

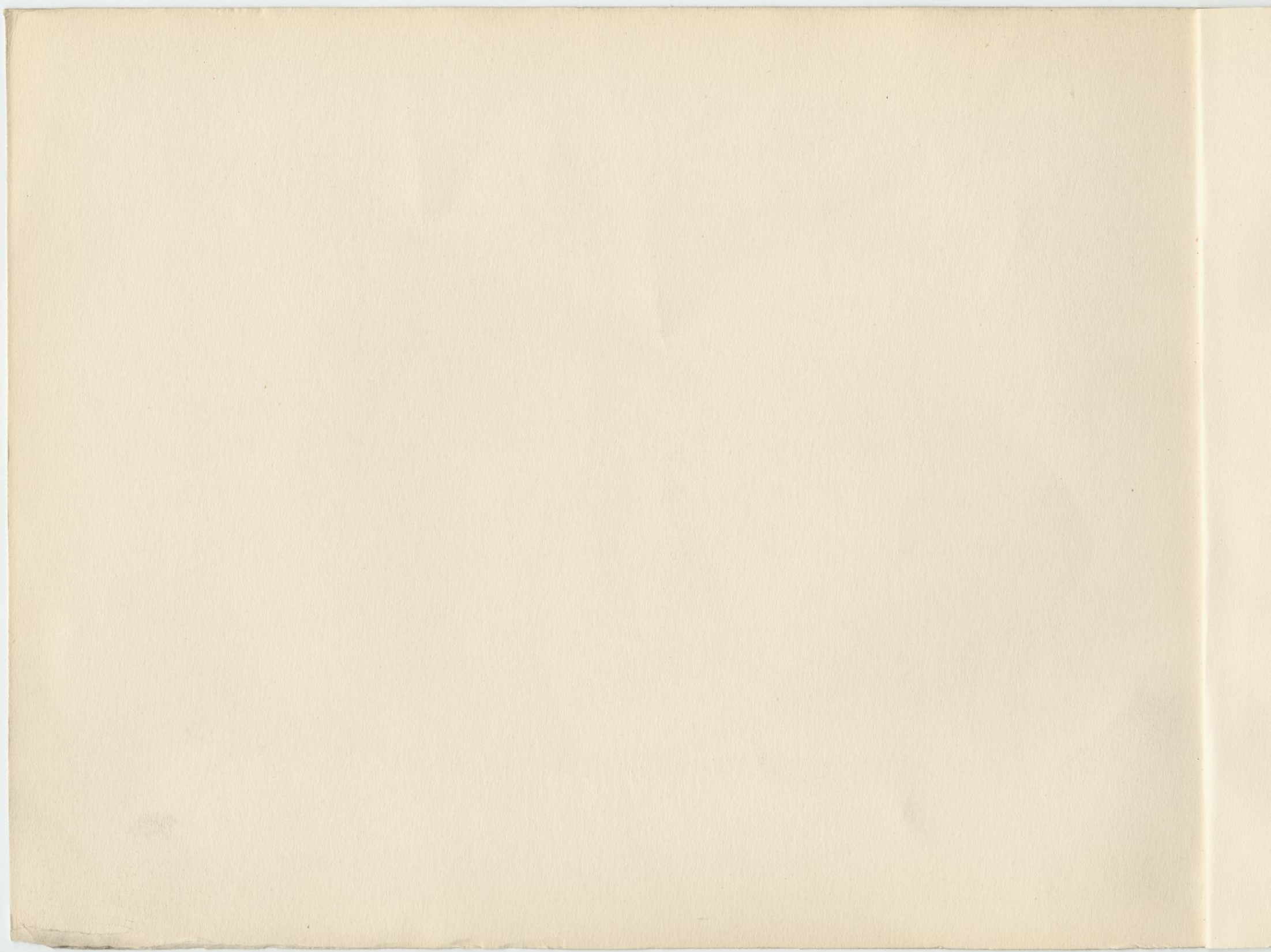
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SLOANE'S HOUSE OF TODAY

AT THE
CENTURY
OF
PROGRESS
EXPOSITION



W. & J. SLOANE · NEW YORK · WASHINGTON, D. C. · SAN FRANCISCO · LOS ANGELES



SLOANE'S HOUSE OF TODAY

AT THE CENTURY OF PROGRESS EXPOSITION, CHICAGO
TRADITIONAL CHARM IN THE MODERN MANNER



W. & J. SLOANE · NEW YORK · WASHINGTON, D.C. · SAN FRANCISCO · LOS ANGELES
IN COLLABORATION WITH A GROUP OF SPECIALISTS IN HOME BUILDING



IN the Golden Age of Greece men felt instinctively that certain proportions, relations in space area, and use of ornament were most satisfying to the human eye. In the fifteenth century in Italy during the Revival of Learning, fostered largely by the Medici family in Florence, men caught again this Traditional Charm and the Renaissance in Art resulted. Again in the eighteenth century when the excavations of Herculaneum and Pompeii revealed to Europe anew the Traditional Charm, we see the delightful results in the styles known as Louis XVI and Directoire in France and the Adam in England. The American Ambassador to France, Thomas Jefferson, was quick to note the sources of their inspiration and largely through his influence the Classic Revival began in America and homes were built whose Traditional Charm is still keenly appreciated.

