

TEN CENTS

JANUARY 1931

# The American Home



10¢

Bringing the Bathroom Up to Date

Published by Doubleday, Doran & Company, Inc.

This charming study in the home of Rollin Chapin, architect, of Minneapolis, is the result of good architectural design applied to Shevlin Knotty Pine. Recessed bookshelves, quaint cupboards with butterfly hinges, square paned windows, arched ceiling, combine to create a Colonial ensemble of unusual distinction. You can achieve an equally satisfying result by having a competent architect or decorator plan your room of Shevlin Pine for you.



## This Pine Room Costs Little More Than Plaster

### Send For This Book

If the pine room shown here interests you, send \$1 for a copy of "Pine Homes and Pine Interiors" giving exclusive photographs of other pine rooms in modern and historic homes. Introduction by Joseph Everett Chandler, eminent architect. An authentic account of the use of Pine. Invaluable to those planning to build or modernize. Mail check to: Shevlin, Carpenter & Clarke Company, Dept. 311, 900 First National-Soo Line Building, Minneapolis, Minnesota, or to nearest branch office listed below.

We sell to lumber dealers only. Our branch offices will be glad to help your lumber dealer get Shevlin Pine if he is not already supplied. Offices at Chicago: 1866—208 South LaSalle Street Building; New York: N. H. Morgan, Sales Agent, 1205 Graybar Building; San Francisco: 1030 Monadnock Building; Los Angeles: Petroleum Securities Building; Toronto, Ontario: 606 Royal Bank Building. Shevlin Pine is grade-marked and trade-marked for your protection. Do not accept a substitute.

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**W**HEN the owner of this beautiful room checked over his estimates for finishing the walls with Shevlin Knotty Pine he found to his surprise that the first cost of the enduring charm of pine was only slightly more than that of either textured plaster or plaster finished with wall-paper. And over a period of years when his pine room will be steadily increasing in beauty while plaster walls would require redecorating or repapering, he found that he would save enough in upkeep to practically offset the slight additional first cost.

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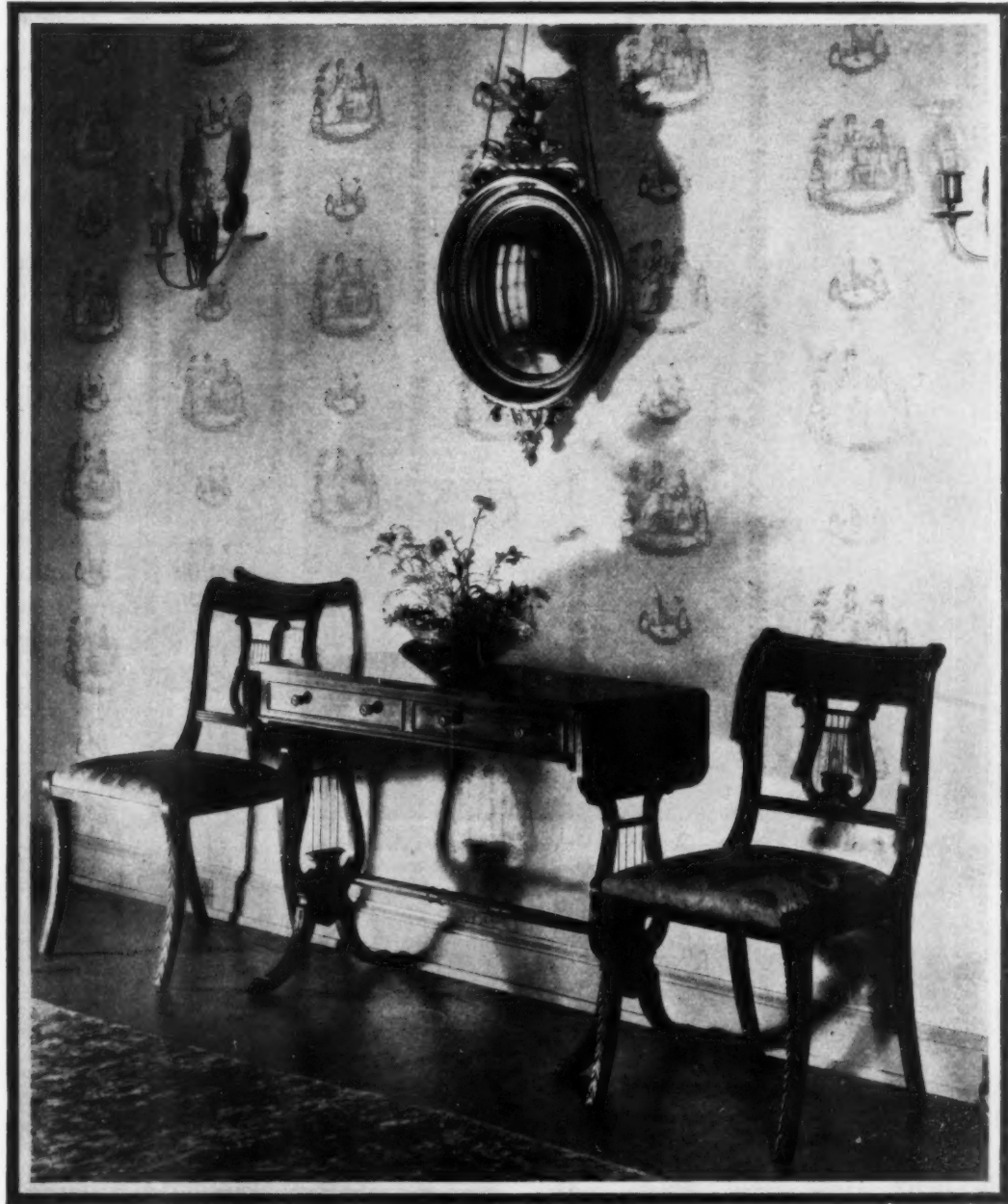
# The Hall Speaks In Welcoming Tones . . . . .

