

# HOUSE & GARDEN

JULY 1940 . SECTION 1 ★

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WASHINGTON ★ DOUBLE NUMBER SECTION I: The Federal City  
SECTION II: Washington Homes

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# Nobility Plate



CAPRICE



FLOWERS BY CONSTANCE SPRY, Inc.

## Miss Marcissa Swift

From her mural-decorated New York apartment — Narcissa, daughter of the Chicago Swifts, launches her writing career. Miss Porter's School at Farmington . . . Sarah Lawrence College . . . trips to Europe, South America, Mexico . . . what material for Miss Swift's ambitious pen! How natural, too, that with this background, Miss Swift should like people — and entertaining! In that moment before guests arrive — we find Miss Swift approving her table and service of Nobility Plate. Her choice of silverware is truly significant . . . since this happily-named Nobility Plate appeals so strongly to smart women of faultless taste. Truly it is

DESIGNED FOR AMERICA'S FINEST TABLES





***Bates brings  
the luxury of COMB-PERCALE  
within reach of millions!***

To bring greater luxury to more homes! This typically American incentive spurred Bates to create the first and only popular-priced combed yarn percale! Bates Comb-Percale sheets provide true percale luxury at practically the price of ordinary percales, of carded yarn.

Only *combing* can produce the dazzling whiteness, the silken sheen, the caressing softness and smoothness, and the superior tensile strength which makes Bates Comb-Percale an unexcelled value. And Bates sheets are all-American from the cotton-picking to the packing carton!

***Stock up on Bates Comb-Percales at still greater savings during August Sales.***

***Bates***  
**COMB-PERCALE SHEETS**

Woven by the makers of the  
World-famous Bates Bedspreads

BATES FABRICS, INC., 80 WORTH STREET, N.Y.C.



LIVE IN . . .

**SPRING VALLEY***Washington's Garden  
of beautiful homes*4955  
GLENBROOK  
ROAD3940  
FORDHAM  
ROADILLUSTRATED ABOVE ARE TWO SPRING  
VALLEY RESIDENCES FOR SALE

Designed to meet a need in the National Capital for a select community where those of culture, wealth and prominence may congenially establish themselves in homes as pretentious as their desires demand.

Here is a colony of contemporaries amid nature's most beautiful expression, protected by regulations that are fixed barriers to any disturbing element.

Spring Valley is truly ultra in its character. Homes have been designed and are being built—distinctive in type; elaborate in arrangement for family living and competent to fully meet the requirements of any social program. They are placed in spacious grounds where the landscaper's art is joined with rustic nature.

Spring Valley is a planned community, easy of access, being only fifteen motor minutes from the White House. It is within the city of Washington, but definitely and delightfully apart from it.

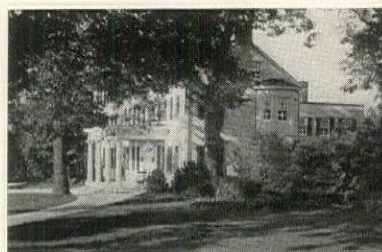
**W. C. & A. N. MILLER  
DEVELOPMENT CO.**owners and developers of  
Wesley Heights and Spring Valley1119-17th Street, N.W. Washington, D. C.  
Phone—Di. 4464**WASHINGTON and**

IT is no accident that Washington, D. C., is a city of lovely homes. For how could it be otherwise, given the natural location of the city and the beautiful buildings that America's best architects have erected to make the nation's capital the most handsome of America's cities? The gracious, dignified simplicity of the White House, the thrilling impressiveness of the Capitol, the sumptuous, hospitable air of Embassy Row—these are so fine that private homes must be carefully designed to harmonize with the beauty of such landmarks.

Every house, every apartment building has been planned to provide comfort in surroundings of spacious avenues, green trees and lawns. Scores of modern apartment houses offer living accommodations in every price range for those who shun the responsibilities of owning a home. And for the hundreds who can never be truly satisfied without their own home and their own land to build it on, Washington's residential suburbs are as beautiful as any in America. Real estate subdivisions in and around Washington rival

**FARMS for PROFIT**  
*"Land is the Basis of all Wealth"*

**SHANNON & LUCHS**  
1505 H. N.W. REALTORS WASHINGTON, D.C.

**DODONA MANOR***Built Prior to 1800*

Embodies the charm of Colonial days with the comfort of today. Approximately 4 acres of landscaped lawns, shaded by priceless trees, surround the brick residence of 16 spacious, oil-heated, air-conditioned rooms and 5 baths. Wide porches add charm and comfort. An understanding hand reclaimed DODONA MANOR, preserving original woodwork and hardware.

*Further information on request*FRANCES POWELL HILL  
WASHINGTON, D. C.  
1644 Connecticut Avenue**BELVEDERE MANOR**On The Banks of The Rappahannock  
Near Fredericksburg, Va.

THIS interesting property, one of Old Dominion's most desirable small estates, has a rare historic background and an ideal setting. Located in beautiful Spotsylvania County seven miles from Fredericksburg and sixty miles from Washington.

Property consists of 27 acres of excellent land fronting on the river and more is available. The lovely old Manor house, having 6 bedrooms and 3 baths, was originally built in 1750 and is fully restored and modernized. Separate servant's cottage and garage.

Belvedere Manor is offered for sale at an unusual price and may be inspected by appointment. Further details and photographs on request.

HENRY K. JAWISH, Owner  
Investment Bldg. Washington, D. C.

**THE AUGUST ISSUE OF HOUSE & GARDEN**  
(a double number)  
will feature in Section 2 "30 Houses and Plans"



# THE SOUTH

private estates in rare good taste and spaciousness. A visit to Chevy Chase, 15 minutes by auto from the heart of the city, will convince the most doubting Thomas that the life of a Washington commuter is heaven indeed. Transportation facilities and highways are excellent. And for your children there is every sort of school. For your play hours, there are many fine country clubs nearby, and some of the real estate developments have their own clubs. You are sure to find a club that has exactly what you want in congenial companionship and recreational facilities.

Even the inveterate country gentleman who must have a view of rolling acres and no neighbors within a mile can play the squire to his heart's content and still drive to the city in less than an hour. Nearby sections of Virginia offer some of the loveliest country on the Eastern seaboard. If you are a gentleman farmer, a fisherman, a huntsman, or just someone looking for a quiet and Eden-like place to live, here is the end of your quest.



## Fairfax County Estate

EIGHT MILES FROM  
WHITE HOUSE

• This spacious center-hall home of colonial architecture is designed for gracious living. Constructed along true Colonial lines, the present seven-room dwelling with two baths, and servants' lavatory would lend itself with dignity to additional wings, while the high-ceiling on the third floor affords ample space for extra rooms and bath. Situated on a 7½-acre hilltop in an area of large and small estates at Langley, Va., the home is but eight miles from the White House. The highly elevated site on which the house is located assures a permanent view of the surrounding countryside, Sugar Loaf Mountain, and several landmarks of the Nation's Capital, including the Monument. Co-Brokerage Invited.

(Write for details on this and other Virginia Properties)

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Exclusive Agents

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COUNTRY ESTATES

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1321 Connecticut Avenue N. W.

Washington, D. C.

## If the property you want to sell or lease

is the kind of property that would appeal to the discriminating taste of the readers of House & Garden, then obviously the place to advertise it is in these pages, where it will meet the eyes of thousands of prospects who will appreciate its fineness. Advertising rates will be furnished you, or your agent, promptly upon application to House & Garden Real Estate Dept., Graybar Bldg., New York City.

## PLANS FOR MODERN HOMES



These plan books contain exterior photographs and complete floor plans of homes to suit every climate. One and 2-story homes, 4 to 10 rooms, 1 and 2 baths. Each home an architectural gem. Ideal for home builders, architects, realtors and material dealers. Complete plans available—OK for F.H.A.

Check Books:  
Attractive Homes—62 Frame Homes..... \$1.00  
Better Homes—62 Brick Homes..... \$1.00  
Enchanted Homes—62 Stucco Homes..... \$1.00  
ALL 3 BOOKS AND FREE INTERIOR BOOK— \$2.00  
Group Price .....

Cash, check, money order or C.O.D.—Money back if not satisfied.  
CLEVELAND PUBLICATIONS, Dept. A-19  
810 East 61st Street Los Angeles, Calif.

## "A Beautiful Dream COME TRUE"



THE KENWOOD CLUB HOUSE

THE developers of Kenwood had a vision of an Ideal Suburban Community and planned it on 240 acres of gently rolling fields and virgin woodland almost within the shadow of the Nation's Capital.

To date scores of distinctive homes have been built and more than 3 miles of roadways are planted with over 2000 Japanese Cherry Trees. Every Spring in excess of 100,000 visitors come to drink in the beauty of Kenwood's floral display.

The Cherry Blossoms are only one of the unique features that have made this community nationally famous—the choice of discriminating people.

Kenwood has its own Country Club with a fine 18-hole golf course, an outdoor swimming pool, second to none around Washington, and splendid tennis courts.

Rigid restrictions assure home owners security of their investment, beautiful surroundings, the right sort of neighbors. In short "A Beautiful Dream Come True".

Homes and Homesites Sold Only To Approved Purchasers.

LIVE WHERE YOU WALK TO PLAY

To reach Kenwood: North on either Connecticut or Wisconsin Avenue to Bradley Lane, turn left to Kenwood Entrance.

## Kennedy Chamberlin Development Company

50 KENNEDY DRIVE

KENWOOD, CHEVY CHASE, MARYLAND



# again... MODERN at the Fair!

Once more Modernage has been chosen to decorate the House of Glass (#5) and the Modern House (#7) at the N. Y. World's Fair. Once more our exclusive Modern furniture has been acclaimed as outstanding...and as before, is duplicated in settings in our one showroom building.



New Booklet Available...  
Send 15c to cover mailing

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New York

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Shrimp a la  
Creole  
Creole Oyster  
Soup  
Creole Gumbo

Jambalaya  
Courtbouillon  
Shrimpburger

### CREOLE FOODS

FAMOUS NEW ORLEANS DELICACIES  
From the Heart of the Old French Quarter.

These delightful delicacies will add a note of distinction to your meals. Ideal for the discriminating hostess whose guests will compliment her rare taste in unusual menus. They are different and come to you as these same old Creole dishes are served in the famous restaurants of New Orleans, with all of their delicious seasoning and flavor sealed in the can.

Assorted Box of 6 Cans . . . \$1.75  
Assorted Box of 12 Cans . . . \$3.00  
Assorted Box of 24 Cans . . . \$5.00

Shipped anywhere in the United States Express Prepaid

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409 Bourbon Street New Orleans, La.



**HERBERT S. MILLS**  
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### Here's a Thrill For Your Palate And a Rare Treat For Your Guests

To put everyone in rapture serve CATSKILL MOUNTAIN SMOKED TURKEY and scream success! For dinners, cocktail parties, buffet suppers, hors d'oeuvres, and canapés. This deliciously different delicacy will hurl the most blasé cosmopolite into ecstasies. These smoked turkeys are plump, young birds, smoked over fragrant applewood embers by the Forst family, who have, for over seventy years, prepared and smoked meats for epicures.

Smoked Turkeys weigh 8 to 16 lbs., and cost you \$1.25 a pound, express prepaid. Your money returned if you are not pleased. Order a Catskill Mountain Smoked Turkey now. Write or wire collect to the FORSTS, Rondout Station 3, Kingston, N. Y.

### OLD HAMS from OLD KENTUCKY



A delightful meat to use during hot weather for family suppers and all kinds of entertaining. Southern beaten biscuits sent with each order, if desired.

\$ .45 per lb. until Aug. 1st, thereafter  
\$ .50 per lb. 10-25 lbs. Postage extra.  
Hams cooked on order, \$1.00 extra.

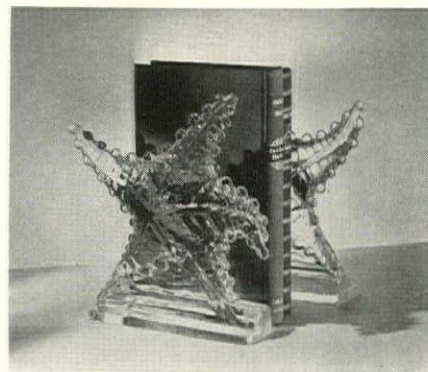
Safe delivery guaranteed.

**CROSBY BROTHERS**  
CANEWOOD FARM HAMS  
Box 30 Spring Sta., Ky.

# SHOPPING



ANY bride would adore these crystal starfish book-ends. For their pristine beauty and under-the-sea character (now so much in vogue) will be sure to add a sparkling, smart accent to her new home. They measure 7½" high and 6½" wide and they cost only \$4.00 a pair. You can order them from Tulsa Lee Barker, 382 Park Ave., N. Y. C.



THESE days hostess and house guest alike are searching madly for "something different". The game Treasure Hunt is the perfect solution, with a hilarious search for a word to define a wide range of subjects—and every round packed with action. \$1.00, postage 15c. Womrath's Bookshop & Library, 813 Madison Ave., in New York City



GAY little glass boots with many uses. Fill them with cordial and enjoy your guests' amusement. Arrange a miniature bouquet in each and march them down the table. Or buy them to give as unusual prizes. They come in an assortment of muted colors and stand 2½" high. \$1.45 for six. Rendezvous Gift Shop, Asbury Park, New Jersey

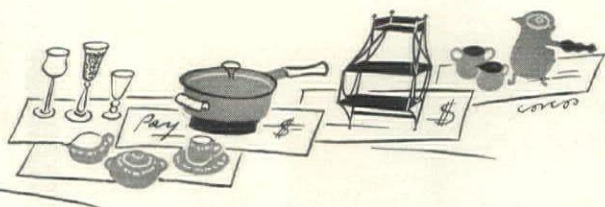


INCREASE the friendly atmosphere of your garden with this colorful bird bath. 11" high, with 13" wide basin, it comes in soft red or stony-gray terra cotta. Only \$5.00, or if you prefer the light red bird bath lined with a lovely turquoise blue glaze, \$7.50. From Galloway Terra Cotta Co., Walnut and 32nd Streets, Philadelphia, Pa.





# AROUND



If you are interested in any of the things shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case.



THIS graceful urn will add tremendously to the garden or any indoor-outdoor room. Made of lead, it has an antique gray finish and holds either growing plants or cut flowers. It stands 12" high. Just \$22.50. Other sizes and designs available. It comes from Samuel F. Johnson Pottery Gardens, located at 6519 S. Main Boulevard in Houston, Texas



THIS under-sized chafing dish, standing only 5" high, is perfect to keep sauces piping or for one or two servings of such dishes as scrambled eggs or creamed mushrooms. The casserole, with deep brown glazed lining, burner and wooden servers, all for \$3.75, postpaid. You can order it from Daniel's Den, 48 Gloucester St., Boston, Mass.



TRANSFORM your powder room or bathroom with these striking crystal accessories, patterned with flowers in vermillion, white, yellow and green. Bath salts jar, 7 $\frac{3}{4}$ " high, \$7.00; bottle, 5" high and 4" cotton jar, both \$4.00; puff jar, 4 $\frac{1}{2}$ " diameter, \$3.50. Postpaid 50 miles of N. Y. C. Davis Collamore, 7 E. 52nd Street, N. Y. C.



A CONVENIENT carrier for trips to the wood pile. It is made of the heaviest khaki duck available and the ample handles of soft leather are securely riveted in place. Measurements are 41" long and 26 $\frac{1}{2}$ " wide. The price is only \$2.75, shipped postpaid anywhere in the U. S. Butler-Kohaus, 2823 Olive Street, St. Louis, Mo.

*Caramelle --- the ideal summer candy.*



The cool and tingling freshness of a PERUGINA Mint Glacia... the thrilling deliciousness of a PERUGINA Bonbon with real fruit fondant... what better taste can a thoughtful guest show to a gracious hostess. Caramelle, 75¢ a lb. Assortment list mailed on request.

**PERUGINA**  
FIFTH AVENUE at 56<sup>TH</sup> STREET  
NEW YORK CITY



Mail and telephone orders will be sent postpaid anywhere within the United States  
VISIT OUR EXHIBIT AT THE ITALIAN PAVILION, NEW YORK WORLD'S FAIR



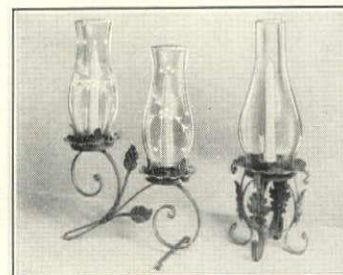
## NO. 88 KNEE-HOLE DESK OR VANITY DRESSER BASE

42" long; 14" deep; 28" high.  
Made of selected poplar. Price at factory unfinished, sanded ready for finishing \$10.00. Finished imitation walnut, maple or mahogany \$12.00. Weight 65 pounds.

Express prepaid for \$2.00 extra.

**FORREST ADDITON**  
FLOWERY BRANCH GEORGIA

## CANDLES at Twilight



WHEN the sun goes down, light these charming candle lamps and dine within the orbit of their flattering glow. Stands are verdi green metal in leaf design. Double lamp with design globe, \$5.95; Single lamp, plain globe, \$3.95. Fine quality Vassar candles, dozen, 90¢.

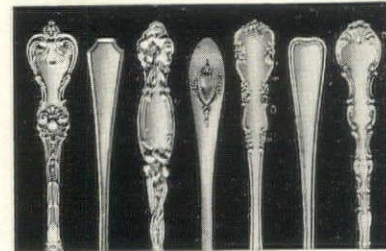
Send for Furniture Booklet "G"

**HAMMACHER SCHLEMMER**  
145 East 57th St., New York City

## ★ UNUSUAL OPPORTUNITY ★ SAVE 20% DURING OUR REMOVAL SALE

We are placing 20% reductions on our complete stocks of fine silver, consisting of Tea Services, Compotes, Pitchers, etc. Also Antique Jewelry and Diamonds. These reductions go into effect July 1 and end July 31, at which time we move into our new location.

A real opportunity to fill in your active, inactive and obsolete patterns of flat silver.



THIS SILVER HAS BEEN USED AND IS OFFERED IN FIRST-CLASS CONDITION AND MATERIALLY UNDER THE PRICE OF NEW SILVER.

**Julius Goodman and Son**

45 S. MAIN ST., MEMPHIS, TENN.



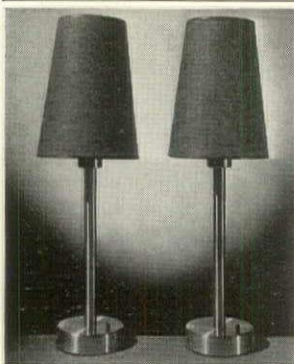


### SLOANE IN THE CAPITAL

In Sloane's Washington store and in the distinguished houses of the capital, you'll find Master Craftsmen furniture. It is made entirely in Sloane's own factory...copied from fine 18th Century furniture...put together by expert workmen. These pieces all have the advantage of Permo-Weld tops and panels that resist weather, age and climate. Our new collection of Master Craftsmen triumphs is now ready.

### W&J SLOANE

WASHINGTON, D. C. • NEW YORK • SAN FRANCISCO • BEVERLY HILLS



#### AS MODERN AS TOMORROW

These twin boudoir lamps will add a distinctive note to gracious living.

They may be had in either brass or aluminum bases. Shades are white, beige, aquamarine, green, or deep blue techron. Lamp with shade measures 18½" high and 6" wide.

Priced at **\$17.50** the pair  
postage prepaid

**Style inc**

Interiors Modernizations  
1520 Connecticut Ave. Washington, D. C.

# Shopping Around

A WHITE Chinese porcelain vase, patterned with flowers and birds in delicate peony pinks, blues and greens, was used to make this exquisite lamp, set off by a walnut base. The shade is white or tan shantung silk with white jade finial. It stands 21½" overall. Costs \$9.95 at W. & J. Sloane, at 711 Twelfth St., Washington, D. C.



CRYSTAL accessories in a sporting mood, finished with non-tarnishable chrome trim and decorated with birds dramatically drawn in black enamel. The decanter, 11" high, \$5.00; highball, old-fashioned and cocktail glasses, \$1.25 each; glass and chromium tray, 15" x 9½", \$7.50. Julius Garfinkel, Fourteenth and F Sts., Washington, D. C.



BRING the distinction of an heirloom piece into your home with this Hepplewhite occasional chair. Dextrously carved, it comes in either Honduras mahogany or beech. The upholstery is blue and white striped antique satin. Height 36", seat 22" wide by 20" deep. Priced at \$66.50. From Mazor, 911 Seventh St., N.W., Washington, D. C.





**ORDER BY MAIL**  
the 'Hannah Adams'

A faithful reproduction of a treasured old Colonial chair. All mahogany with feather-figured crotch mahogany back. Seat covered in machine-made needlepoint.



**16.75** plus express

the 'Eliza Jackson'



All mahogany with beautiful figured crotch mahogany back. Seat covered in Rich Colonial Tapestry. Reminiscent of Williamsburg Days.

**10.75** plus express

**Colony House**  
4244 CONNECTICUT AVE.  
WASHINGTON, D.C.

## WEDGWOOD

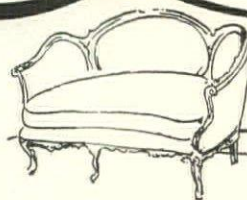


### WASHINGTON PLATE

A memento of Washington produced, expressly for Mr. Foster's Remembrance Shop, in Josiah Wedgwood's superb English earthenware. Available in Blue, Mulberry, Green or Brown on White plate at \$2.00 each, postpaid.

SCENES—Center—Capitol  
Border—Mt. Vernon, White House, Lincoln Memorial, Supreme Court

**Mr. Foster's**  
**REMEMBRANCE SHOP**  
606—13th St., N.W., Washington, D. C.



### Washington's Smartest Homes Are Furnished by MAZOR'S

If you want something fresh and new in furniture styling, do like many of Washington's most discriminating homemakers, choose Mazor Masterpieces. Our furniture is selected with a decorator's eye for design, and priced moderately enough to fit the most limited budgets.

We Ship Our Masterpieces  
Anywhere in the United States

**MAZOR**  
Masterpieces

911 SEVENTH ST. N.W.  
DECORATORS' FURNITURE AT POPULAR PRICES



### Washington Coach Table

A featherweight masterpiece in space saving construction. Extends to 24" x 19" and stands 29" high. Perfect for breakfast in your room... writing table... cocktails or tea and especially adaptable to be used as a serving table in the garden. Beautiful walnut or mahogany finish.

Price **\$6.50** express prepaid

SEND CHECK OR MONEY ORDER TO:

**Martin's** Inc.

1223 CONNECTICUT AVE., WASHINGTON, D. C.





# in Washington



SPODE bone china in Chelsea Garden pattern with lacy flowers hand-painted in natural colors on a white ground. Sides are a series of slender flutings, ending in a pie-crust edge. Coffee pot, \$10.60; sugar bowl, \$5.50; cream pitcher, \$2.75; cup and saucer, \$2.40. We found this at Julius Garfinckel, Fourteenth and F Sts., Washington, D. C.



THE spirit of Washington is caught in this ashtray of Royal Copenhagen china. It depicts the Lincoln Memorial in a setting of cherry blossoms and a reflecting pool. In typical Royal Copenhagen coloring, it is  $4\frac{1}{2}$ " square and has a pierced back for hanging. It is only \$7.00 from Martin's, at 1223 Connecticut Avenue, Washington, D. C.



GIVE your bridge party an extra flair with beverages served in playing-card glasses. And your guests will be delighted when they read the animated verses decorating them. Eight sixteen-oz. glasses and eight ball-topped stirrers for \$5.00, plus postage. Mr. Foster's Remembrance Shop, 606 Thirteenth Street, N.W., in Washington, D. C.



HERE is a guaranteed lighter small enough to hold conveniently yet big enough to be considered an important accessory. Actually the lighter, which comes in either brass or chromium finish, fits into a crystal block  $2\frac{7}{8}$ " square and  $1\frac{3}{8}$ " high. The price is \$5.50. Order it from Style, Inc., 1520 Connecticut Avenue, in Washington, D. C.



A "STRATFORD GOSSIP BENCH" for leisurely telephone calls. It is solid birch, finished mahogany color and the seat and arm rest are upholstered in a small figured Colonial tapestry. Size: 34" long, 19" wide and 30" high. Note shelf for telephone books. \$19.75, plus express. Colony House, 4244 Connecticut Avenue, Washington, D. C.



## Paradise for Brides

Only at Garfinckel's can be found seven floors so filled with beautiful things keyed to the dreams of the summer bride . . . her wedding clothes . . . her trousseau . . . the invitations and announcements . . . her silver. Topmost is the Seventh Floor, a particular gem, teeming with gifts . . . glass, china, linens, lamps, decorative treasures . . . even occasional furniture for the home in which she'll live happily forever after.

**Julius Garfinckel & Co.**

Washington, D. C.





# SHOPPING



## THE HINDUSTAN

Scenic French Wallpaper

All the fabulous pageantry of the East glows from this handsome handblocked scenic paper by Zuber & Cie. Superb colorings, used with artistry and finesse. Complete set of 20 strips \$475.00. Ask for booklet G-7.

*A. L. Diamant & Co.*

34 E. 53rd St. . . . . New York  
1515 Walnut St. . . . . Philadelphia  
Spread Eagle Mansion . . . . . Strafford, Pa.

Sole American Agents for Zuber & Cie,  
Desfosse & Karth, Paul Dumas

## Garden Ornaments



If you have a friendly garden where flowers are happily unconcerned with formality, there is sure to be a spot for this Rustic bird bath of Pompeian Stone. It is 28" high and the 21" bath presided over by a squirrel, is conveniently divided to accommodate both food and water. \$15. f.o.b. N. Y.

Send for illustrated catalog.  
Galloway Pottery on display.

**Erkins Studios**

Established 1900

123 East 24th St., New York

## REFLECTOR CUT OUT BRONZE LETTERS

Identify Your Home — Night or Day

**CLENWEY**

Letters of 1/4-inch bronze Bracket 18 inches high, drilled for attaching. \$4.50 plus 60 cents per 3 inch letter in name; \$5.00 plus 90 cents per 4 inch letter; \$6 plus \$1.25 per 5 inch letter. (Without reflector finish, \$1.00 less.)

**DESPRES**

DAY & NIGHT VISIBILITY

**4978**

24-inch standard, 1/4-inch bronze letters: \$2.50 plus 60 cents per 3 inch letter, or 90 cents per 4-inch letter, or \$1.25 per 5-inch letter. (Without reflector finish, \$1.00 less.)

POST  
PREPAID

11-inch standard with 3 or 4 three inch numerals, \$3; Four inch numerals, \$4; Five inch numerals, \$5. (75 cents less without reflector finish.)

Send check or money order or will send C.O.D.  
**LAUER METAL SHOP**  
2042 PARK AVE., BALTIMORE, MD.

## New BARBECUE-GRILL

For quick food preparation over outdoor fire or at fireplace in cabin or lodge. V-shaped bracket, shoved into ground or log, supports easy-to-operate, turnable fork which holds chicken, spare ribs, etc. Hand forged iron fork is adjustable from 2 to 4 feet and has 3 prongs, center one notched to accommodate kettle for boiling coffee, water, soup.



Comes with attachable metal grill 24" long, 4 1/2" wide for steak, wieners, hamburgers, fish, toast, etc. Based on an early American design. Telescopes into handy carrying case. Wt. 4 lbs. \$3.75 postpaid.

## BIRD RESTAURANT

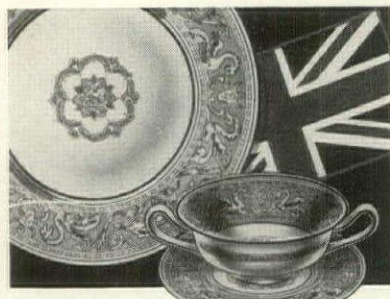
Hang on tree limb or pole, safe from cats and squirrels, and watch song birds flock to your premises to eat, drink, bathe.

Birds destroy insects and worms that infest flowers, vegetables, fruits.

Double strength glass slides, wood floor, green metal bath. \$3.75 postpaid in U. S. A. (Canada \$4.75).

Send for Catalog of Distinctive Garden and Home Specialties

Hagerstrom Studio, 1243 Chicago Ave., Evanston, Ill.



CANADA'S finest collections of English bone china and earthenware await your inspection in Montreal and Toronto.

Buy in Canada at lowest prices and receive also a premium of 10% on your U.S. money. Beautifully illustrated China Booklet "G" sent upon request.

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Pine Cone  
Perfumer

**Fragrantaire**  
TRADE MARK  
HOUSE PERFUME

**MAKES YOUR HOME A GARDEN**

... or a fragrant, piney wood. Hang an attractive Fragrantaire perfumer on the wall in home or office and fill it with one of the 16 delightful scents. Decorators recommend it. Housewives, Executives, Doctors, Club Officials and others are enthusiastic in their praise. Satisfaction guaranteed or money returned. Illustrated folder, "The Art of Interior Perfuming", free.

• TRIAL OFFER—\$1.50 VALUE FOR \$1.00 •

Either perfumer \$1.00, 2-oz. bottle of perfume 50c. One perfumer and perfume only \$1.00 postpaid. Or C.O.D., plus postage.

Fragrantaire Co., Dept. G1, 621 Broadway, New York, N. Y.

I enclose \$1. Send me 2-oz. bottle and PINE CONE or Moderne perfumer as illustrated. Send C.O.D. \$1. plus postage. (Check choice of odors) Mountain Pine, Honeyuckle, Narcissus, Orchidee, Gardenia, Bouquet, Trefle, Rose, Rock Garden, Sandalwood, Carnation, Lavender, Oriental, Chypre, Lilac.

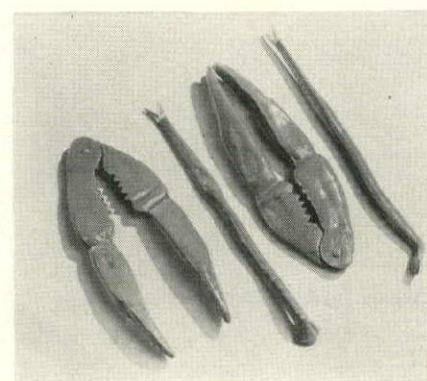
OLD-FASHIONED accent for a garden: A pole lantern, an exact reproduction of those used in the days when streets were lighted by oil. Hand wrought in copper, it has a weathered finish and is complete with socket ready for electrical installation. Size 29" high, 14 1/2" wide. Only \$20.00. Plainville Metal Works, in Farmington, Conn.



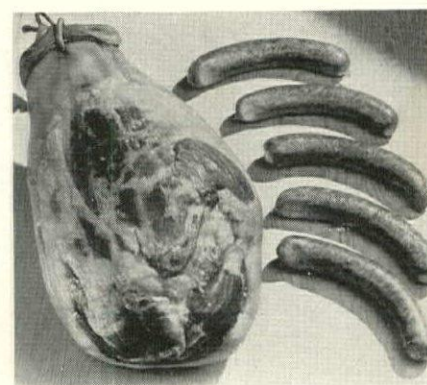
A MUSIC BOX such as almost any one would treasure. It is made of wood, with dainty, curving trim and top decorated with old-fashioned flowers. Lift the lid and it softly plays Brahms' beloved "Lullaby." It is just 4 1/2" x 6" x 1 3/4" and comes in apple green, ivory or light blue. The price is \$8.50 from R. H. Stearns, Boston, Massachusetts



THE pleasure of eating shellfish will be complete when it is served with this "lobster-claw" cracker and shrimp-shaped pick. Both are cast aluminum finished with durable lobster-red enamel. The crackers are \$10.00 doz. and the picks \$6.00 a dozen. Order from Malcolm's House and Garden Store, 524 North Charles Street, in Baltimore, Maryland



SAVORY delicacies from the Catskills. Ham, sugar-cured and smoked over hickory embers. Ready to eat. Approximately 10 to 14 lbs. And deliciously different spicy smoked pork sausage. Both just 45c a pound, express prepaid in U. S. You can order them from The Forst's Catskill Mountain Smokehouse, Rondout Station, Kingston, N. Y.



## Ye Old Cape Cod Post Lamp

—Be the first in your neighborhood—

A DISTINCTIVE, decorative outside lamp for lawns, paddocks, driveways, or any place a lamp is needed. Hand-made of best weather-proof material. Eagle genuine cast bronze. Electrified, ready for use. No experience necessary to install. Run lead cable down post and bury in a shallow trench to outlet. If no electricity is available, can furnish with old-fashioned oil lamp at same price. Color is a pleasing shade of light green baked enamel. Cone 10" x 10", over all size 23"

Prepaid \$10 each; \$18 per pair

**RAY HAZEN**

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Philadelphia, Pa.



## AROUND



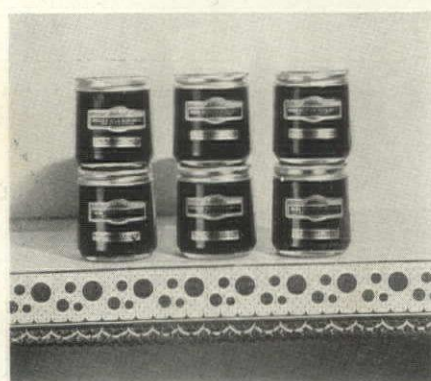
PROVINCIAL accents. Hooded candlestick of white faience to use on your dining table, mantelpiece or night stand. Or to hang from a gay cord. Height, 9". Price \$6.50. The vase, 5" high, is white pottery with porcelain-like glaze and naturalistic flower in relief. \$3.50. Both prices plus postage. Carbone, 342 Boylston Street, Boston, Massachusetts



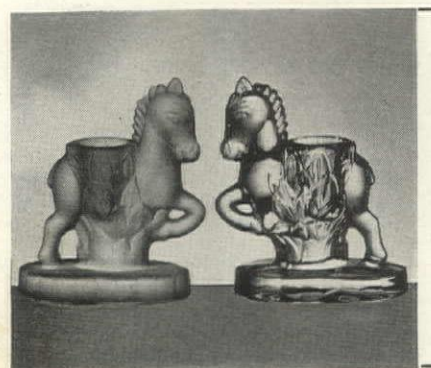
THE hostess will find this buffet tray marvelously convenient the year 'round. Besides accommodating numerous cold things, it has a covered chromium dish with hot water compartment. It is natural maple finish with matching salt and pepper shakers. Size, 12½" x 27". \$7.50, plus postage. Scully & Scully, 506 Park Avenue, N. Y. C.



WITH a Menu-Master in the house, planning meals is as simple as A B C. An up-to-date guide, the day's menus are listed on the left page and, on the opposite one, space for menu changes, marketing notes, etc. Every meal is delicious and well-balanced. Soil-proof cover. \$1.50. Menu-Master Publishers, South Bend, Ind.



OREGON preserves for Summer fare. The wild blackberry is a Bar-le-Duc supreme; top ice cream with the luscious wild huckleberry; make hot biscuits a feast with the strawberry. Six 5½-oz. jars, two of each kind, in rustic gift box. \$1.85, prepaid in continental U. S. You can order them from Jane Amherst, 1107 Northeast 47th Ave., Portland, Ore.



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You will like these versatile Bud Vases with flowers, cigarettes and as candle sticks with a favorite centerpiece. Fashioned after Early American originals, their poised cavorting, and the cool quality of the glass will add zest to your living room. Frosty white, or water clear, they are 3½" high.

Two for \$1.50 postpaid. Send check or M. O.

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Gift Counsellors

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—This different outdoor furniture is durable, well made and weather resisting. Entirely hand made of peeled cypress treated with Permatol. Table tops solid Honduras mahogany Valspared. Splendid in the garden or on the terrace—cool and comfortable on a summer porch—unique for your cottage or camp. Discriminating people from Martha's Vineyard to Del Monte write enthusiastically—many order additional sets. And this year it is better in design and construction. Send your check, say where and when to ship, we'll do our part promptly.

7 PIECES 2 chairs, settee, table, \$23.20  
footstool, 2 stands.

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Freight Prepaid in U.S.A.

ADD \$1.00 WEST OF THE ROCKIES

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Specially Designed Full Length Pads for the Chairs and Settees. \$5.00 Per Set.

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MALCOLM'S  
HOUSE & GARDEN STORE  
524 N. Charles Street, Baltimore, Md.



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Just out, easy to operate home model knife sharpener which will sharpen any type of knife in sixty seconds. The new exclusive guide slots which automatically hold knives in position for correct sharpening. Will not scratch the finest stainless steel blade—actually corrects "nicks" and other edge flaws. Oil retaining bronze bearing and corundum sharpening wheel insure a lifetime of trouble-free service. Oiling or adjustments unnecessary. Attaches anywhere in a minute's time.

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of Heat Resistant Pyrex Glass

After coffee is made pour into this crystal clear bottle and set over low flame till ready to serve. Bottle neck hand-wrapped in harmonious color combination of raffia, insulated for comfortable handling.

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Raffia coasters. To fit HG11 and HG12 . . . . .35c each  
Raffia coasters. To fit HG13 and HG14 . . . . .50c each  
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Leonard's  
MERCHANDISE MART CHICAGO

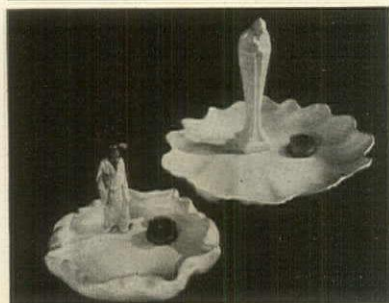




### CUPID WITH SHELL

Gay and sprightly, this lead bird bath figure of Cupid, holding a shell above his head, can be a delightful focal point for your garden—one of a large group of lead sculptures to suit every garden setting. No. 115M—Stands 31" high.

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These combinations of accessories create an atmosphere typical of Oriental and American tradition in flower arrangement. Each set includes bowl, figure and pin frog. "East" is a satin white round bowl 10" in diameter and 2" deep. The imported Chinese figure is 6" high. "West" is a satin white leaf shape bowl 15" in diameter and 2" deep. The satin white Madonna is 10" high.

"EAST" \$2.50 (on left) "WEST" \$5.00 (on right)

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Send check with order

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POTTERY GARDENS**

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Send only \$2 (check or money-order) for the seafood treat of your life. Five large 9 oz. tins each containing two thick flat cuts of Chesapeake Bay SHAD. Firm, delicious, solid meat; no waste. Large bones removed; small bones soft, harmless, edible like bones in canned salmon, due to processing. Keeps perfectly. Enjoy shad all the year 'round. Convenient; economical. Simply open can, sprinkle fish lightly with flour, season to taste and fry.

TRY IT AT MY RISK

Dozen tins \$4.75; special trial offer — 5 tins \$2. Delivered prepaid east of Mississippi River; for western shipments add 20%. Money instantly refunded if you are not delighted. References: Any bank in Towson. Delane D. Brown, Towson, Maryland.

**DELANE D. BROWN, Towson, Md.**

Please send...tins of Chesapeake Bay SHAD without bones. I enclose \$.....

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Burn in pairs, indoors or out, some distance apart. Good for 15 hours. In handsome wrought iron holders. Complete with candles:

Braziers (in center)..... \$1.35 pr.  
Windbreak (with handles) \$1.50 pr.  
Hanging ..... \$1.50 pr.

Verde or black. Re-fills \$1.25 (6) \$2.45 (12). All postpaid in U.S.A. Send check or money order. Postal m.o. only, outside U.S.A.

*The Josselyns*

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If you have a retail item that's new, smart and different, you too can enjoy the thrill of doing a lucrative nation-wide (and even international) mail-order business.

... Advertising rates are within your budget. ...

Write to "Shopping Around" and let us tell you more about this profitable retail department.