It is obvious that there is an enduring quality to the old feeling for proportion, line and ornament which deserves careful study in the development of the

House of Today. But it is equally true that there have been centuries of progress in living conditions since the olden days. Every home today has comfort and convenience undreamed of in the palaces, even of the eighteenth or nineteenth centuries. Due to better living conditions, men and women, on the average, are taller than they used to be, and on the other hand ceilings are apt to be lower and rooms smaller so that the furniture has to be rescaled for the House of Today. All these facts and many more have been taken into consideration in the preparation of Sloane's House of Today in the Century of Progress. We have tried to indicate how the Traditional Charm in the Modern Manner may be demonstrated in exterior, interior, garden and in all the little details which make for perfection and give character and individuality to a home. Of course, as in every building, there were limitations due to its use, the crowds that had to be accommodated, etc. The joy of furnishing homes is often found in solving the particular problems created by the needs of the individual family. We have

tried to relate all the rooms to each other and yet make each a harmonious unit in itself. As some one has happily phrased it, "Nothing attracts attention, all is worthy of it."

The House of Today must be built with the Budget of Today. Fortunately, the modern machinery and equipment of two great furniture factories, owned and directed by W. & J. Sloane, make it possible to produce furniture of distinction at the ordinary cost of the commonplace. Color schemes whose subtlety and occasional daring give delight are no more expensive than other colors. In short, the modern manner must be founded on knowledge and economy. As Browning puts it

"The common problem, yours, mine, every one's
Is—not to fancy what were fair in life
Provided it could be,—but, finding first
What may be, then find how to make it fair
Up to our means:"

WILLIAM SLOANE COFFIN

Vice President, W. & J. Sloane



The Entrance Hall

In the interior of the House of Today, we find an attractive compromise between classic and modern influence and so provide a happy solution to the problems confronting anyone who hesitates to furnish a home in the completely modern manner. Retaining all the fine features of contemporary influence—simplicity, purity of line, and crisp vivid colorings—and forgetting the bizarre eccentricities that characterized the first attempts to create a new style, we have used faithful reproductions of period furniture and have produced an individual style which we believe to be an appropriate background for gracious living, a background with a flare, which age approves and youth admires.

Antiques, chiefly of Empire and Biedermeier inspiration, because their form and line conform best to modern severity, have supplied the inspiration for most of the furniture in the house. The decorative versatility of the house is noteworthy, every room having some out of the ordinary decorative feature. Upon entering the Foyer or Entrance Hall, the first

quick impression is of a white statue of Diana effectively placed against a large gunmetal mirror which serves also to increase the apparent size of the hall. The black wall paper has a faint suggestion of onyx veining to relieve the monotony. In the four corners are white and green decorative panels. As a contrast to the walls, there are the green taffeta curtains, unusual with their pearl trimming, and the white linoleum floor with inlaid black central motif and border. This essentially modern color scheme provides an excellent background for the mahogany Empire console table and two Italian Directoire side chairs upholstered in green leather.

A Gallery thirty-two feet in length opens from the hall. In spite of its effective color scheme and formal furniture arrangement, one senses a dignified restraint, saving as it were the maximum effect for the living room which follows. The dark green walls provide a striking background for the extremely effective curtain treatment of the three windows overlooking the front garden. Curtains of white taffeta, trimmed



The Gallery



The Living Room



The Living Room

with a plum color Greek key border and gold galloon fringe, are hung showing the brass rod and rings and draped over brass tie backs. Underneath are white Venetian blinds. Between the windows are Empire consoles with mirror backs, and in front of each window is a white bench upholstered in lemon yellow damask. On the opposite wall under a mural, depicting an amusing incident from life in the eighteenth century, is a white Biedermeier sofa upholstered in plum taffeta and tufted with white tassels; and at each end of the sofa is a round Biedermeier table holding a black and gold urn-shaped lamp with a black opaque shade. A gardenia tree stands in each corner. The whole ensemble is set off in a dramatic fashion by the black and white diamond pattern linoleum floor. From the Gallery two large doors open into the Living Room. This spacious room, with its lemon yellow walls, gray carpeted floor, and vivid blue vaulted ceiling, together with an ingenious use of mirrors and clever arrangement of furniture, is the outstanding feature of the house. It serves as a dining room as

well, yet in no way does it give the feeling of an ordinary dual purpose room. At one end is a circular alcove hung with white painted drapery which may be closed off by white and blue mirror screens. This alcove contains the mahogany dining table, six black Regency chairs with red kid seats and two wine cabinets holding white bisque lamps.

At the opposite end is a large recess, the wall of which is covered with a decorated mirror reflecting the entire room. Here is a comfortable lounge sofa which, in spite of its modern square line and white cotton lapin covering, is blended into the background in such a way as to make it seem well at home in its mixed company. It is flanked on either side by tall Regency mahogany bookcases, one containing the radio and phonograph sound equipment. Two black and gold eighteenth century Italian arm chairs, an octagonal book table containing the phonograph, a coffee table and a zebra striped rug complete this grouping.

In the center of one long wall is the black Empire fireplace with white columns topped with a Greek key



The Living Room



The Living Room

banding in black and white. Over it hangs a large modern painting in gray and white. At one side at right angles to the fireplace is a Regency chaise longue in fine ribbed white corduroy and opposite the chaise longue is a comfortable arm chair in the same material. Two American Sheraton lyre tables with white lamps, a tea table and a black and red tufted chair complete the fireplace setting. It is unified by a white lambskin rug.

The fourth wall is largely taken up by the three tall French windows giving access to the terrace and overlooking the garden. The window treatment is unusual and striking. The curtains are a silver and white damask and the valance is draped over a black bow and gold arrows. Long white Venetian blinds regulate the light and air. Between the windows are Sheraton mahogany commodes with open book shelves above. In front of the center window and opposite the fireplace is the Biedermeier mahogany table desk with a red leather desk chair, and in the other windows stand black and gold pedestals supporting classical urns.