The hall extends a friendly greeting when furnished with Kittinger pieces such as these: The Duncan Phyfe wall table is an adaptation of a museum piece . . . the lyre motif in the pedestals is particularly noteworthy. The originals of the chairs are in the Metropolitan Museum of Art and are typical of many similar 18th Century reproductions. These pieces are developed by Kittinger in solid Honduras Mahogany of mellowed richness.

*This* hall group and many other suggested settings and arrangements for living room, dining room and bed room . . . also the executive office . . . are illustrated and described in detail in the new Kittinger brochure "The Charm of a Livable Home." You will also find helpful ideas for effective groupings accompanied by floor layouts. You may have a copy for the asking . . . address Kittinger Company, 1903 Elmwood Ave., Buffalo, N. Y. . . . or, if convenient, by calling at any of our showrooms.



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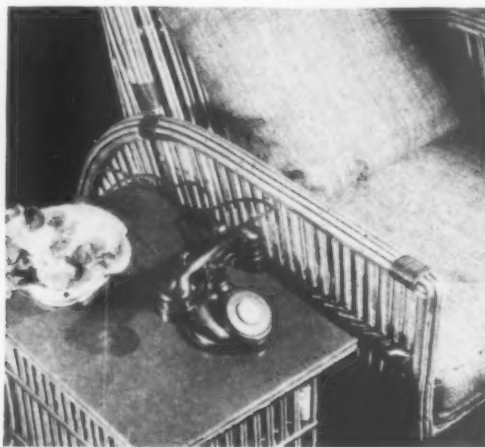
THE IMPRESSIONS that guests gain of your home are the sum of the provisions that you make for their comfort. Special courtesies are recognized and remembered. And nothing is more deeply appreciated than a telephone in the guest's own room. It seems to make her a very real part of the household. It offers opportunity for a voice-visit "back home" with complete privacy. It provides means for meeting personal needs quietly and quickly. It adds a protective touch at night.

Above all, the guest-room telephone is quiet evidence of a modern, well-ordered household, in which convenience has replaced confusion. It signifies a capable, careful hostess, who has *enough* telephones to direct her establishment from any point in it.

You can supply this service to your guests—can talk from room to room—to maid or seamstress, cook or chauffeur—to the next house or the next city—at a very nominal cost. Your local telephone company is equipped to provide telephone service to meet the requirements of your household, large or small. The Business Office will gladly give you full information.