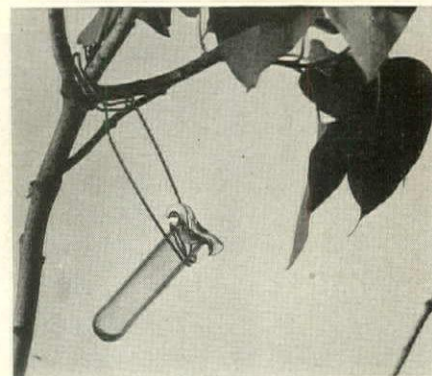
#### House & Garden

Room 1902

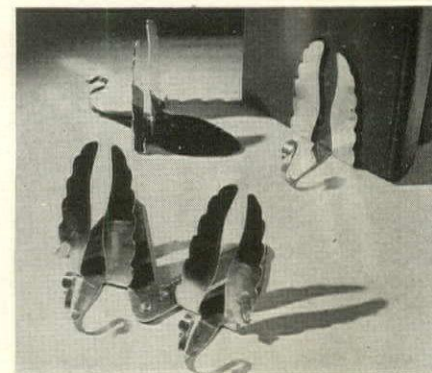
420 Lexington Ave. New York City

# SHOPPING AROUND

To make hummingbirds linger in your garden treat them to Nectar Cups filled with syrup. They are flower-like glass tubes and each has a wire clip easily attached to a stake, plant or vine. Set of five cups in ruby, topaz, opal, cobalt blue and sea green. They come attractively boxed, only \$1.00. From Charles M. Mitchell, in South Lancaster, Mass.



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These quart size French crystal apothecary bottles were brought to Mexico way back in Colonial times. Convex, with fluted sides and handsomely cut, they are decorated with white porcelain shields fused on, lettered in black and gold edged. Collectors' pieces perfect for drinks. \$7.50 each, Old Mexico Shop, Santa Fé, N. M.



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A revival of traditional furnishing of the Old South

This beautifully made vanity-table was inspired by Rachel Donelson's secretary-desk... a gift from her husband, Andrew Jackson.

It is Oxford brown with hand rubbed lacquer finish.

Top 19" x 48" Mirror 24" x 28"

Price \$77.00

Write for descriptive material on complete Renaissance group.

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Two-Way Loud Speaker, Intercommunication.  
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Statue of Freedom

## IN THIS ISSUE

Regular readers will remember that last Fall HOUSE & GARDEN scooped the world with the first color photographs from "Gone With the Wind." The response to this scoop was a gratifying one. Copies of the November 1939 issue were sold out in record time. It is with pardonable pride, therefore, that we point to the fact that we are the first magazine to publish color photographs of the interiors of the White House.

### Photographic Geniuses

In pointing proudly to this latest achievement, we wish immediately to give full credit to the outstanding photographers who made it possible. As you will see in the pages of this issue, the photographer of the White House was Edward Steichen, the acknowledged dean of American color photographers.

The striking full color photographs in the Second Section of this issue are the work of Anton Bruehl, who is rated the best of the color photographers now contributing regularly to American magazines. We are glad to have this opportunity to pay tribute to the genius of these two men.

While we are talking about photographers, let us not forget that most of the black-and-white pictures in the Second Section are the work of Miss Carola Rust whom we selected to take these photographs expressly for this issue. We are indebted to Miss Rust, too, for the stunning cover of the Second Section and the exteriors of Arlington House and Dumbarton House.

### Hopefully Yours

We hope you are going to like this issue as much as we have enjoyed making it. It has been a long task. We began it six months ago. We even had to add a Washington correspondent to our staff to live in Washington and to make sure by months of residence there that we were not overlooking any matters which might be of interest to HOUSE & GARDEN readers. This has been an expensive issue to prepare but we hope you will feel that the expense has been justified.

# HOUSE & GARDEN

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COVER DESIGN BY GARRETTO

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Today, there are more exciting possibilities for your home than ever before. And House & Garden, with its program of 12 Double Numbers a year, brings you more news of the many developments in home beauty, convenience, and economy than any other home-service magazine

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*House & Garden* • 1 year • 12 Double Numbers • \$3

USE THE ENVELOPE FACING PAGE 54 TO SEND YOUR ORDER NOW



# THE BULLETIN BOARD

**For Miss Custis.** Before we plunge into the city of Washington and its various plans and buildings and civic problems and all the vociferous little men and women running around there, might we say just a few words on the man for whom the city was named?

The more we read of him the bigger he becomes, the more noble, the more human. Especially do we like his affection for his niece, Martha Parke Custis. Again and again in his Household Account Book her name crops up: "Mr. Sargeant for teaching Miss Custis writing and arithmetic, \$25.18. . . ." "Paid for 2 tickets for Mrs. Washington and Miss Custis to see automaton, \$2. . . ." "Phial of Essence for toothache for Miss Custis, \$.25. Dr. Spencer for attending Miss Custis and for tooth powder, \$10. . . ." In writing to London for Mrs. Washington's clothes, he added an order for Miss Custis—"a coat made of fashionable silk, 6 pairs of white kid gloves, handsome egrettes of different sorts and one pair of pack thread stays. . . ." "Two ivory thimbals for Mrs. Washington and Miss Custis, \$1." "Gold ear drops for Miss Custis, \$18."



**First Lady's Apron.** If Mrs. Washington were alive today she would have been in the newest fashion—she received guests in a checked apron and kept her hands busy at knitting. In fact, she believed the apron the proper uniform for a housewife. Writing to a relative she said, "I send to dear Maria a piece of chintz to make her a frock—the piece of muslin, I hope, is long enough for an apron for you and in exchange for it I beg you will give me the worked muslin apron you have like my gown that I made just before I left home of worked muslin, as I wish to make a petticoat of the two aprons for my gown."

**G. W. Orders Clothes.** However, when her husband ordered clothes for her from London he wasn't so economical. "A salmon colored tabby velvet of the enclosed pattern, with satin flowers," his letter ran, "to be made in a sack and coat, ruffles to be made of Brussels lace or Point proper to be worn with the above negligée, to cost £20." His order also included "two pairs of white silk hose, one pair white satin shoes of the smallest fives, one fashionable hat or bonnet, six pairs woman's best kid gloves,

six pairs mitts, one dozen breast knots, one dozen most fashionable cambric pocket handkerchiefs, six pounds perfumed powder, a puckered petticoat of fashionable color, a silver tabby velvet petticoat, and handsome breast flowers." We know that he paid \$4 for two pairs of silk hose for his Martha and \$14.67 for a dozen pairs of cotton hose, and bought her a Japanese toilet glass for \$20. And for \$12, two pairs of bathing breeches for his servants!



**Gentleman Gardener.** Gentlemen in those days took an active interest in their gardens and inventions to lighten farm labor. The First Gentleman of the land, then retired to Mount Vernon, lent \$20 to one Thomas Fieldes to help him make his new patent rake. His Household Account Books show that he paid \$22 for grafts of trees sent to Mount Vernon, \$2.67 for mulberry trees, that one Spring his cabbage, cauliflower and savoy cabbage seed cost him \$2.40, and sundry other garden seeds \$4.87. Four shirts he bought for the gardener and two for the stable boy cost \$8.22 and once he gave the gardener 25 cents to purchase some tobacco.

It is also recorded of him that, knowing the weakness of some human nature, he allowed his gardener, Philip Bates, stated sums on which to get respectably intoxicated at Christmas, Easter and Whitsuntide. It was his custom to give his servants gifts and money at Christmas and to allow them holidays to attend races.

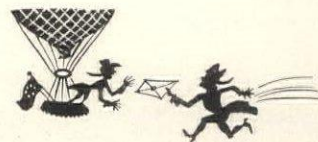
**Birthday Balls.** Some may believe that balls to celebrate the President's birthday are a conception of the contemporary administration, whereas the custom began in Washington's time. On his 54th birthday the ladies and gentlemen of Richmond gave "an elegant ball". While he was living as President in Philadelphia, his birthday was ushered in by heavy artillery. Then the Masons, members of the Cincinnati and other military orders did him honor. Finally a ball was held in an amphitheater-like hall, with cords stretched each side of the room about three feet from the floor to preserve space for the dancers.

In fact, the Father of his Country had a soft spot in his heart for dancers. In that horrible Winter of 1780, the month of February, the army was at Morristown, N. J.

Its plight couldn't have been worse. Provisions were almost gone. Money was scarce and worth little when one got it. Officers were so strapped that for a fortnight they couldn't forward the public dispatches for want of cash to pay the runners. And yet they were able, with their own talent, to promote a dancing assembly. Washington headed the list of thirty-five subscribers. The \$400 the assembly raised was worth only \$11 in specie.

**\$30 Out.** Today Presidents throw out the first ball of the baseball season and let it go at that, but what, we wonder, would the pious of this country say about a President who supported and patronized horse races? Washington was interested in the doings at race tracks in Williamsburg, Alexandria, Richmond and Annapolis. Like other gentlemen of his time he bought lottery tickets. Although he won very little he enjoyed cards and billiards. The year before the war, 1775, his betting gains totaled £72/0/6 but his losses for the same period were £78/5/9, putting him out of pocket about \$30 and proving him a better gambler than most of us today.

**The Fallen Chief.** So far as we can recall, our contemporary, *Vogue*, has never announced mourning styles for the women of the nation to wear on the occasion of the death of a President. HOUSE & GARDEN, having dug into a letter written by Judge William Edmond to his daughter after Washington's death, can announce the following style: "Black ribbon 1½ inches wide around the body drawn tight a little below the swell of the breast, another at the back waist passed over the shoulders ending in a bow of twelve ribbon ends and a black pompon on cap."



**Presidential Curiosity.** Washington had a marked curiosity for oddities. When a man with "a very sagacious Dog" appeared at Mount Vernon, he was given \$3 so the family could see the performance, and the sum was recorded in the Household Account Book, this being before the age of unbalanced budgets and spending one's way out of debt. He went aside in New Jersey to call on a human freak and when M. Blanchard made his first balloon flight from Philadelphia, Washington gave him an official "to whom it may concern" letter.





EDWARD STEICHEN

## *White House: East Room*

American in spirit and in decoration is this "Great Hall". Here hangs the famous portrait of Washington attributed to Gilbert Stuart which Dolly Madison carried to safety when the British fired the "Presi-

dent's House" in 1814. Abigail Adams, writing when the White House was still incomplete, says that this room "I made a drying room of, to hang the clothes in." Other White House photographs on pages 31-34



# PARTHENONS AND PEOPLE

In its architecture Washington,  
the last symbol of democracy, reflects the first,  
the ancient free people of Greece

ANYONE riding around Washington or, lacking that privilege, turning the pages of this Washington issue of *HOUSE & GARDEN*, is immediately impressed by the recurrence of Greek temples. Again and again the Parthenon, which crowned the heights of ancient Athens in the day of its glory, crops up in whole or in part. The District Court House, the Treasury, the old Patent Office, the new Supreme Court Building, the portico of the National Gallery, the Archives Building, the portico and peristyle of the Capitol, the peristyle of the Lincoln Memorial, the fronts of old St. John's Church and the building behind the Arlington Amphitheater—all hark back to Grecian architecture. Even the Lee house was copied from the Athenian Temple of Theseus. With such a collection of Classicism, our national capital would seem to be a Greek city set down on the bank of an American river.

ALTHOUGH in layout Washington was a *fiat* city—a city planned beforehand—it departed from that plan early in its career. It has been no such commanded capital as, centuries back, Alexander built on the banks of the Nile or Peter the Great imposed on the swamps of the Neva. What the ancient Alexandria was like we can only conjecture, but St. Petersburg, in its heyday, followed the architectural passion of the time. It was a Russian city, to be sure, a Russian city built at incredible expenditure of the nation's funds and human life, but when it was finished one would take it for an Italian city. Our own capital was not ordered. It has grown gradually through the years. And yet through those years, through all the changes in architectural taste that came and went in more than a century, it has adhered, with surprising fidelity, to the original classical conception of what should be the architecture of a free people.

The Greeks were the first free people of our remembered civilization. They rid themselves of dictators and tyrants so easily that hardly more than an echo of that contest has come down to us. Athens developed a pure democracy and in doing so broke ranks with all other peoples of her time. Since the ancient world began, the rule of life had been abject submission to the power on the throne. These emancipated Greeks brought the idea of freedom into the world. For untold centuries before, reaching back into tribal days, and still accepted everywhere in ancient civilization, the individual was unimportant to the state. In one of *Æschylus'* plays—"The Persians"—the Greeks are described fighting as free men, free men battling to defend what was precious to them. The individual citizen now became the power on the throne. Greece set up as an ideal the liberty of the individual in a state.

On the Acropolis at Athens these ideals were substantially symbolized by buildings of such singular beauty that the world has never since improved upon them. Crowning the heights stood the Parthenon, a temple of worship. Below it, but not far below, was the Agora, the market-place. Here men bartered and sold the product of their labors—the crops and cattle and the articles they made with their hands. In the free Greece this Agora became the assembly-place of the people, their legislative center. Here they enacted their laws. Out of this market of free trading arose the legislative conception of a free people governing themselves. Here, according to their lights, they sought that peace, liberty, reasonable equality and fraternity which are the basic ideals of a democracy.

IT would be easy to explain the predominance of Parthenons in Washington by saying that this Greek style of architecture was the fashion when the city began and that it has been slavishly followed ever since. But even architects may be motivated by influences of which they are not aware. The intangible is a much more powerful tide in the affairs of men than the tangible. These outward and visible signs in stone and steel and mortar that line Washington's streets could only have come into existence through the inward urging of ideals.

Athens crowns her Acropolis with a temple of worship. Into practically every important document our founding fathers prepared, into every address a President has given when he placed before the people the vital needs of their nation, has appeared both the implied and spoken dependence of a free people on divine providence.

IN the market-place of her free trade was first heard the legislative voice of the Greek people. That Agora has ever since stood as the symbol of a free working and producing people. The paths of peace are marked by the uninterrupted flow of commerce. The way of liberty is the unsuppressed spoken and written word, the right of free opinion, freely arrived at. Equality in happiness, power or possession, though a fantastic goal, can be nearer approached when each man has his chance in the market-place and his right at the bar of justice. Fraternity, that fourth ideal of a true democracy, can only survive when through the day-to-day contacts of commerce and living we willingly assume a share of one another's problems and by fair legislation afford others a chance equal to our own.

So there is a definite relation between Parthenons and people. Washington today is the final symbol of the first pure democracy. God grant it may survive.

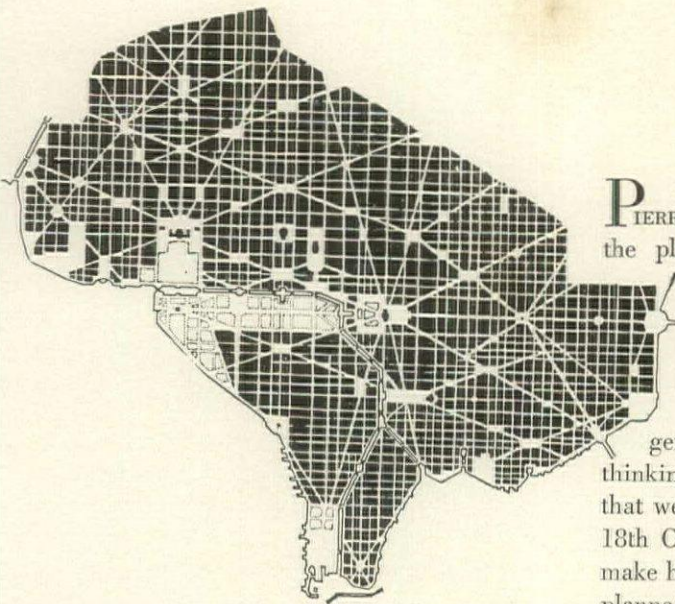
RICHARDSON WRIGHT



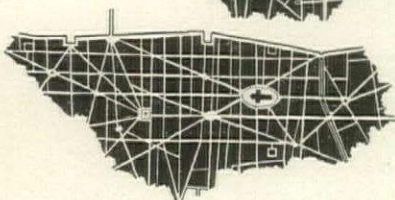
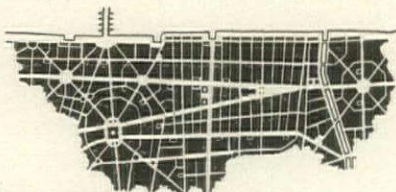
# Original Plan of Washington

How L'Enfant intended the "Federal City" to look when he first drew its plan in 1791

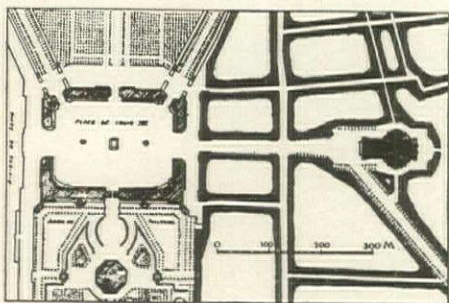
By ELBERT PEETS



L'ENFANT'S PLAN FOR WASHINGTON: A rendering of the so-called "autograph plan" now preserved in the Library of Congress. Compare it with the present plan on page 19



POSSIBLE INSPIRATIONS FOR L'ENFANT: Two plans for the rebuilding of London after the Great Fire of 1666. The top one is by Wren and beneath it one by John Evelyn



ABOVE: Original plan for Place de la Concorde in Paris (cf. airview page 20). This is from a book published in 1756 which probably formed part of L'Enfant's library

RIGHT: Three streets radiating from one point (a *patte d'oie*), like those north of the White House, might have looked like this had they been carried through by L'Enfant

PIERRE CHARLES L'ENFANT, in 1791, made the plan of Washington. L'Enfant—The Child. And that is the way I am going to write about him here, as the child of France and the child of the Renaissance. For he brought to America more than his native genius—he brought also the ways of thinking, the aesthetic values and images, that were the Renaissance in France in the 18th Century. That is the point I want to make here, that the city of Washington was planned according to certain established rules of planning, and when things have been done to make Washington a more beautiful city they have turned out well when they were done with a knowledge of the style in which the first plan was made. They have turned out badly when they were done in ignorance of that style.

Obviously there should be nothing surprising about the statement that an artist belongs to his period. Yet most of the people who have noticed that the plan of Washington resembles in style the plan of Versailles have assumed that the American plan stemmed directly from the French one—or, to put it as stupidly as possible, L'Enfant "copied" Versailles. And this silly statement has given rise to the equally silly counter-assertion that Washington has no connection whatever with Versailles but is, on the contrary, an original and spontaneous creation.

No city plan was ever made that was precisely like Washington. But all the basic conceptions, all the planning technique, all the plan-motifs that L'Enfant wove together in his masterful conception were the current knowledge of French park and town planners and had been developed through centuries of experiment, throughout Europe.

Behind L'Enfant were several centuries of high adventure in the exciting art

of geometric land planning. The old Romans and the Cinquecento Italians learned to handle steep slopes and broad terraces and to use architecture and sculpture in gardens. The Dutch raised flowers, devised clipped work, and planted charming allées. In France, where the terrain was less varied than in Italy, formal gardens spread over large areas. Sometimes the walks of the garden connected with the straight avenues cut through the hunting forests. These avenues, often in star-like groups, had long been used in watching for poachers and in following the course of the stag.

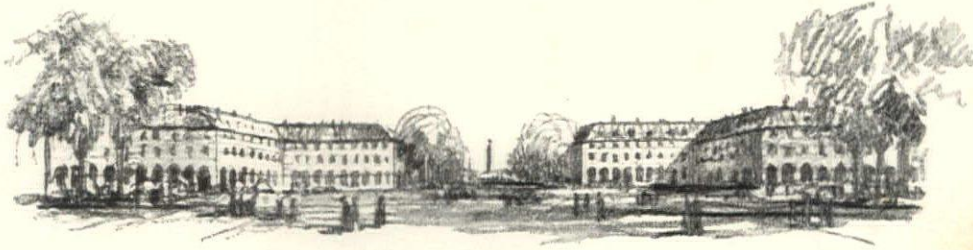
All these elements were finally stylized as garden art in the late 17th Century, under the leadership of Le Nôtre. It reached perfection at Versailles, where the vista along the canal continues into the blue distance, giving the palace of the king dominance over the whole world.

THE same conceptions of space and perspective dominated the town-planning art that took form during the same period. Plans in terms of dominant axes and radiating lines, usually associated with a background of gridiron streets, became so well established that hardly a plan was made in Europe that did not show the influence.

When London burned during the fire of 1666, Wren and Evelyn prepared plans based on the radial principle. One of Evelyn's "projections" might pass as a very amateurish study for L'Enfant's plan. (Wren's plan and three by Evelyn were engraved in 1748 and reprinted in 1789 and thus may have been among L'Enfant's "collections of expensive engravings".) All over Europe little towns were designed with diagonal lines or with one *patte d'oie* (see note at end of article), cachet of sophisticated planning. When Gabriel designed the Place de la Concorde (see page 20), about the







LEFT: The little plaza just east of the Capitol was to have been a business district with the shops under an arcade. A mile away is the tall "Itinerary Column" (cf. page 49)

time L'Enfant was born, he indicated a new street to balance the Cours-la-Reine, thus forming a group of three with the Avenue des Champs-Élysées.

**S**TILL another influence is the numerous "ideal" town plans that were devised and published by writers on the science of fortification. Many of these plans were radial in pattern; cities were actually built from them and they influenced many unexecuted designs, among them one by Wren, already referred to.

L'Enfant was no cultural orphan. He was born and brought up in Paris. His father was a painter at the Gobelins' shops where tapestries and other works of applied art were and are made, not far from the Luxembourg Gardens. You will find in Blondel's plan "l'atelier de M. l'Enfant", just at the left, near the main entrance. There the boy probably learned the first of his arts, painting. And he became a versatile artist—he did pencil portraits of officers at Valley Forge, designed floats for a patriotic pageant at New York, made a seal for the Society of the Cincinnati, and rebuilt the old city hall in New York for use as a meeting place for Congress. He was also an engineer, at least according to the easy Colonial standards in such matters. Certainly he was a very skillful engineering draftsman. That is proved by several surviving drawings, done with a line as thin and clean as a copperplate engraving.

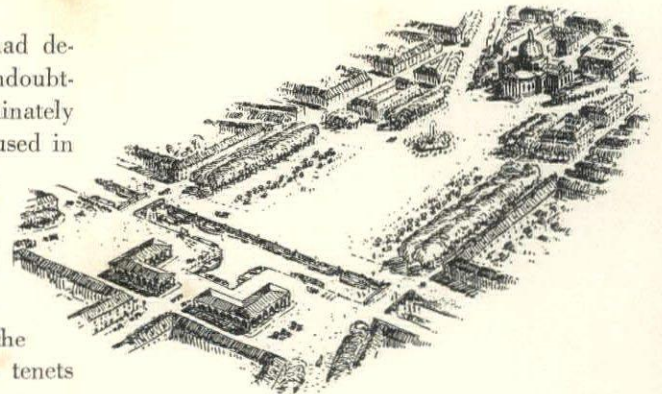
He had, therefore, a foundation when he went to work on the plan for Washington. There were certain fundamentals to be met. First, there were the practical requirements and conditions, the need for a convenient city well fitted to the site. A second requirement was the full expression of the city's peculiar character as a capital. And in the third place there were factors that arose from governmental protocol, such as the separate identity and dignity of the legislative, executive and judicial branches. But all of these requirements could be met in a variety of manners of planning—planning

styles. If Frederick Law Olmsted had designed Washington, in the 1870's, undoubtedly he would have used the predominately informal and curving lines that he used in his plan for the Capitol grounds. And L'Enfant inevitably met his practical needs in terms that had the aesthetic quality of the planning art with which he was familiar. Thinking now primarily of that aesthetic aspect of the work, let us see how he used the tenets and techniques of this style.

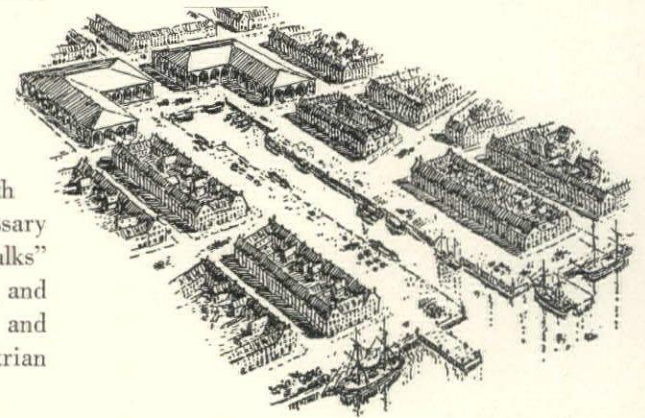
**W**HAT, in the first place, on the aesthetic side, was his objective? Well, he had about ten square miles of land to master and make into a unity. In addition, the rules of his style required that the city be tied in with the site—or, more correctly, that the surroundings should be brought into the design of the city. As materials, in addition to the site, he had the streets of the town, with their houses and shops, the canals necessary for servicing the city, the "public walks" and open squares, the public buildings, and the usual complement of fountains and statues—among these a large equestrian monument to President Washington.

The sequence of his decisions is unimportant. One of them was to use a modulated grid of north-south and east-west streets to form an orderly and convenient foundation for his plan. It was axiomatic, given the style he was following, that upon this background diagonal lines should be used, not only for their convenience but to indicate the size of the area and to make the public buildings visible from many points. Diagonals and radials were also necessary for those optical-geometrical correlations—"reciprocities of sight", L'Enfant called them—by which alone the design could be pulled together.

The topography of the site, when studied in the light of the relevant aesthetic conceptions, permitted the placing of the "Congress House", the "President's Palace", and the equestrian statue in such relation as



ABOVE: Just south of the Capitol, where the Heating Plant now stands, L'Enfant intended to have a Civic Center with low buildings set around an open-air market place



ABOVE: Also shown on L'Enfant's plan was a boat basin on the Anacostia River southeast of the Capitol. Had it been built it might have looked something like this



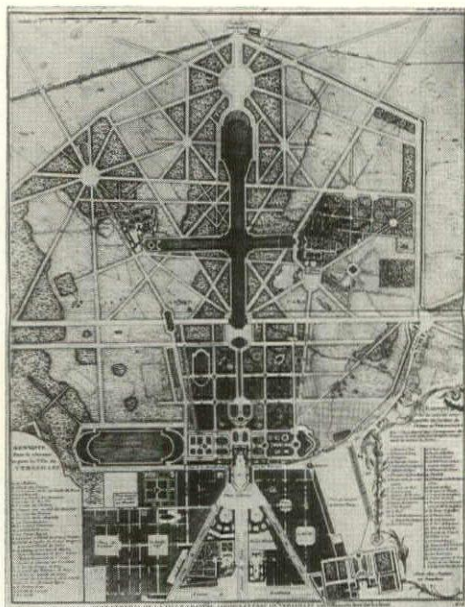
ABOVE: Eighth Street on L'Enfant's plan served as an important half-way axis. There was to have been a grand fountain on the Mall, and north of it a national pantheon

LEFT: L'Enfant thought that the White House as built did not "correspond" to the Capitol. He might have preferred a building like this (viewed from Pennsylvania Ave.)

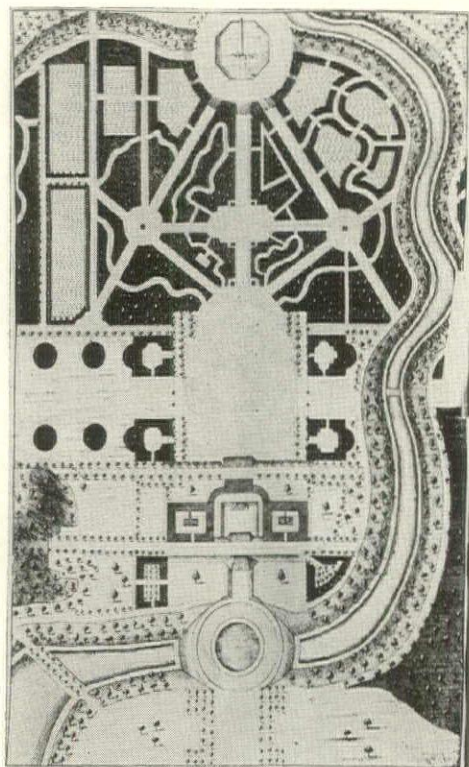




# Original Plan of Washington (Continued)



The long radiating avenues of Versailles were just as famous and well-known in L'Enfant's time as they are today. L'Enfant probably visited the palace in 1784 and may even have owned a copy of this map



The radial style of planning was in vogue throughout Europe. This scheme for a country estate is from a book by Stephen Switzer, an Englishman, which may have influenced the Mount Vernon garden plan

to form, with the help of groups of radial avenues, a core for the city and a means of relating the city to its surroundings.

THE basic Capitol-White House-Washington Monument triangle, as L'Enfant designed it, was a huge optical instrument by which the human eye—or rather the mind—could perceive the arrangement of the main lines of the composition. The theory of it was simple. If you stood at the south front of the White House, looking south, you saw the statue. Turning southeast, you had the view, via Pennsylvania Avenue, of the Capitol. The angle at which you saw the Capitol would indicate that it stood on an east-west axis which, if extended, would run through the statue. From that one point, therefore, you could sketch a plan of the central organization of the city.

This all sounds pretty mechanical, but so does a botanist's description of a rose. The long perspectives, the sweep of space from the Capitol down the Grand Avenue of the Mall and across to the Virginia hills, the long reach of the Potomac made into a prodigious ornament to the President's home, the related dominance of the three principal points and the emphasis on their dominance through the radiation of the avenues—all these things are not just mechanical and not unimportant. To L'Enfant—and I am talking about the city that grew in his mind during the Summer of 1791, and not the city *we* know—these things formed a totality as magnificent as the Fifth Symphony was to Beethoven. And isn't it obvious that we today should know what L'Enfant had in mind? If, in his absence, we are going to drop on the plan every year a few office buildings and memorials, wouldn't it be well for us to know the basic *principles* of the plan?

THE thing in Washington that is planless, as it is in every other large city in the country, is the community. For that, we can hardly blame L'Enfant. When his plan was made it was practical. The heavy servicing was by the river and the canals, close connections with the regional highways were provided, and L'Enfant had in mind a zoning plan, with which he roughly correlated his street plan and block sizes. The greatest single practical feature of his work was the great width of the streets. Bad luck and bad judgment have done cruel things to Washington, but the effect of many mistakes has been softened by the underlying great scale of the streets and avenues, for which we can thank the space-loving spirit of the Renaissance.

I have hinted that L'Enfant's dreams have not all come true. Such is indeed the sad fact. For many years his plan was forgotten. But what is more important is that the gracious noble style that formed the plan was itself forgotten, was quite lost and died away. Around 1900, people will tell you, the L'Enfant plan was brought again to light. It was, but the eyes that tried to read it did not see that the plan itself meant little without a knowledge of the style under whose influence it was conceived. To eyes blinded by the shallow thinking of Beaux-Arts architecture, by landscapian informalism, and by the plaster-of-Paris prettiness of the Chicago Fair of 1893, the plan was unintelligible. This fact, however, went unnoticed. The world's worst parking problem is one of the results. As another result, Pennsylvania Avenue is an architectural shambles. Comic opera battles are fought between the modernists and the antiques, between the Jefferson Memorial and the cherry blossoms. Nobody really likes the recent doings except friends of the architects and the licensed guides.

I SHALL here direct my asperity, however, only against certain classes of crime that have been committed against the style in which L'Enfant worked. My accusations are quintuple: that the government buildings are too much concentrated; that monumentality has been used so freely as to diminish its value; that things have been done that are inconsistent with L'Enfant's basic organization of the plan; that certain spaces have been left open injudiciously; and that many violations of good style are observable in the details of planning.

First, concentration. L'Enfant meant the city to be *all* capital—a totality of meaning and sentiment diffused throughout the physical organization. To this conception a death blow was dealt when the Commission of 1901 published its "General Plan of the Mall System", showing a brightly lit mosaic of buildings and gardens around the Capitol and the White House, in the Triangle, and along the Mall—with a neat line around all this glory, beyond which was darkness and chaos. That was the spirit of the Chicago Fair of '93, where the grand court of honor had nothing to do with the city—not even with the Fair's own Midway.

This concentration, forming a governmental city-within-a-city, is not simply an offense against good aesthetic design and sound sentiment but is, even more conspicuously, bad (Continued on page 52)



# Map of Washington

Compare its symmetry  
with plans of other capitals  
on the next two pages

## KEY TO PUBLIC BUILDINGS

1. Folger Shakespeare Library
2. Library of Congress Annex
3. Library of Congress
4. Supreme Court Building
5. Senate Office Building
6. House Office Building
7. House Office Building Annex
8. Botanic Gardens
9. Union Station
10. City Post Office
11. Government Printing Office
12. General Accounting Office
13. Courthouse
14. Civil Service Commission
15. Old Land Office Building
16. Apex Building
17. Archives Building
18. Department of Justice Building
19. Internal Revenue Building
20. Old Post Office Building
21. New Post Office Building
22. Interstate Commerce Building
23. Government Auditorium
24. Department of Labor Building
25. District Building
26. Department of Commerce Building
27. New National Museum
28. Smithsonian Institution
29. Freer Gallery of Art
30. Old National Museum
31. Army Medical Museum
32. Department of Agriculture Building
33. Department of Agriculture Annex
34. Central Heating Plant
35. Federal Warehouse
36. Capitol Heating Plant
37. Bureau of Engraving and Printing
38. United States Treasury Building
39. United States Treasury Annex
40. Veterans' Bureau
41. State Department
42. Old Interior Building
43. New Interior Building
44. Corcoran Gallery of Art
45. American Red Cross Building
46. Constitution Hall; D. A. R. Bldg.
47. Pan-American Union
48. Navy Building
49. Munitions Building (War Dept.)
50. Public Health Service Building
51. Federal Reserve Board Building
52. National Academy of Science
53. American Pharmaceutical Asso.
54. Thomas Jefferson Memorial Jr. High School
55. New War Department Building
56. Bureau of Engraving Annex
57. Social Security Building
58. Railroad Retirement Building
59. Census Building
60. National Gallery of Art
61. Central Library (Projected)
62. } Municipal Center
63. }
64. Home Owners Loan Corporation
65. Old Central Library

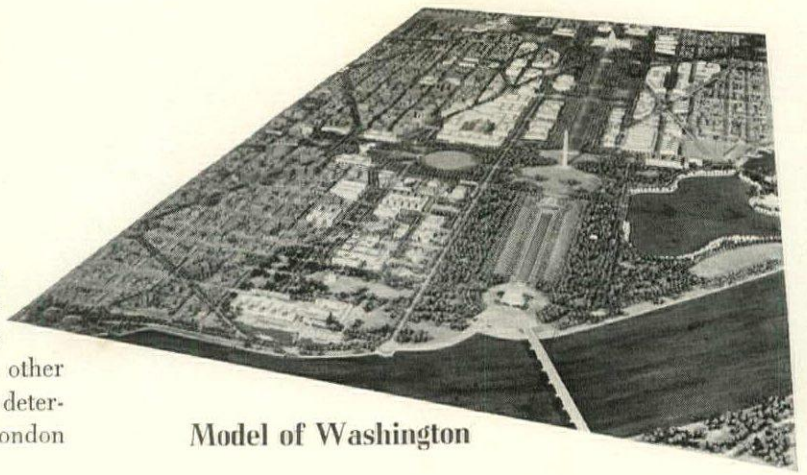




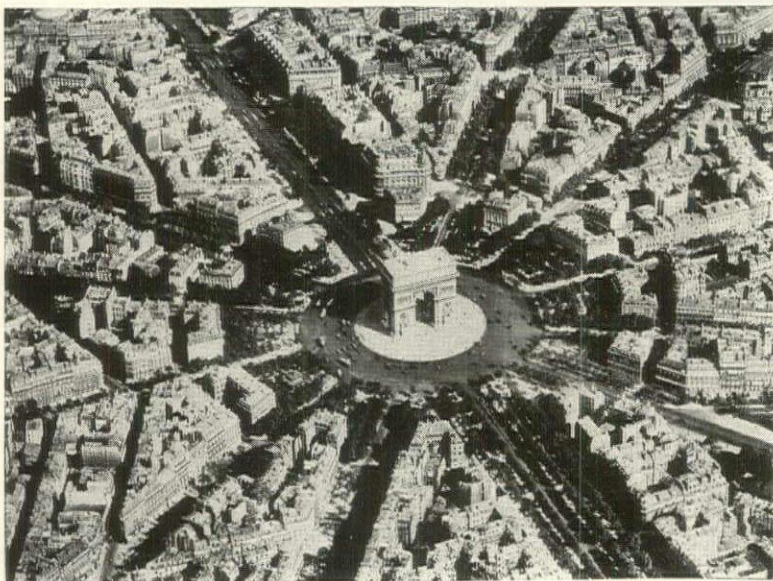
# Five World Capitals

How does L'Enfant's Washington compare with Paris, London, Amsterdam, Delhi?

Most of the world's great cities have taken centuries agrowing. Any ordered symmetry is usually the mark of some passing despotism eager to impose its memory upon the gnarled body of an already aged city. Washington, on the other hand, is a young city, its plan and emotional effect consciously determined from the beginning. It is closer to Delhi than to London



Model of Washington



THE ARC DE TRIOMPHE

## PARIS: An Emperor's geometry

Probably one of the most widely known and successful pieces of geometric town planning is that running from the Louvre (top left above) through the Place de la Concorde (lower center above) and up the Champs-Élysées to a *rond-point* at the Arc de Triomphe (shown left). Here is a street plan dictated by the military display of autocracy. Straightness and breadth are essential in a street used for parades. A formal *rond-point* makes an excellent gun emplacement.

Therefore it is not surprising to find that this whole section of Paris was conceived by Napoleon I, though brought to completion later, under Louis Philippe and Napoleon III





### AMSTERDAM: Ordered growth

Here is a city with a plan which is ordered but not rigidly symmetrical. The medieval town (upper center) started from a series of canals connecting the building blocks with the harbor. Subsequent growth was in the form of circumferential building blocks and canals, like the rings of a tree-trunk. But this ordered plan was not due to some abstract geometry.

The canals, originally a defensive girdle, are now highways. They were never reflecting pools or lakes for pleasure boating. Here is truly organic town planning, a formal pattern frequently modified to fit the requirements of daily use

### LONDON: Unplanned expansion

From earliest times London has been a great trading center; by chance it also became the capital of an Empire. The Great Fire of 1666 gave a superb opportunity for replacing an overgrown medieval town with a capital of Classic simplicity.