The Living Room

The question is naturally raised, "Why have a dining alcove instead of a dining room?" There are strong arguments in favor of the separate room, but in a house of this type and of such limited area, the adoption of the alcove idea makes possible a much larger and more effective living room. The background of this dining alcove is canvas painted to simulate drapery. The screens can be used to shut off the table when it is being set or cleared. Whenever a separate room is desired, for a breakfast room or for some other occasion, the card room is equally convenient in the present arrangement.

Another question which is frequently asked, is in regard to the use of plain carpets. These were adopted because with seamless carpeting, it is possible to give the maximum effect of size in a room. The usual arguments against the wearing qualities of plain rugs seem to be thoroughly disproved by the fact that up to the present time, by actual count, approximately one million people have walked on these Claridge carpets, and they are still in excellent condition. Also,

carpeting makes a non-assertive, pleasing background and permits a much broader scope in the colors and designs of the furniture and draperies.

After all, these and many other practical questions have to be worked out in each individual case, taking into consideration not only the decorative ideas but the number in the family and the way they desire to live. For the house is the environment for the family life and this is the most important determining factor. The science of interior decoration is not to make a scheme and require people to adapt themselves thereto, but to find out first the life a family expects to lead and then to create the most appropriate and charming environment.

If anyone desires to start with the ideas of this house as a basis, the architects, Corbett, Harrison & MacMurray, and the decorators of W. & J. Sloane would, of course, be only too delighted to use what is acceptable in developing new plans which would be better adapted to the special conditions of site and purpose.



The Dining Alcove

The plan and elevations here reproduced show a modern type house erected at the Century of Progress for W. & J. Sloane, to accommodate a family of four and servant, and to cost \$10,000 to \$15,000 depending on local conditions and changing costs.

It will be noticed at once that all rooms are located on one level, there being neither a cellar nor second floor, thus making for a compactness and simplicity in living that is truly modern. From such a plan there is an easy flow from house to enclosing gardens making for a closer union of these two essential parts of attractive living. The stair shown leads to the roof with its sun deck and awnings.

The feature of the plan is the large Living Room with its curved Dining Alcove and adjoining Gallery. This Living Room is of greater height than the rest of the house and its ceiling is formed with a groined vault. At the south are grouped the three Bed Rooms with Baths, while the service portion is placed on the north side of the house. The Kitchen has complete electrical installation, i.e., electric range, refrigerator and dish-

washer, all-metal sink and built-in cabinets and cupboards, designed to meet every need of the modern home. The house is heated and air conditioned with complete mechanical cooling equipment, operated through wall registers. A one-car garage is also provided.

The exterior of the house consists of eighteen-inch curved boards, set vertically with V-joints, terminated with channelled pilasters at corners and surmounted by a four-inch channelled cap moulding. Shutters with vertical slats are used at the windows. There is a double wood floor resting on sleepers, a concrete slab, and wood stud construction is used for all walls with wire lath and plaster finish.

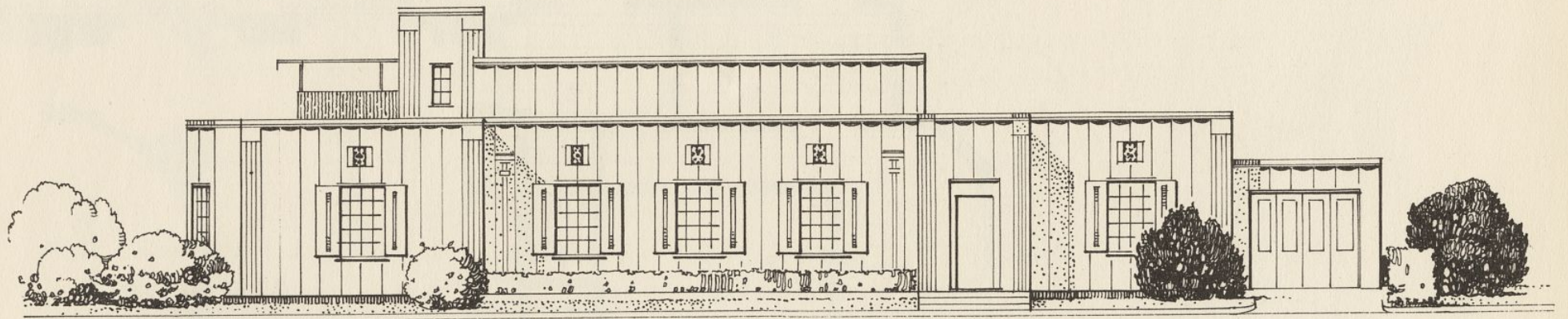
The general color scheme is white, with silver pilasters, silver capping, blue doors and shutters, and orange pilaster caps and accents.