No need to neglect the laundry! Last-minute instructions . . . some important pieces . . . a prized bit of lace that needs special care in washing. Frequent use for a telephone here.



The younger members of the family and their friends often gather on the sun-porch. A telephone here will allow them to carry on their own activities without disturbing the rest of the household.



A telephone in the kitchen makes it possible for you to call the cook when you're away, without danger of scorching the steak or burning biscuits. It has many other uses too.





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VOLUME V

NUMBER 4

## The American Home

*This small but well-planned cottage of English influence is the home of Mr. W. Turner of Fern Park, Florida. James Gamble Rogers II was the architect*



Costain

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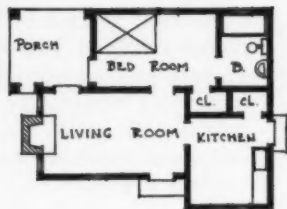
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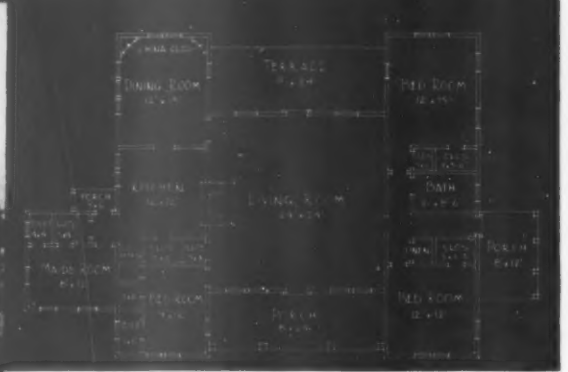
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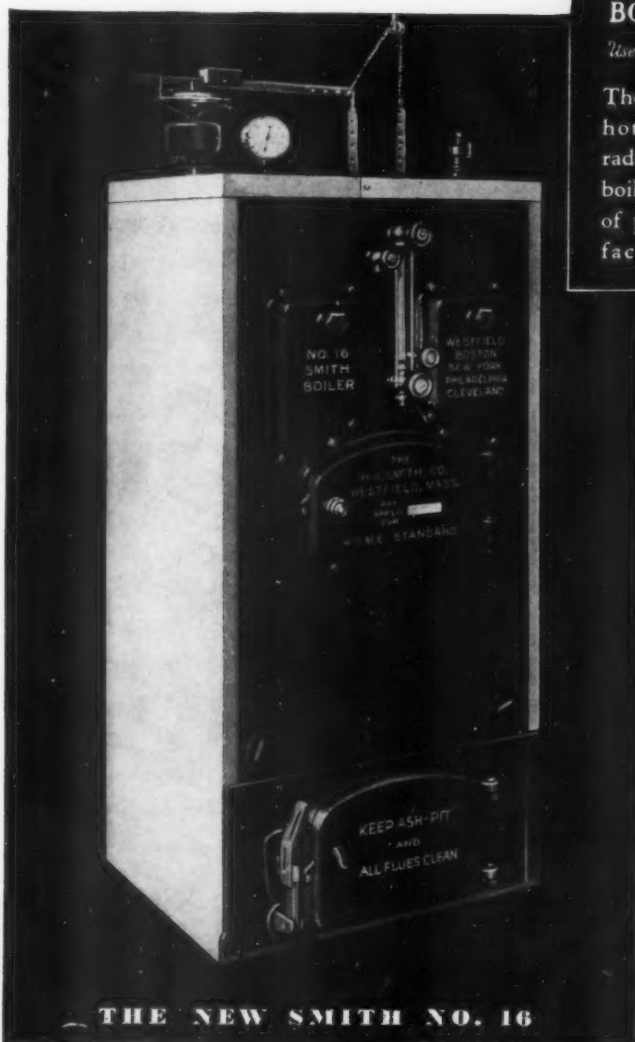