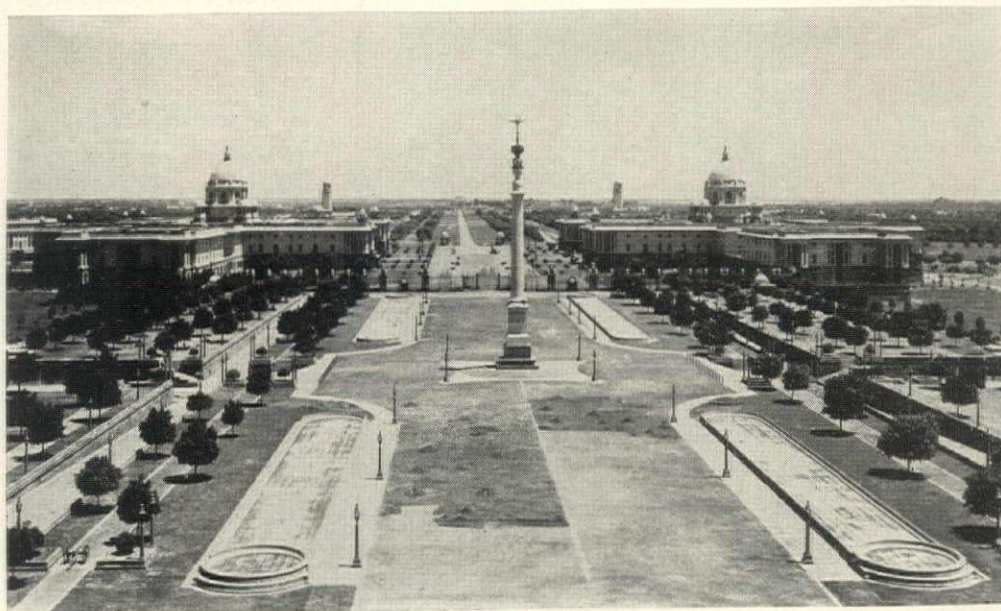
Plans were drawn (page 16), but citizens insisted that they be allowed to rebuild on the old foundations, thus democratically perpetuating the medieval town pattern. Thus St. Paul's Cathedral (center) and the Royal Exchange (top center) close only hoped-for vistas. But Finsbury Circus (top left) symbolizes the scattered bits of handsomely ordered space



### DELHI: Monument of Empire

The official aim of New Delhi (inaugurated in 1931) is "to express, within the limits of the medium and of the powers of its users, the ideal and fact of British rule in India, of which New Delhi must ever be the monument".

Kings Way, with the Jaipur column, and a War Memorial arch in the far distance, is directly comparable with Napoleon's Champs-Élysées (opposite page). Like Washington, the main axes run exactly north-south and east-west, and the city is molded in a rigidly formal shape to contain, in this case, just 70,000 people



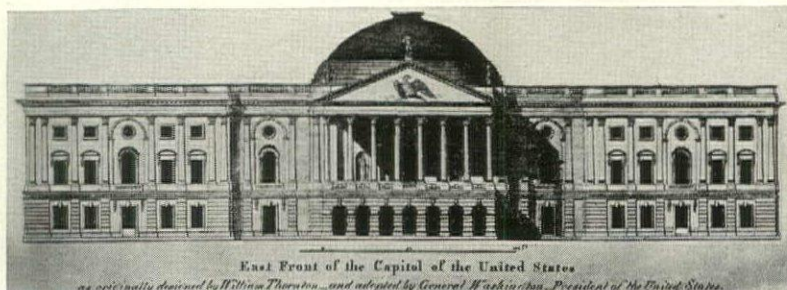


# U.S. Capitol

L'Enfant's plan had three focal points: the Capitol, White House and Washington Monument. Their development is traced on these six pages

## 1793 Thornton's original design (East front)

A prize contest for the plans for the Capitol—to be built on the site fixed by L'Enfant—was won by Dr. William Thornton, amateur architect. Washington and Jefferson enthusiastically received his design, which combined the grandeur and simplicity of classic architecture. Stephen Hallet, professional architect and disgruntled runner-up, appointed to execute it, was later replaced



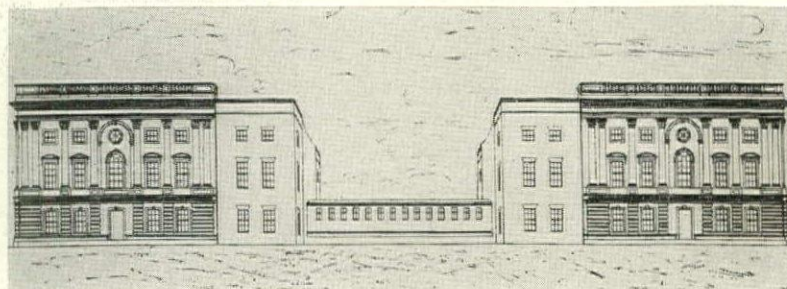
## 1800 The North wing is completed

President Washington, wearing an apron embroidered by Mme. Lafayette, laid the cornerstone of the North (Senate) wing amid Masonic pomp in 1793. Artillery volleys punctuated the speeches and in a nearby shed a barbecued ox provided a fitting feast. The building rose slowly. Money, materials and skilled labor were scarce. Congress did not move in until November 21, 1800



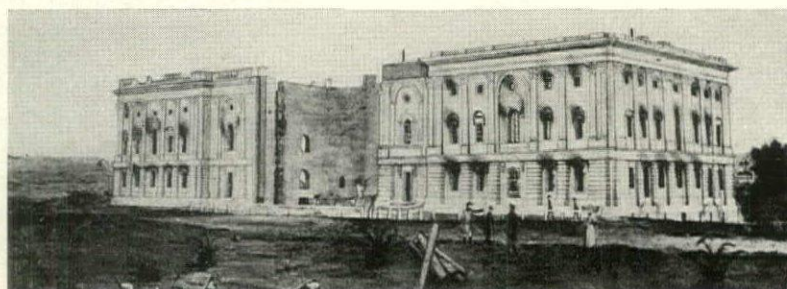
## 1807 The South wing is added

In 1803 Jefferson appointed Benjamin Latrobe Director of Public Works and under his supervision the South (House) wing was completed. When the Representatives moved in they found poor acoustics and a "devilish" hot-air furnace instead of the fireplaces enjoyed in the Senate. The two stone wings of the Capitol were then joined by a wooden arcade 100 feet long



## 1814 The Capitol is burned by the British

As an unhappy finale to the War of 1812 the British forces under Admiral Cockburn, intent on destroying "this harbor of Yankee democracy", set fire to the unfinished Capitol. The interiors, wooden roof and arcade were destroyed, along with all the books (3000 of them) belonging to the Library of Congress—which was then, and until 1897, housed within the Capitol itself



## 1818 A new design by Bulfinch

Charles Bulfinch, Boston architect, succeeded Latrobe. His proposed plan for a smaller East portico was discarded in favor of a modified version of Thornton's original design. Under Bulfinch the rotunda and copper-covered wooden dome were completed. The rotunda was officially opened in 1824 in the presence of Lafayette, to whom Clay said: "You stand in the midst of posterity"

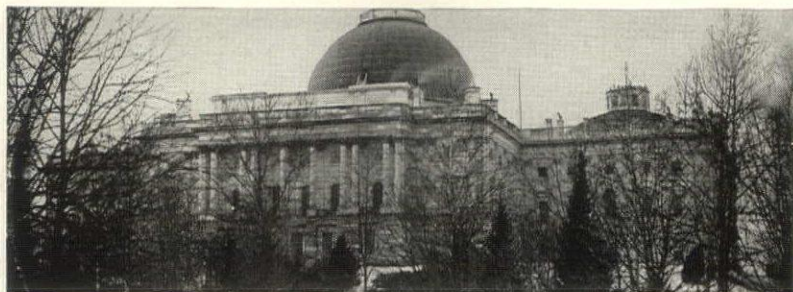


## 1827 The end of the first cycle (West front)

The Capitol is now supposedly complete and, in spite of the constant juggling of architects, Thornton's original plan has been substantially realized. In contrast, L'Enfant's grand plan for the city has been forgotten and the "Temple of Democracy" stands in the midst of mud-clogged avenues, unhappily facing the East while the city unexpectedly expands at its back door to the West

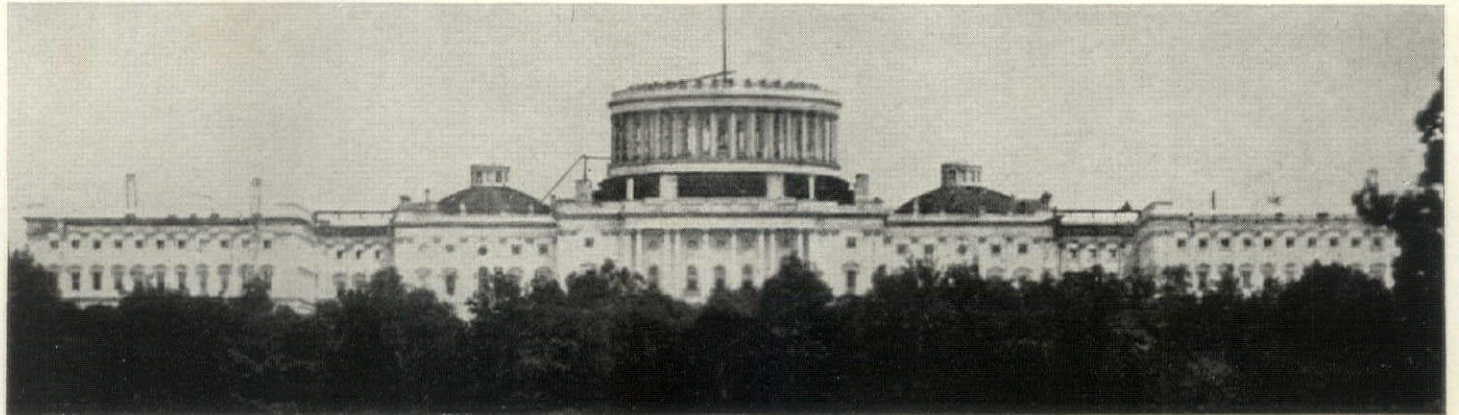






### 1848 The west front before remodeling

This photograph, taken in 1848, shows the Capitol as it stood from 1827 until 1851 when Thomas U. Walter began the work of enlarging the building to its present proportions. Walter's additions were so costly that he cannily presented the new plans in the closing hours of the session—"to dazzle the eyes of Congress by their beauty and not allow time for dwelling unnecessarily on the price"



### 1860 The new dome in construction

The new Senate and House wings were finished and Walter's great dome began to change the skyline of the nation's capital—a city tense with the nervous excitement that preceded the War.

Throughout the struggle that followed work on the dome went on ceaselessly under the watchful eyes of President Lincoln who had come to Washington in 1861. To him the Capitol was a symbol of Union which must not be allowed to go unfinished



### 1940 The east façade of the Capitol as it stands today

Thomas Crawford's statue of Freedom (right) was placed atop the lantern of the dome in 1863 and the Capitol was complete in form as it stands today. The dome, reminiscent of St.

Peter's in Rome and St. Paul's in London, is impressive more for its massive proportions than for its architectural beauty. For all America it symbolizes freedom and democracy



"FREEDOM," ATOP THE CAPITOL



# The White House

Second focal point in L'Enfant's plan was the President's Mansion. On these two pages we trace its history since 1800

## 1745 Leinster House, Dublin, probable prototype

James Hoban, prize-winning architect of the White House, knew Leinster House from his student days in Dublin and, like some architects of this period, used it as a model. From this ducal palace may have come the proportions of the pediment and engaged Ionic columns of the north façade and the alternating triangular and segmental pediments above the first floor windows

## 1820 Typical French manor house

Almost the twin of the south façade of the White House, the Château de Rastignac in Dordogne illustrates the influence of the Leinster House type on architecture of an era. L'Enfant had hoped for a building with "the sumptuousness of a palace", but Hoban in transplanting the baronial manor house wisely preserved a gracious simplicity in keeping with the American scene

## 1807 The White House, north façade

Second President John Adams and his wife Abigail moved into the unfinished White House in November, 1800. At that time the building was a beautiful architectural shell surrounded by mud and marshlands, workmen's huts and brick kilns. The interiors were bare and unfinished and there was hardly enough firewood to kill the dampness which rose from nearby Tiber Creek

## 1809 South façade without the portico

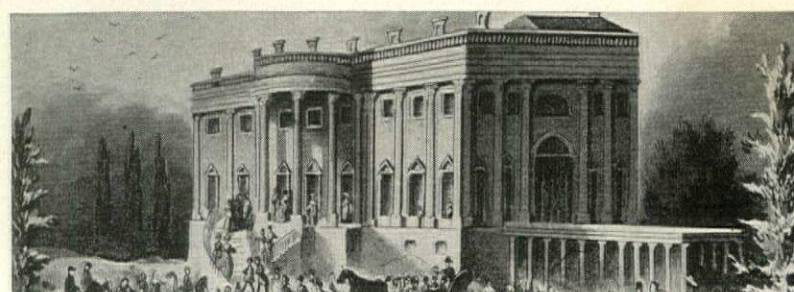
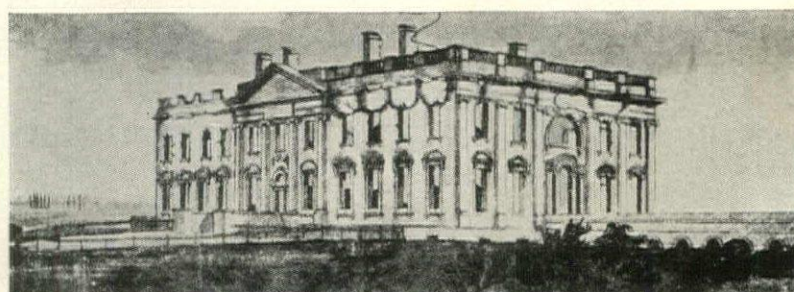
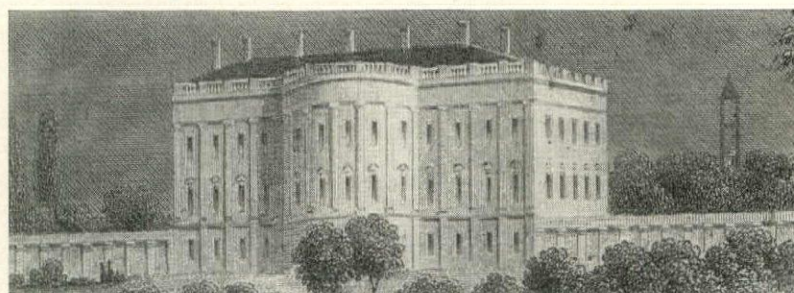
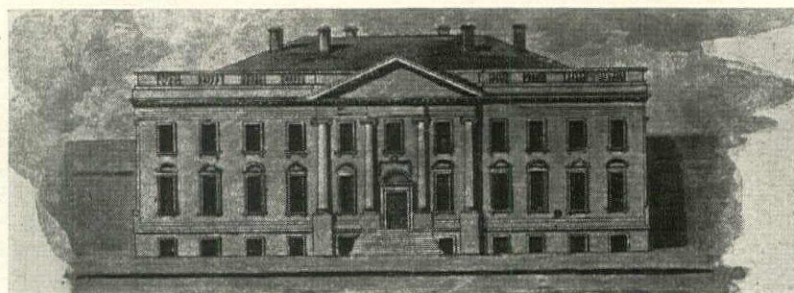
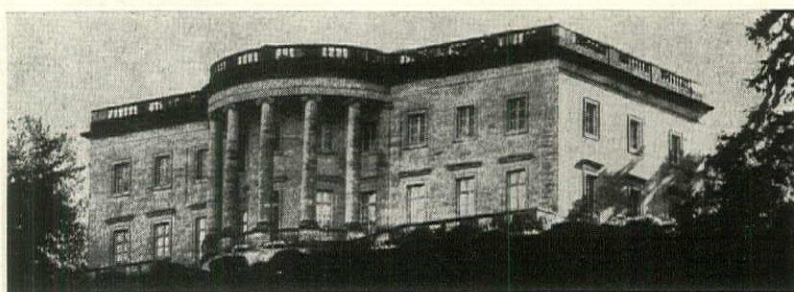
While Jefferson's democratic enthusiasm frequently threatened to upset the social equilibrium of the capital, his interest in architecture led to many improvements in the White House. During his Presidency (1801-1809) the interiors were finished, the grounds cleared and fenced in, and under the supervision of Latrobe terraces adjoining the east and west wings were built

## 1814 Destroyed by the British

Having \$11,000 appropriated by Congress and "a way with carpenters as well as cabinet ministers" Dolly Madison, assisted by Latrobe, redecorated the White House in 1809. The money spent on "a piano, a guitar, mirrors and much yellow satin for upholstery" went up in smoke when the British fired the building. Mrs. Madison fled with Washington's portrait and her pet macaw

## 1829 "All creation going to the White House"

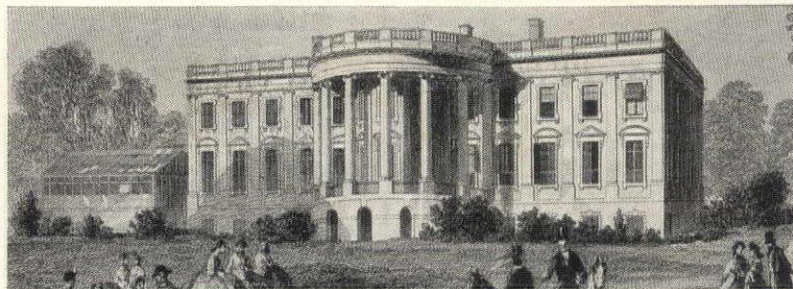
Hoban completed the restoration of the Presidential Mansion in 1817. The south portico was added in 1824 and the north portico five years later. This cartoon of a reception in Jackson's time is typical of that boisterous era in White House history. At his inaugural reception hogsheads of punch on the lawn failed to divert the swarm of admirers and Jackson fled by the back door





## 1857 Minor alterations

The west terrace has been replaced by a greenhouse for President Buchanan's ward, Harriet Lane, and the twin staircases removed from the south portico. The omission of the east terrace is the artist's error. The highlight of Buchanan's administration was the visit of the Prince of Wales, later Edward VII. The President gave up his bed to the visitor and slept on a cot in his office



## 1861 Wartime headquarters

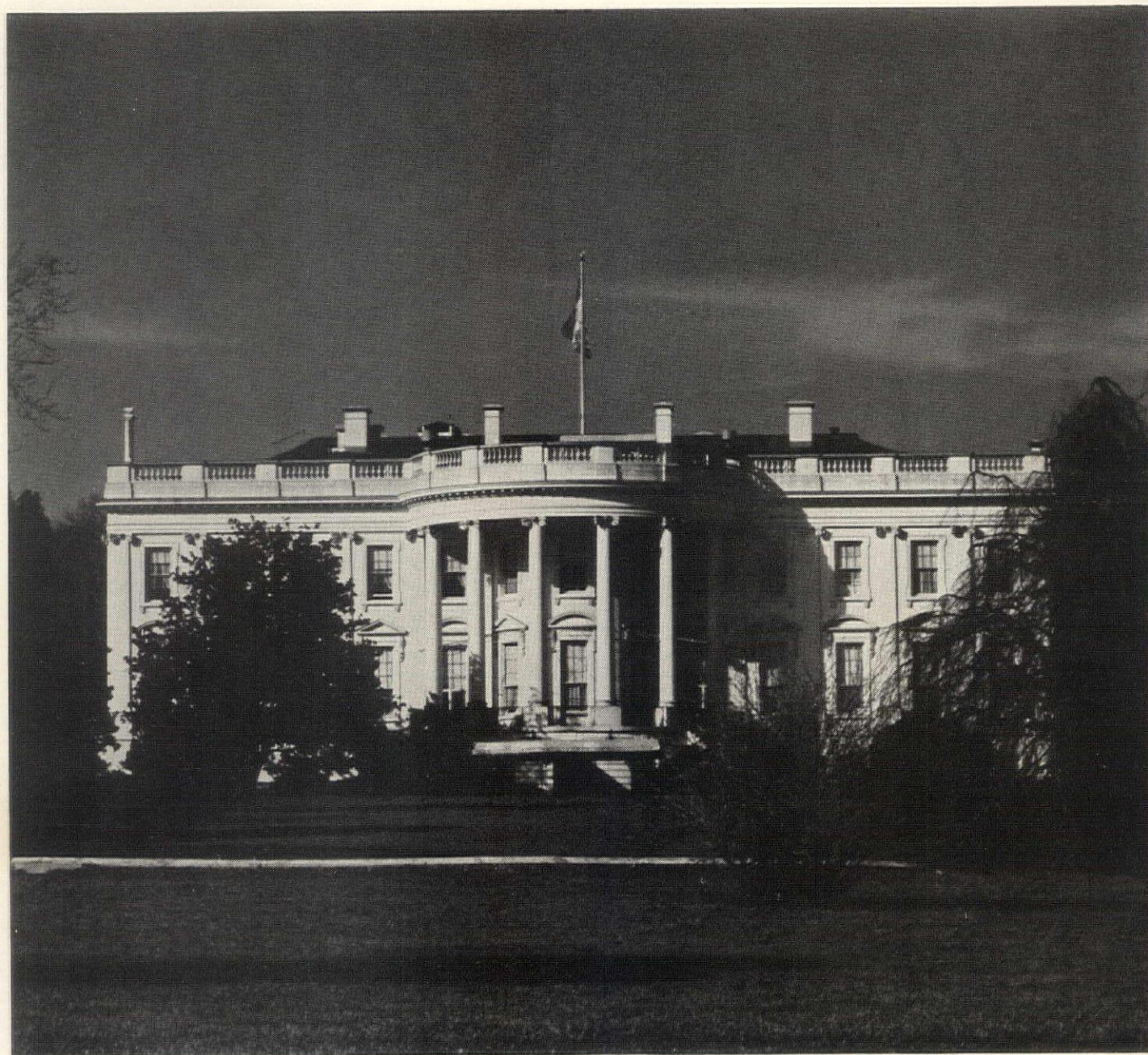
As marching feet and rolling gun carriages pounded Pennsylvania Avenue to mud and dust the White House, unchanged save for its landscaping, became the base headquarters of the Union armies. Parks were turned into military camps and Lafayette Square itself was dotted with tents. And in the sumptuous East Room weary soldiers slept on upholstered sofas



## 1940 The home of American Presidents

Set among shaded lawns and private gardens the home of America's Chief Executive stands apart from "official" Washington. Its simple, dignified design is in sharp contrast with the massive dome of the Capitol and the forbidding façades of the

surrounding government buildings. And the White House has a fresh, gracious appearance which sets it apart from the great state residences of the world, such as England's Windsor Castle and the Quirinal in Rome. Unpretentious and appropriately American it is actually "the most beautiful of its period"







## White House: North Portico

Stately Ionic columns rise to form a porte-cochère for the impressive yet hospitable entrance to the White House. Night light, heightening the beauty of the building, reveals a festooned doorway, flanking windows with broken

pediments, and second-floor windows subordinated to those below by simpler architectural treatment. Only the porte-cochère itself, which is reserved for official visitors, is refused to the many pedestrians who use the North grounds



# Washington Monument

It grew as the nation grew—from  
a stubborn dream of patriots into  
a shining symbol for all the world

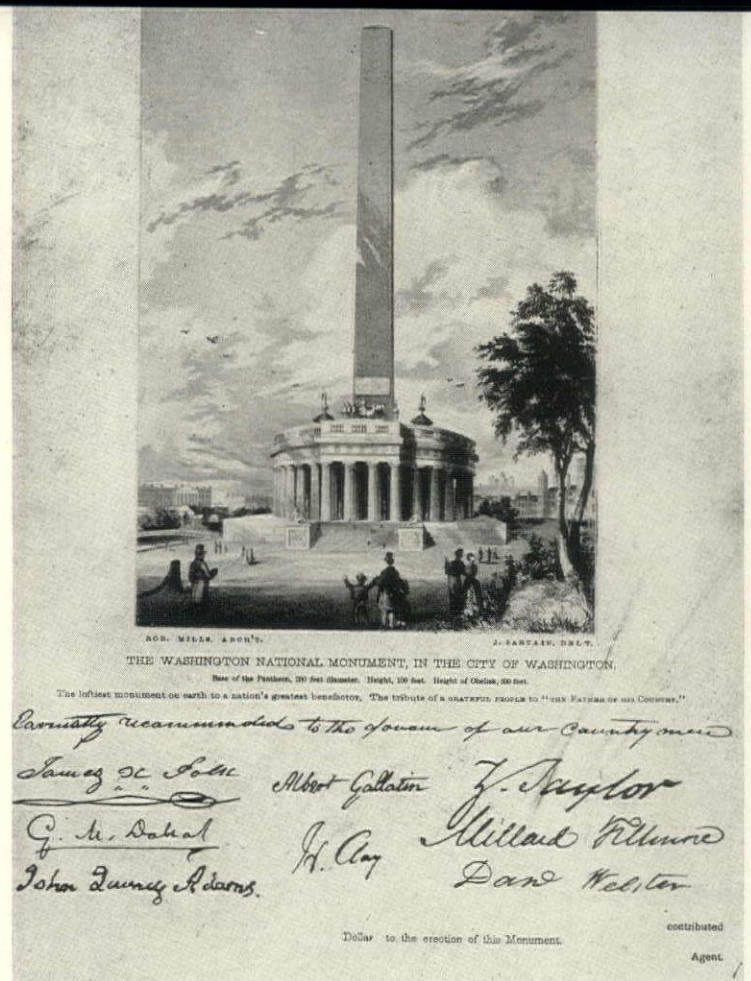
**M**ORE than a collective tribute to the individual greatness of one man, the Washington monument serves today as the strong reminder of a people's will to freedom. And its growth—though harried by shilly-shallying and lack of funds—closely parallels that of the country itself.

In 1783, the Continental Congress voted an equestrian statue of Washington for the new capital, eight years before the selection of its site. And L'Enfant included it as a focal point of his city plan, forming, with the White House, the base of a triangle with the Capitol as apex. It was not until over fifty years later that building was begun—because of marshy ground, a hundred yards beyond the L'Enfant site.

Fifteen years earlier, a national society had been formed to collect money, select an appropriate design and push the project through. The prize-winner by Robert Mills, shown at the right, called for a marble shaft 600 feet high, rising from a columned temple—as well as a 30-foot statue of Washington, toga-clad and driving a span of prancing Arabian steeds! Fortunately, perhaps, money came in slowly; and the plan grew simpler with the years. When work was resumed after the Civil War, the monument had tilted and new concrete foundations had to be laid. But finally the great shaft was completed, in 1884.



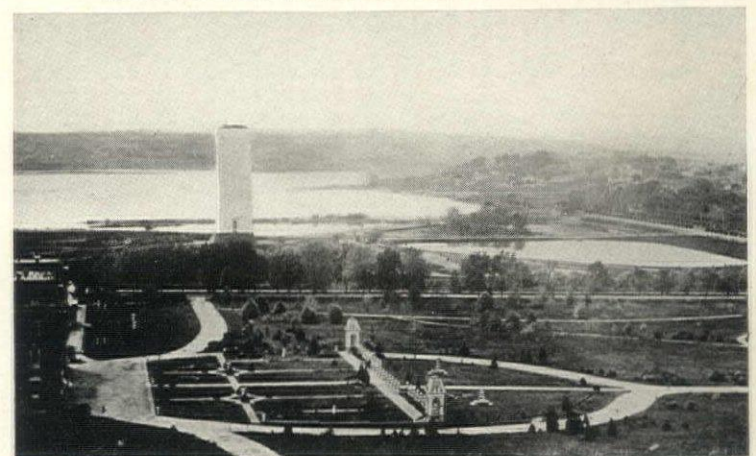
Though reduced from Mills' proposed 600-foot height to follow more traditional obelisk proportions, it is still the world's tallest masonry structure, over 555 feet. Elevator carries visitors up to the top for panoramic view of city



ROBERT MILLS' DESIGN ON HANDBILL APPEALING FOR FUNDS



THE OLD TIBER CREEK CANAL ONCE RAN THROUGH THE MALL



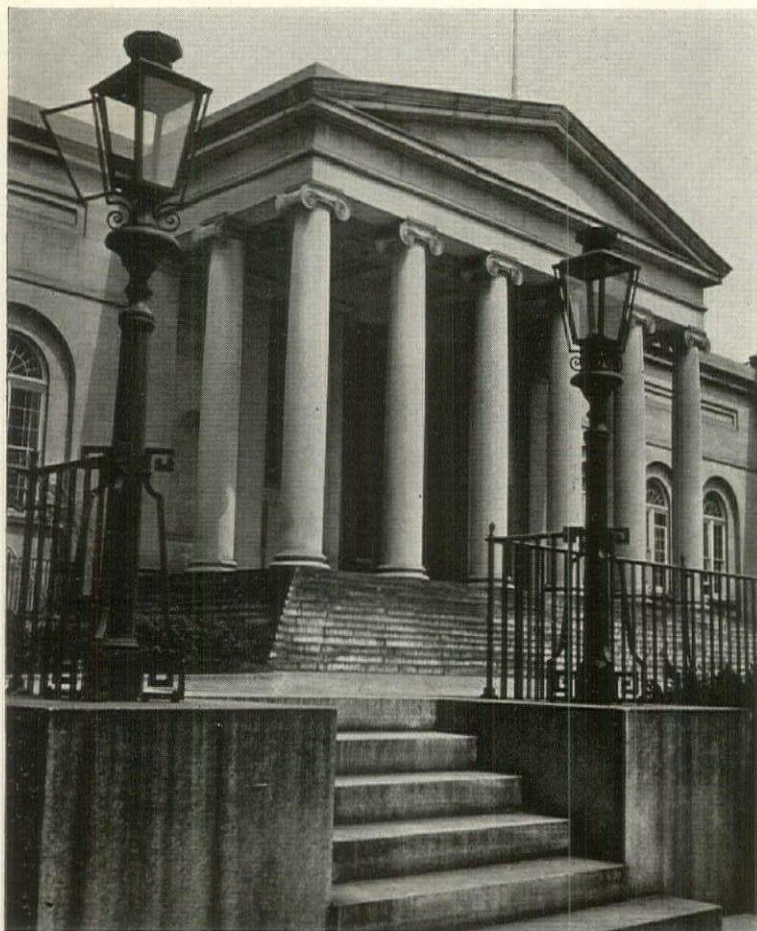
1856-76, WAR UNREST STOPPED BUILDING. BELOW, AGAIN IN WORK





# 19<sup>th</sup> Century Buildings

Much of Washington's finest architecture is inherited from the builders of the last century



DISTRICT COURTHOUSE

**The District Courthouse**, above, a fine example of Greek Revival architecture, was built in 1820 by George Hadfield. Once the City Hall, it is now part of Judiciary Square, the nucleus of a projected group of buildings for the District Government

**The Treasury**, largest and most important administrative department of the government. The original building burned by the British in 1814, the second destroyed by fire in 1833, the present one was built to stand—as it has since the year 1836

**The Smithsonian**, an institution “for the increase and diffusion of knowledge among men.” One of the earliest Gothic Revival structures in America, its reddish-brown façade and towering superstructure have lined the Mall since completion in 1852

**Old Patent Office**. Begun in 1837, completed in 1867, this building of Greek Doric design is now the home of the Civil Service Commission. The steps of the south façade, shown here in an earlier day, were removed when F Street was widened in 1936



TREASURY DEPARTMENT



SMITHSONIAN INSTITUTION



OLD PATENT OFFICE





### ST. JOHN'S: Church of the Presidents

Since 1816, when a committee waited on President Monroe "to offer him a pew in this church, without his being obliged to purchase same," St. John's, at 16th and H Streets, has set aside Pew 54 for the chief executives. The first building erected on Lafayette Square after the White House, the church was designed by Benjamin Latrobe, whose drawing (left) shows also the yawning gap in the White House after its firing by the British. Despite later additions of colonnaded front, steeple and side vestibule, St. John's has preserved the grace, dignity and charm of Latrobe's Federal architecture



# The Capital Makes Merry

Diplomatic fêtes and routs in 19th Century Washington

By RITA WELLMAN



RECEPTION IN THE EAST ROOM



CONVERSATION PIECE—THE RED ROOM



AT THE CHEESE LEVÉE



TEA IN TYLER'S TIME



PARTY FOR TYLER'S GRANDDAUGHTER

SOCIAL life in Washington is fundamentally not unlike that of other towns that have grown up around a big industry; everyone, in one way or another, "works for the company". Since in its case the big industry is Government, Washington's social life has a particular flavor, a mixture of cosmopolitanism, grandeur and provincialism. Ever since Government descended upon it in the first years of the Nineteenth Century, when it had to change practically overnight from a small river settlement with a few rich plantations to an important capital city, Washington has risen to the occasion when Government and all its ramifications arrived, only to slump back again in the "slack season" into the leisurely, easy-going tempo of a small southern town.

Its existence more or less ignored by the rest of the country, social Washington has created its own world; it has produced its own fantastic fashions, and its own imperial hostesses who were sometimes, but not always, First Ladies. In the early 1800's, the sprightly wife of the editor of Washington's leading newspaper wrote: "Certainly, there is no place in the United States where one sees and hears such strange things, or where so many odd characters are to be met with." "Odd" characters and odd happenings have added spice to official life ever since.

Jackson's famous "Cheese Reception" heads a long list of interesting social events, of which at least two occurred in the Twentieth Century. There was the wedding in 1917 of Miss Draper, the daughter of the Minister to Italy, to a Roman prince, when thousands of live butterflies were released among the guests. And there was the spectacular opening of the Soviet Embassy.

This took place in the "Pullman Mansion", an architectural highlight of the eighties with a sumptuous interior typical of Hollywood's most ambitious grandeur, a setting appropriate to the pomp of old Russia, when the house had been taken over by the ambassador from the Czar. The highest Washington circles, invited to the old Russian Embassy for the Soviet house-warming, had had misgivings; but in the new setting, created

by Eugene Schoen, helped out by relics from the Edith Rockefeller McCormick estate, they found not only a good "floor show", including two or three jazz bands, but "everyone" in Washington, hilarious on staggeringly generous amounts of caviar and champagne.

Washington's Winter world includes a large number of people who have "retired" to the capital, where they find a not too taxing excitement in being close to important events carried out in a setting of Augustan splendor. The capital is, in fact, a paradise for the middle-aged. Since a large number of its most important men are no longer young, it is logical that there should be a glorification of the attractive matron. The Washington matron came into her own in the early days when lonely congressmen and diplomats, living in boarding houses and small hotels, flocked eagerly to energetic hostesses who were young enough to look entrancing in candle-light, and old enough to juggle discreetly with small local gossip and large public affairs.

Leadership of the White House in Washington's social life has been a matter dependent upon the Administration, upon the personality of the First Lady, or upon the President himself.

Thomas Jefferson, a widower, lived in the White House as if it were the manor house of a southern plantation. Monticello's trained house-slaves served his "little dinners" cooked by his French chef. Ever since he had won the confidence of the complex L'Enfant with an intimate dinner, he trusted to good food and good wine (he is supposed to have spent \$85,000 on wines during his presidency) and a small number of guests to create the right mood in the person he wanted most to influence at the time. Unlike John Adams, who preceded him, Jefferson did not acknowledge a guest's presence with a kingly bow; he shook hands in- (Continued on page 58)

**Opposite:** the Blue Room of the White House, where the President receives ambassadors' credentials. Walls and draperies are of corded silk rep, unlike the room's neighbors—the Green Room on the east, the Red on the west—which are in damask. See floor plan, page 58





THE BLUE ROOM. SEE CAPTION ON OPPOSITE PAGE

ALL ENGRAVINGS BY CONDÉ NAST ENGRAVERS

## *Interiors of the White House*

PHOTOGRAPHED BY EDWARD STEICHEN

These are the first color photographs of the White House to be published. They were taken expressly for this issue of HOUSE & GARDEN





## *The Green Room*

A cardroom in James Monroe's time, the Green Room has since been used for informal receptions. It is furnished with early American pieces and has a chandelier purchased in England in 1927 as a gift for Mrs.

Coolidge but not installed until the Hoover administration. An Aubusson rug made especially for the White House—its mate is in the Red Room (opposite)—bears the coat-of-arms of the United States





## *The Red Room*

A twin both in purpose and in architecture of the Green Room, the Red Room was for a long time the reception room for more formal affairs—state dinners in honor of the Supreme Court, diplomatic

corps, Cabinet. Refurnished in 1935, its gilded bronze chandelier, gold accents are Federal in feeling. In the Red Room Rutherford B. Hayes took the oath of office March 3, 1877 (the 4th that year was a Sunday)





ABOVE: THE PRESIDENT'S STUDY—SHIP PRINTS AND PRIVACY • BELOW: THE STATE DINING ROOM CAN SEAT 104

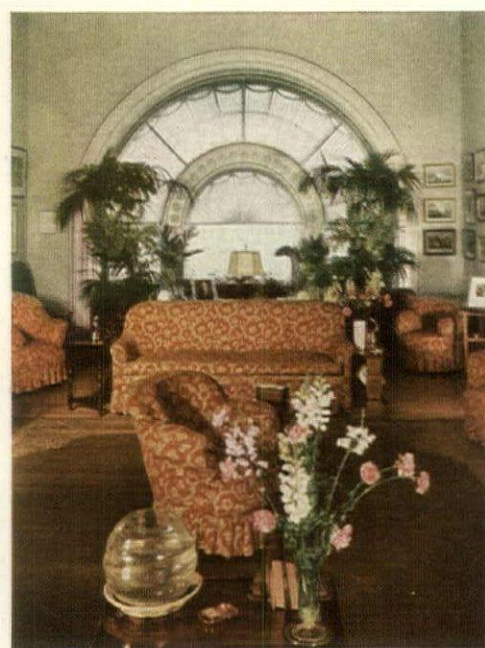


## *The Study, State Dining Room and Lounge*

THE PRESIDENT'S STUDY, on the second floor. This is the Chief Executive's after-hours' retreat, his library and home office, where he receives visitors, writes speeches in the evenings, on week-ends, holidays. The massive desk was presented to Abraham Lincoln by Queen Victoria and is made from the oaken beams of *HMS Resolute*. The prints and paintings on the walls are from President Roosevelt's personal collection, reminiscent of his one-time association with the Navy. The lion's skin on the floor was presented to the President by Haile Selassie's brother.

THE WEST LOUNGE, upstairs, serves as a private sitting-room. Comfortable furniture and family portraits give it a cozy charm unlike the formal rooms below.

THE STATE DINING ROOM, on the main floor, is a product of the extensive remodeling of the White House undertaken by Charles McKim in 1902. It is one-third again as large as it was, is paneled in oak and has a silver-plated chandelier.



THE WEST LOUNGE: FOR THE PRESIDENT'S FAMILY



# 20<sup>th</sup> Century Washington

The Park Commission plan of 1901 had to provide for more people, more buildings, more roads

L'ENFANT planned Washington and the plan was forgotten. Even when Alexander "Boss" Shepherd, prominent political figure of the late Nineteenth Century, revitalized a physically decaying city in the seventies with the practical improvements of street paving and lighting, sewage disposal and the removal of such eyesores as railroad tracks beside the Capitol, the plan remained in the mists of the past, unknown to many, ignored by all. Then the centenary of Washington—1800 to 1900—came. Consciences and memories were stirred and Senator James McMillan, taking advantage of the sudden nation-wide interest, guided through Congress a bill calling for an investigation of the park system of the District of Columbia.

In consultation with the American Institute of Architects, the Senate Committee on the District of Columbia, of which McMillan was chairman, appointed a group of experts to study the whole problem of civic development and improvement. They were recognized authorities in the landscaping and architectural fields, this Park Commission: Daniel H. Burnham, Frederick Law Olmsted, Jr., Charles F. McKim and Augustus St. Gaudens. And they took their task seriously, prefacing the study with a trip to Europe to observe the planning of various foreign capitals.

## A testament of faith in L'Enfant's genius

Theodore Roosevelt had succeeded the assassinated McKinley when the Commission made its report to Congress in 1902. The findings were manifold and elaborate, and at the same time represented a testament of faith in the genius of Washington's first planner. The Commissioners declared: "The more the Commission studied the first plans of the Federal City, the more they became convinced that the greatest service they could perform would be done by carrying to a legitimate conclusion the comprehensive, intelligent, and yet simple and straightforward scheme devised by L'Enfant under the direction of Washington and Jefferson."

What the McMillan Commission suggested, using the L'Enfant plan as a basis, remains vitally important, for the nation's capital has ever since been physically shaped in accordance with the recommendations of this board of authorities. Three main points featured the report: the clearing of the Mall from the Capitol west to the Monument, the location of the Lincoln Memorial west of the Monument on the Capitol-Monument axis, and the placement of the Arlington Memorial Bridge to extend from the Lincoln Memorial across the Potomac to the Arlington National Cemetery, forming a link between the District and the neighboring state of Virginia.