CORBETT, HARRISON & MACMURRAY

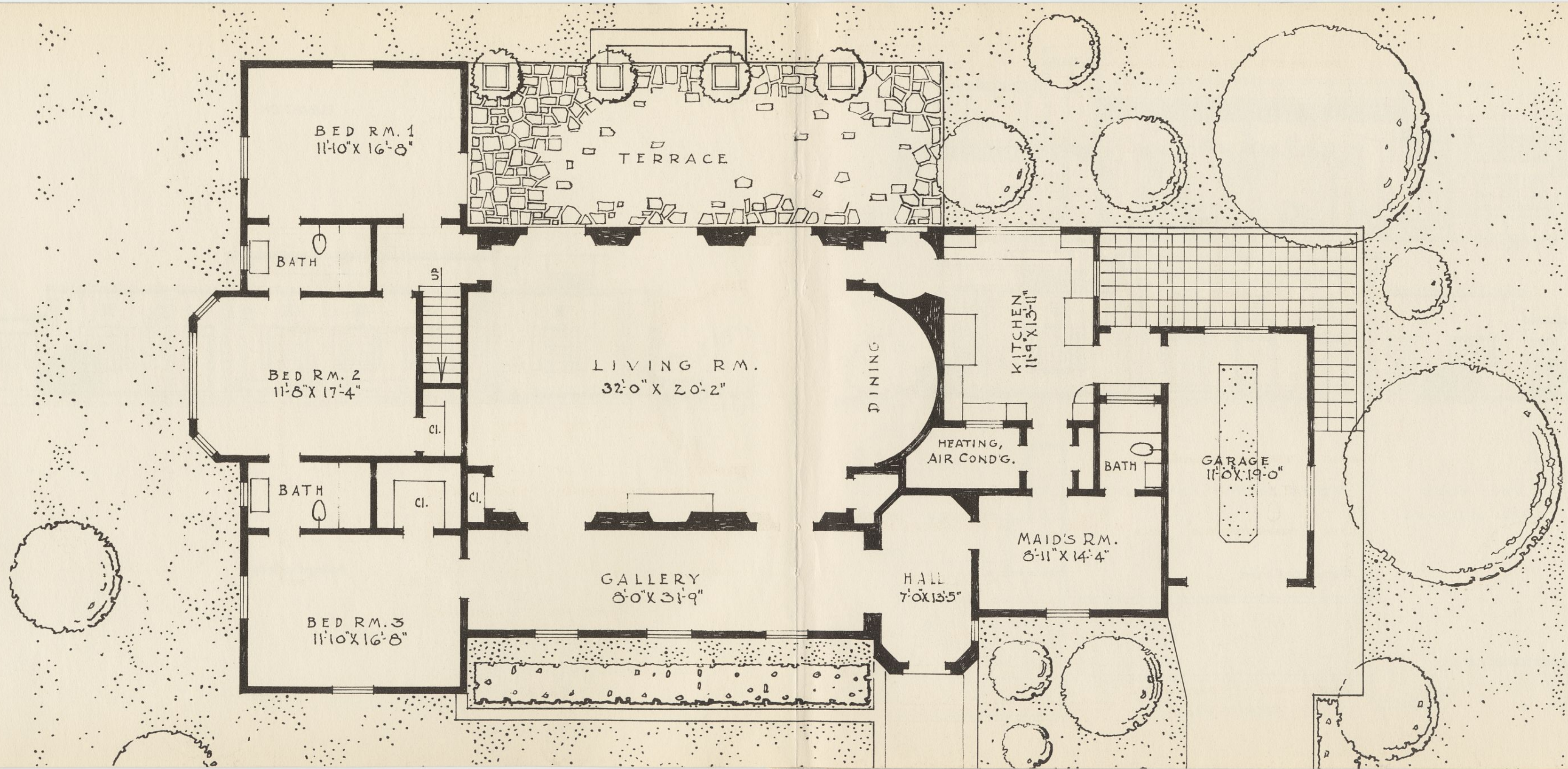
130 West 42nd Street

New York City

ELEVATION

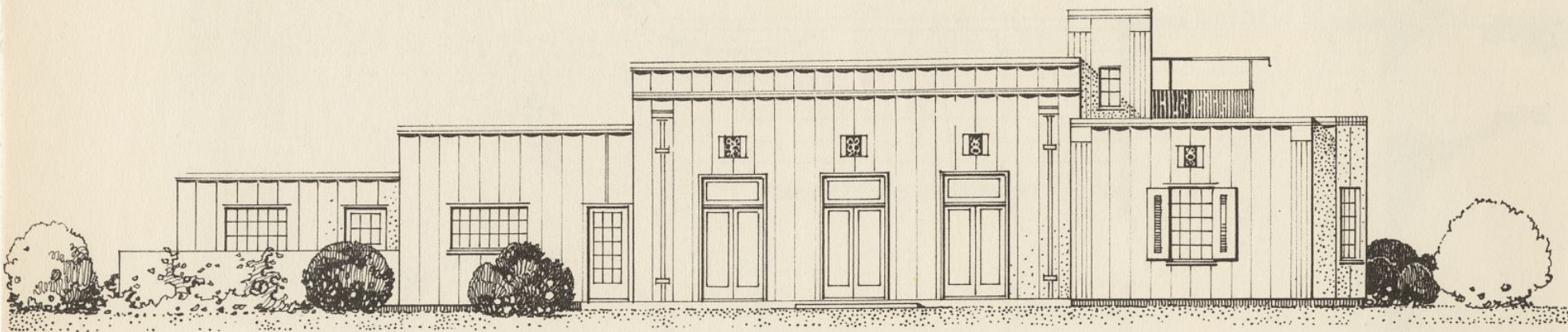


Facing the Street

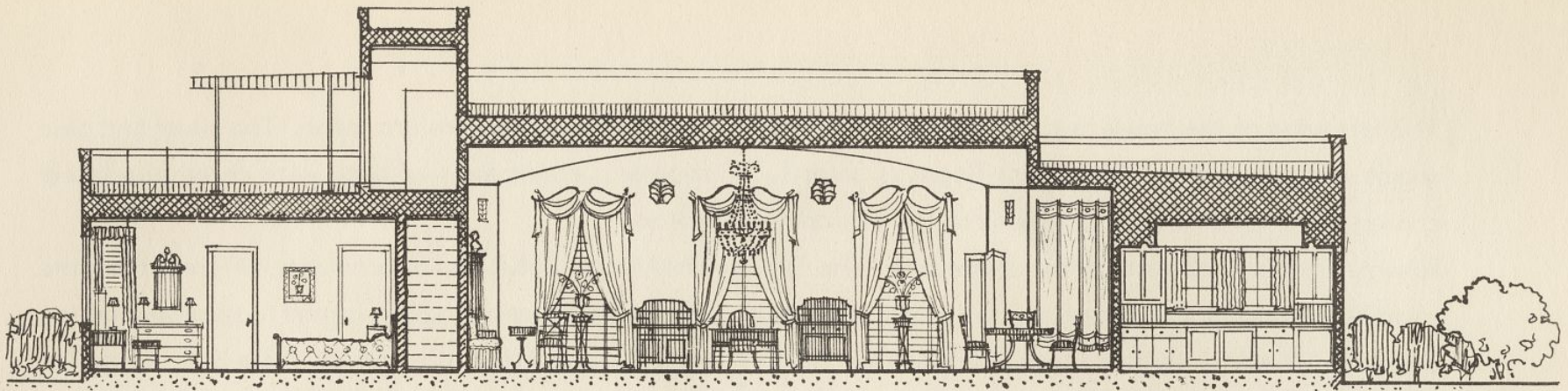


ELEVATION

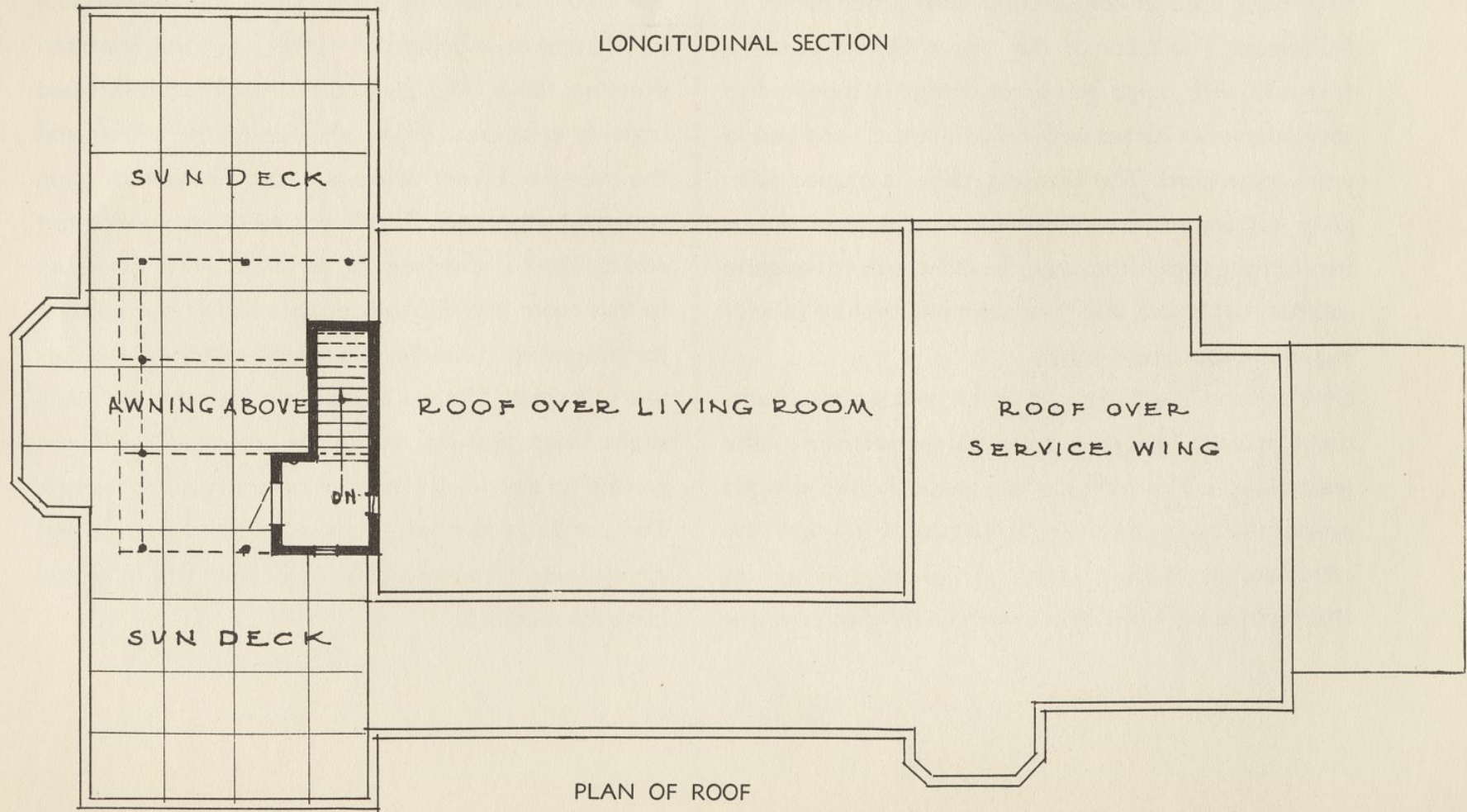
Rear—Exterior



Facing the Garden



LONGITUDINAL SECTION



SUN DECK

AWNING ABOVE

ROOF OVER LIVING ROOM

ROOF OVER
SERVICE WING

SUN DECK

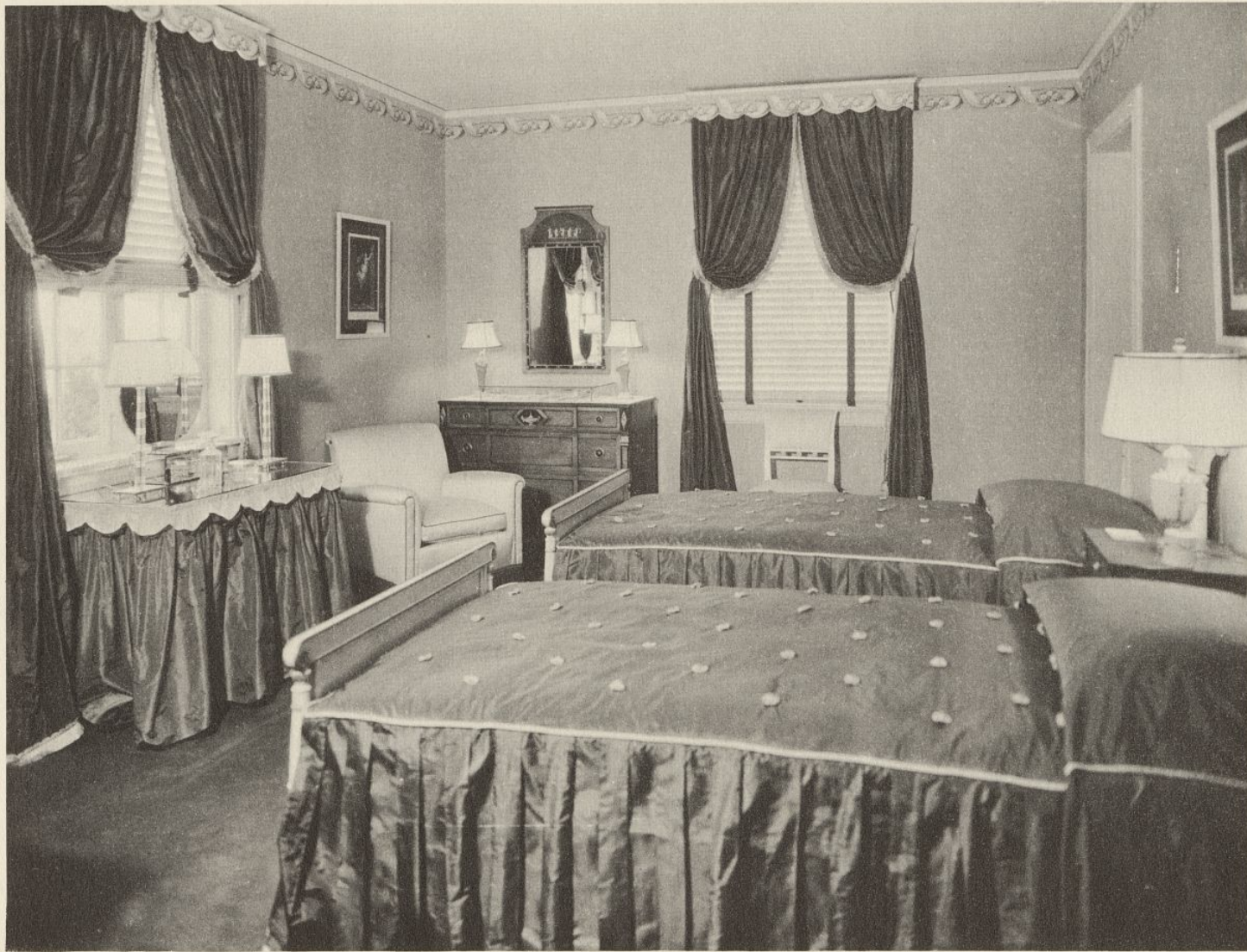
PLAN OF ROOF

The left wing of the house is given over to three bed rooms and two baths. The Guest Room is smartly conservative, for it must satisfy many tastes. The color scheme is quiet and restful, yet distinctive. The Directoire wall paper in tones of antique pink and beige silhouettes beautifully the white and gold Directoire twin beds used in conjunction with other pieces in fruitwood. The color of the brown taffeta curtains trimmed with beige and green fringe is repeated in the bedspreads tufted with beige silk tufts and bound with beige cord. The dressing table is draped with green taffeta and the carpet is a neutral green. A feature of this room is the large closet fitted with lingerie cabinet, hat boxes, and shoe cabinets, besides providing ample space for clothes.

Off this room is a Bathroom which proves that a bathroom may be beautiful and smart—yet not in the least bizarre. The walls of deep rose echo the antique pink of the bed room and contrast beautifully with the citrus yellow of the fixtures. An unusual feature of this room is the bath alcove with walls of blue mirror

held in place by chromium spears. The silver and blue shower curtains are tied back with chromium laurel leaves.

