johnson, are sold by Arundel Clark. The chair by Hardoy is made by Knoll Associates, Inc. Bed cover is a heavy red cotton rug.



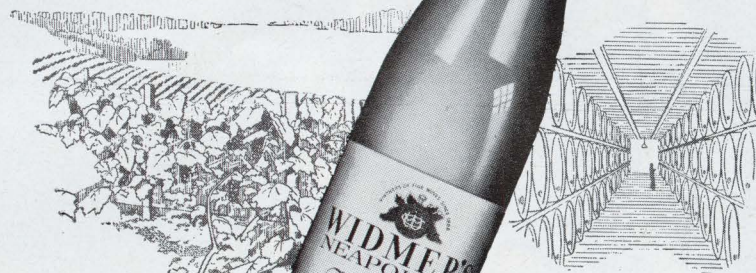
# JOHNSON HOUSE continued from page 173

## BUILDING DATA: PHILIP JOHNSON HOUSE

M—Main; G—Guest

FOUNDATION: M—8" reinforced concrete; G—10" concrete block. EXTERIOR WALLS: M—structural steel—Carnegie-Illinois Corp.; ¼" fixed, polished plate glass—Pittsburgh Plate Glass Co.; rectangular steel bars and billets—Superb Bronze & Iron Co.; face brick—Fredenburg & Lounsbury. ROOF: Koppers Co., Inc.; coping, lead-clad copper—Revere Copper & Brass, Inc. INSULATION: Roof, M&G-¾" Celotex Vapor-seal Lath; "B" Metallation—Reynolds Metals Co.; walls, G-¾" Celotex Insulating Lath; "B" Metallation—Reynolds Metals Co.; floors, M&G-Micafl vermiculite concrete—Munn & Steele, Inc.; 1" *Foamglas* blocks at edge of slab—Pittsburgh Corning Corp. DOORS: M—tubular steel doors—Superb Bronze & Iron Co.; bath, walnut; clothing cabinets, waxed, custom American walnut—Theodore Engbert, Inc.; G—flush, solid-core from 12' plywood—United States Plywood Corp., by Baron & Mollo, Inc. FIREPLACE: M—face brick—Fredenburg & Lounsbury. INTERIOR WALLS: M—bath, natural *Corinco* cork tile—Cork Insulation Co.; G—*Red Top* white finish-coat plaster—U. S. Gypsum Co. CEILING: M—1¼" oyster-white Gold Bond *Macoustic*—National Gypsum Co.; bath, natural *Corinco* cork tile—Cork Insulation Co. FLOORS: M—face brick on edge—Fredenburg & Lounsbury; bath, natural *Corinco* cork tile—Cork Insulation Co.; rubber matting in kitchen—A. N. Brabrook; G—asphalt tile—Tile-Tex Co., Inc. HARDWARE: M—tubular steel-door floor checks—Oscar C. Rixson Co.; locks—Hagstrom Mfg. Co.; M&G-lever handles designed by architect. EXTERIOR PAINTS: M&G-trim, fascias, interior steel columns and trim, *Dutch Boy*—National Lead Co. INTERIOR PAINTS: G—eggshell white throughout—Pratt & Lambert, Inc. LIGHTING FIXTURES: 2-ring Pendants, Recessed Dome Luminaires, triple Universal Projectors, Pendant Projectors—Kurt Versen, Inc. HEATING: Oil; burner, boiler—Crane Co.; controls—Sarcotherm Controls, Inc.; water induction heater—Taco Heaters, Inc.; M—radiant in floor, coils in ceiling; G—radiant in floor. BATHROOM FIXTURES: M&G—American Radiator & Standard Sanitary Corp. KITCHEN: Sink, stainless steel—Elkay Mfg. Co.; cabinets, waxed, custom American walnut—Theodore Engbert, Inc.; countertops, black linoleum—Armstrong Cork Co.; dishwasher—Hotpoint, Inc.; *Disposal*, range, refrigerator—General Electric Co. STEPS: M&G at entrance, granite—H. E. Fletcher Co., Inc. CONTRACTOR: John C. Smith.