In 1901 L'Enfant's "grand avenue"—the Mall—was a shambles. Disorganized planting, for one thing, had made the territory valueless for any purpose. Crossing the Mall at 6th

Street were railroad tracks, and beside it was a railroad station. At its beginning, below the Capitol, were the Botanic Gardens, a mushroom growth of hothouses, spotty gardens and nurseries whose appearance lent no charm and whose sprawling position forbade any hope for the Mall as an open greensward. Obviously the most important accomplishment of the Commission toward the clearing of the Mall section was its persuasion of the Pennsylvania Railroad to join with the Baltimore and Ohio in the building of a joint depot to the northeast of the Capitol—today's Union Station is the result—and thus to allow the abolition of tracks and station from the ground under consideration. This done, the shifting of the Botanic Gardens a block or two south, the beginning of tree removal and replanting were comparatively easy.

## Civil War forts are made into parks

Besides these three features of the Park Commission report—the Mall, the Memorial, the Bridge—the experts indicated a site for a memorial at the south end of the White House-Monument axis. The Jefferson Memorial is now under way in this position. Ground between this and the President's House, according to the Commission, should be a recreational area with stadium, swimming pool and sports fields. Legislative buildings, the report recommended, should be erected in the area of the Capitol; executive buildings, around Lafayette Square in the vicinity of the White House; and purchase by the government of land between Pennsylvania Avenue and the Mall, east of 15th Street, would allow place for a municipal building, armory, market, etc.

A meticulous study of the existing park system of the District resulted in the naming of 55 distinct areas in Washington to be acquired by the government toward the extension of the park and parkway system. The Anacostia Flats in southeast Washington should be reclaimed, the Commission believed, for a public park; a Fort Drive skirting Washington should connect the forts which had served as the city's defenses in the Civil War and which, themselves, should be made into parks. Various parkways were also projected: one to connect Potomac and Rock Creek Parks, another between Rock Creek and Anacostia Parks, a third between the capital and Mount Vernon.

## No longer should the city "just grow"

The reception of the Commission ideas was derisive: the plans were as visionary, as impossible of fulfillment as L'Enfant's original schemes. But as the years passed they began to be accepted and, indeed, actively pursued. Establishment of a Fine Arts Commission in 1910—which passes on the location and design of all monuments and public buildings—and of a National Capital Park Commission (now called National Capital Park and Planning Commission) in 1924 were indicative of the desire (Continued on page 61)



# Toward A More Beautiful Capital

The three focal points of the Park Commission plan of 1901 were the Mall, the Lincoln Memorial, and the Arlington Memorial Bridge



1850: FROM THE CAPITOL WEST

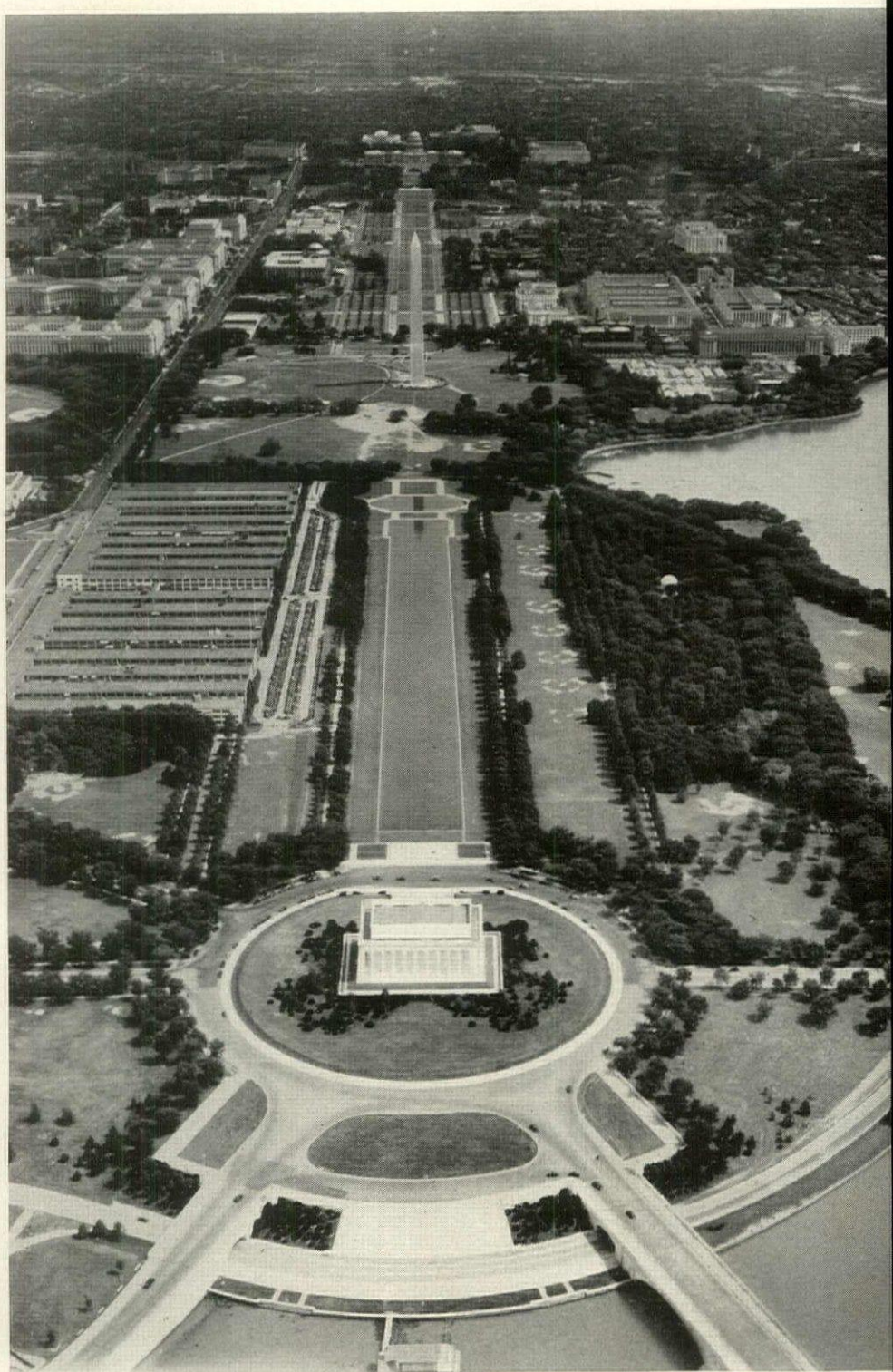


1900: FROM THE MONUMENT EAST



TODAY: FROM THE MONUMENT EAST

## DEVELOPMENT OF THE MALL



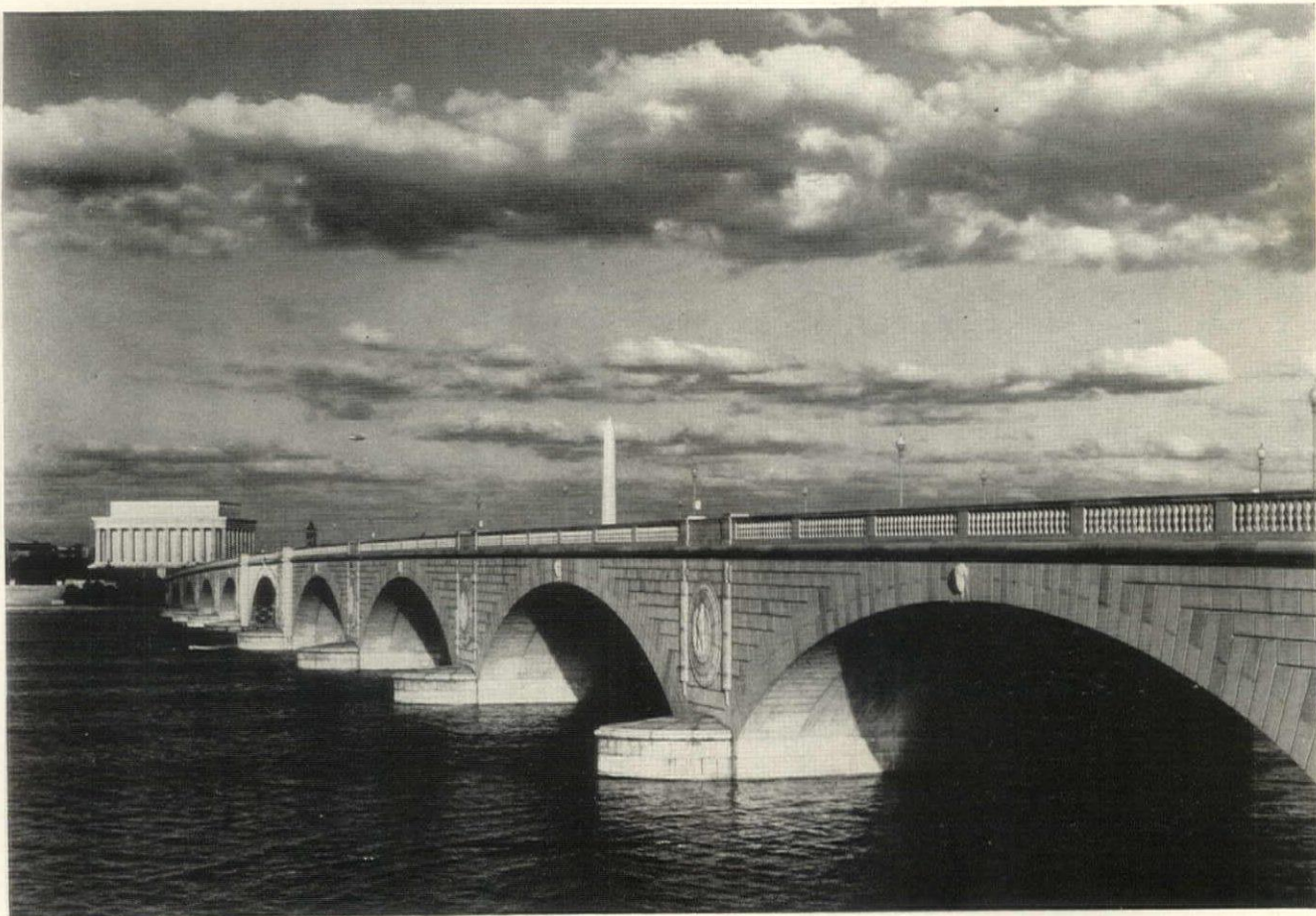
The most important feature of the Park Commission's plans of 1901 was the clearing of the Mall from the Capitol to the Monument. The Tiber Canal of 1850, originally "a stream of pure water", later "an open sewer of dreadful memory", had disappeared in the seventies, but the site was disfigured by railway stations and tracks, a rambling Botanic Garden and other obstructions. Today it is a spacious greensward finding continuation in the reflecting pool before the Lincoln Memorial





## LINCOLN MEMORIAL

Completing the main axis of the 1901 Washington plan, which starts in the East with the Capitol and extends down the Mall through the Washington Monument, the Lincoln Memorial is on the commanding site chosen by the Park Commission. This "shrine at which all can worship", designed by Henry Bacon, dates from 1922



## ARLINGTON BRIDGE

Since 1932 the Memorial Bridge has formed a valued link between the Lincoln Memorial on the District side of the Potomac and the Arlington National Cemetery. Actually two structures connected by a highway on Columbia Island near the Virginia shore, the bridge is a traffic artery to Mount Vernon, Fort Myer, the South



# Buildings of Today

Classic colonnades recall democratic Athens.  
Current architecture is discussed on page 42



## THE SUPREME COURT

The academic classicism of Cass Gilbert's design attains a certain austere grandeur reflecting the solemnity of the building's purpose, though the chairs used by the nine justices in their chamber remain the homely leather ones of their earlier home in the

Capitol. The female figure seated on her pedestal—the work of James E. Fraser—earnestly meditates the problems of the law, with the small model of the figure of justice at her right hand and the book of laws at her left, suitable subjects for contemplation



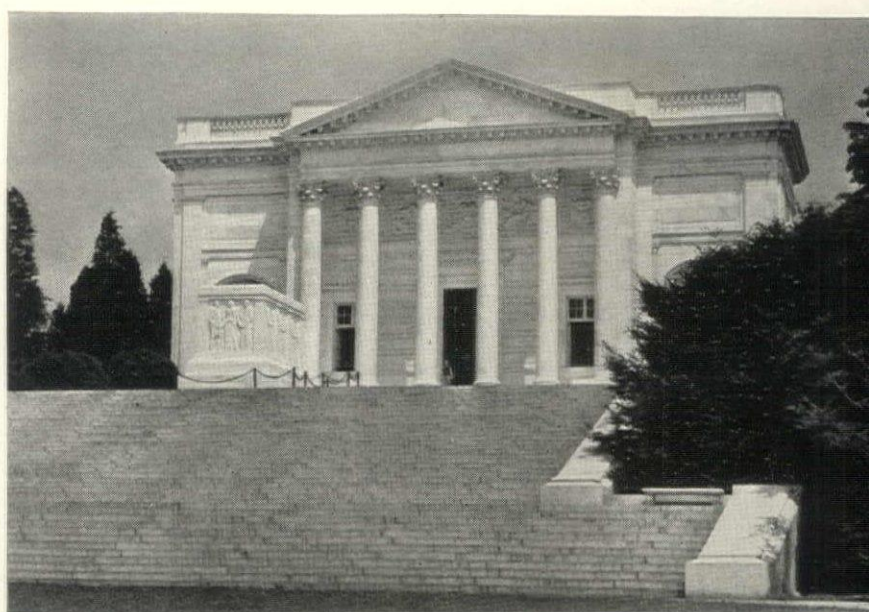


**The National Gallery of Art**, designed by John Russell Pope and situated on the Mall between 4th and 7th Streets. It is being built with funds provided by the late Andrew W. Mellon and will open early in the

Spring of 1941. It already has Mr. Mellon's own \$20,000,000 collection and the Samuel Kress collection as an impressive nucleus for what promises to be one of the most important museums of art in the world



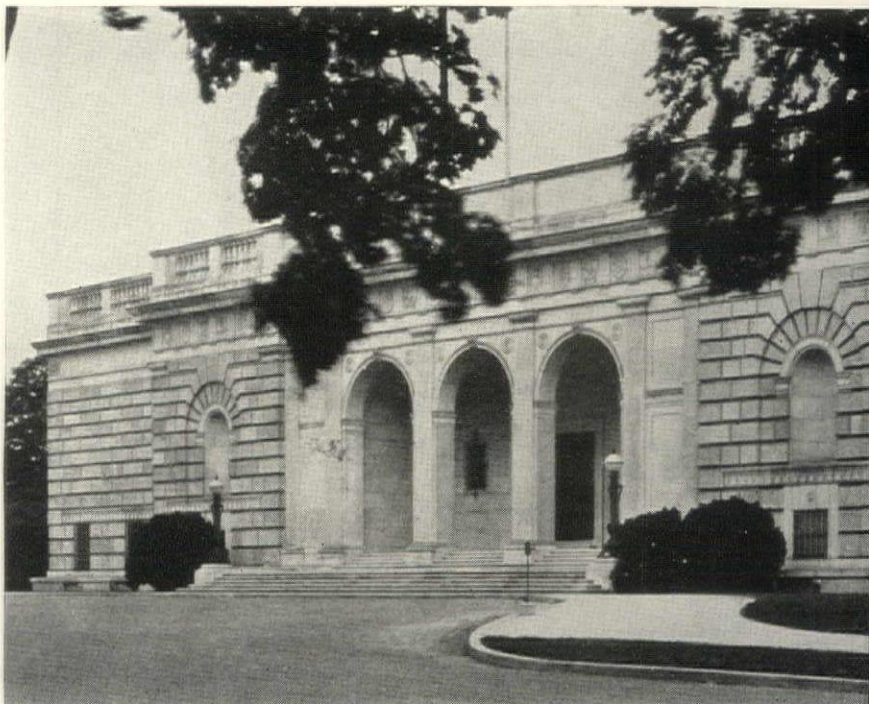
**National Archives**, the repository of the government's documents. Huge pumps in the basement safeguard its foundations from waters of the old Tiber Creek which ran along what is now Constitution Avenue



**Arlington Memorial Amphitheater**, main façade, designed by Carrère and Hastings and dedicated in 1920 to the dead of the Army, Navy and Marine Corps. In front, the Tomb of the Unknown Soldier



**Folger Shakespeare Library**, housing a collection ranging from Queen Elizabeth's corset to the First Quarto of *Titus Andronicus*. Designed by Paul Cret, the marble front conceals an Elizabethan interior



**Freer Gallery of Art**, the gift of Charles Lang Freer, designed by Charles A. Platt. In addition to important Asiatic material, the gallery contains Whistler's "gaudy prank", the spectacular Peacock Room



# WASHINGTON ANALYZED

Five experts examine its plan, recent buildings, traffic, housing and landscaping; in the seven following pages they suggest possible improvements

WASHINGTON is peculiar among U.S. cities in that its central section and general street layout is rigidly planned. Moreover, as the nation's capital, Washington is continually on a spotlighted pedestal. Its architectural influence, for example, is all too obvious. Only within the last ten years has consideration been given to any Capitol design not topped by a dome.

This is surely sufficient demonstration that if Washington is to continue as a prototype for other American cities, it should be more critically examined in the light of modern experience and the needs of an efficient city fitted for 20th Century life. Accordingly we appointed a board of five experts, all experienced modern city planners, to give us their opinions on Washington from this point of view.

There is no virtue in the denial of change. The America of 1940 is not the America of 1790; and just as the domed Capitol design may no longer respond to present-day needs, so the plan devised by an 18th Century French engineer and severely adapted to the taste of the Brown Decades may no longer be well fitted to a modern city. One obvious disadvantage is its hampering effect on modern automobile traffic, although this

might not be serious had the business and residential areas been differently related. Many of the government buildings are most inefficiently planned for modern administrative processes, but monumentality was doubtless encouraged by the formal plan.

Town planning must be considered with due regard to *all* the circumstances; and the modern planner is more concerned with Little Men than with Grand Plans. The automobile, for example, cannot be disregarded, so why not allow for it in the plan? Open space can be monumental and still accommodate half-a-dozen baseball diamonds. After reading the pages which follow you will realize that the experienced modern town planner is more concerned with the efficient working of a city and the convenience of its citizens, than with some sterile monumentality expressed in exact geometric terms.

This need not imply the abandonment of that dignity implicit in the nation's capital. And, surely, dignity is too dearly bought if the price is inadequate schools, hospitals, playgrounds and other social services. In this analysis of Washington there emerge guiding principles of vital importance to the future planning of all United States cities.



## L'Enfant's plan is no longer sufficient for modern Washington

Washington has ceased to be a small town centered on the Mall. Only from high in the air can it now be seen whole. It has broken right

out of L'Enfant's regular plan and spreads into the neighboring states of Virginia and Maryland. Yet only the Mall is carefully planned



# The Plan

Discussed by ALFRED KASTNER



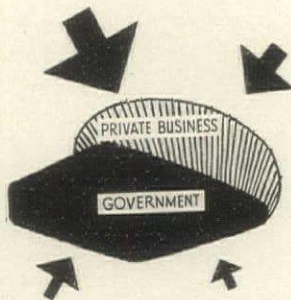
Secretary of the Washington Chapter, American Institute of Architects, an organizer of an exhibit (now touring the U. S.) criticizing Washington's plan, he believes in planning for people. As City Architect of Albany, Ga., a tornado gave him the chance to put theory into practice. Biggest exploit: first prize in world contest for Ukrainian National Theater, USSR

## The plan must serve (a) residents, (b) visitors.

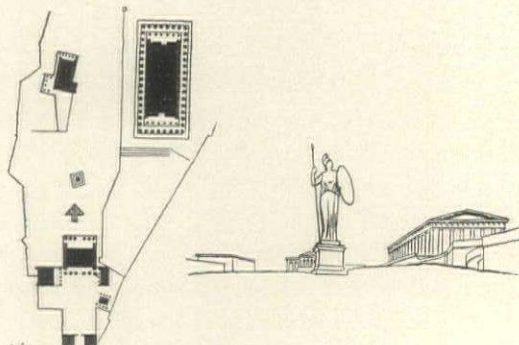
The city's primary industry is government, employing about 250,000. Another 250,000 are employed servicing government and visitors. The cultural life of neither group demands or maintains such cultural institutions as an opera, or year-round theater. In this, Washington is probably unique among national capitals.

The visitors are mainly of two sorts, rubbernecks and those on business. All told, there are about 1,000,000 every year. They not only contribute to local business, but take home impressions of the city which influence local architecture and city planning.

In the present "City Beautiful" the plan formula is simple: make an effective show for the rubbernecks, concentrate all effort in a small area, forget the total picture and general public welfare.



The Federal Island is cut off from the main residential sections, and most of its traffic is drawn through the congested private business area. Public office buildings are stacked around the Mall unmindful of the housing and traffic needed by employees.



## The "Grand Plan" need not be symmetrical.

The plan of the Acropolis at Athens (left above) was asymmetrical; but when viewed from point marked by arrow, the result (right above) was a well-proportioned and beautifully balanced composition.



**Architecture for effect, or for people?** Which is better fitted to the capital of a modern democracy, the Triangle group in Washington (top picture) or Rockefeller Center, New York (directly above)?

L'Enfant's plan, with its main axis running due south from the White House down the busy Potomac River basin, with the Mall as a secondary cross axis, must have seemed in 1791 a bold ideal. But today it lacks the basic physical requirements of a democratic city (see page 42), and the revival of "lost" objectives from L'Enfant's plan do not provide relief. This is historical restoration, not enlightened city planning.



**A "Grand Plan" need not imply deserted spaces** as evidenced by this 18th Century picture of Schönbrunn Palace, Vienna. But our contemporary Grand Planners seem to envisage a grand architecture no longer hampered by such freakish nonsense as human life. Compare with this any picture of the Mall—a bare expanse of grass checkered by roads. (Mr. Kastner continues his discussion of Washington's public buildings in an article which will be found on page 55.)



# Recent Buildings

Discussed by JOSEPH HUDNUT



As Dean of Harvard University's Graduate School of Design, he has assembled a faculty which makes this one of America's outstanding centers of architectural opinion. As professional adviser in the competition for the design of a new Smithsonian Gallery, he has recently made a special study of Washington architecture.

## The buildings are impressive but they shatter the city pattern

L'Enfant's plan, with its simple but definite unity of pattern, should have produced not merely magnificent—and appallingly permanent—architecture, but a Capital City.

## L'Enfant intended not a group of buildings but a city with a garden at its center

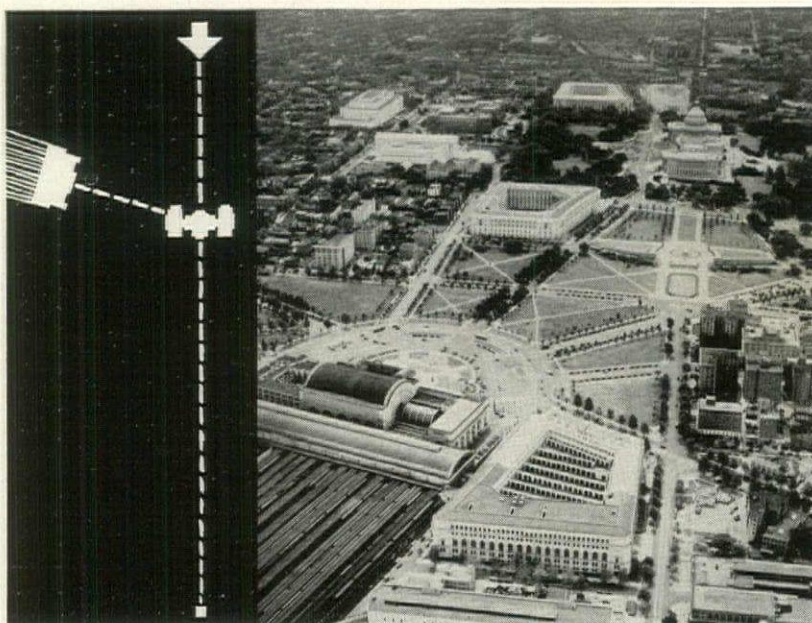
This garden was to be an integral part of the community plan. The McMillan Commission (see page 35) substituted a formal ensemble of monumental buildings in the midst of civic disorder.

## L'Enfant's plan was defeated. But it was defeated by misinterpretation, not neglect

The vast constructions sanctioned by the McMillan Commission have prevented irrevocably the realization of L'Enfant's vision. The simple garden has been replaced by a grandiose Mall.



**Chicago World's Fair, 1893.** This Court of Honor was the source of modern Washington. The McMillan Commission envisaged an eternal World's Fair in the center of the city, a visible affirmation of the dignity, permanence and power of the American government. L'Enfant's garden, intended to admit occasional unpretentious buildings (like the White House), was seized as the foreordained site.



**The Union Station** was the first important building to embody the Chicago Exhibition spirit. L'Enfant had provided for a city entrance (see arrow on sketch) running along the main east-west axis to the Capitol. As a substitute for this entrance the McMillan Commission proposed the Union Station. L'Enfant would never have sanctioned this Roman triumph, still less the diagonal approach (see sketch) to the Capitol.

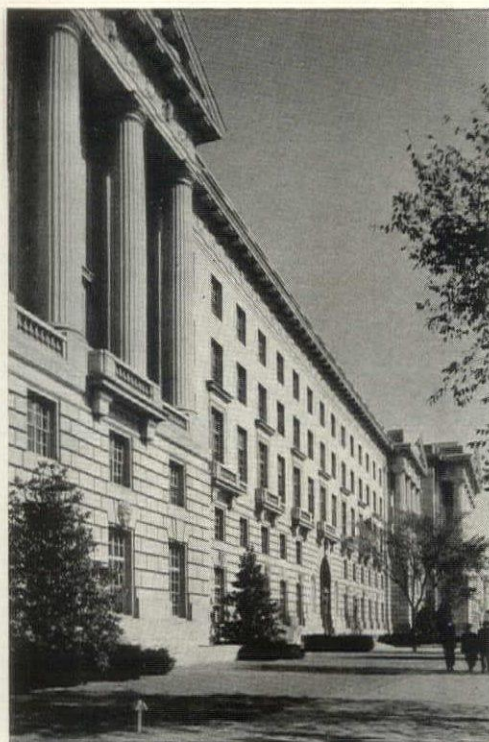
His scheme might not have been seriously impaired had the station plaza and the Capitol grounds been separated, as was at first intended, by a closely built area of the city. But the Congress converted this area into a grotesque enlargement of the Capitol grounds which spill over towards the station in a clutter of terraces, planting and subterranean garage. The semi-circular plaza in front of the station is formless and the vista toward the Capitol dome, with no progression of architecture, is a confused panorama.



**In memory of Washington, Lincoln and Jefferson** the McMillan Commission restored not only the Mall but also the Washington Monument—the one striking souvenir of that short-lived preposterous movement, “Egyptian Revival”. For the Monument and the Capitol dome were given that landscape setting which is their dignity and power.

The Lincoln Memorial, coldly cribbed from the Parthenon, canopied not Apollo but an enormous statue of Lincoln, is a curious ornament for a French garden. But not less incongruous surely than the mighty dome, once dedicated by Hadrian to the seven gods of Rome, which is being reconstructed in the English garden south of the Monument and dedicated to Thomas Jefferson (shown in the architect's rendering above). Architecture, which lives by association, has suffered no stranger metamorphosis than that which has transformed an Egyptian Washington, a Greek Lincoln, and a Roman Jefferson into evocative symbols of Americanism.





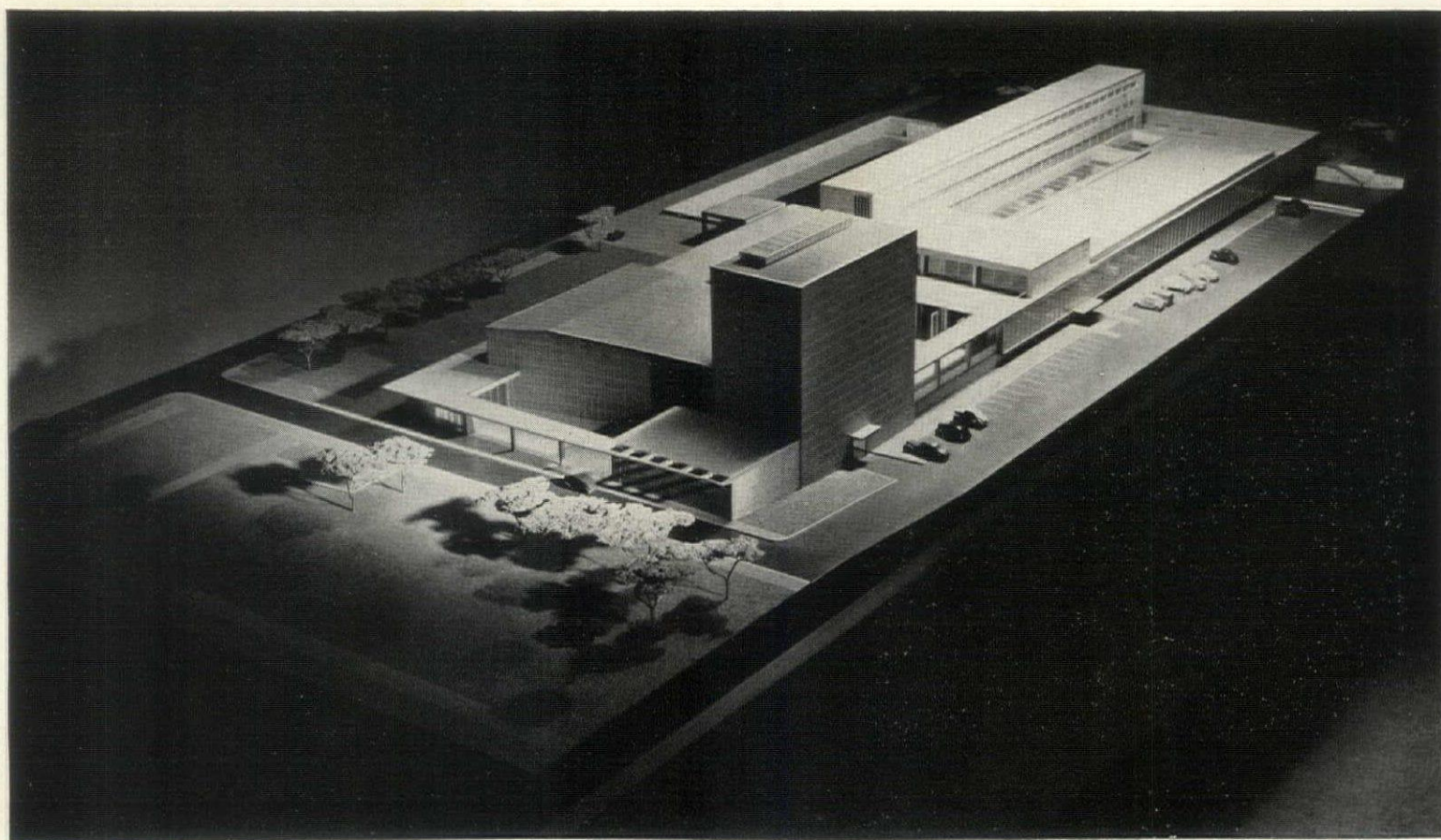
**The Triangle Buildings.** For that "border of gardens" which L'Enfant intended at each side of his "grand avenue"—now the Mall—the McMillan Commission substituted ranges of huge buildings. That complex governmental bureaus can be given dignity by means of geometric formalities is not the only

fallacy inherent in the Triangle: there is still another curious belief.

Office buildings, it seems, can be palaces if their façades are adorned with a sufficient variety of Renaissance detail. Yet office buildings—as Rockefeller Center (page 41) has demonstrated—may be more beautiful than palaces.

**The New Interior Building,** completed and opened in 1937, represents a reaction from the excesses of the Triangle and is essentially an attempt to achieve monumentality while providing more rationally for the functioning of the offices within. The substitution of an E-shaped or comb-shaped plan, in which the various wings embrace courts open at one end, is certainly an advance upon the enclosed court planning of the Triangle.

The progression of pavilions, uniform in character, offers a happy contrast to the irritating confusion of forms in the Triangle. Unhappily, the architect has covered his façades with a make-believe classicism so listless as to be without interest. The lesson is so far lost in that the same attempt will be made, I am told, in the new buildings now under way for the War Department and the Department of Social Security.



**The proposed Smithsonian Gallery of Art** in model form seen from the Constitution Avenue side with the auditorium in the foreground, the exhibition galleries beyond. The design, by Eliel and Eero Saarinen and Robert Swanson, was the winner in an open competition. This is the first time since the days of Thomas Jefferson that the architect of any public building in Washington

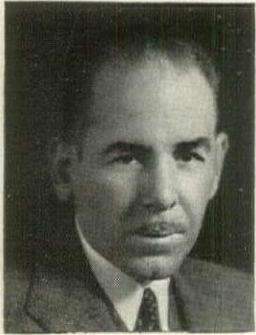
has been selected by this method. This alone makes this design of wide public interest and concern. Add to this the fact that it was chosen by a most respectable jury, yet is without the usual Roman drapery.

There would seem to be some hope that Washington may at last show some three-dimensional evidence of its present-day existence. But it is as yet unbuilt. For further critical analysis see page 53.



# Traffic Problems

By Dr. MILLER McCLINTOCK



In the history books he will be epitomized as the professor who put traffic control in the university curriculum. Harvard was his first sponsor; now he is at Yale. In between times he has been consultant to great cities ranging from Los Angeles to Boston, from Chicago to Washington, D. C.

## Washington has more cars, in proportion to population, than other cities

Washington has no rapid transit system, and the most desirable places to live are some miles out. Consequently there are large numbers who commute daily by automobile.

## Most government employees go to and from work through the business district

The normal congestion of a business district is here vastly increased by its location (see diagram, page 41), particularly as most government employees leave at about 4 or 4:30.

## There is not enough parking space either in business or in residential districts

The necessities of monumental landscaping in large areas of Washington surrounding the most populous government buildings keep unused areas needed for parking.