The Master Bed Room is somewhat different from the rest of the house, being less formal in spirit and taking its inspiration from the period of the Early Republic. The chief feature of this room is the large bay window which makes a delightful setting for the Sheraton dressing table. The glass curtains of white striped organdy criss-cross from one side to the other; and the over-curtains of white and rose candlewick hang straight to the floor. The floor covering is rose carpet and in front of the dressing table is a white wool rug. In this room, a mahogany double bed of pure Sheraton design, with candlewick spread matching the curtains, is used. The walls are plain blue paper with a slight linen texture, serving as an excellent background for a series of flower prints with mirror frames. The comfortable chaise longue, covered in blue and white linen, is conveniently placed next to a table and lamp for reading.



The Guest Room



The Master Bed Room

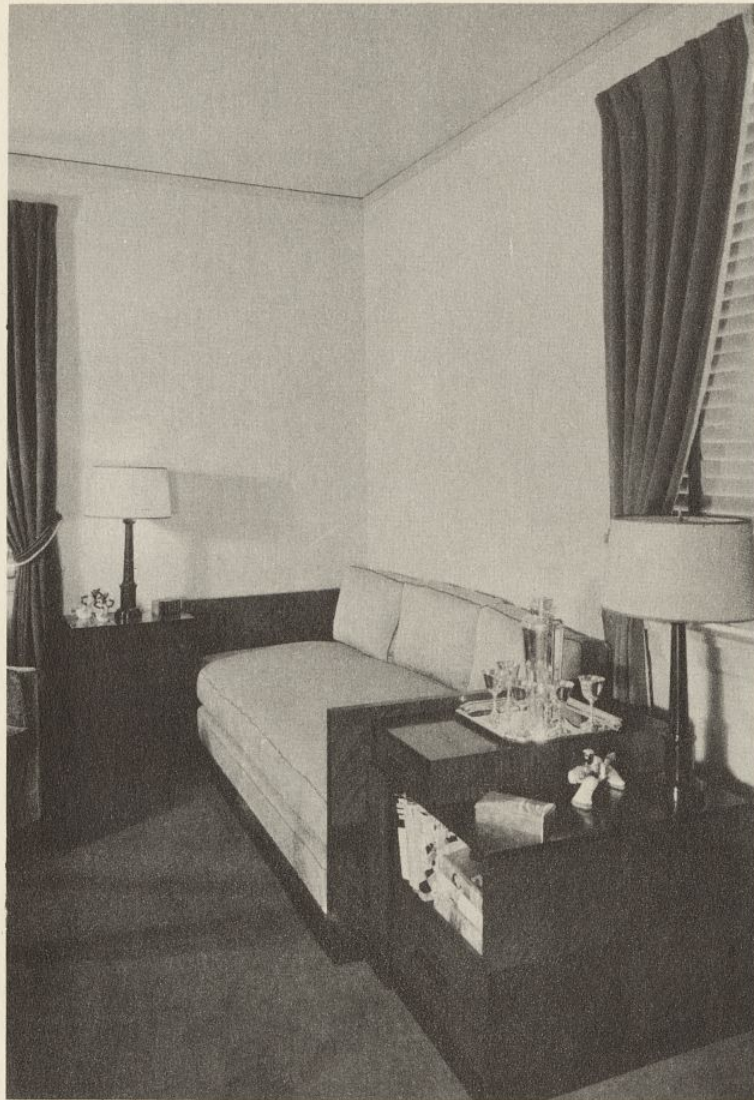
The third Bed Room is typically modern and was designed as a Man's Room to serve as a study as well as a sleeping room. The color scheme, in tones of beige and brown, is extremely restful and beautiful in its severity while at the same time strongly masculine. The day bed with its end book cabinets and deep box cushions serves as a comfortable lounging sofa during the day, and the combination desk and bookcase is a practical solution in an average size room. The furniture in this room is made from carefully matched walnut with handles and trimmings of ebony. The curtains are green cotton twill; and the floor covering is green carpet.

The Man's Bathroom is of special interest in that the walls are covered with a dark green marbled panelin which makes a beautiful as well as a thoroughly practical surface. The curtains are yellow and black linen.

When all Kitchens are as attractive as this one, the servant problem will be largely solved. All space has been utilized and every unit assigned a definite func-



The Master Bed Room



The Man's Room

tion in the general scheme. Linoleum is used for the floor and panalin for the wall, and the color scheme of brown and white is cool and clean. The cabinets are white steel and give ample storage space. The equipment—stove, refrigerator, dish washer—are electric. The Kitchen is lighted by soft indirect light which pours down from behind frosted panels in the ceiling. Off the Kitchen and also connected with the Entrance Hall is a small Reception or Card Room. This space may be used as a maid's room with bath, or as a breakfast room. The Card Room is decorated with a strong feeling of the late Empire. The wall paper is green and gold and the curtains white celanese voile with green satin festoon valance trimmed with green and gold spool fringe. The love seat is covered in green satin and trimmed with white silk fringe, the small wing chair in green damask, and the four black Regency bridge chairs have seat pads of gold satin. The black tole lamps have white glass shades and the crystal girandoles have moire shades. The floor covering is blue carpet.



The Man's Room

SLOANE'S HOUSE OF TODAY



ARCHITECTS: CORBETT, HARRISON & MACMURRAY, NEW YORK

INTERIOR DECORATION: W. & J. SLOANE, NEW YORK

LANDSCAPE ARCHITECT: RALPH E. GRISWOLD, PITTSBURGH, PA.

Garden Supervised by Advisory Committee of the Lake Forest Garden Club, Mrs. Walter S. Brewster, Chairman

GARDEN FIGURE: SYLVIA SHAW JUDSON, SCULPTOR, LAKE FOREST, ILL.