## Fine Wine Begins with Soil and Climate

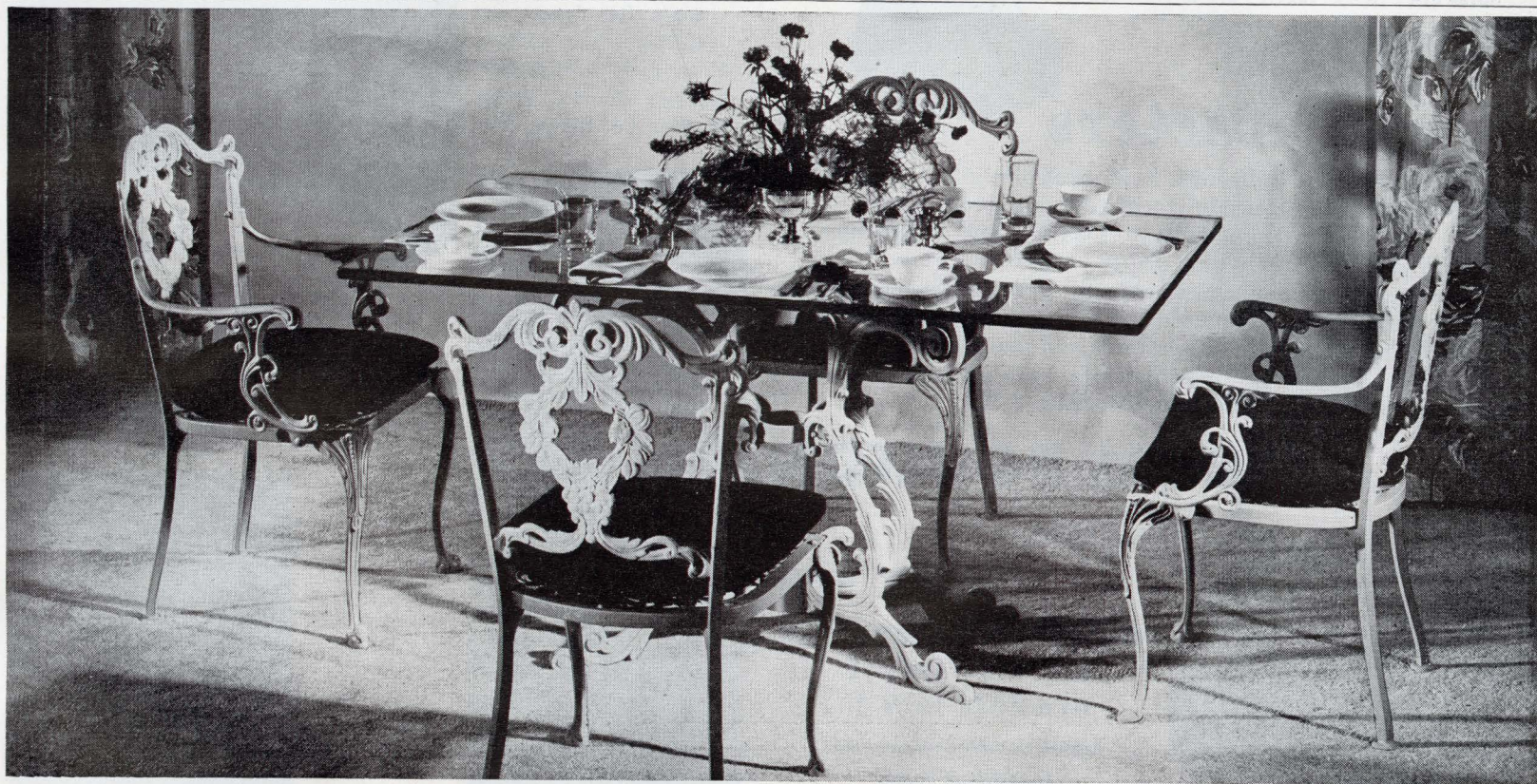


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