**Residential streets are narrowed by lines of parked cars** at night as well as by day. This is due to the growth of great apartment districts where most of the tenants have automobiles. There is not sufficient off-the-street garage space available at the price which people can afford to pay. The result is that the tree-lined streets are never seen without a string of cars half obscuring the trees



**Concentrated masses of government workers at the city center** bring traffic problems not usually found in other cities of equal population. Add to this the above-normal proportion of car-owners among civil servants (due to security of income). Notice that with a rigidly kept street plan buildings can extend over more than a block only by jumping the street with pedestrian bridges



**The formal rond-point** is responsible for much of the traffic confusion. This one, DuPont Circle, is invaded from all sides. Trolley cars, busses and pedestrians each try to avoid the other; automobile drivers try to dart out of the whirlpool at the required exit without sideswiping



**Public officials** and foreign diplomats cannot be treated with the same informality as the common citizen. Consequently they are the only government servants allotted adequate and



organized parking space. Congressmen have their own numbered stalls (left), the Senators a covered garage, the Vice-President a Capitol corner which seems to be usurped by Western Union





**Traffic regulation is complicated** by badly designed signs which make the elaborate directions even more difficult for the stranger to comprehend. And if he has left his watch at home he avoids this street entirely



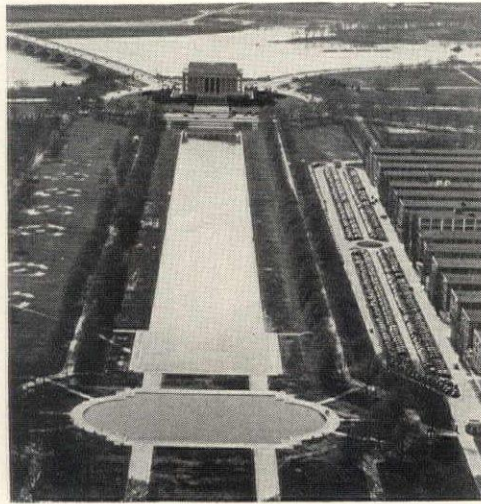
**Pedestrians also have troubles,** as proved by the large number of accidents in which they figure. Opening and closing hours in government offices make for dangerous crowding of those unwilling to await their turn



**Parking becomes monumental** in the irregular open space before the entrance to the Capitol, rows of cars forming the centerpiece of a once-grand plaza. This view is from the Capitol looking down East Capitol Street



**Refusal to plan for automobiles** has now degraded this garden court to the level of a parking lot. More than 5,000 automobiles each day bring employees to and from the Triangle buildings, yet they have no garages



**Parked cars encroach** even on the sacred lawns which line the reflecting pool in front of the Lincoln Memorial. Thus is the symmetry of the Grand Planners ripped apart by the far more urgent needs of 20th Century life



**Private business takes steps** to provide for the convenience of its customers. This new three-story open-deck garage is comparatively low in cost, yet makes fullest use of limited parking space. A pointer to the future



**Modern street design underpasses traffic circles.** Not so long ago traffic circles designed by L'Enfant were voted an excellent method of control at street crossings. But such a design is unable to cope with a large volume of traffic, and it is very nerve-racking for the pedestrian. Now the main traffic flow is boldly sent beneath Thomas Circle



**Only on the city's edge are modern traffic arteries.** Ultimately the whole central section of Washington will have to be provided with traffic arteries as safe and speedy as the Mount Vernon Memorial Highway, shown here as it blossoms out into a clover-leaf crossing by the airport. Utilitarian two-level crossings supplant circles

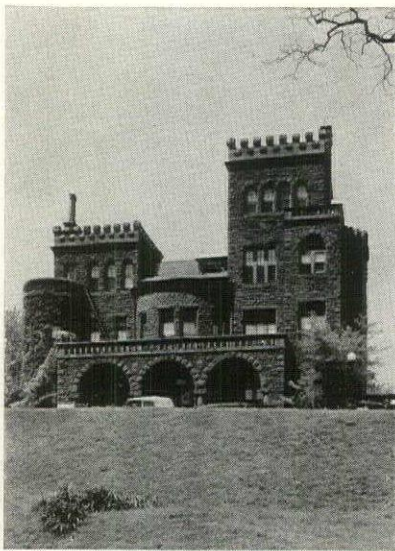


# Housing

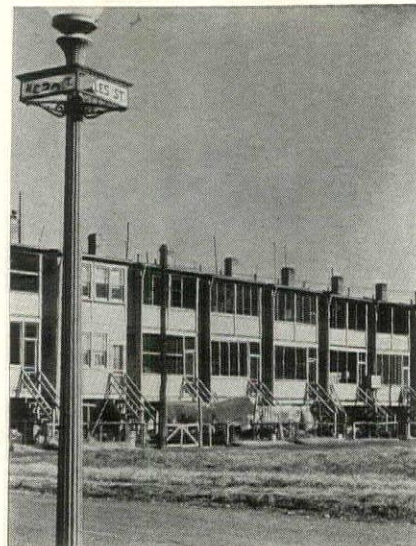
By HARLEAN JAMES



She was born in Illinois, her spiritual home is Washington, but she started her career as a Court Reporter in Honolulu. Since 1921 she has been secretary of the American Civic (now Planning & Civic) Assn. and was a member of the President's Conference on Home Building and Ownership



**Castle into boarding house** is the plaintive history of even this proud redstone hodge-podge. And you will see a "Vacancy" sign in the window of other near-great mansions



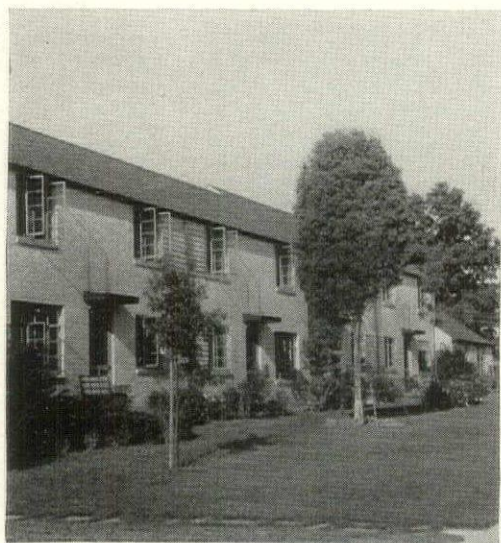
**The row house** with a porch on each floor is the typical home in Washington, where are more single men and women, fewer families, fewer children, than in any comparable U. S. city



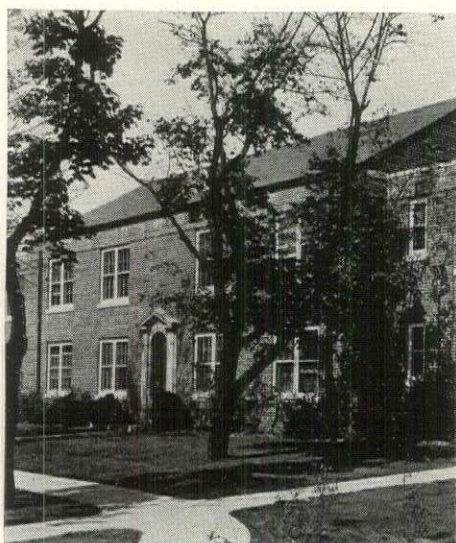
**Alley Dwellings, Old Style,** Washington's worst slum headache, are directly descended from slave quarters. In 1934 the Alley Dwelling Authority was authorized by Congress to demolish these insanitary quarters and rehouse the inhabitants in modern settlements such as Jefferson Terrace (right), built on the site of dilapidated alley houses



**Alley Dwellings, New Style.** The rents (to repay all costs), for apartments from 4 to 6 rooms, range from \$32.50 to \$41.50 a month. The ADA is now planning 3,000 dwellings where rents will again be based on costs, but a loan from the U. S. Housing Authority will be used to subsidize needy families who could not otherwise afford these rents



**Greenbelt,** garden city owned and operated by the Federal Government. Rentals range from \$18 to \$41 a month, but these are too low to allow for a return on the investment. The tenant's annual income must be \$1,000-\$2,000



**Buckingham Community,** built by private operators, financed through FHA mortgages. The average rental here is slightly under \$15 per room per month, so is available to higher grade civil servants



**Small house building** is spurred by low-cost demonstration homes. This one, by the National Lumber Manufacturers Assn., is intended for families with annual incomes under \$2,500, sells for \$3,300 including lot



# Landscaping

By HORACE W. PEASLEE



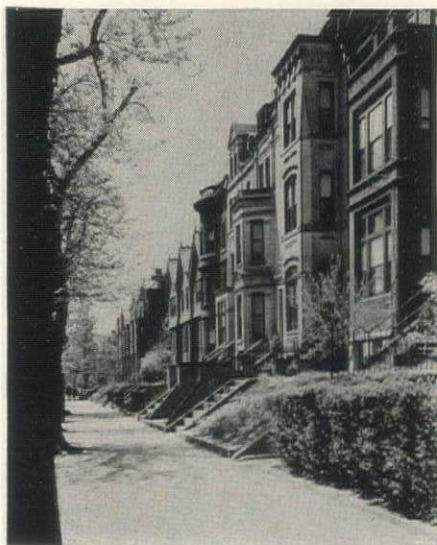
He has been actively trying to improve Washington for 30 years, for the last 10 as Chairman of the American Institute of Architects' Committee campaigning for legislation. Best example of his design: Meridian Hill Park (below). Hobbies: committees; letting only one weed grow where two grew before



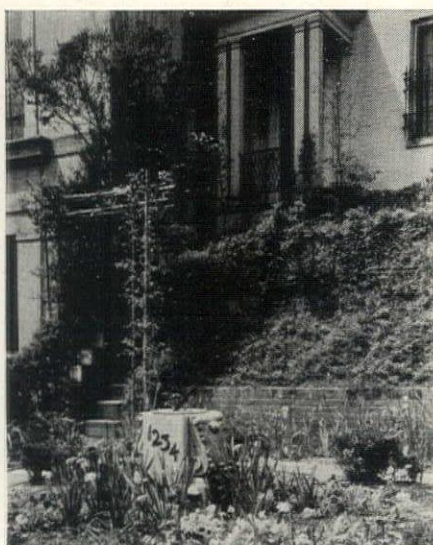
**Meridian Hill Park**, a public garden in the Italian manner, has eleven acres of superb plantings and this imposing cascade. But although even minor public buildings are guarded, there are no similar funds available for park protection; so these public investments are too often despoiled



**This composition in the Grand Manner** well expresses the public conception of Washington in general and its landscaping in particular, a long procession of imposing masterpieces and staged vistas. But Washington is not all Malls and Monuments. Beyond reach of the planners are the areas—public property—between sidewalks and building lines (see pictures below)



**Public land in private custody.** On the right, fences, hedges, walls, a hodge-podge on various levels. On the left, weeds, mud around trees. *All* this is public property, should be supervised



**A pleasing interlude** in itself, this little garden shows a more attractive treatment of a typical sloping street garden. But individual gardens, however fine, do not give the streets a dignified continuity



**Neat and unostentatious**, this hedged plot is a practical street "parking". Trees play the biggest part in the street picture, but one too often taken for granted. Cut down for street widening, their roots hacked by utilities, they need protection, maintenance



Frederic Adrian Delano, President Roosevelt's uncle, is seen as a pensive witness before a Senate Committee. Railroad man by profession, he is known for his longtime devotion to the developing and improving of the city's park and recreational system



# The Future of Washington

By FREDERIC A. DELANO

**T**HE direction of the growth and development of the National Capital is an important duty. For a number of years it has been shared by the Commission of Fine Arts and by the National Capital Park and Planning Commission, assisted by a number of civic associations and public-spirited citizens working singly and in groups to help the administrative officers of the Government.

In a report put out by the "Committee of One Hundred" in January, 1924, it was pointed out that the development of Washington went along following the projected L'Enfant Plan up to the time of the Civil War; but that the rapid growth of the city in the half-century thereafter not only carried the population far beyond the assumed capacity of the L'Enfant Plan (100,000 inhabitants), but resulted in some unfortunate mistakes.

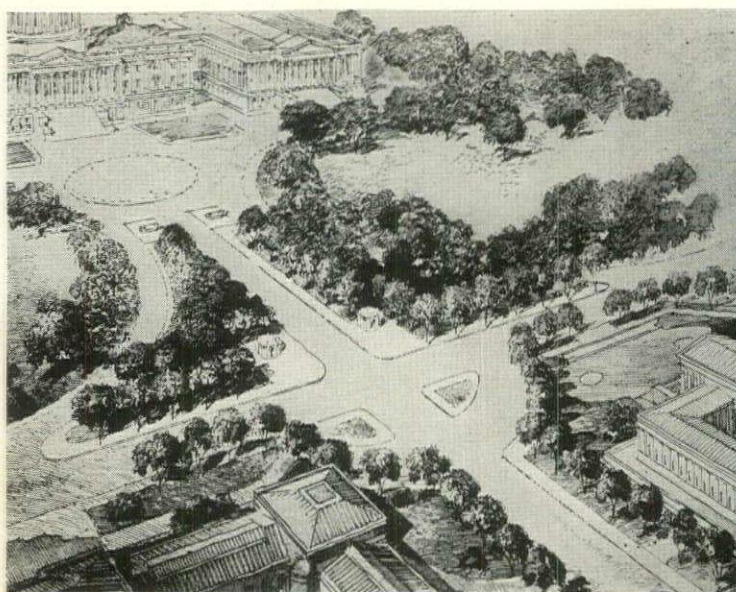
However, in spite of criticisms sometimes leveled at the original plan of Washington, and the unforeseen errors of judgment which have become apparent with changed conditions, in spite of the substitution of high-speed motor vehicles for the old horse and buggy, not to mention other sins of omission and commission, Washington is usually accepted as an example of a beautiful city. I sometimes ask myself, "In what way is it beautiful?" and, "What are we doing to preserve its beauty?"

We have to thank the Founding Fathers for the grand scale upon which the streets were laid out, 90 feet width as a minimum and 160 feet as a maximum, with provisions for the setback of buildings 20 to 40 feet from the sidewalk line. These setbacks made it possible to retain a strip of grass and shrubbery between the buildings and the sidewalks, and, last but not least, gave considerable space for shade trees, most necessary in a hot climate. To one who has lived in Washington any number of years, or who has spent his Summers here, it is obvious that the city is very dependent on its trees, and on its parks, playgrounds and forested areas. So true is this that there can be no difference of opinion that, if we are to preserve the attractiveness of the city, nothing is more important than stressing these features.

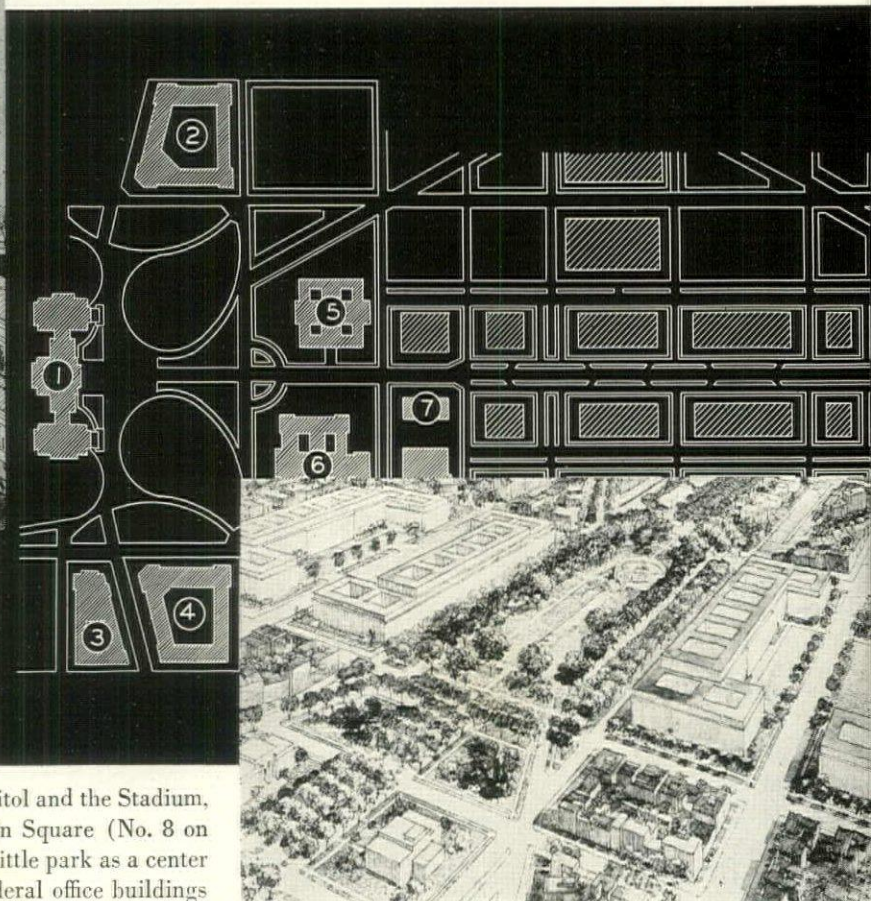
Here are some of the principal developments which the Park and Planning Commission and the Commission of Fine Arts have in mind for the future:

**The Fort Drive.** We have acquired in the last fifteen years most of the Civil War forts within the District of Columbia and adjacent Maryland, and we have made some progress, especially east of the Anacostia, in the construction of the parkway road which is to connect the forts. This job should be brought

East Capitol Street will be imposingly developed, as shown in the plans on these two pages



To provide a formal starting point for the wide, tree-lined avenue running from the Capitol to Anacostia Stadium, the intersection between East Capitol and First Streets (see map, page 19) will be enlarged into a formal semicircular plaza



Approximately halfway between the Capitol and the Stadium, East Capitol Street is broken by Lincoln Square (No. 8 on plan). One suggestion is to develop this little park as a center around which to group a number of Federal office buildings



## What the Federal City is to look like, revealed by the Chairman of the National Capital Park and Planning Commission

to completion in the near future because these forts represent the high points around Washington from which fine views of the District may be obtained; secondly, because a circumferential road is desirable around any city; and lastly, because many of these park roads will prove, at least in part, very convenient and beautiful routes from one point to another.

**East Capitol Street.** Next, we should carefully review and complete, as soon as we can finance it, the oft-discussed plan for the development of East Capitol Street. There is no question that the plan has considerable merit, and if we can finance it by spreading the cost over a series of years, it will be of great benefit to that part of the city lying to the east of the Capitol. Furthermore, it will give a new eastern entrance to our Capital, associated with the great Sports Center on the Anacostia River Parkway to Baltimore and Annapolis.

**The George Washington Memorial Parkway.** We have had poor success thus far in completing that part of the George Washington Memorial Parkway between the City of Washington and Great Falls on the Virginia side of the river, and we may be compelled to modify the project because the Virginia counties and residents are unwilling to share the cost in the manner contemplated in the Capper-Cramton Act. Some more modest project may be necessary. On the other hand, there

seems to be a good chance that we can go ahead on the Maryland side, and complete that from Washington to Great Falls, and later from Washington to Fort Washington, opposite Mount Vernon.

**Parks, Playgrounds and Recreation Facilities.** Excellent progress has been made in the purchase of playgrounds so related to population and school facilities as to make them generally useful. Those which are still to be acquired are in populous districts and therefore expensive, though necessary. It is important to realize that to save neighborhoods from "dry rot", a disease common to all cities, it is necessary to adopt adequate remedial methods. While expensive in first cost, we believe we can prove that in the long run they will accomplish their purpose and eventually put money back in the city treasury.

**Prevention of High Buildings.** There is another rule we must adhere to in Washington if we are to retain its beauty: We must rigidly enforce the rule forbidding excessively high buildings. The effect of high buildings, and intensive development per acre, in all cities is to cause congestion, which in turn causes slums. Moreover, high buildings exaggerate values in certain areas at the expense of less favored areas. We must avoid them. Furthermore, it is impossible to grow shade trees under the shadow of high buildings—they need sunlight.

Another suggestion for the development of Lincoln Square would make it the setting for that "Itinerary Column" proposed in L'Enfant's plan "from whose station . . . all distances of places through the Continent are to be calculated"

### KEY TO BUILDINGS ON PLAN

1. Capitol
2. Senate Office Building
3. House Office Building
4. House Office Building
5. Supreme Court
6. Library of Congress
7. Folger Library
8. Lincoln Square
9. Eastern High School
10. Stadium

At the far end of East Capitol Street, closing the vista with a monumental entrance, will be a great sports center (No. 10) on the banks of the Anacostia. On the plan areas with broad hatching are used to indicate proposed building sites



# The July Gardener's Calendar



- 1** If rose bugs afflict your garden only a short time, cut all roses in bud and use them for house decoration, thus starving the beggars. Otherwise pick and drop them into kerosene.
- 2** Unless you are saving them for seed, don't let peonies set seed pods. Work in a dust of general fertilizer, hoe and water to help plants form new eyes for future blooming.
- 3** Now that you've emptied the cold frame and seed beds of annuals, start sowing perennials. Fork the soil and rake it smooth. Plants will be large enough for Autumn setting out.
- 4** Here are twelve easy perennials to sow now: an-chusa, aquilegia, aubrietia, centaurea, coreopsis, delphinium, gaillardia, lupines, lychnis and pent-stemon, pyrethrum and viola.
- 5** The biennials to sow at this time are hollyhock, foxglove and sweet william. Pansies can wait for August sowing. Keep Summer seed beds damp and shaded with sacking or slats.
- 6** Cut down lupine and pyrethrum foliage. The latter will bloom again in August. Pick off dead flower heads from Canterbury bells and a crop of side buds will soon come out.
- 7** If you want good rose bloom in Autumn, snip off all dead flowers now and reduce the number of buds. Water in hot weather to encourage new growth. Cut roses with long stems.
- 8** Keep window boxes and plants in pots well watered these hot days. A pinch of pulverized sheep manure worked into the soil will help them. Dust mildewed phlox with sulphur.
- 9** By bagging your grapes you will thwart predatory birds. At this time some vineyardists shorten all side growth on their vines. Keep the soil around them stirred to save moisture.
- 10** You can now allow your everbearing strawberries to set fruit. Each week spray delphiniums with pyrethrum or rotenone against the cyclamen mites which cause malformed flower buds.
- 11** Use a contact spray against the lace bug feeding on rhododendron and azalea foliage and the red spider infesting evergreens. Watch for injury from aphids on all new growth.
- 12** July is the ideal month for lifting, dividing and resetting pumila and tall-bearded iris. In the process, watch for borer by his slimy trail and dig him out of the rhizome.
- 13** Before re-setting iris, dust the cuts with sulphur, water the bed with Bordeaux mixture to kill borers and then work into the soil a light powdering of hydrated lime.
- 14** Remember that manure in the soil of peonies tends to encourage diseases and in iris soil to Winter rot. Use bonemeal instead and see that both plants are given good drainage.
- 15** Muggy days are sure to bring mildew to rose foliage. Dust or spray before rains and be sure to cover under side of leaves. Give the bushes a final feeding by August 1st.
- 16** If you are raising potted fuchsias, work a pinch of Scotch soot into the soil of each plant. Christmas cherries can be pinched back now and fed half a cup of manure water.
- 17** Crab grass is one of the Summer complaints of lawns. First rake up the tentacles of the crab, then cut off and burn the clippings. Thus you prevent this annual pest re-seeding.
- 18** Other good lawn habits are: roll once a week to force the roots down into the cool earth, water copiously in dry seasons and feed with a weak ammonium sulphate solution.
- 19** Toward the end of this month order pansy seed for next month's sowing. Don't pinch the pennies in buying pansy seed—it's poor economy. Move dormant Oriental poppies or order others.
- 20** Keep on pinching out the lateral branches of dahlias and saving only good flowering stems. Don't let dahlias want for water. Cultivate the soil and continue tying them up.
- 21** Elm seedlings have an annoying habit of sprouting in flower beds and the cracks of rock gardens. Pull them up while they are young. And the same applies to aspiring infant maples.
- 22** If a Summer wind storm breaks off or injures limbs of trees, go at the repair work promptly. If you're not equipped to handle this adequately, call in a competent tree surgeon.
- 23** To keep polyantha or small-flowered rambler roses in continuous bloom, cut off flower clusters. Shear 6" from tops of bachelor buttons and feed manure water to aid re-blooming.
- 24** You can now root cuttings of coleus, begonias, geraniums and other plants needed for next Winter's house plants in damp sand kept shaded. Be sure to pack the sand tight.
- 25** Climbing roses, too, can be propagated from slips in the same way. You might also try cane layering them—laying a cane on the soil, slitting it on the under side and covering with earth.
- 26** A general all-purpose fertilizer to feed flowers at this time is a 4-12-4 mixture. Set out late cabbage and cauliflower plants and sow late string beans for an Autumn crop.
- 27** To insure next year's bloom prune wisteria fairly hard and shorten all wayward side shoots. Root soft growth cuttings of catmint in sand. Lay grass clippings on bush fruits.
- 28** Examine lilacs, flowering almonds, Japanese cherries and roses to see what suckers from below the graft need removing. Use weed killer on paths and roadways instead of hoeing.
- 29** While there is always plenty to do even in these hot days, by working early and late the sun can be avoided. What's more, the bulb catalogs have arrived, to be enjoyed in the shade.
- 30** Japanese and other damp soil iris should not want for water. You can lift, divide and replant daffodil bulbs now. As seed flats are emptied, scour them and store in a safe place.
- 31** As you walk through woods and meadows, mark wild plants with string and note their location. Later you can dig them up for the garden. Always leave some to carry on the colony.

There's nothing lovelier than well-blended groups of phlox. Tag those to be moved and regrouped when you come to Autumn planting.



*Like comet flared  
or star-dust swirled*

*Libbey*

## MODERN AMERICAN GLASSWARE

From the red wrath of his furnace a craftsman gathers a mass of molten glass. Scorning molds and mechanical aids, he deftly fashions it into the gracious form and pleasing contour of a modern Libbey masterpiece. Exemplifying the revival of American supremacy in glassmaking...sparkling like stars that dust the velvet heavens...distinguished Libbey table crystal, vases and decorative pieces await you in the finer establishments.



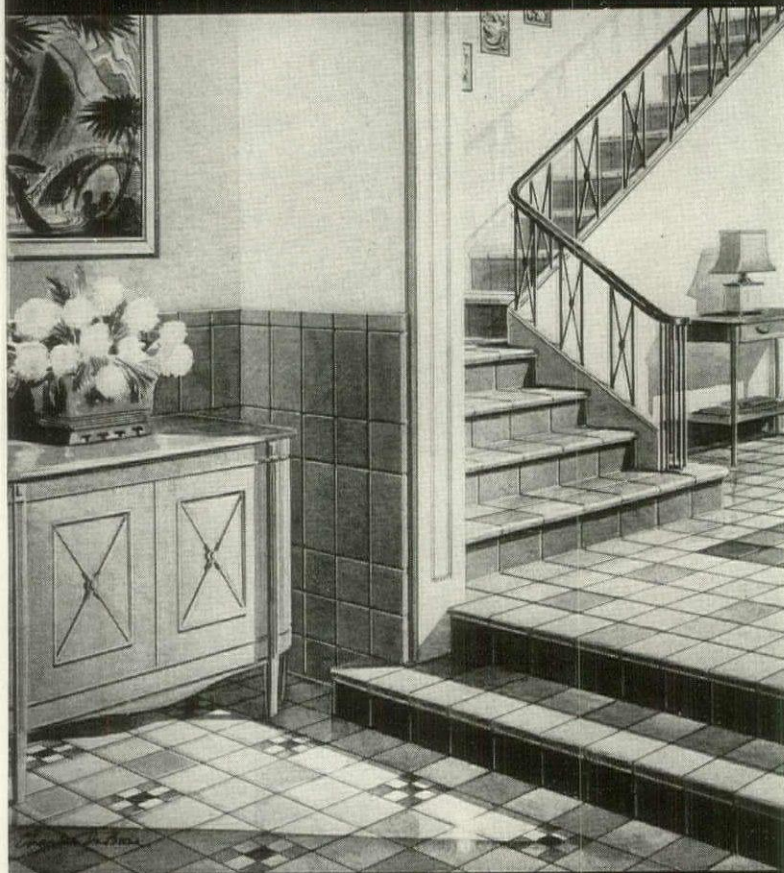


## THE ORIGINAL PLAN

(Continued from page 18)

# TILE

## COMMANDS ATTENTION



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utilitarian planning. It means that most of the workers of Washington have to move, twice a day, across the retail business district of the city. It also means that the central memorial-and-museum area, to which people from the states make their patriotic pilgrimages, is such a jam of cars that the pilgrims are gladder to find a parking place than they are to see the Lincoln Memorial.

Second, superabundant monumentality. Monumentality is fundamentally emphasis, as you might give importance to one sentence in a speech by raising your voice. But if you shout everything you say, you're not being emphatic—quite likely you are being a bore. And so with buildings. If everything is big you have no measure of the bigness. If everything is grandiose, grandiosity's coefficient of effectiveness goes down. That is a blunder no French architect, at least in L'Enfant's time, would make. And the French people have a very happy tradition of easy association between their civic pride and their daily lives. The market is held in the principal plaza of the town; the sorrel greens are shaded by the spire of the cathedral, and the well-rounded melons give scale to the dome of the *hôtel de ville*. We snobbish Americans have less assured civic manners. With us, monumentality tends to be a social distinction, rather than an aesthetic emphasis.

Another point about Washington monumentality is that, to use a sartorial figure, it is often merely a stuffed shirt. Take the Archives. The whole building was designed to contribute a vast roar to the architectural din of Constitution Avenue. On that side of it are the steps, the towering pediment, the doorway bigger than the Pantheon's in Rome. But nobody goes up the steps—not because they are afraid of the pigeons but because the official entrance is by a little door on the north side, through the basement story.

Third, inconsistency with the plan's basic organization. The most criminal instance in this classification is the handling of the intersection of Constitution Avenue with Pennsylvania Avenue—the fact, indeed, that there is any intersection there at all.

"The Avenue", as the taxi drivers still call it, is a crucial line in the plan, even after discounting for the failure of the White House—because of its modest design, its location a little too far north, and the partial intrusion of the Treasury—to form a *true terminus* for it. Pennsylvania Avenue is still the opening through which most of us get our usual view of the beautiful and beloved dome of the Capitol. It is the commonest route between the business district and Capitol Hill. It is the finest architectural channel of space in Washington and one of the most beautiful streets in the world. Pennsylvania Avenue, furthermore, is a striking example of the importance of historical association in city planning. When the architects set out to do things to Pennsylvania Avenue they seem to have thought that they were dealing only with a few old buildings. The most precious thing they were dealing with was the proud and affectionate memories that have

gathered about the Avenue and made it an American tradition.

In the face of this aesthetic and historical wealth, the capitoline architects have done everything they could to transfer importance from Pennsylvania to Constitution Avenue, a new street (mostly following L'Enfant's canal) formed by connecting up two sections of old B Street—sections which formerly refrained from cutting across the Avenue. Constitution Avenue, as an element in the Washington plan, is simply a swollen B Street. It runs over the hill at one end and down to the river at the other, with no structural function in the design. It cuts a wide swath across Pennsylvania, at a distressingly acute angle. It is a bumptious young parvenu stepping on the toes of a fine old gentleman. I mutter a word of apology every time I have to make that crossing, which is difficult and hotly contested. The acres of pavement are a maze of barriers and crazy markings. They say the starlings avoid this particular neighborhood.

Fourth, ill-designed open spaces. I have in mind particularly the inchoate open areas at each end of the central section of Pennsylvania Avenue. At the west end there is a block left vacant just north of the Commerce building, thus depriving the plaza between Thirteenth and Fourteenth Streets of its western enclosure. At the Capitol end of the Avenue a vast open area spreads out along both sides, from the Constitution crossing to the Peace Monument.

It appears to be the American idea that all open spaces are good and the more the better. The French planners of the 18th Century had no such bucolic conception. To them a fine street was a studied relation of solids and voids; when a street or park avenue had been formed into an impressive perspective and channel of space, carefully sustained by blocks of solids (either buildings or thick woods), they did not let that space lose its form and leak away into uncontrolled open spaces. An architectural street is not merely a pavement marked on the ground—it is a three-dimensional thing, a space flowing between walls. Pennsylvania Avenue, when it approaches the foot of Capitol Hill, is like a proud river losing itself in swamps and formless quicksands.

Fifth, imperfections of detail. What I have in mind here is the frequent failure to do the thing just right, through lack of strong style-convictions, and the failure to maintain an effect after it is secured. The planting around the Lincoln Memorial is perhaps an example. It is sumptuously beautiful of itself, as plant material, but it is very wrong in scale and robs the Memorial of size. And it so clutters the ground that the solid support of the building by Mother Earth is no longer felt.

In the placing of buildings, failures to make the axiations precise are numerous. The Archives building, for example, pretends to be on the axis of Eighth Street but must be some ten feet off. The architect apparently had the uncomplimentary idea that no one

(Continued on page 61)



## RECENT BUILDINGS

(Continued from page 43)

It might be supposed that no institution could less endure a pretentious and spurious architecture than the Supreme Court of the United States. That a granite simplicity, an impeccable rectitude, should be the characteristics of such a building would seem to be an elemental principle: all the more so in the presence of the fine District Courthouse which for more than a hundred years has presided with such dignity over Judiciary Square.

### The Supreme Court

Unfortunately, the Supreme Court building was undertaken at the height of the most expensive and extravagant era in American history—and a lavishness little short of idolatry is the one characteristic of the vast structure which now faces the Capitol grounds. That mighty temple which Augustus once dedicated to the God of War is reconstructed, provided with stupendous wings and crowded with an unprecedented banality of sculpture: the whole supported by a hidden armature of steel!

This bumptious parvenu has forced its way into the company of that distinguished old lady, the Capitol, accustomed to the well-mannered office buildings which Thomas Hastings built for the Senate and the House of Representatives and the old-fashioned if fussy elegance of the Congressional Library.

There is no Heaven where these can meet in peace. An interesting comparison might be made between the Supreme Court building and the building for the Federal Reserve Board, each of which is composed of a central portico with wings. Simplicity and quietude are the keynotes of the Federal Reserve building, which achieves a genuine elegance without ostentation.

### "Starved classicism"

The forms are, to be sure, somewhat dry, especially in contrast with the more effulgent forms of its neighbors—they are a more sophisticated version of the "starved classicism" of the new Interior building (see page 43)—but everyone who respects the ancient and lustrous tradition of the Supreme Court must wish that it, too, could have been provided with an architectural expression as free from cant.

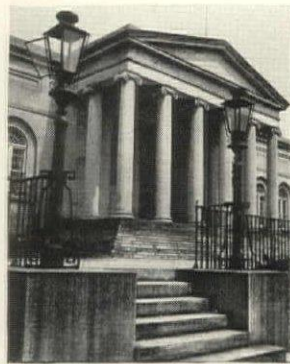
The attempt to revitalize the classic theme which is evident in the Federal Reserve building is found also in the edifice built by the same architect for the Folger Shakespeare Library (see page 39), but here the result is less happy. The ornamental forms are affected, the sculptures sugary, and the Elizabethan interiors incongruous in the extreme. The architect of this library has himself demonstrated in the austere Heating Plant building south of the Agriculture building how little such a masquerade is needed for the attainment of a classic and monumental feeling; and the posturings and prettifications of the earlier Pan-American buildings provide the sermon with still another text.

It is a pity the author of the Ar-

(Continued on page 54)



THE SUPREME COURT BUILDING



DISTRICT COURTHOUSE



THE FEDERAL RESERVE BUILDING



HEATING PLANT



PAN-AMERICAN BUILDING



THE ARCHIVES BUILDING

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## RECENT BUILDINGS

(Continued from page 53)

chives Building did not examine the Heating Plant Building: perhaps then he might have discovered the fallacy which lies at the heart of classical Washington. Dignity, beauty, authority are seldom attained by things added on to buildings, even when the "things added on" include no less than eighty magnificent columns.

This would be true even if we accept the thesis—the most fateful and the most false in the history of architecture—that classic columns are the most perfect of constructed forms. Nor is it true that government buildings offer us a special case, that here beauty is other than an inward light. Classic passion and classic scholarship could scarcely reach a fervor beyond that which produced the Archives Building, which will remain—I am afraid—an eternal witness of their impotence.

In general the monumental buildings of Washington may be judged intolerable in proportion to their proximity to the Mall. If indeed it were necessary to replace L'Enfant's "border of gardens" with buildings, these might at least have assumed some uniform and quiet progression such as that, for example, of the Carlton Terrace or of the

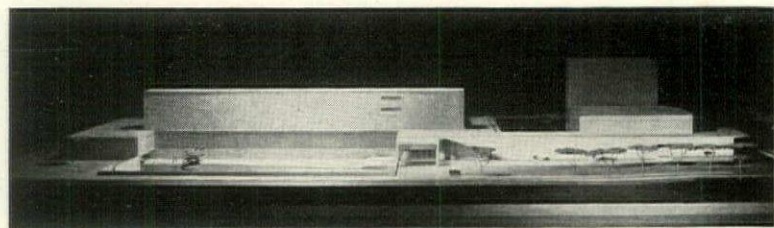
Rue de Rivoli; and if such a scheme is impracticable, a number of simple buildings, low in mass, intimate in scale—such as the Freer Gallery (see page 39)—could have been made at home in the park-like areas at either side of the central axis.

Confronting the quiet continuous lines of the Mall with its aggressive bulk equal to that of the Capitol, and its vast declamatory dome as large as the Pantheon, the National Gallery of Art brings final disaster to the L'Enfant idea. There can be no dignity without truth and simplicity. Not in the bombast of peristyles and pediments resides the genuine spirit of classicism, but rather in a harmony of forms made consonant with that purpose to which they are addressed.

In that sense the proposed building for the Smithsonian Gallery of Art is more truly a classic structure than any yet proposed for Washington. Since its long and flowing lines, its quiet scale, its reticence of ornament and its broad setting of terrace and garden make it wholly congenial to the underlying character of the Mall which it will face, this building may yet recapture the almost-forgotten spirit of L'Enfant.



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## THE PLAN

(Continued from page 41)

If I had but a few hundreds of the \$50,000,000 being spent on two building groups now going up on the lower Mall, I would build a big popular restaurant on the Mall, one of those indoor-outdoor places where tired sightseers and Civil Servants might relax, and dance if they felt like it.

This, of course, is only a small project, but suppose for a moment all this \$50,000,000 was available for city improvements. It would be quite feasible to make a real attack on the slums, and not only produce housing for the lower-income classes but also for Federal workers within reach of their jobs. The necessity for this can be appreciated from this fact: the opening of one new building on the Mall this Fall will mean the influx of over 5,000 families from an adjacent city. Moreover, it is quite probable, according to statisticians, that Washington will double its population during the next decade.

### Housing sites

In some cases, I would plan this housing as self-contained decentralized units with adjacent office space, as has already been achieved by the location of the Bureau of Standards Laboratory. This would also have advantages for air defense, an entirely new problem which must now be taken seriously by city planners. Other new housing would be within walking distance of the already existing employment area on the Mall. The blighted areas near the lower Mall could be well developed as a housing site. This would make for some continuity of the Mall, with delightful apartment houses located in the park. These would be much superior to the speculative apartments now springing up like mushrooms which, no doubt, within a decade will be depreciated obstacles just as their forerunners are depreciating now.

### The traffic problem

Some of the money I would spend in trying to improve the traffic situation, which at present is quite serious, but will probably only be solved when the necessity for a rapid transit system is squarely faced. The solution would be an integrated traffic system with all modes of transportation allotted their ordered courses and the tight spots relieved by rapid transit. Other money I would use to build adequate hospitals and health centers for, as is well known, present standards are scandalously low. The same goes for playgrounds, which must be provided within reach of the children who now have to play in the streets or on such building lots as are still open. Such improvements may seem obvious, but the need for them continues.

### A gallery of living art

If there were still any of the money left after this, I would probably use it to try to bring some life to the Mall for the enjoyment of both residents and visitors alike. I should immediately build the proposed Smithsonian Gallery of Art for Living American Artists from the exquisite plans of Saarinen (see page 43). This, of course, would be in addition to the restaurant which I have

already mentioned where I would have good food and good music at popular prices.

The next job would be to provide a fine (and acoustically perfect) Symphony Hall to give our young and struggling National Symphony a fighting chance. I would also build an Opera House, the finest in the Western Hemisphere. This could perhaps be achieved in connection with a National Theater for which Congress some years ago granted a charter.

### Popular entertainment

Then I would provide something along the lines of New York's Radio City where good entertainment would be offered at popular prices and where the tourists would find shopping arcades. To me, Radio City is more symbolic of America than any Greek temple, and not just because it is a skyscraper. Then, of course, there would be indoor and outdoor swimming pools, very necessary in Washington's sub-tropical Summers. (Classical precedent shows the Baths of Caracalla almost next door to the Temples of Rome.)

### A new definition

Having now outlined some practical proposals for Washington, it would be in order perhaps to outline what I consider to be the outstanding requirements for the modern democratic city. A modern democratic city exists of and for all its citizens, as opposed to the Baroque city which was planned by and for an aristocratic minority. Therefore, there can be little similarity between the two.

Democratic city planning must integrate all the diverse elements in the city. For example, an excellent traffic plan must be abandoned if it serves only an irrational development of housing and commercial centers. Unless all the requirements are brought into proper relation to one another, each one can be only partly solved.

### Make no unwieldy plans

A modern democratic city must be of human scale. The great extension of cities after industrial centralization in the 19th Century has shown that the conception of the city as a center to be enlarged as its population increased is erroneous. Decentralization offers a contemporary solution of a more wieldy pattern.

A city plan, once formulated, must be kept flexible in order to serve successive generations. The city is a relatively static thing as compared to its population, which has certain dynamic qualities. Human life is governed by time; its very nature is the expression of flux. But one cannot throw away a city; it takes time and effort and capital to make even the required alterations.

This is really a continuing job of remodeling. The social potentialities of the city, therefore, depend upon improvements being timed to fit the current requirements of the greatest number of citizens. This timing or coordination is the substance of contemporary planning.

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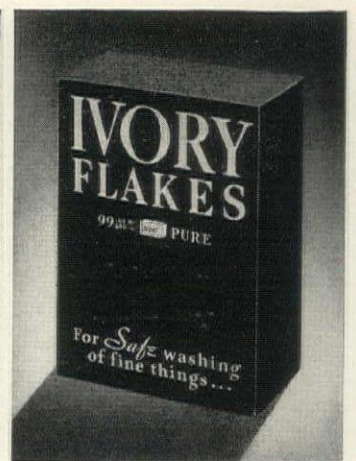
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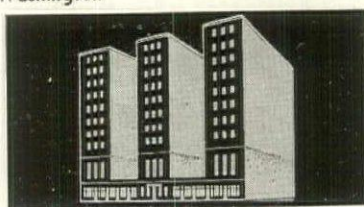
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At Banff, there is a special-events program around which you might like to plan. One of the most original items takes place from July 18 to 21, when they celebrate Indian Days: an annual revival of Indian games, sports, and music by the Stoneys, from the Morely Reserve, who, we're intrigued to hear, set up their tepees on the Elk Pasture next to the Banff Springs Hotel.

At Lake Louise, from July 26 to 30, the annual five-day ride of the Trail Riders of the Canadian Rockies with a pow-wow of the old-fashioned variety.

At Jasper, too, you'll find a gay assortment of Things To Do. August 5th is the Jasper Park Rodeo; and later on in the summer, from September 1st to 7th, there's the Totem Pole Trophy Golf Tournament, at Jasper Park Lodge.

These are, of course, but a few of the events which Canada has planned. There are others—some with a native, some with a sports stamp, all of which go toward making up an interestingly occupied summer.

**THE HURRICANE HAS BLOWN OVER.** You'll be glad to hear, as we were, that the hurricane damages in the White Mountains, which restricted last summer's activities, have been removed, and most of the trails are now reopened. In the cases where they were completely obliterated, new ones have been blazed. So you can hit the trail again, hikers!

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July 6th-14th—Seminole Club, Forest Hills, Long Island. New York State Clay Court Championships. Men's Singles and Doubles.

July 8th-13th—Lake Mohonk Tennis Club, Mohonk Lake, New York. 20th Annual Invitation Tournament. Men's Singles and Doubles; Women's Singles and Mixed Doubles.

July 22nd-27th—Annual West Virginia State Open Amateur Tennis Tournament. White Sulphur Springs, Va.

July 22nd-28th—Seabright Lawn Tennis & Cricket Club, Seabright, New Jersey. Annual Invitation Tournament. Men and Women. Singles, Doubles and Mixed Doubles.

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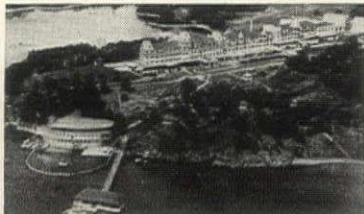
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(Continued from page 57)

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## THE CAPITAL MAKES MERRY

(Continued from page 30)

stead—a simple means of putting over the idea of democracy for which all succeeding presidents must have, at one time or another, cursed him.