WE ARE INDEBTED TO THE FOLLOWING FIRMS FOR THEIR COOPERATION IN THE ERECTION AND EQUIPMENT OF SLOANE'S HOUSE OF TODAY

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The Kitchen

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The Card Room

Every charming house should have a charming garden, small but fit, simple but well designed. From your house you should be able to step into another room with green, rustling walls and a high ceiling that changes with the wind and weather. Until you have this outer room, as private as the inner ones but less confined, your little demesne is incomplete.

This is the sort of garden Ralph Griswold, its landscape architect, has added to the House of Today—very simple in line, very easy to take care of and serene and restful in its lack of fussy detail. During most of the year it will be a green garden; but there is ample room for flowers to give sudden color at intervals during the spring and summer. It is a garden that will increase in dignity, as the evergreens grow thick and tall, and in grace as the desiduous trees spread their branches above the paths and borders.

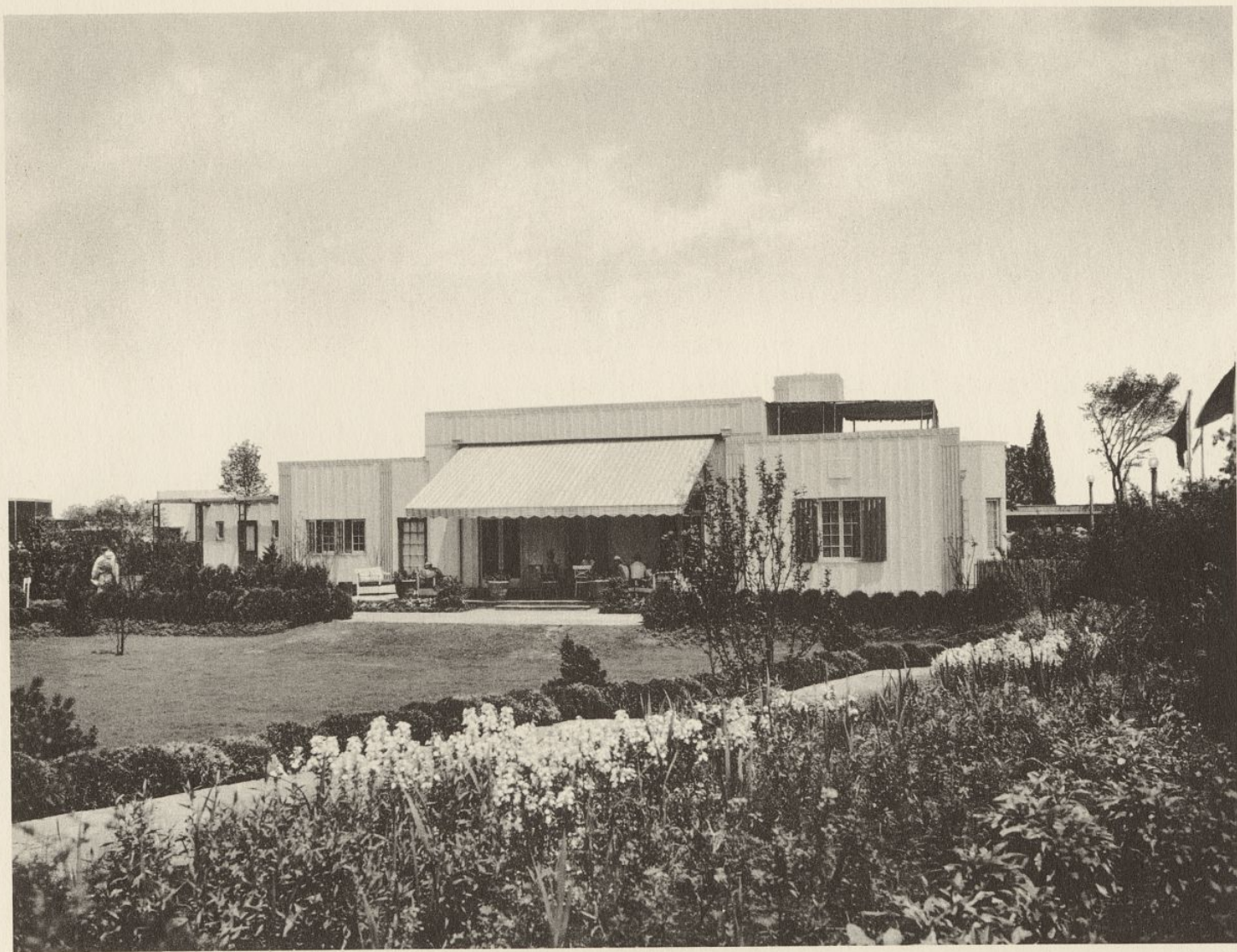
It is not an extravagant garden to plant or maintain for everything may be set out when it is small and

allowed to grow as the house seasons and becomes a home. That is one of the practical pleasures of a garden. As it ages it increases in value as well as in beauty; its owner is rewarded twofold for the time and care he lavishes upon it. But he must remember to plan carefully, plant wisely and work faithfully, to get out of any garden the best it has to give.

However you wish to approach this special garden it offers enjoyment. You may look out from the long windows of the living room, sit at its edge on the shaded stone terrace, or stroll along its paths. From any of these vantage points Sylvia Shaw Judson's statue, The Shepherd, is a focal point, the special accent and interest that every garden should possess. You plan your home meticulously for comfort, for convenience, for beauty. Your garden, which is a part of it, deserves no less concern.

KATE L. BREWSTER

(Mrs. Walter S. Brewster) Lake Forest Garden Club



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