Jefferson and his contemporaries were all born under the monarchy, and Washington table-talk, as well as the powdered wigs, silk breeches and puffy farthingales, reflected the fashion at the Georgian court. In the candle-lit, fire-warmed rooms in Washington, Georgetown and Alexandria they gossiped about the pretty new wife of Napoleon's younger brother, Jerome, whom they called "Madame Eve" because of her shockingly low-necked transparent French dresses. They also talked about the President, his tousled hair and shabby old clothes, and his inventions and gadgets; there was his contrivance for holding his clothes, a kind of wooden valet, and the trick cabinet he had rigged up that he might serve a meal without servants being present. (Franklin D. Roosevelt has a somewhat similar affair in metal which he uses for the same purpose.)

## Shaved like the Indians

The social event that eclipsed all others in Jefferson's time was his reception for the Ambassador from Tunis, who arrived in silk robes, a plaster-of-Paris turban and slippers that curved at the toes. All Washington buzzed about his taking off the slippers in order not to defile the sacred floors of the "President's Palace", and his taking off the turban to show the assembled Osage Indian chiefs, in full ceremonial regalia, that his head was shaved just like theirs. Almost as sensational was the arrival of the mammoth cheese from Cheshire that weighed over a thousand pounds and which was brought to Washington on a sled presided over by a parson. "The greatest cheese in America for the greatest man in America", a composite creation of all the dairy-farmers in western Massachusetts, was placed in the barren East Room where

guests were told to help themselves.

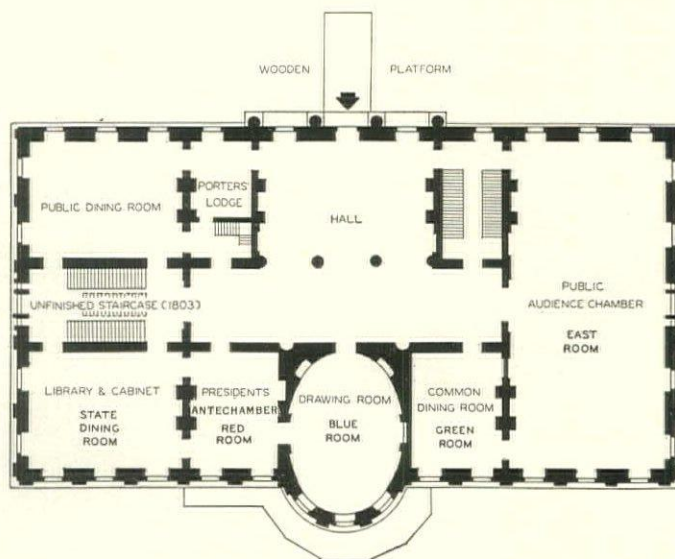
Jefferson did nothing to stop the stories that circulated about him. In his demo-aristocratic make-up there was room not only for the statesman, the architect and inventor, but for the personal press agent as well. He loved this Washington, his "embryo capital" which was almost as much his own creation as Monticello, but he was glad to go back to Virginia when the time came and to hand over the White House to his friend, the incomparable Dolly Madison. Mrs. James Madison, "Queen Dolly", had been one of Washington's unquestioned rulers even before she went to the White House. She could wear a series of fantastic turbans, she could rouge her cheeks and practice the messy ritual of snuff taking; she could even serve *sauerbraten* and cabbage at a State Dinner, but she was always the great lady in the Eighteenth Century tradition.

Like all born Virginians, she loved the sight of food, and her table was criticized as being like that set for "a harvest supper". The story is characteristic of her that when the British were reported at nearby Bladensburg she went ahead with preparations for a formal dinner, and that when she finally had to abandon the White House and the British came to pay their "dis-respects" to the "Yankees" they found one of her usual lavish meals set out on the table in the State Dining Room.

## Dolly talks of books unread

For the remaining years of the Administration, the Madisons had to stay out of the White House while it was being restored after the fire set by the British. They first lived in the beautiful Octagon House, built about the same time as the White House by Dr. Thornton. Here, in its handsome elliptical rooms, reminiscent of those in the White House, with their fine stucco mantels designed by Coade of London,

(Continued on page 59)



WHITE HOUSE LOWER APARTMENTS IN 1803

Floor plans of the White House today are obviously not permitted for publication, but this plan of the lower apartments, taken from Latrobe's 1803 drawing, shows the first floor approximately as it still is (present names such as East Room, etc., also recorded). State Dining Room now includes section designated as "unfinished staircase"; a Family Dining Room is now part of Latrobe's "Public Dining Room".



# THE CAPITAL MAKES MERRY

(Continued from page 58)

Dolly Madison entertained with her usual lavishness and grace. Later the Madisons moved to a larger house on Pennsylvania Avenue and Nineteenth Street. In this house (it is still standing) Dolly Madison gave a brilliant party for Andrew Jackson, the hero of the Battle of New Orleans. While slaves held lighted torches, and oil-burning wicks glimmered in the wall sconces, Dolly Madison talked charmingly about the books she had not read, and "Old Hickory" kept silent about the battles he had fought.

Washington remembered her as First Lady with poignant regret when the next Administration came to the newly-restored White House—and closed the doors. Always absorbed in great and small events, with about equal intensity, Washington immortalized the Monroe Administration for three things: its gold furniture from France, the Monroe Doctrine, and the aloofness of its First Lady. To Elizabeth Monroe, after living in London and Paris where she had been known as a great beauty, the sprawling southern town, its official and social life constantly made ridiculous by rusticity and crude makeshifts, must have seemed exceedingly unattractive and provincial. She delayed as long as she could, but finally the doors were opened and Washington had a chance to see her looking regal in a handsome, high-waisted dress like those worn by the Empress Josephine.

## Respectable in heavy boots

James Fenimore Cooper, invited to dinner during the Monroe Administration, noted that two-thirds of the guests were members of Congress, and that the conversation was "commonplace, and a little somber". Cooper later attended one of the free-for-all levées, or "drawing-rooms", which even the imperial Monroes felt it their duty to hold every fortnight. Here he found "a collection of all classes of people", and although some wore heavy boots they were, he thought, surprisingly "respectable in air, dress and deportment".

Everyone was relieved when Mrs. John Quincy Adams came to take the chill off the White House that had settled there during the Monroe Administration. As the wife of the Secretary of State, Mrs. Adams had been a brilliant hostess. The year before she became First Lady she gave her famous ball for Andrew Jackson, triumphantly returned from the campaign that had added Florida Territory to the Union.

Dancing at a White House "drawing-room" was an unheard-of thing when Mrs. Adams opened the East Room, still bare and unfinished, for her last large party in the Executive Mansion. Next to the famous Jackson ball, and her reception for Lafayette, it was her most brilliant affair, with Washington's prettiest women in Paris dresses, the Army and Navy in resplendent uniforms, the foreign diplomats wearing all their decorations, and the Marine Band playing the latest dance music. Although as individuals the Adams's were glad to leave the White House, Jackson's election was a blow, particularly to John Quincy Adams, who was bitter against his successful rival. The

Adams's sensed that with them the old régime came to an end and that with the advent of Jackson, a man of the people, a new spirit was introduced.

## Americans get drunk

Jackson's first levée in the White House was in every way an indication of what could be expected from the new order of things. At last there was a man in the White House, after the awesome presence of the Virginia gentlemen and the two Adams's, who in their New England austerity were even more imposing, who would not give the lie to the good American sentiment of, "I am as good as you are." Old Hickory was the people's favorite, and after his inauguration they were determined to let him know it. Jackson, who took the oath of office without the blessings of the out-going President (he was riding on the back roads far from the Capitol) made a triumphal progress down Pennsylvania Avenue to the White House already stormed by thousands of his admirers. When the White House could hold no more they flowed out into the grounds, and even into Lafayette Square. (In the Blue Room they almost crushed the tall, frail hero of New Orleans to death.) Buckets of strong punch were carried out to all those who could not get in. Washington had never seen anything like it before; Indians, Indian scouts from Jackson's own Tennessee, grizzled Kentucky mountaineers in their fur caps, Negroes, Western frontiersmen, all the representatives of the "new America" were there to celebrate the inauguration of their hero, and to get gloriously drunk while they were about it.

## "The Eaton malaria"

The rowdy inaugural levée was the prelude to a sensational Administration. Social Washington had dreaded the coming to the White House of Jackson's beloved Rachel, with her melting eyes, her corn-cob pipe and her dowdy clothes; but after her sudden death it discovered that things were going to be even worse without her. On the horizon glowed the notorious Peggy O'Neale Eaton. The President's daughter-in-law, Mrs. Donelson, the "lovely Emily", charmingly stepped in to fill the rôle of First Lady, but she could offer no antidote against what they began calling "the Eaton malaria". Mrs. Eaton's progress to the White House was marked by a series of stormy events, including a naval scandal, but in everything Jackson had been her staunch ally. The Vice-President, Martin Van Buren, with a scheming eye on the old warrior in the White House, set himself up as her champion, winning to her cause the Minister from Russia and, of all people, the British Ambassador. (All three of these knights were bachelors.) Thus fortified, Peggy O'Neale defied Washington. In spite of denouncing clergymen, resigning Ministers, threatened duels, and the harem-like seclusion of Washington women who were afraid to go out and thus run the risk of meeting her socially, "Bellona" went her imperious way. Daniel Webster, in cool detachment, said it was strange that

(Continued on page 62)

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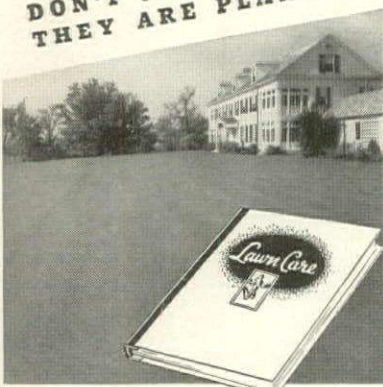
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| 18.    | Plan of Abbé de la Grives; "Planning", by Switzer, 1742  |
| 19.    | W.P.A. Writers' Project Map, revised by National Park and Planning Commission  |
| 20.    | National Park and Planning Commission; bot. two, Ewing Galloway  |
| 21.    | K.L.M. Royal Dutch Air Lines; Ewing Galloway; Acme   |
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| 26.    | Carola Rust  |
| 27.    | Walter L. Greene; top two, L. C. Handy; Fine Arts Commission; Brown Brothers   |
| 28.    | Black Star (Sanders); Black Star; Pix; L. C. Handy   |
| 29.    | Black Star (Sanders); from original drawing of Latrobe   |
| 30.    | Top two, Library of Congress; bot. three, Benjamin P. Poore's "Reminiscences"  |
| 31-34. | Four-color photos by Steichen  |
| 35.    | National Park and Planning Commission  |
| 36.    | L. C. Handy; Brown Brothers; Black Star (Sanders); Fairchild   |
| 37.    | Walter L. Greene; Black Star   |
| 38.    | Walter L. Greene   |
| 39.    | Rendering by Peter A. Juley & Son; Underwood & Underwood; Bucovich; Bucovich; Richard S. Grant   |
| 40.    | Fairchild  |
| 41.    | Marvin Breckinridge; Black Star (Sanders); Fairchild; Harrer; New York Public Library  |
| 42.    | Bachrach; Harrer; Fairchild; Fine Arts Commission; Peter A. Juley & Son  |
| 43.    | Fairchild; Federal Works Agency; G. H. V. Baker; Smithsonian Gallery of Art Commission   |
| 44.    | Kay-Hart; bot. left, Yale Univ. Bureau for Street Traffic Research; all rest, Black Star (Sanders)   |
| 45.    | Top three, Black Star (Sanders); Bucovich; Black Star (Sanders); Baker; Yale Univ. Bureau for Street Traffic Research  |
| 46.    | Associated News; Nyholm (Moore); Farm Security Administration; Farm Security Administration; Alley Dwelling Authority; Farm Security Administration; Buckingham Studio |
| 47.    | Underwood & Underwood; Black Star (Sanders); Bucovich; G. H. V. Baker, G. H. V. Baker; Black Star (Sanders)  |
| 48-49. | Acme; all rest, National Park and Planning Commission  |

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## 20th CENTURY WASHINGTON

(Continued from page 35)

that the city should not be allowed to "just grow" as best—or as worst—it might, without organized direction.

Twentieth Century Washington is no longer the "mere political camp" that Henry Adams had seen in 1850 and in 1865. Even as late as the turn of the century this picture had not appreciably changed. But as rough-rider Roosevelt turned the White House from a stuffy Victorian manse into an open house swarming not only with his own large family but with all sorts and conditions of men from prize fighters to financiers, so the city itself seemed to undergo a transformation. Population increased—the 1900 figure was 278,718 (there had been 130,000 in 1870). And government workers—who in 1800 were a select circle of 130 and even as late as the Civil War had numbered only 7000—began the real inundation of the capital city that has never since ceased. Today Federal workers, with their families, form more than half of the total population of 600,000.

In forty years Washington has seen the focal points of the McMillan plan carried to completion. It has seen administrations as various as the dynamic

TR's, the mild Taft's, the austere and war-torn Wilson's. It has seen a bewildering succession of faces in high positions and low—the transients that lend their presences and talents for a year or five years, the ambassadors and attachés who grace the boards of Washington hostesses and disappear again into another land, another world. It has seen a Negro influx reach a point where the total population is now over one-quarter black. It has seen "palaces" grow like mushrooms and decline into rooming houses, and the growth of its suburbs from farmland into "developments" that house a population today of something like 200,000 people.

The Federal City has heard scandal, listened to gossip, thrived on rumor, and sponsored the bad along with the good, all in the belief that your sins will someday find you out. And it is still just another "big small town", a little amazed at its temples, a little dismayed at playing host to this industry of government that grows more complex and ubiquitous every year. This air of surprise is the city's charm; the persistent retention of the ego with which it was born as an indolent southern town—this is its fascination.

## THE ORIGINAL PLAN

(Continued from page 52)

would notice his poor workmanship. In actuality everyone does perceive it, at least by a diminished reaction of pleasure in a relation which, when it is perfect, gives us a momentary thrill.

The failure to keep axial vistas open, so that one can see the building at the end of the street, has become a standard practice in Washington. It is only good luck, in the form of a wide pavement, that has preserved for Pennsylvania Avenue its view of the Capitol dome.

These are some of the things that have gone wrong as time, wealth, growth, and changing thought have played with the L'Enfant plan and with his style of planning. Washington is not the gracious city he thought it would be. Yet when I write about Washington I can never sustain the note of indignation quite to the end. There are things that are wrong, yes—but there are few things so wrong that they have no value.

And there is the Mall. It is not finished, it is not perfect. But it is a majestic thing; I am sure that it is the most beautiful place man has made in America. No single detail of that magnificent work of art was designed by L'Enfant, but without his work it could not exist—no name but L'Enfant's could be carved on its cornerstone.

And the city itself. On the surface are many things one would wish to forget, but lying underneath is a giant of right organization that makes the whole city live with a meaning no other city has.

**EDITOR'S NOTE:** "Goosefoot" is an unlovely name indeed for so rare and moving a thing as three fine streets grouped closely and radiating from a single point, so that you may look out along all three of them, combining them in a single perceptual experience.

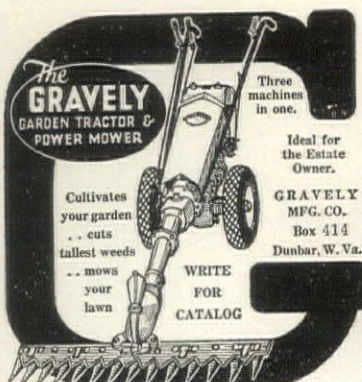
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The Dog Mart appears  
on pages 3 thru 5 of  
Section 2 of this issue



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The August Issue of  
House & Garden

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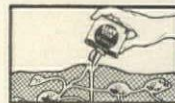
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## THE CAPITAL MAKES MERRY

(Continued from page 59)

a "female" battle could have so many vital political repercussions. One writer, who described her as an invincible combination of Irish and Greek, said that Peggy O'Neale was "to Washington City what Aspasia was to Athens".

The famous "Cheese Reception" took place during the last year of Jackson's Administration. His admirers in New York had felt that he, too, being a second great champion of American democracy, should be honored with a mammoth cheese no less weighty than the one Cheshire had manufactured for Jefferson. The gigantic cheese was set up in the vestibule of the White House where men, women and children came to gorge themselves on the spot.

Martin Van Buren, who had benefited by the Peggy O'Neale scandal which had helped him into the Presidency, found a scandal on his own hands when he finally achieved the White House. An Italian lady appeared in Washington who said she was "America Vespucci", and that she had come, modestly enough, to claim the ancestral estate. She was received by Washington's best hostesses, and everyone found her vivacious, well-bred and interesting. Big-hearted Congress, looking into her flashing eyes, decided that the least it could do was to give her back a part of the land that was rightfully hers. A proposal to give her a grant was being seriously considered when someone inconveniently discovered that she was the ex-mistress of the Duc d'Orléans, the oldest son of Louis-Philippe, that she had blackmailed the French Government, and that she was the heroine of several other adventures besides. Washington's doors were suddenly closed to her, including those of the Capitol, and the heiress of North America left for New York.

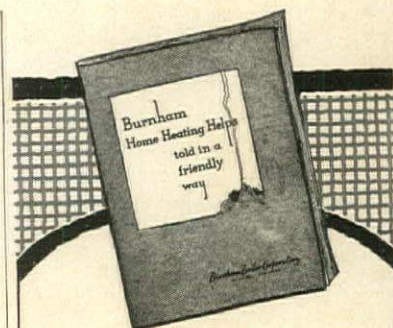
### A queen of beauty

The Victorian era, with its triumph of the middle class, was wholeheartedly received by provincial Washington. Its manners, its furniture, its architecture (the ugly-handsome Smithsonian Institution is a pure example of Victorian "Norman") all reflected the powerful influence of the industrial age in England. Yet the independent old Jacksonian customs held their own in some respects. Dickens, when he was the lion of the hour in 1842, called Washing-

ton "the head-quarters of tobacco-stained saliva". The large amount of snowy white marble in the city offered an irresistible temptation, he found; yet he was surprised that among so many expert chewers there were so few good marksmen. At a dinner party he saw one man "fall short of the fire" five or six times.

The most popular First Lady since Emily Donelson was Harriet Lane, James Buchanan's niece, who was a "lovely, golden blonde". "Societies, ships of war, and neckties" were named after her. And because she "worshiped flowers", like every good Victorian miss, a hideous conservatory was built for her on the West side of the White House. Miss Lane's greatest success as First Lady was the reception given at the White House for the Japanese Ambassador, who came to return the visit of Commodore Perry when he had made his epoch-making "discovery" of the islands that have given the United States—besides numerous headaches—wistaria, the Tidal Basin cherry trees, and the art treasures of the five-and-tens. People came to Washington from all over the country to have a look at the Asiatics. The crowds in the East Room stood on chairs and even tables to get a better look at the ambassador and his suite in their flowing silk robes. In the Blue Room stood Miss Lane, a "queen of beauty" in her wide crinolines, and the President, dressed in the only dress clothes he had, his famous "Lancaster" suit with the symbols of thirty-one states embroidered on the black silk lining.

When Henry Adams made a visit to Washington in the sixties he described it as "the same dreary colony camped in the same forest, with the same unfinished Greek temples". But the charm of the city got hold of him, as it had with so many others, and he came back ten years later to live in the capital for the rest of his life. In 1884, he and John Hay had H. H. Richardson build their twin houses on H Street facing Lafayette Square. In Adams' house, built in Richardson's best "Romantic Romanesque" style, Mrs. Adams' breakfasts became as famous as the earlier Mrs. Adams' balls had been. Social Washington had come to believe that it could scarcely exist without an Adams.



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## ★ **Homes Along the Mohawk**

**BY WALTER D. EDMONDS**

Continuing its series of Introductions to America, House & Garden takes you, in August, to the Mohawk Valley, main route by which 19th Century culture traveled westward. Your guide will be Walter D. Edmonds, author of "Drums Along the Mohawk". In House & Garden, he gives you a vivid picture of this historic region, pointing up its charm and local color. In addition, House & Garden's editors and photographers bring you a wealth of interesting source material. Exclusive photographs of the beautiful homes, in the Greek Revival style, special paintings, in full color, of the Regency interiors, furnishings, fabrics, wallpapers of the same period — together with their modern prototypes — furnish fresh inspiration for home planners.

## ★ **Fall Planting Guide**

**BY RICHARDSON WRIGHT**

For gardeners — whose work is never done — House & Garden's August Double Number includes a comprehensive Fall Planting Guide. Richardson Wright, famous garden authority and editor of House & Garden, tells you in graphic chart form what, when, where, and how to plant. Here you'll learn about many new and unusual species of bulbs and shrubs, as well as the perennial favorites.

## ★ **New Decoration at the Fair**

August House & Garden directs your decorating eye to the Home Furnishing Center at the World of Tomorrow. A new feature of the Fair, these interiors have been done by the country's leading decorators. If you can't see them at Flushing Meadow, you'll see the best ones in House & Garden's August issue.

## ★ **19th Century Utopia**

**BY CONSTANCE ROBERTSON**

A unique feature of the 19th Century American scene was the outcropping of a variety of Utopian communities. In August House & Garden, Constance Robertson — granddaughter of the founder — describes Oneida Community, in the Mohawk Valley, the only one of these ventures which is still a going concern.

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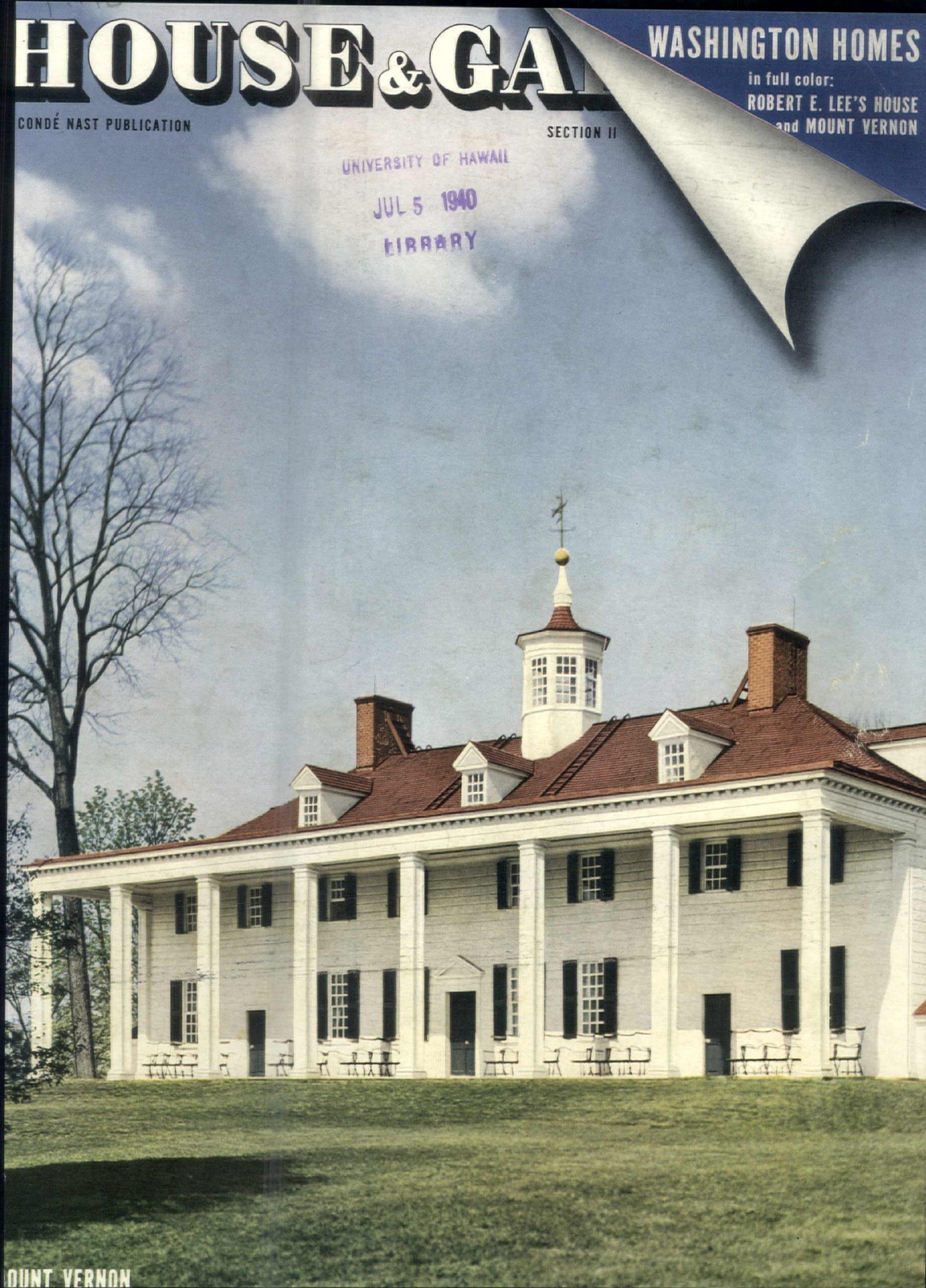
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# MEMORANDUM

## *to Architects*

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## **THE PROGRAM**

### **Eligibility**

(a) All residential work as described under the two classes of awards, designed by architects practicing in the United States, and reproduced in any issue of House & Garden during 1940, shall automatically be eligible for House & Garden's Awards in Architecture.

(b) Only architects are eligible to receive House & Garden's Awards in Architecture. However, houses submitted by others, with permission of the architect, are equally eligible for consideration for the awards.

(c) There is no restriction on the number of houses an architect may submit.

(d) To be eligible for publication during 1940, and hence for the Awards, all material must be received by House & Garden not later than September 23, 1940.

### **Submitting Material**

(a) Houses may be submitted in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs should be of good quality on glossy paper.

(b) It is preferable that black and white floor plans accompany such photographs, but plans may be prepared after material submitted has been definitely accepted for publication.

(c) After such acceptance of material, architects may be asked to supply blueprints of the elevations for the information of the Jury.

### **Jury of Awards**

(a) The Jury will be composed of three or more practising architects.

(b) Judging will take place during November, 1940, and announcement of the winners will be made in the issue of January, 1941.

(c) The editors of House & Garden will function as a nominating committee, reviewing work submitted and making selections for publication. The editors will not serve on the Jury of Awards.

Address all material to Arthur McK. Stires, Architectural Editor, House & Garden, Graybar Building, New York City. Material which is not selected for publication will be returned postpaid to the sender.

Additional copies of this program will be supplied upon request to the Architectural Editor.





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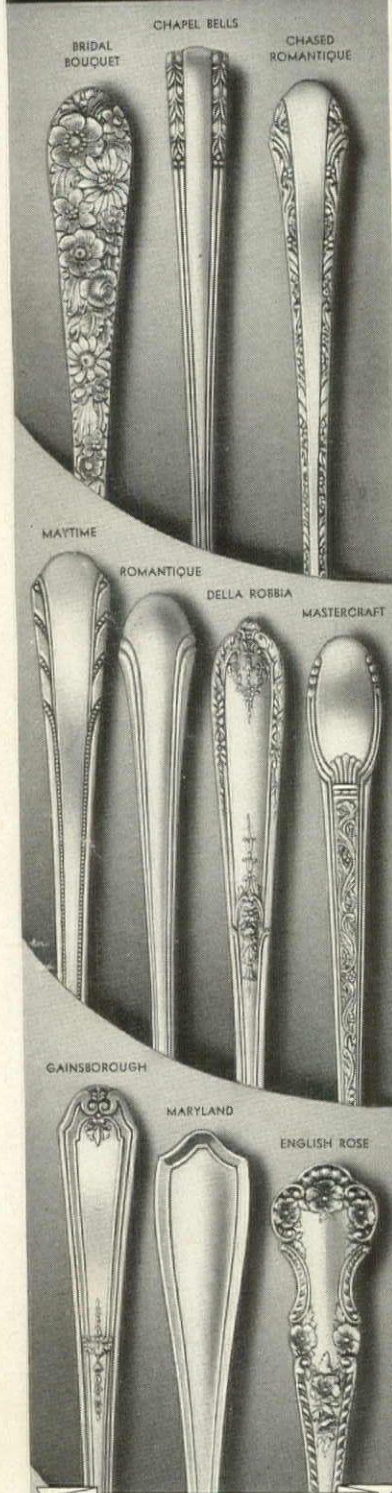
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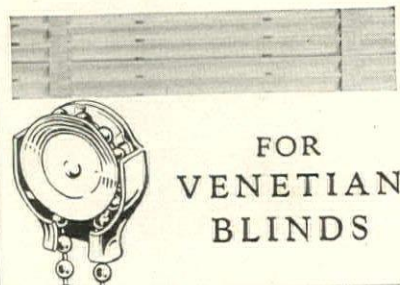
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# THE DOG MART

## Thinker, Philosopher, and Seer

Character is one of the things we look for in dogs. Without it dogs cannot easily win friendship. In speaking of character I am thinking of that indefinable something that distinguishes one dog from another. Many dogs go through life pleasing their masters, but are never amusing or interesting. In most cases it isn't the dog's fault.

Scottish Terriers will never suffer under the reproach of being stupid. Those who have owned a Scottie say that, while biologists may classify him as a dog, those who have had a close acquaintance with the "die-hard" know that the outward form is a deception; that the spirit within is more human than dog-like. The Scottie is more of an aristocrat and a gentleman.

Most lovers of the Scottish Terrier believe that the breed is the most ancient of any of the Highland Terriers. They will refer you to historical works dating back to 1561. They will tell you that King James VI of Scotland sent six Terriers from Edinburgh to France as a present to the Laird of Caldwell, and that they were Scotties.

Leaving the realm of speculation and inference, and coming down to known facts, we find that the Scottie of today is a breed in purity for more than sixty years. The first class at a dog show for Scotties was at Birmingham, England, in 1860. They were introduced in this country by John Naylor—a dog and a bitch, "Tam Glen" and "Bonnie Belle". The first Scottish Terrier registered in America was "Duke", whelped September 15, 1884, and bred in Kokomo, Ind. Since those early days there have been thousands of importations.

Many notable breeders have carried on the work, including Dr. F. C. Ewing of Alexandria, La., owner of the famous "Nosegay" Kennels, whose attention was first attracted to this great breed at the St. Louis, Mo., show in 1897, and who is the oldest living breeder of Scottish Terriers in America today. In his interesting and valuable book, *The Book of the Scottish Terrier* (Orange Judd Publishing Co.), there is included, in a foreword by the late S. S. Van Dine, one of the truest encomiums ever written on the Scottie, by Dorothy Gabriel. She wrote: "The character of the Scottish Terrier is wonderful. He is essentially a one-man dog, loving his home and his owner and having absolutely no use for outsiders. He is always ready for a long ramble or a day's rattling, but if his master wishes to be quiet at home, then he is content to remain with him, lying peacefully at his feet, the very acme of repose.

"As a guard it is impossible to better him. He gives his warning and, if it passes unheeded, he shows very definitely that he is there and in charge. He is self-centered, deep-natured, with a soul both for laughter and tragedy. As a sportsman he is unsurpassed. He will go to earth with the best, and to my knowledge several of the breed have been shot over and have proved to have mouths of velvet. Anything that means 'fur' he will kill, from badger to the lowly house mouse, and woe betide the marauding cat that crosses his path; but his own cat is sacred, a thing set apart from the rest of its kind. There is nothing frothy or shallow in the nature of a Scottie. He never forgets—his heart may break with grief, but he will not yowl about it. He is absolutely honorable, incapable of a mean or petty action, large-hearted and loving, with soul and mind of an honest gentleman."

A gentleman! That is perhaps the whole story. The Scottie is a gentleman. He is reserved, dignified, honorable, patient, tolerant and courageous. He doesn't annoy you or force himself upon you. He meets life as he finds it, with an instinctive philosophy, a stoical intrepidity and a mellow understanding. He is calm and firm, and he minds his own business—and minds it well. He is a Spartan and can suffer pain

(Continued on page 4)

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WILSONA KENNELS, Ben H. Wilson, Owner, Rushville, Ind.



# THE DOG MART OF

(Continued from page 3)

without whimpering. He will attack a lion or a tiger if his rights are invaded, and though he may die in the struggle he never shows the white feather or runs away. He is the most admirable of all sports—forthright, brave and uncomplaining. You know exactly where you stand with a Scottie; and if you are a friend, he is gentle, loving and protective.

The Scottie is a natural-born fighter, though he is rarely vicious. He is a defensive fighter. He is a sentinel and stands his ground. If any intruder passes over the border he will attack him with all the power and courage of his nature. But he is never an underhand fighter.

He is one of the few dogs with whom human beings can actually argue. Scotties have their own ideas about things—they work out their problems and arrive at very definite conclusions—and they will go to the mat with you on any issue. If you are right they will, in the end, give in; but if you are wrong from their canine point of view (which, incidentally, is a highly sensible one), they can be as stubborn as only a Scotchman can be. They are there to tell you and to tell the world, if necessary; but they have that aristocratic and gentlemanly instinct which somehow makes them see when they are wrong; and, like a gentleman, they will acquiesce gracefully when the truth is brought home to them.



"The Scottie is incapable of mean or petty action; large-hearted, loving, with the soul of an honest gentleman." Ch. Diahad Black Gordon; owner, Mrs. L. M. Greenwood



"Scottie is reserved, dignified, honorable, patient. He will not annoy you or force himself on you. He meets life as he finds it." Here is Acton Hill's Gold Fairy; owner, Dor-El Kennels

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THE DOGHOUSE



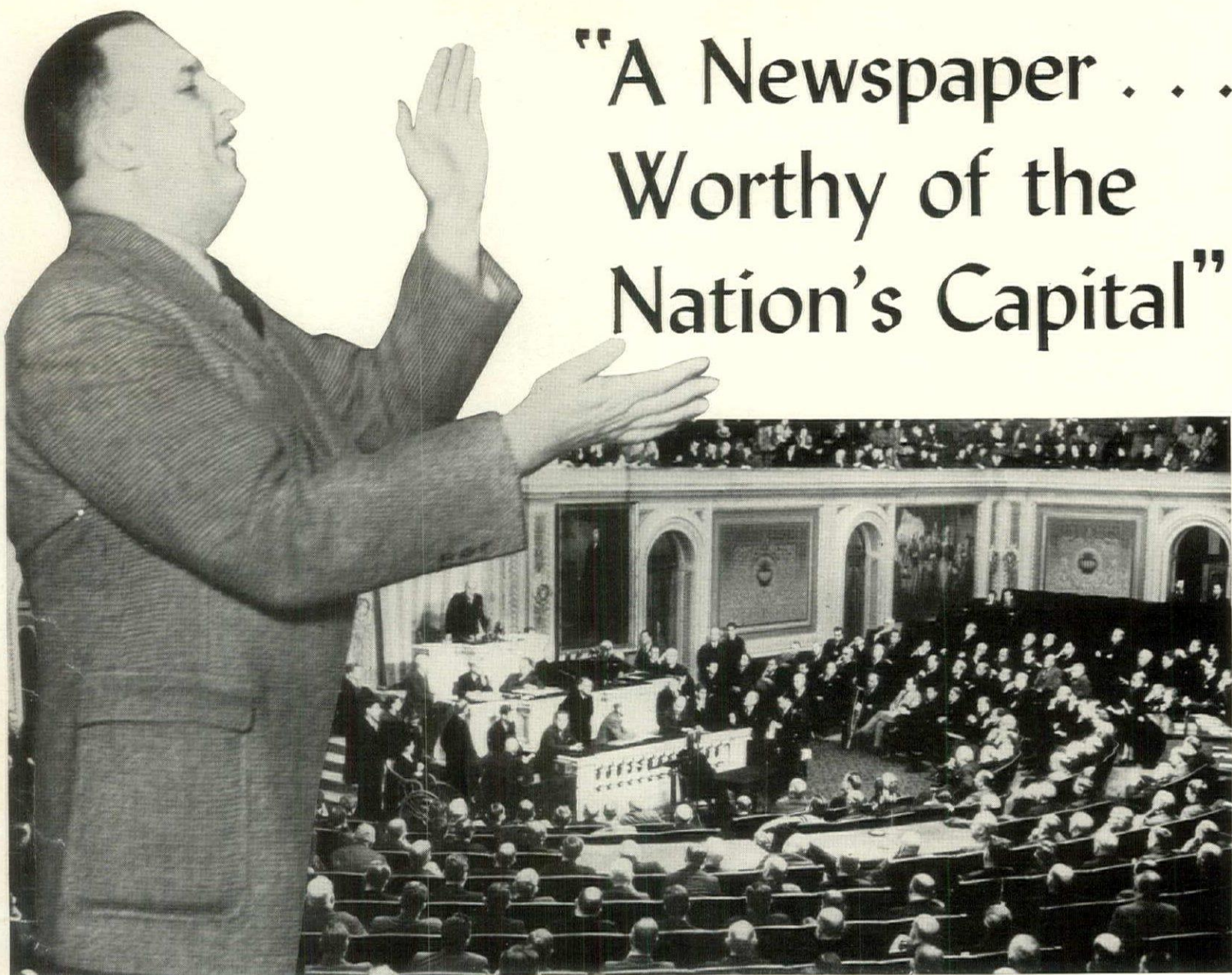
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"Under the guidance of its publisher, Eugene Meyer, The Washington Post has developed into one of the outstanding newspapers in the United States. Its brilliant editor, Felix Morley, one of America's greatest thinkers and intellectuals, has added even more luster to its columns. Its staff of scholarly and eminently fair reporters, both men and women, have given complete coverage to all activities in Washington. I am proud that such a newspaper exists in the National Capital, a newspaper the quality of which is worthy of its location in the shadow of the legislative Halls of Congress, a newspaper the editorial policy of which is transcendently fair and just to all causes and individuals on every occasion."

Mr. Coffee is not the only Congressman who finds The Washington Post worth quoting. In that session of Congress, The Washington Post was quoted, mentioned, or read into the Con-

gressional Record 37 times—far more than any other newspaper in America.

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Judges of competitions for excellence in various phases of journalism have honored The Washington Post with more awards in the past seven years than have been received by all other Washington papers combined.

\* \* \*

What are the factors that make for greatness in a newspaper?

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\* \* \*

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*Washington's Home Morning Newspaper*

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# HOUSE & GARDEN

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## IN THE NEXT ISSUE

### 30 Low-cost Houses

Thirty houses and plans, ranging in cost from \$10,000 down to about \$4,000, occupy the entire Second Section of the August issue. This annual HOUSE & GARDEN feature brings together a carefully selected group of homes from all parts of the country. America's foremost architects here demonstrate that costliness is not essential to excellence in architecture. The houses in our August issue are modest in size and in cost, but are not lacking in the distinctive qualities which result from careful study of every planning detail.

The fact is, we feel this is the best group of small houses we have ever seen. It is virtually certain that the sum of all the ideas and suggestions contained in this issue will make a substantial contribution to the planning of your own home.

### Homes Along the Mohawk

The August First Section will present another in our series of regional studies—"Introducing America to Americans." Our subject is Homes in the Mohawk Valley. Walter D. Edmonds writes our lead article, "The Mohawk Valley", on that region, along the Erie Canal, which he has brought to such colorful life in "Drums Along the Mohawk", "Chad Hanna" and "Rome Haul". A region which was America's "pathway of empire"—along which Dutch, French, English and New Englanders traveled from the older eastern states to carry American culture to the new lands to the west.

We show the homes of these pioneers, painted for us in full color—dignified Regency and Greek Revival houses in towns with those romantic Greek names—Ilion, Rome, Syracuse, Utica. Islands of culture in the midst of thriving industrial enterprise, this group of houses provides a fitting link between old New England and the New West.

### Fall Planting Guide

Also in our August First Section is the Annual Fall Planting Guide. It includes articles by noted authorities on crocus, iris, peonies, phlox, shaded shrubs and wild-flowers—and an instructive article on lawns—with or without grass. These all should be of the greatest help to gardeners who now must think of preparing their gardens for a long Winter ahead.





**Tudor Place, designed by  
the Capitol's architect**

Aloof and beautiful on an imposing crest of land sits Tudor Place, one of the great Georgian houses of America. Designed by Dr. William Thornton, first architect of the Capitol, as a token of friendship for Martha Washington's granddaughter, Martha Parke

Custis, and her young husband, Thomas Peter, Tudor Place in its present state dates from 1815 and has lost none of its individual charm. Now the home of Armistead Peter, Jr., it is one of the few old houses still occupied by the descendants of the original family



# Washington Homes

## Historic Tudor Place introduces our Second Section on the Capital's famous houses

**G**LAMOUR attaches itself unmistakably to residential life in Washington, for this is a city not only of momentous events but of the people who make the events. Here dwell the people who order our laws—from the Chief Executive down through the Cabinet and the two Houses of Congress to the vast number of their official and unofficial helpers.

Here dwell the individuals who give Washington its unique and fascinating internationalism: the Embassy and Legation occupants whose car tags, with their distinctive "DPL", proclaim their aloofness to the mazes of Washington traffic. Here officers of the Army and Navy maintain residences for their periods of leave or for a lucky Washington assignment. Here live ex-officials—the ones who still maintain indirect contact with government doings, or the ones who labored too long in the service of their country to be happy away from the excitements of the shifting scene.

Here are correspondents and columnists, painters and writers who have built a nucleus of "intelligentsia" within the hybrid structure of the Washington merry-go-round. Here, too, the last remnants of the "cave-dwellers", Washington's Victorian aristocracy who preserve to the best of their powers the standards and accouterments of an older life.

And here is the variegated array of seasonal residents whose homes—shuttered and locked during the long

heat that comes early upon Washington and remains late—are, during the Winter, the background for entertaining as cosmopolitan as the world sees today.

Houses of all architectural types, of all sizes, form the background for these Washington people—Georgian, Federal, Victorian, modern; a historic landmark and a converted carriage house, a mansion on Massachusetts Avenue and a cozy Georgetown retreat, a home nestling among ancient trees and green lawns, another standing as proudly among a row of brick fronts. All of them—no matter what type, no matter what location—seem pervaded in one way or another by the peculiarly southern character of the Federal City: a character that lends to life an indolent graciousness, a quiet charm to be found most readily only in towns as "southern" in name and reputation as Richmond or Charleston, Williamsburg or Savannah.

Perhaps it is the large number of Washington's inhabitants who came once from the southern states. Perhaps it is the climate, which is sufficiently tropical to make azalea, rhododendron, magnolia as familiar in Washington's parks and gardens as they are in Charleston's. Most likely of all it is the pattern set on the city for all time by its first citizens—the Virginia country gentlemen whose way of life, attuned to a polished Eighteenth Century rhythm, is reflected in the design and (Continued on page 46)



TUDOR PLACE: NORTH FAÇADE, MAIN ENTRANCE



# Georgetown Estate, 1792 - 1940

**Its owner, F. Lammot Belin, was once ambassador to Poland**



AS THE HOUSE LOOKED IN 1923 BEFORE PRESENT REMODELING

When, in 1792, eccentric Samuel Davidson built the house shown on these two pages, the city of Washington was still a plan mostly on paper and Georgetown—although incorporated as a town for only three years—was already a thriving locality. The bustling sea-borne commerce of Georgetown has ebbed away. This dwelling on 28th Street has been altered and remodeled to suit the tastes of varying owners. But the house, like the town, still retains the undated charm of worn pink brick a century old, and keeps its stately Georgian outline.

Today it is occupied by Mr. and Mrs. F. Lammot Belin. Mr. Belin, a former member of the diplomatic corps, has served in London and Peking as well as Poland. Left: "Evermay" in 1923, its exterior masked by stucco, its entrance door screened by a wooden porch. Below: As it looks today, the old brick exposed once again, the porch torn away, Georgian details emphasized

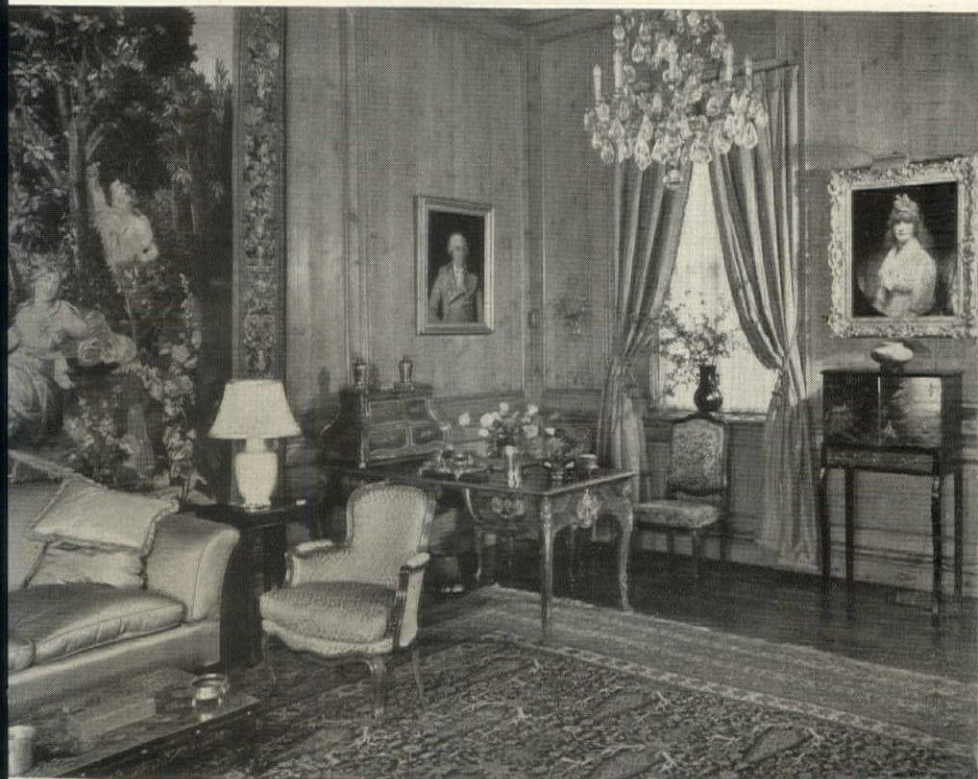






ABOVE: Treasures collected by Mr. and Mrs. Belin in their years abroad key the decoration throughout. Fine Coromandel screen, and lacquer cabinet from Peking

BELOW: In the drawing room, old English pine paneling, Hoppner portraits, and cabinets for Chinese jade. Taffeta curtains repeat the soft blue of the sofa



ABOVE: In the upstairs sitting room: a gold and blue Chinese rug from the Seventeenth Century which follows an old Jesuit design simulating parquetry. The lovely old walnut paneling was brought from Avignon



# General Grant's Old House

**Now home of the Howard C. Davidsons,  
it retains its Victorian flavor**



ABOVE: This square brick house on R Street in Georgetown, built in mid-Victorian times, was the Summer home of General Grant while he was President. Colonel and Mrs. Davidson, who own it now, have modernized the plan somewhat while cleverly retaining the feeling of the period

RIGHT: The ground-floor room at the right of the entrance has been turned into a powder room for guests. The walls are pale pink with an elaborate deep gold Victorian swagged wallpaper border. The draperies and dressing table skirt are white; side chairs are of fringed gold velvet



ABOVE: The dining room is gay with a red and white floral wallpaper, a copy of an old one, and a Victorian red carpet and deeply ruffled white flowered madras curtains. The furniture used in this setting is 18th Century antique, and it lends a note of restraint and dignity to the room

RIGHT: In the old days this hexagonal room was the "conservatory", and today white wire plant stands of flowers keep up the tradition. Half a dozen little red and white striped chairs make conversation groups, and the curtains under brass cornices are white flowered madras







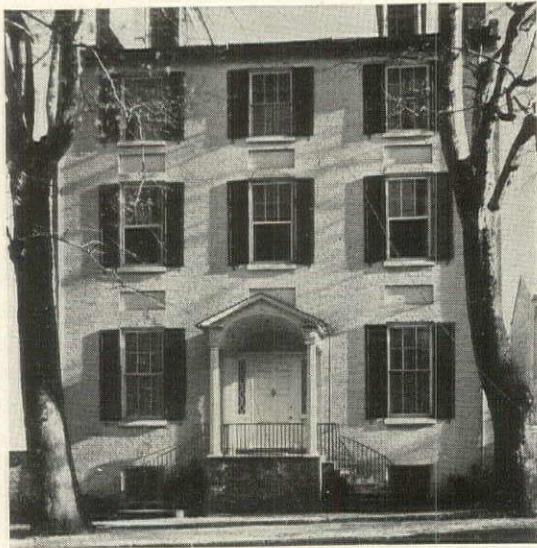
**Victorian Souvenir  
in General Grant's house**

One end of the long drawing room in the home of Colonel and Mrs. Howard C. Davidson, which now comprises the old front and back parlors thrown together to form one large room. Both the white marble mantels are topped by gilt mirrors like the one above; the walls are a pale

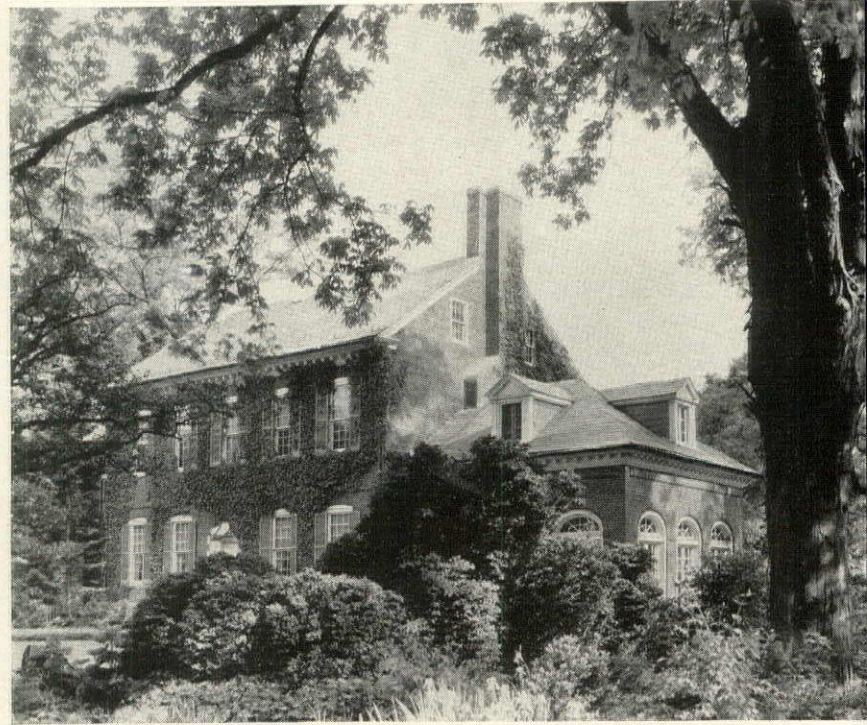
pink; the draperies and modern upholstered furniture are in a delightful flowered chintz with blue predominating against a pink ground. Victorian sofas and small chairs are in blue velvet and red taffeta. Architectural alterations and decoration were by Schuyler & Lounsbery



# Some Historic Residences



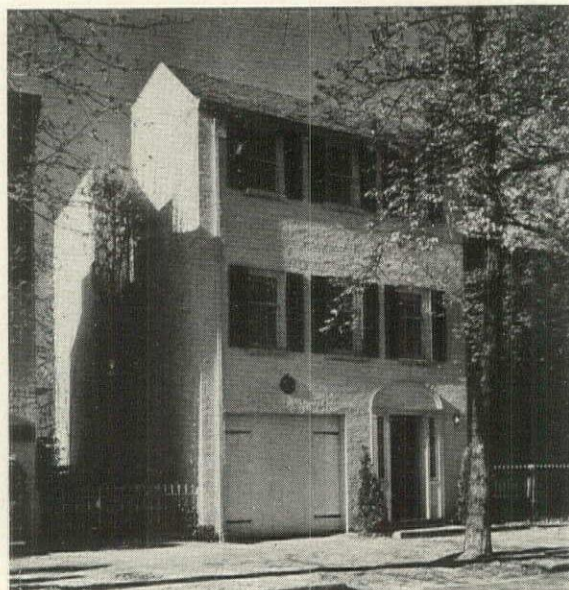
Bodisco House, scene of an 1850 Georgetown romance between 63-year-old Baron de Bodisco, Russian ambassador, and 16-year-old Harriet Williams. The home of Mr. and Mrs. Francis Colt De Wolf



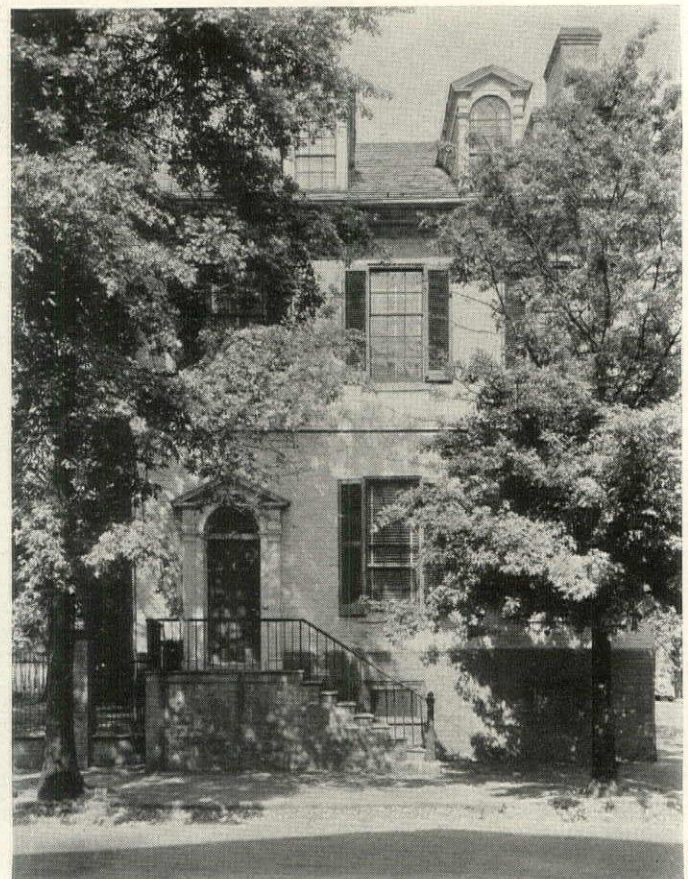
"Hayes", built in 1762, is the residence of G. Thomas Dunlop, President of the Chevy Chase Club and sixth generation of a family who have occupied the house since 1780, when it was purchased from Parson Williamson, rector of old Rock Creek Parish



A stately town house in a secluded corner of Georgetown is the home of Commander W. A. Heard of the United States Navy. Presenting a forthright front to cobbled O Street, it is flanked by a garden protected by wooden gates, brick wall



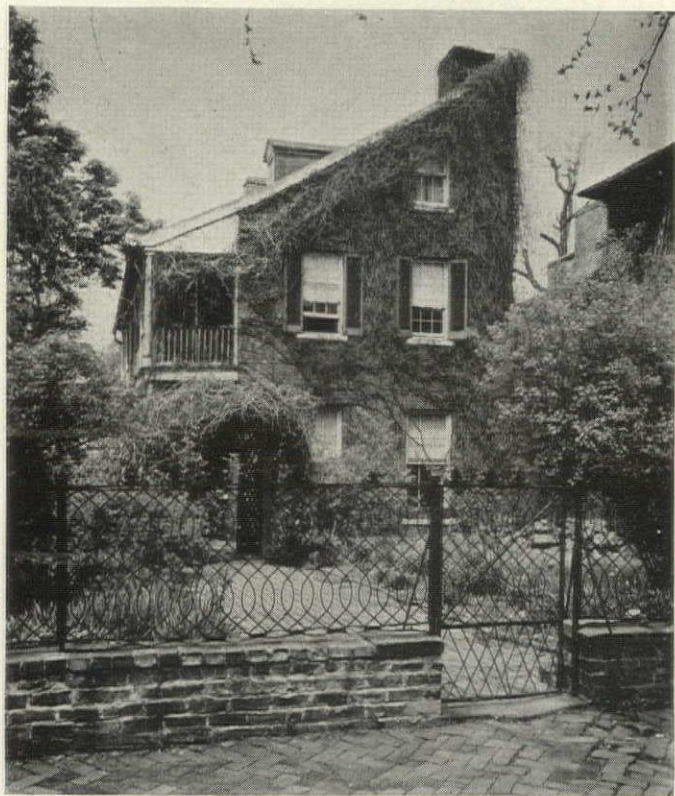
One of the most effective restorations of small houses in Georgetown is that at 2821 Dumbarton Avenue, a simple whitewashed brick building notable for its careful detail. Home of Commander Laurance S. Safford



601 Duke Street, Alexandria, a gray-painted brick house of fine Georgian design. General Lafayette made his farewell address to Alexandria from the steps of this home when it was occupied by Benjamin Dulaney. Mr. John Howard Joynt is present owner



**Many of Washington's landmarks  
are still lovely homes**



"Flounder" roof, an architectural sport found on several Alexandria streets, reminiscent of the time when earlier inhabitants built "half a house" and never added the other half. This one at 211 South Washington Street is the home of Miss Edith A. Snowden



Mrs. Robert J. Randolph's home, a dignified and hospitable house of late 18th Century design at 2912 N Street, Georgetown. Mrs. Randolph, who also occupies the small two-storied structure of red brick on the left, is a granddaughter of Abraham Lincoln



"Highlands", the wistaria-covered home owned by Mrs. George L. Harrison, the former Mrs. Cary T. Grayson. Guarded by a wall and thick trees from busy Wisconsin Avenue, the house is now occupied by the Attaché to the French Embassy, Count André M. A. de Limur



Smart remodeling finds an old coach house at 1524 33rd Street, Georgetown, made over into a charming and comfortable home. The vine-covered red brick façade hides an interior distinguished by varying levels. It is the home of Mr. Charles B. Henderson



Lord Fairfax House in Alexandria, built in 1816. Its square brick front, white belt lines, surface arch and recessed vestibule are Federal in style. It is now the residence of Miss Gertrude Crilly





### **Drawing room of the donor of the Davis Cup**

Essence of formality, the drawing room of the Dwight F. Davis home centers around this green and white marble mantelpiece, surmounted by an arch-topped mirror. At each side, the light brackets are carved crystal birds. The pale green walls are re-

lieved by tomato damask draperies, which echo in color the covers of the oval-back Hepplewhite chairs. The two loveseats beside the fireplace are in light beige; the charming little stool between them has a gold ground, tiny blue and rose flowers



# Home of the Hon. Dwight F. Davis

**The ex-Secretary of War's house was decorated by Mrs. Davis**



ABOVE: The sitting room opens off the drawing room seen opposite. Called the Chinese room, it takes its name from the old hand-painted Chinese wallpaper, with blue birds, and touches of red and yellow, on a celadon green ground



Pickled oak walls in the library set off an oxblood sardonix mantel with fine white inlay. Collector's pieces are the wax miniatures of hunting scenes, and the carnelian mantel ornaments. Upholstery in the room includes shades of beige and yellow, green and wood rose



# Residence of Mrs. William C. Eustis A classic revival mansion

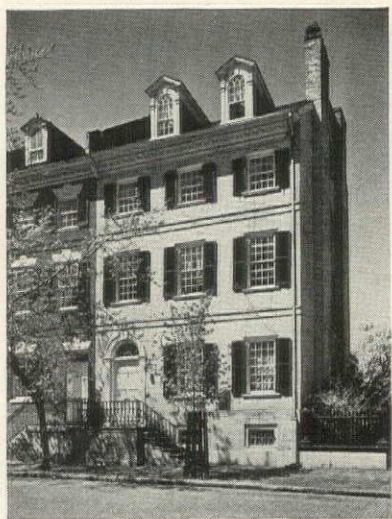


Mrs. Eustis, daughter of Levi P. Morton, onetime Governor of New York and Vice-President of the United States, lives in a typical Washington residence of the 1800s. Built for Robert Dodge, the yellow stucco-covered brick structure has the corner porch, plain cornice and low parapet characteristic of the period.

Portraits of Mr. Eustis' father and mother (the daughter of Washington's great philanthropist, W. W. Corcoran) hang in the drawing room. Draperies are silvery green bordered in embroidered damask; French gilt chairs are covered in a brocade of celadon green.



# Fairfax House, built in 1749 The home of Col. and Mrs. Charles Beatty Moore



This dignified stone house was built in 1749 by George William Fairfax of Belvoir. His family occupied it until 1771, and it has since been known as the Fairfax house. The nice proportions of its narrow street front, the arched doorway and iron rail make it representative of the town houses of the mid-18th Century.

The drawing room, right, is a symphony in rose and white, and it is furnished with 18th Century French and English pieces. Walls are dead white, the draperies dulled rose, topped by elaborate gilt cornices. The white-painted French chairs are upholstered in rose and white damask. The portrait is of Mrs. Moore's mother.





# Once a schoolhouse

Now the home of Mrs. Tracy Dows



At one stage in its history, the Georgetown home of Mrs. Tracy Dows was a schoolhouse. Built in the early 19th Century, it is a mellowed old brick building enlivened by bright ultramarine blue shutters. The long rambling ell at the rear, the addition at the right side in the photograph above, and the general "lived-in" look of the house make it an unusually provincial and pleasantly simple design in a town that is made up very largely of the more formal and stately types of homes



ABOVE: The library, illustrated here and again at the left, was once used as a schoolroom. It is a tiny room, inviting and comfortable, the color scheme taken from the murals which appear on all four walls. These murals are the work of Mrs. Dows' son, Olin Dows, one of America's good younger painters, and depict the countryside around the Dows' home at Rhinebeck, New York. Main colors are blue, green, pink



ABOVE: Opposite the fireplace in the photograph at top right, is this long sofa, upholstered in soft rose, its cushions in various pastels—pink, blue and green. The end tables beside the sofa are black lacquer, as are the two old Swedish chairs near the fireplace. The small lamps are of Mrs. Dows' design.

RIGHT: Mrs. Dows serves tea in the library, which provides an ideal background for such hospitality. The woodwork in this room is soft gray-green, the rug is beige and curtains are an orange and white check. In the corner is an Adam satinwood desk





# Mount Vernon

## Arlington House, Dumbarton House

On the next six pages, the striking color photographs  
by Anton Bruehl reproduce for you the interiors of the  
three famous houses described here

THE "Brown Decades", as Lewis Mumford has so vividly titled the sixties, seventies and eighties, were literally America's Dark Ages. Architectural style, with a very few notable exceptions, reached an all-time low. American eyes, looking humbly toward Europe for leadership in taste and tradition, developed a sad case of myopia toward the American tradition next door, growing and mellowing year by year.

During those Dark Ages, great American mansions like Arlington House and Dumbarton House were relegated to dismal backwaters of disrepair. Mount Vernon, naturally the best known of the group, was to some extent spared, since it was acquired in 1858 by the Mount Vernon Ladies' Association. But even now Mount Vernon is still acquiring year by year the original household possessions with which Lawrence Washington and his descendants once furnished it.

Today, of course, the story is different. It has become fashionable and clever to call 1940 "America's year"—and to point to World War II as the sole cause of America's newfound and appreciative sight. But this is only the final surge in a movement which has been under way for twenty years—more or less; a movement slow, quiet and unassuming, but carried on over a long period of years by persevering persons who believed in American traditions and worked for their recognition and survival.

The result of their efforts is seen in the restored Mount Vernon, Arlington House and Dumbarton House, photographed in color on the next six pages. All three are open to the public, but are not in any sense "museums". In each case a successful attempt has been made to recreate the atmosphere of unpretentious and yet gracious hospitality which keyed 18th Century living. In some cases the original furnishings which belonged to members of the first families have been put back, either bought or donated.

### Mount Vernon saved from dilapidation

Mount Vernon, of course, never really descended into that late 19th Century limbo. However strong the tide of European idolatry, the Father of His Country could not be forgotten; and his house (shown on the next three pages) is a living memorial to his own character. He says in his famous diary, "It is a fixed principle with me, that whatever is done should be well done."

He was his own architect in finishing the work which Lawrence, his brother, had begun in 1743. Washington apparently kept a close eye on what was done. He wrote, "I am very much engaged in raising one of the additions to my house, which I think (perhaps it is a fancy) goes on better whilst

I am present, than in my absence from the workmen." These additions included enlarging the mansion and substituting the present office and kitchen wings for the original smaller ones. Acquiring title to the property in 1754, Washington there brought Martha Custis in 1759 and for fifteen years Mount Vernon was their residence. This was interrupted by the Revolutionary War and by his term of office as first President, but he returned to Mount Vernon in 1797, to live there until his death in 1799.

### Arlington House was built in 1802

The history of Arlington House (pages 24 and 25) is by comparison uneven. It was built in 1802 by George Washington Parke Custis, Martha Washington's only grandson. In it was installed Martha Washington's priceless legacy—furniture, pictures, plate and china from Mount Vernon, where Mr. Custis grew up. His daughter, married to General Robert E. Lee, was forced to abandon much of this collection at the outbreak of the Civil War; and after this the property was "selected for government use for war, military, charitable and educational purposes".

For half a century one wing of the house was used for offices of Arlington Cemetery; the other rooms were vacant. However, in 1929 rehabilitation was begun by the Quartermaster Corps of the United States Army. Articles associated with the Custis and Lee families are being returned year by year, and Arlington House is slowly taking on the gracious airs of its heyday in the 1830s.

### Dumbarton House is also being restored

Dumbarton House (page 26) is our third brilliant example of present-day restoration. Ninian Beall, first owner of the property, was a Scot, an indentured servant, who after attaining his freedom was granted in 1703 a tract of land which he called "The Rock of Dumbarton". His son George built Dumbarton House, later known variously as Bellevue or Rittenhouse Place—and from 1796 to 1927, when it was purchased by the National Society of the Colonial Dames, the mansion was under a succession of noted owners.

In 1927 its restoration was begun, under the advice of Mr. Fiske Kimball, a leading authority on Colonial architecture. Dumbarton House, like Arlington House and Mount Vernon, is now maintained as a museum (the furnishings of Dumbarton itself placing emphasis on the early Federal style—1790-1810); but, also like these other two, it is more than a museum. It is a lasting memory of the graceful pattern of Nineteenth Century American living and a dignified inspiration to Twentieth Century Americans.





### *Library at Mt. Vernon*

Perhaps no other room at Mount Vernon was more intimately associated with the first President's life than was the library. His famous diary, so vivid a picture of 18th Century manners, was penned at this

desk, with its crowning brass eagle—a magnificent example of Federal design. Here, too, is his globe, on its mahogany stand, and on the wall at the left side of the desk hangs his own thermometer-barometer



# Mount Vernon: Five Historic Interiors

George Washington's country estate  
recalls today the full, leisurely life  
of an 18th Century gentleman



In the first President's bedroom is this tall four-poster, made for him in New York in 1789, in which he died. The canopy is copied from the original one



OUR first President, like other gentlemen of his day, was his own architect. During his lifetime Mt. Vernon was a vivid example of the stately yet graciously hospitable existence which was the 18th Century American pattern.

On these pages, three of the public rooms and two of the private apartments at Mount Vernon illustrate the exquisite niceness of proportion and architectural detail which distinguish all the rooms. Against this the fine furniture and glowingly colored rugs—which came to the first President from all corners of the world—are seen to their full advantage.

The whole effect is gracious yet eminently simple—for Washington was by choice unaffected in his tastes. Benjamin Latrobe, visiting Mt. Vernon in 1796, calls the decoration there “extremely good and neat, but by no means above what would be expected in a plain English country gentleman’s house of £500 or £600 a year.”

Since 1858 Mt. Vernon has been in the care of the Mt. Vernon Ladies’ Association, and little by little the original pieces, once dispersed among relatives, have been donated or brought back.

A moquette rug in the banquet hall is reputedly a present to Washington from Louis XVI. Center medallion is an American eagle which grasps a tricolor shield

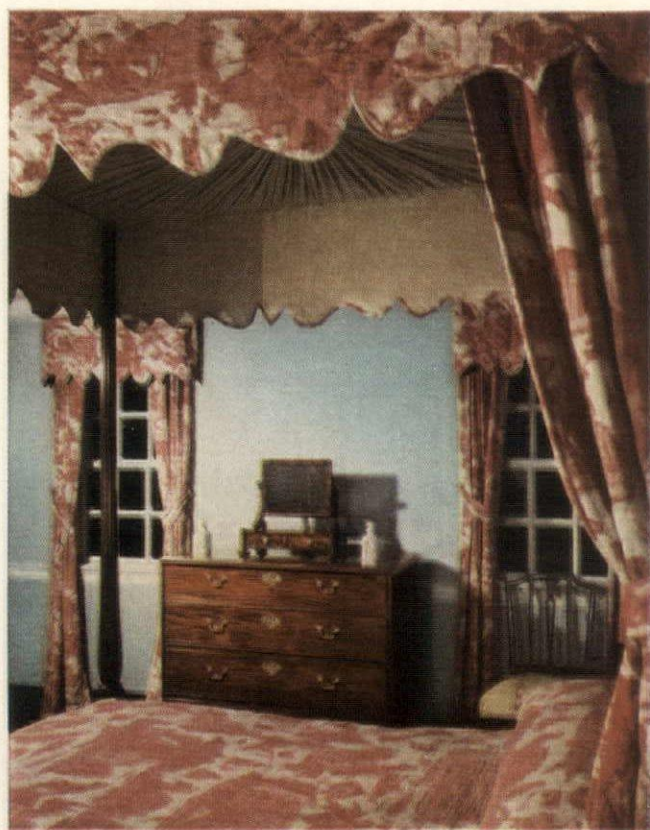




The Washington coat-of-arms, surmounted by its crest, appears in the broken pediment over the mantel in the west parlor. The landscape set into the wall is a Claude Lorrain copy ordered by Washington from London in 1757. The doorway leads into the banquet hall (opposite)



In the family dining room, over the original sideboard, hangs a Wollaston portrait of Lawrence Washington, the President's elder half-brother. The mirrored table plateau was imported by Washington for formal use during his Presidency; Waterford candelabra are also original pieces



General Lafayette, an honored guest at Mt. Vernon, occupied this bedroom. The Aubusson carpet has classic medallions, surrounded by scrolls and laurel leaves. The draperies on the four-poster bed are red and cream toile in patriotic motifs



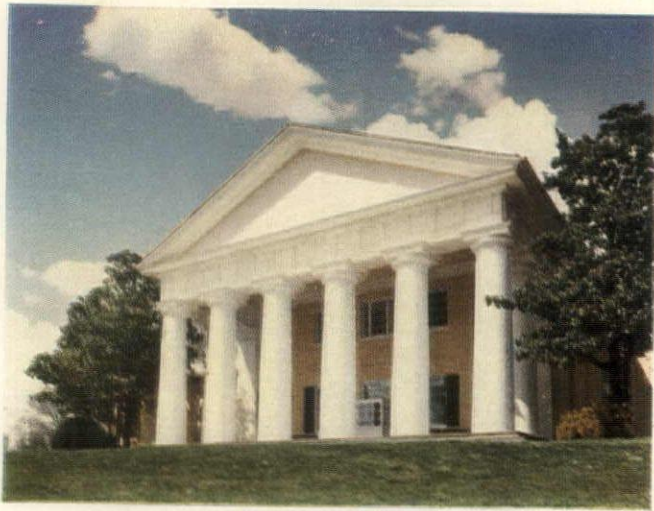


## *Family Parlor*

Though most of the original furnishings of Arlington are scattered, the family parlor looks today much as it must have looked in the early Nineteenth Century. Overmantel is a copy of the Gilbert Stuart

portrait of Nellie Custis, the builder's favorite sister. The mantel itself is one of the four identical originals of Carrara marble, ordered from Italy, all restored to the house; another is in the adjoining dining room





# *Arlington House*

The plantation home above the Potomac built by Martha Washington's only grandson and later occupied by Robert E. Lee

ON a Virginia hillside, overlooking the nation's capital across the river, stands Arlington House. It was begun in 1802 by George Washington Parke Custis who with his sister Nellie had grown up at Mount Vernon as the adopted son of our First President.

Constructed of home-baked brick and timbers cut from the estate, the builder modeled the eastern portico, with its Doric columns facing the river, after the Temple of Theseus at Athens. But its interior plan—a broad central hall flanked by spacious rooms extending into symmetrical wings at either side—is reminiscent of Southern plantation houses of the period.

Here in 1824 the aging Lafayette came to visit and admire the mementoes of his hero, George Washington, as well as the inherited collections of furnishings from Mount Vernon.

And here in 1831, the young lieutenant Robert E. Lee married the daughter of Arlington's builder, Mary Ann Randolph Custis, who was later to be its owner. Under the archway shown right the wedding of the young couple took place—"beneath a great bell of flowers". And the Robert Lees spent much of their time at the estate until the War Between the States. It was later a military headquarters and then a burying ground.

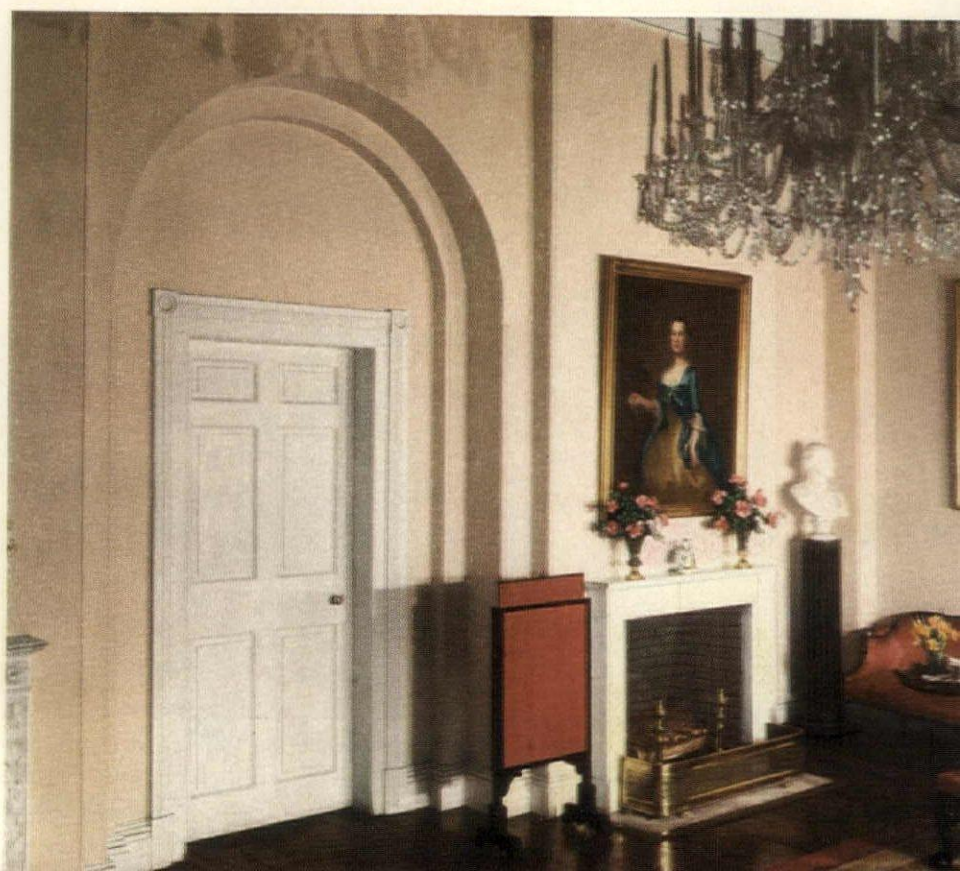
Restored under government supervision, the house is being refurnished to include many historic pieces associated with the Washington and Lee families.



ARCH BETWEEN FAMILY PARLOR AND FAMILY DINING ROOM



STATE DINING ROOM THROUGH DOOR

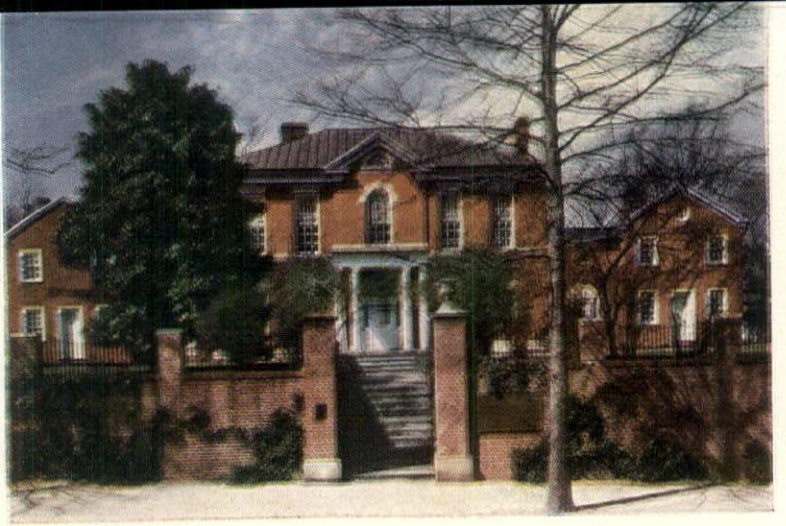


RIGHT: THE DRAWING ROOM—PORTRAIT OF MRS. DANIEL P. CUSTIS (LATER MARTHA WASHINGTON)

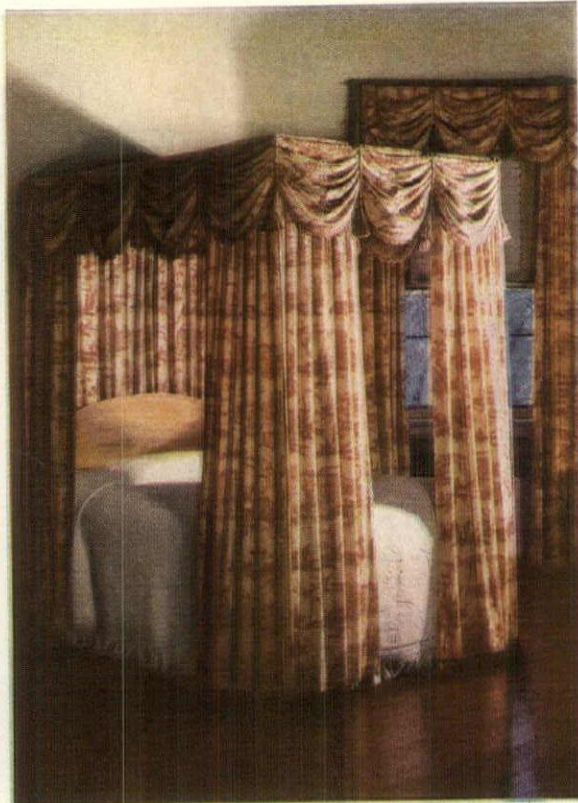


# Dumbarton House

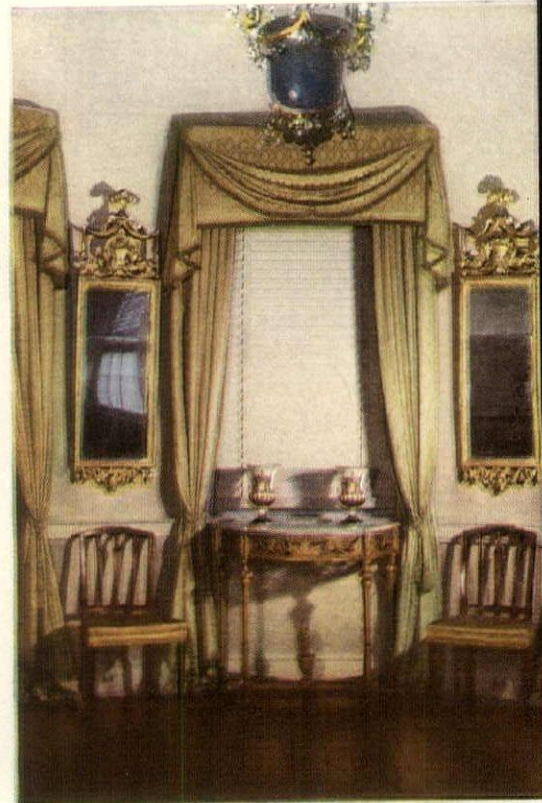
A famous example of early Federal style—  
and headquarters of the National Society of  
the Colonial Dames of America



Society has chosen furnishings only  
the period, 1790 to 1810. ABOVE: the  
Stuart portrait in the Blue Parlor



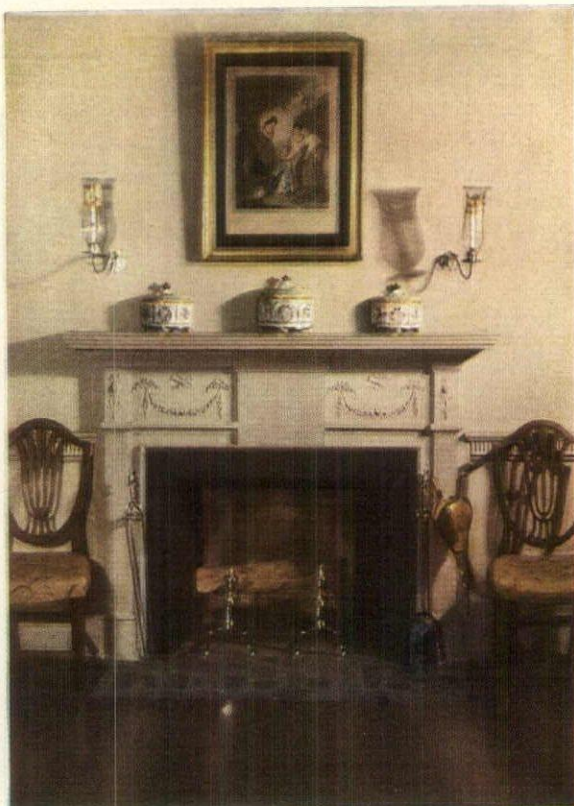
The maple four-poster bed in the chamber is hung  
with the historic George Washington toile, which  
also appears in Lafayette's bedroom at Mount Vernon



In the music room gray walls, gold damask drap-  
eries, a chandelier of sapphire and crystal. On  
the gilt console: a pair of rare Saxony urns



Madison fled here when the British  
the White House in 1814. ABOVE: a  
Federal eagle tops the library secretary



Occupied by the Bealls until 1796, "Dumbarton" later  
belonged to Joseph Nourse, first Register of Treasury,  
and to Charles Carroll. ABOVE: fine bedroom mantel



Ninian Beall's famous "plantation", "The  
Rock of Dumbarton", gave its name to the  
house. ABOVE: the oval Sheraton dining room



# Mrs. Robert Low Bacon's Home

An old house, long a political landmark



Mrs. Bacon, wife of the late Congressman from New York, in the study of her home at 1801 F Street. Like the house itself, which has been the scene of many important political and social events, Mrs. Bacon is a leader in Republican activities and in charitable works



RIGHT: Mrs. Bacon's red-carpeted drawing room. Between 1796, when the plot on which the house stands was allotted to David Burns, and Mrs. Bacon's occupancy, 1801 F had been the home at various periods of five Supreme Court Chief Justices



Long associated with the Carroll family, the house was occupied in the '20's by Senator Medill McCormick and was the background of the

League of Nations disputes which rocked the capital. ABOVE: Mrs. Bacon's bedroom keyed to green walls, pink curtains and crimson rug



# A former Ambassador's home

**Residence of Mr. and Mrs. Irwin Laughlin**



The home of our former Minister to Greece and Ambassador to Spain is set on Meridian Hill, overlooking the entire city. Designed by John Russell Pope, architect, Mr. and Mrs. Laughlin's residence, with its gardens, is a notable example of Louis XV style in this country



An oval loggia opens off the entrance hall and looks out on the terrace (see also below). The walls are soft gray, the furniture is French 18th Century, the urns by the center door are 18th Century plaster maquettes



Through the loggia windows formal rows of linden trees, trimmed 18th Century fashion, and the terrace hung with wistaria, may be glimpsed. In Summer the doors are opened back, and garden tables are set out on the graveled space pro-

tected by a stone wall. Inside, antique French chairs are grouped about the center window, and soft white Moroccan rugs are placed on the highly polished marble floor. The torchères were designed in period and scale especially for the room





The doorway from the loggia into the imposing entrance hall is flanked by stone sphinxes. The soft gray walls are picked out in gold; gold satin covers the classic benches; consoles are wrought iron



The fireplace group in the Louis XV drawing room, topped by a Laszlo portrait of Mrs. Laughlin, is covered in soft gold, cream and the same green-gray as the walls. The Chinese screens on each side and row of Chinese vases on the mantel add rich touches of blue



One end of the drawing room shows a portion of Mr. Laughlin's superb collection of sketches, most of which are 18th Century French, although the collection contains some by Italians. The walls and draperies are a pale gray-green,

almost a celadon. The parquet floor is covered with old Orientals in dulled tones of red, rose, blue and cream, and the needlepoint coverings of the 18th Century French chairs and sofa repeat and blend with the soft shades in the room



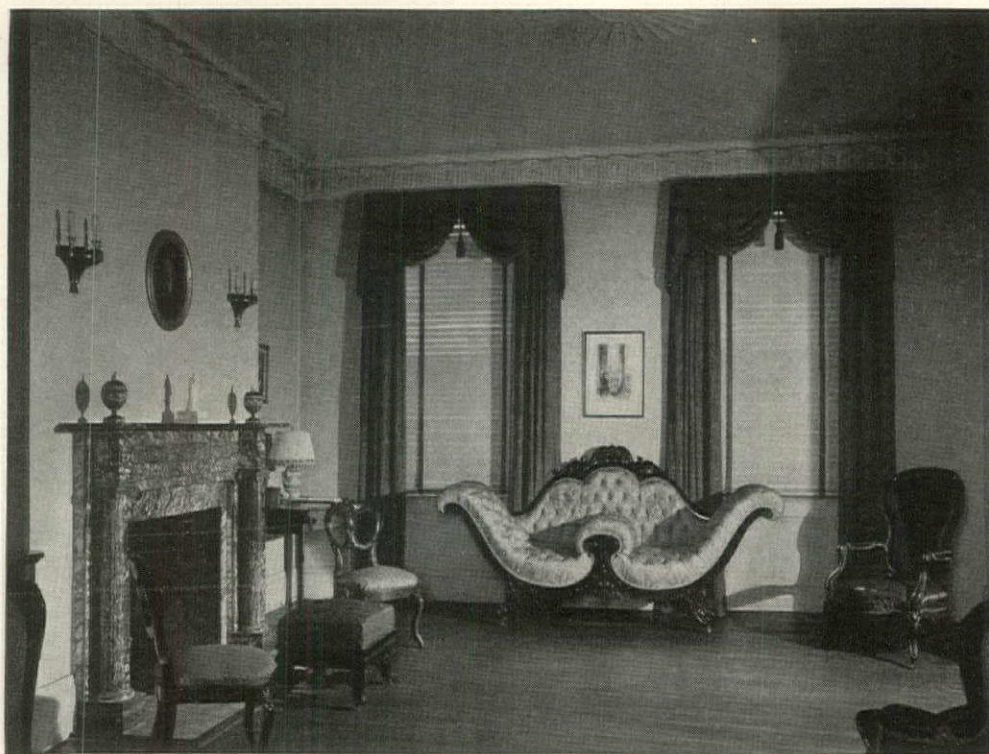
# Behind a Georgetown Doorway

**Victor H. Sutro lives with fine old Georgian pieces, modern colors**



One of the lovely old doorways in Georgetown (left), the picturesque town around which the city of Washington has grown, is that of the home of Mr. Victor H. Sutro. In this early house, erected in 1826, lived Thomas Corcoran, brother of the founder of the Corcoran Gallery. Mr. Sutro, who purchased the house in 1934, made no changes in the exterior, but with his architect, Mr. Ward Brown, modernized the interior plan. The decoration, suitable to the period of the house, accents the beauty of its detail and the fine old furniture Mr. Sutro has collected.

**RIGHT:** One focal point of the double drawing room is the unusual black Empire sofa from New Orleans, tufted in yellow satin. Walls are pale blue, with white Doric cornice and plaster ceiling medallion; draperies, crimson



**ABOVE:** The master bedroom has sage green walls and a cherry-wood four-poster with soft green counterpane and fringed tester. Note cherry highboy with interesting bonnet top, and the bare pine floors stained and waxed

**RIGHT:** The other end of the drawing room, opposite that shown above, right, is dominated by the piano and the fine antique mahogany china cabinet which houses a collection of early French porcelains and old glass







**Peacock walls, pine floor  
in the Sutro dining room**

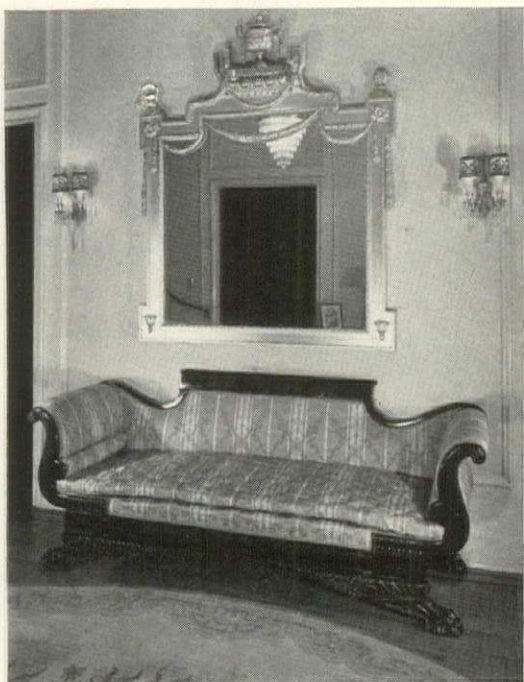
The dining room in the Sutro home is Georgian in its character, with its 18th Century carved pine mantel and waxed pine china cupboards. The walls are peacock green; the white ceiling is decorated with a classic plaster border. The pine floor is left bare.

An early 19th Century painting of the "Port of Canton" is set over the mantel, and the 18th Century mirror sconces at either end came from the W. & J. Sloane Four Centuries Shop collection, as did many of the rare old mahogany pieces throughout the house



# Reminiscent of Lincoln's day

The home of Mr. and Mrs. John J. Payette



The Payette home, on upper 16th Street, is a fine example of a modern house which yet recaptures the Victorian spirit of Washington in the 1860's. The rich colors, the heavy, elaborate furniture, are all here—and, strangely, as "elegant" now as in Lincoln's day

FAR LEFT: The rose-walled foyer contains this American Empire sofa covered in rose striped satin. LEFT: In the drawing room is this curio corner with its glass-topped hobby table, wax flowers under glass and gold velvet sofa. The decoration was by W. & J. Sloane



Green dominates the drawing room—for walls, and for elaborate draperies in velvet of a deeper shade, lined and fringed with gold. Chairs around the table are covered in green velvet; those at the windows are

in tufted gold satin. Victorian echo, too, is the rug, a rose, blue, green and gold floral on a beige ground. For accessories there are Audubon prints, blue glass candlesticks and silver lamps with red velvet shades



# Informality in Washington

Home of Col. and Mrs. Charles S. Hamilton



Contrasting with the many formal settings of Washington, town of "reception" entertainment, is Colonel and Mrs. Hamilton's house in Wesley Heights.

**FAR LEFT:** In the dining room are sunny yellow walls, yellow glazed percale curtains and quilted chair seats.

**LEFT:** The library walls are paneled in pine, accented by red linen curtains. The wing chair is covered in quilted red and white toile; other furniture is in red flowered chintz. Crossed swords, under an oval portrait, adorn mantel. Schuyler & Lounsbery, decorators



The living room walls and woodwork are dark gray-blue, and a dominant pattern in the room is the deeper blue, white-flowered chintz which makes the curtains and covers the majority of the upholstered fur-

niture. In contrast, a fine Sheraton sofa is covered in red silk. Oriental rugs are on a brown carpet. The colors in the room are kept simple, to set off the fine architectural detail; note, for instance, the mantel



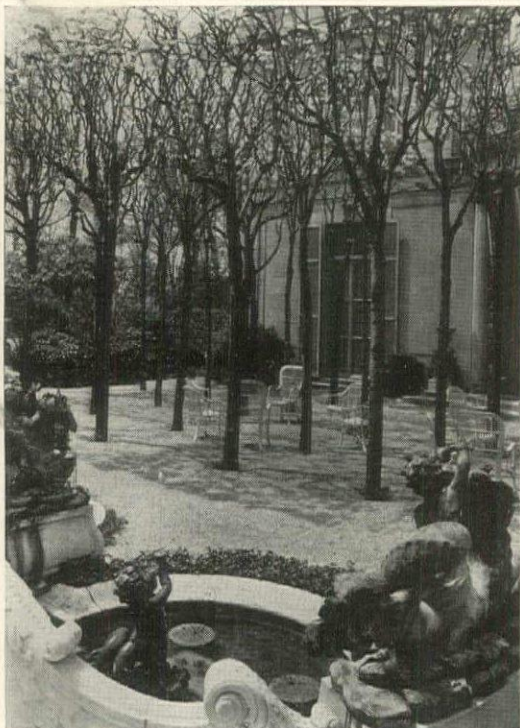
# Gardens in the Federal City

**Box-bordered walks harmonize  
with ancient brick**



LEFT: The "Chinese room" of the distinguished French house (shown on page 17), now occupied by Mr. and Mrs. Dwight F. Davis, opens onto this small, rather stately terrace planted with flame-pink tulips and azaleas. A story above street level, the garden is here seen from a spot beside the house, looking toward the Latvian Embassy.

Beyond the fountain in foreground are flowering dogwoods. To the right is one of the straight box-bordered paths which, in Williamsburg fashion, define the planting and add to its charm



ABOVE: In keeping with the Irwin Laughlin house (see page 28), its garden opening off the loggia is French in spirit and centers about an open gravel space in which is planted a copse of linden trees. Kept trimly clipped like those on Paris side-streets, these trees shade the summer tables set beneath

RIGHT: The columned, circular summer-house set in the wide green lawns of the gardens at "Evermay", the Georgetown estate of Mr. and Mrs. F. Lamot Belin, shown again opposite. Note worn brick walk, masses of box and evergreen which all through the gardens act as foils for the beds of colorful planting







### **Stately Gardens on the F. Lamot Belin Estate**

No gardens in all of Washington are more appropriate to the old houses they encompass than those at "Evermay", the Belin estate, shown opposite and on page 10. Not so formal as the mid-Eighteenth Century planting which typifies Williamsburg, not so casual as the

natural school of today, they are a happy combination of the two. White wisteria drips from the sun-porch roof, azaleas flame in the beds. From the ridge on which the house is set hedge-bordered walks step down in a succession of terraces lined with beds of color



# Home of David E. Finley

Director of the National Gallery of Art



Discriminating restoration has made this white-washed brick home prominent among the many renovated houses in Georgetown. It is the home of David E. Finley, Director of the new National Gallery of Art, and Mrs. Finley, who is the daughter of Mrs. William Corcoran Eustis. LEFT: Old French furniture at one end of drawing room. The Georgian mantel of stripped pine was brought from London by the Finleys



Lowered two feet into the ground when Mr. and Mrs. Finley restored the house, the dining room, above, looks out on an attractive small garden. Wedgwood green walls and gray carpet make a

charming background for English Chippendale chairs and table. The stripped pine Georgian mantel carries an oak-leaf motif, and over it hangs a festoon of fruitwood in the Grinling Gibbons style



# Mrs. J. Borden Harriman's estate

A pre-Revolutionary house



Restored by our present Minister to Norway to its original dignity, "Uplands" in the Civil War was a battery to defend the city. The house has recently been occupied by Mr. John Walker, Chief Curator of the National Gallery of Art, and Mrs. Walker, daughter of the Earl of Perth. LEFT: Pine-paneled living room has silver-white damask draperies and sofa and chair coverings; French doors lead out to a large terrace

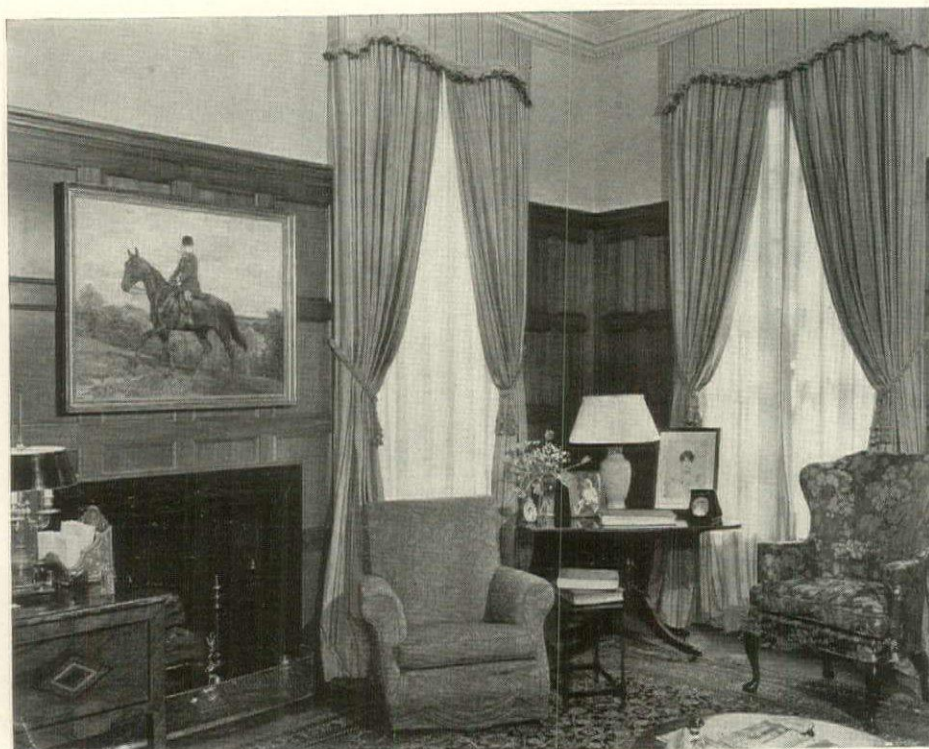


"Uplands", which is believed to have been built in 1774, preserves its colonial simplicity in the dining room, above, which is panelled in stripped pine removed from Mrs. Harriman's previous home. The

Chippendale table and chairs, with their ribbon backs, are seen against royal blue draperies and carpet. The arched cupboard, holding some rare china pieces, is lined in a robin's egg blue color



## House of Countess Szechenyi 2929 Massachusetts Avenue



Massachusetts Avenue, street of Embassies, has been for the past fifty years the axis of Washington's formal life. In between the great legations of foreign powers are many houses that have played their part in the political and social history of the nation.

And a little beyond the Rock Creek bridge is the home of Countess Laszlo Szechenyi, the former Gladys Vanderbilt, whose late husband was Minister from Hungary. The library shown at left is in tones of blue and brown. The walls are panelled in walnut, the ceiling is blue and the draperies are a striped brown, beige and blue taffeta. The chairs are slipcovered in gray-blue damask, the wing chair in brown brocade. The decoration was by Schuyler and Lounsbery

## French Town House of Mrs. Chauncey Depew 2107 Massachusetts Avenue



In one of the most famous sections of Massachusetts Avenue, a stone's throw from the home of Alice Roosevelt Longworth, stands the impressive French town house of Mrs. Chauncey Depew, widow of the well-known former Senator from New York. The drawing room is shown above, and again at left.

It is a high formal room with 18th Century panelling painted oyster white. The curtains are soft faded blue and the same color predominates in the antique Aubusson rug. The furniture is a carved gilded Louis XVI set, covered in fine Aubusson tapestry of the period. Decoration: Schuyler and Lounsbery



## Historic Hall: Octagon House

Once served as a President's home



A testament to the enduring beauty of the late Georgian style, Octagon House was erected in 1800 from the plans of Dr. William Thornton, designer of Tudor Place and the original Capitol. Conceived as a town house for the wealthy Virginia planter, Colonel John Tayloe, close friend of Washington, it includes the delicate winding stairways, elliptical rooms and Adam details found in many great houses of the period—as far afield as Maine, Charleston, Natchez.

When the White House was fired in the War of 1812, President Madison was invited to make his headquarters at Octagon House—and it was here that the Treaty of Ghent was signed, ending the hostilities. Now a museum, it is owned by the American Institute of Architects

## Hero's Home: Decatur House

Oldest dwelling on Lafayette Square



The larger of the upstairs drawing rooms (above) in the house built in 1818 for Commodore Stephen Decatur, widely acclaimed hero of the 1815 naval campaign against piracy in the Mediterranean. Its watercolor plans by Benjamin H. Latrobe, who designed many of Washington's early buildings, still are numbered among the original treasures of the house.

Little changed today, the interiors are marked by carved moldings and classic ornamentation, as in entrance hall at left, and are lit by candlelight or gas. The house is now occupied by Mrs. Truxtun Beale, widow of our former Minister to Greece and Persia





## Home of the Honorable Felix Frankfurter

A triad of natural pine, Adam green and deep blue distinguishes the living room of the Honorable Felix Frankfurter, Associate Justice of the United States Supreme Court, and Mrs. Frankfurter. The mantel is an old pine one, framed by white walls and gray

woodwork. The French chairs are covered in Adam green damask, and the sofa glimpsed at the left is in light brown striped satin. The large armchair at the right wears a light brown velvet. The decorators of the house were Schuyler & Lounsbery



# Holland House in Alexandria

Home of Mr. and Mrs. Thomas F. McAllister



To Holland House, an 18th Century brick building, was added, about five years ago, the wing at right above. It houses the kitchen, and the long dining room in the photograph at left. Mrs. McAllister is the Director of the Women's Division of the Democratic National Committee.

In the dining room fine Chippendale furniture is given a setting of simple colors: light yellow walls, a dark blue rug and gray satin floor-length draperies. The beautifully proportioned Chippendale chairs have dark blue leather seats

# The Crocker House

Alexandria home of Mrs. William Niller



The Crocker house, built in 1790 by Col. de Neale, was a tea house until four years ago, when Mrs. Niller bought it. Façade is accented by a fine iron rail and a recessed lower doorway.

In the drawing room is this lovely group of Louis XV furniture, painted lavender. The old French brocade curtains are cream-colored, bordered with hand-embroidery. The house has recently been purchased by Mr. Welly K. Hopkins

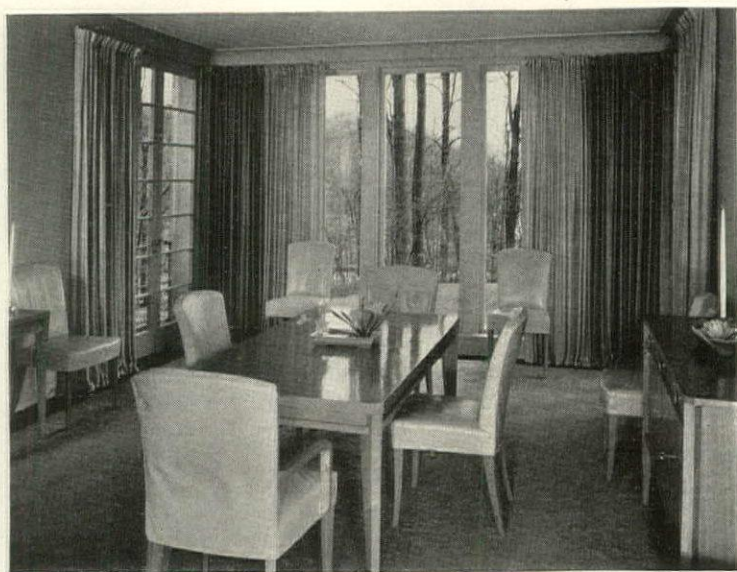


# A break with Washington tradition

Richard H. Sanger's modern house



A modern house in such a stronghold of tradition as Washington may seem an anomaly. But Mr. and Mrs. Sanger's home, in Westmoreland Hills, Maryland, is carefully planned to blend with its secluded setting overlooking the waters of the Dalecarlia Reservoir. Above: the terrace



Designed by W. R. Huntington, architect, the dining room furniture is Hungarian ash; chairs have yellow leather seats. Walls are gray, the rug chartreuse and gray chenille. Repeating this color theme, the curtains are a blend of silver gray through chartreuse to light yellow



In the living room the ceiling is of brown cork, the rug an off-white wool chenille with irregularly spaced lines of brown. Curtains are lapis blue suede cloth. A mirror tops the modern mantel of natural-

color waxed birch; andirons here are crystal balls in aluminum cups. Two loveseat chairs are in brown and white chenille; others are tomato red inside with outsides of white. Figurines are terra-cotta



# Overlooking the Potomac

The home of Mr. and Mrs. Hugh D. Auchincloss



The Auchincloss house boasts the perfect setting for a Georgian design—its view spreads widely down to the river, and it is elevated on a terraced rise of ground. The plan of this twenty-five-year-old house is reminiscent of the archetype of all river-view houses—Mount Vernon



Venetian mirrors, over 18th Century consoles, flank a simple fireplace in the Auchincloss living room. Cream walls set off caramel satin fringed draperies, and a rose and caramel brocade which covers the loveseat. Fireside chairs on a soft green carpet wear a green and caramel stripe



In contrast to the 18th Century living room is this modern semi-circular game room. Here cove lighting illuminates bleached mahogany furniture, a champagne rug with carved border, a plate glass

coffee table on a bronze base. Lamps are covered in strips of saddle leather and have raw silk shades. One touch of color is in the draperies, a heavy textured novelty basket weave in greenish gold shade



# Washington's Embassies

**Skein-centers of the tangled diplomatic threads which link the nations**

Through the tree-lined residential streets of Washington the embassies are scattered. Some are built by the nations they represent, others are converted from great old homes. Of the four we show, three are on Massachusetts Avenue, were built by their owners.

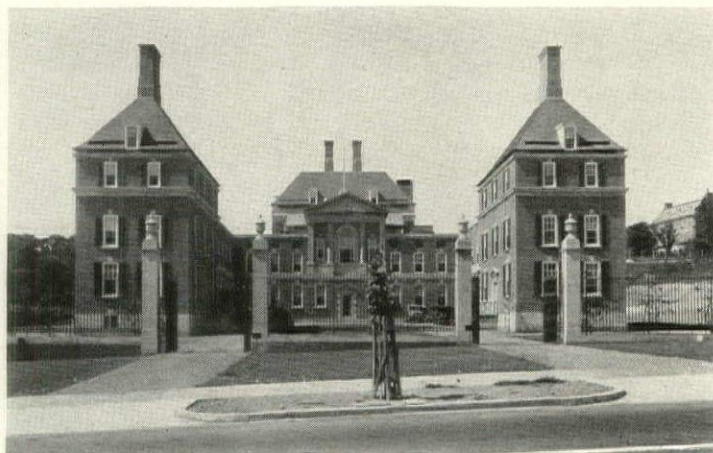
Scene of most official entertaining—the endless teas and dinners and musicales—the embassy is also the home of the ambassador and his family. Routine official business is carried on in the chancellery.



**France.** The brick building at 2221 Kalorama Avenue, once the home of John Hays Hammond, is now the French Embassy. Its chancellery on Sixteenth Street was previously occupied by Charles Evans Hughes at the time of his presidential candidacy in 1916



**Japan.** Designed by American architects, Delano and Aldrich, the Japanese Embassy at 2514 Massachusetts Avenue has a simplicity which is neo-classic rather than Eastern. Its famous gardens, among Washington's finest, include dozens of Japanese cherry trees



**Britain.** The British Embassy and its chancellery (which screens it from the street) have the sloped roofs and tall chimneys of a Queen Anne manor house, and were designed by Sir Edwin Lutyens. Favorite entertainments: tea parties in the terraced gardens at rear



**Venezuela.** Newest Embassy in Washington is that of Venezuela, whose chancellery wing is shown above. Everything about it is modern—the clean-cut compact outlines, the huge windows framed in chromium, even the massed planting of giant box and shrubs

From the entrance hallway, a two-story glass brick window looks onto a tiny formal garden. Floors of Venezuelan oak appear throughout the structure. And the interiors, largely decorated by Señora de Escalante, wife of the Ambassador, carry on the modern theme



## IN A WASHINGTON SUBURB

**Kenwood, a restricted community near Washington, offers fine homes in natural surroundings**

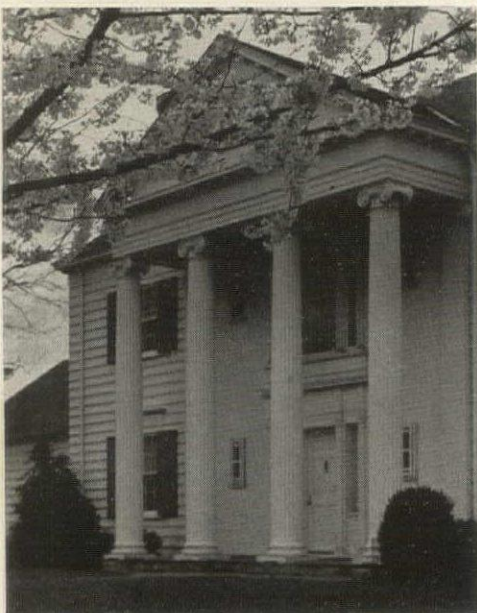
THE American trend toward planned and regulated communities is exemplified in Kenwood, a 200-acre development in Washington's Country Club District. All houses are set on large enough plots so that type of architecture may be a matter of individual choice; but all architectural designs must be approved by the central committee. A feature of Kenwood is the Japanese cherry trees which line every street and drive and in Spring rival the beauty of Washington's own.



WELL-ADAPTED LANDSCAPING

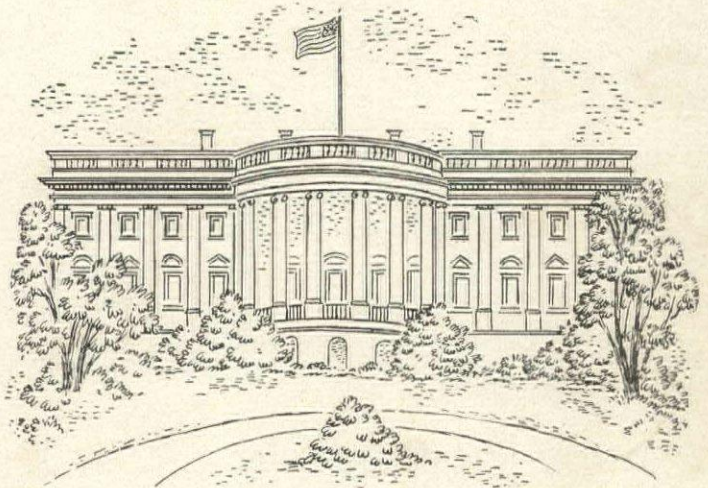


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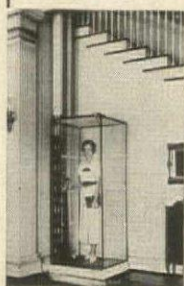
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## WASHINGTON HOMES.

(Continued from page 9)

situation of their homes even as we see them today.

The spirits of these men remain in this town that blossomed under their hands. Caught imperishably in the atmosphere are the moments of an earlier time—General Washington surveying the city of his creation from the broad lawns of Mount Vernon; his friend, Colonel John Tayloe, converting his "Octagon House" into a refuge for President James Madison after the British burned the White House, and giving the brilliant Dolly Madison a provocative background for her parties; the mettlesome Stephen Decatur serving as host to his famous friends in the big new house on Lafayette Square in which he was to live scarcely a year before his death in a duel with Commodore Barron; the aged General Lafayette being sumptuously entertained during his last visit to America by the Custis family at their estate called "Arlington", high above the Potomac; the youthful Thomas Peter bringing his bride, the granddaughter of Martha Washington, to their new home on Georgetown Heights, known then and now as Tudor Place.

A fragrance still surrounds this great yellow stucco mansion. Twin two-story wings, built about 1794, formed the structure that the young Mr. and Mrs. Peter purchased in 1805 with money left to the bride by her step-grandfather, George Washington. From the east wing, where they lived until the completion of the central portion of

the house, Martha Peter and Mrs. William Thornton, the architect's wife, watched the British burn the distant Capitol in 1814.

As Tudor Place looked in 1815, after Dr. Thornton had finished his plan for the house, so it looks today. The so-called "temple" porch, seen in our frontispiece, forms a semi-circular colonnade on the south façade of the house and is completed inside with a niche of triple French windows recessed into the entrance hall. The north side (illustrated on page 9) is the main entrance, in front of which an unpretentious graveled driveway encircles a large planting of beautifully kept boxwood.

Occupying Tudor Place today is Armistead Peter, Jr., whose late wife was Martha Custis Kennon, daughter of Commodore Beverly Kennon and Britannia Peter. It was Britannia, daughter of Thomas and Martha Peter, who, with her sister America, is said to have spent many an idle hour leaning from a window in the west wing waving a colored petticoat in the breeze to attract the attention of her cousins across the river in Arlington Mansion. The old Custis-Lee house can no longer be seen from Georgetown Heights because of the trees and buildings that modern times have brought to the city, but Britannia Peter with her bright apparel lingers in the air of Tudor Place—a gay companion of the gallery of spirits who continue to dwell in the homes that once were theirs.

## ART SOURCES

The following list gives, page by page, the source from which each picture was secured. Where more than one picture appears on a page, sources are credited left to right, top to bottom.

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- 10. Harris & Ewing; Carola Rust
- 11. All, Carola Rust
- 12-13. All, Nyholm (Moore)
- 14. Top right, Walter Wilcox; all rest, Carola Rust
- 15. Top right, Nyholm (Moore); all rest, Carola Rust
- 16-19. All, Carola Rust
- 21-24. Four-color interiors, Anton Bruehl
- 25. Four-color exterior, Carola Rust;

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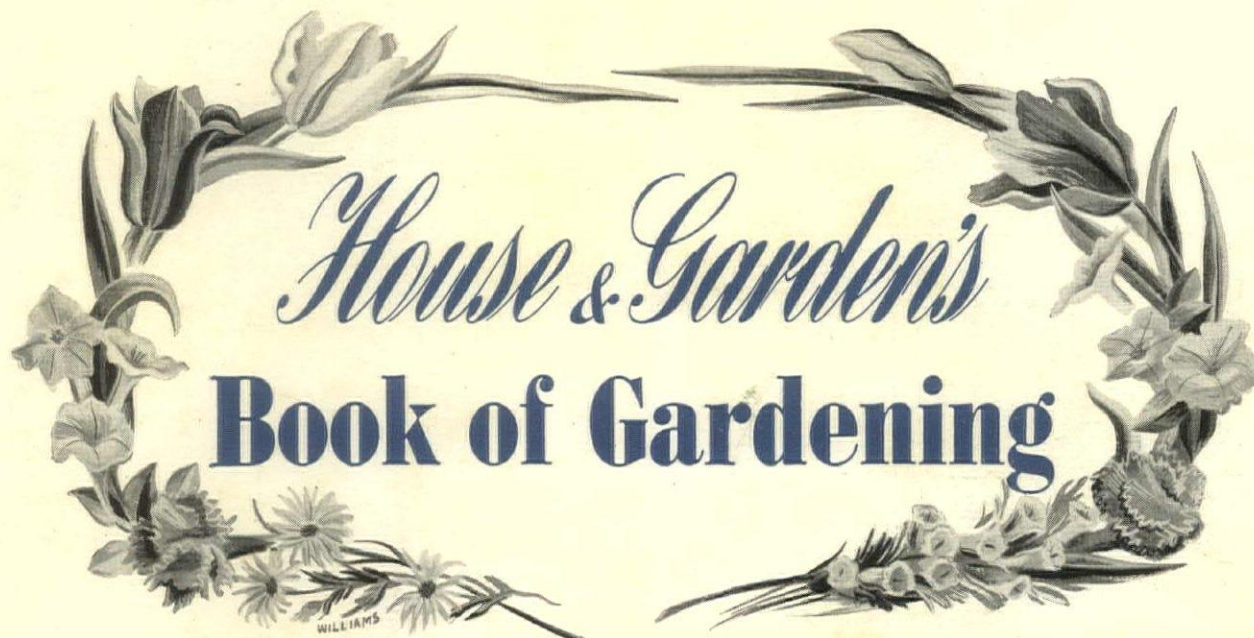
## GARDENER'S NOTE

### Scabiosa

Both in its annual and perennial forms the scabiosa has enjoyed improvement of late years—better colors, larger sizes and longer bloom. There is one thing needed for success with these flowers—lime. Lime in some form must be in their diet. They also want

a well-cultivated soil and must have good drainage. Without this the perennial types decay over Winter. They also require a maximum of sunlight and air. Don't plant them too close. Early Spring is the time to set out perennial scabiosas, just when the growth is appearing. Dress with slaked lime in Autumn and after Spring planting.





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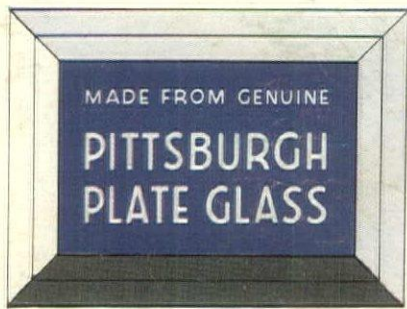
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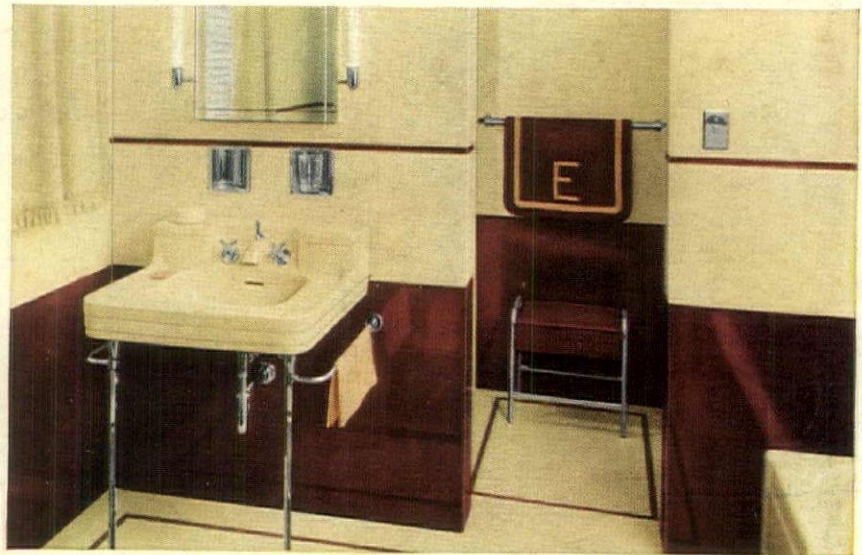


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