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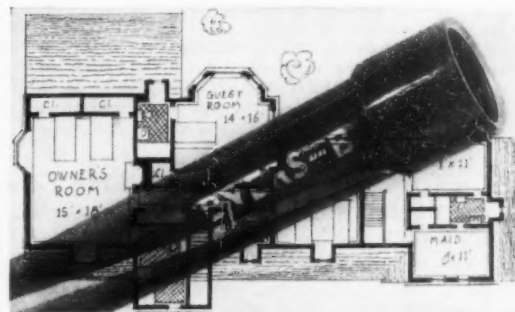
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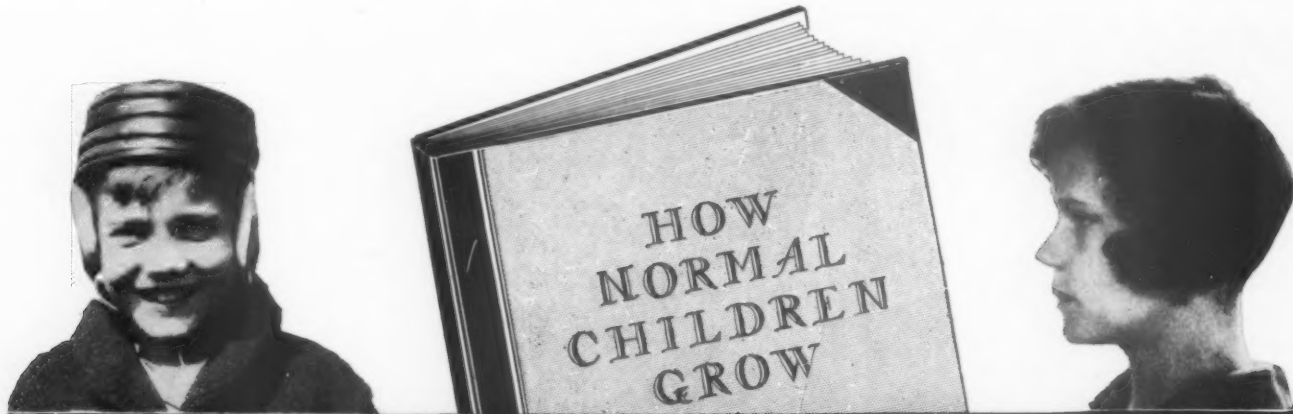
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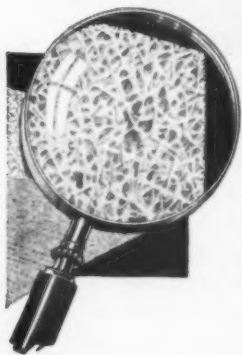
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WHAT does tomorrow hold. Nobody knows. That's the reason for life insurance.

Your home . . . suppose some day it becomes necessary to sell it . . . will it bring what it's worth? That depends upon salesmanship, how well it's built, is it insulated, and can you prove it? Remember, insulation is built into the walls . . . once the home is completed, the insulation can't be seen.

That is the reason for the Insulite Metal Plaque. It is "enduring evidence of enduring insulation". It shows how well and how much insulation is built into your house. It means greater resale value for your home.

**EFFICIENCY! 3,000,000  
WOOD-LOCKED  
AIR CELLS TO  
THE SQ. FOOT**



It's important that you use Insulite insulation because of its strength, dur-

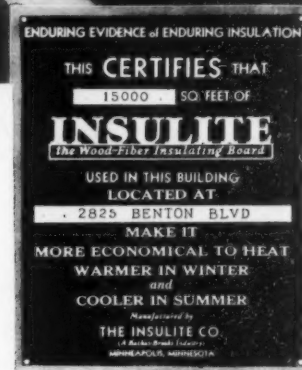
ability, and above all, its efficiency. All thermal insulation materials achieve their efficiency through dead air cells which act as non-conductors of heat and sound. Insulite, a full half inch thick insulation board, made from strong, tough wood-fibers, contains more than 3,000,000 wood-locked air cells to the square foot.

Think of it — in every square foot of your Insulite insulated walls and roof, there are 3,000,000 wood-locked air cells defying the winter cold and summer heat, reducing fuel bills and deadening noise.

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And Insulite is an economical board form insulation . . . not an expensive "extra". Insulite, easily handled and quickly applied, takes the place of non-insulating materials, and insures fuel savings through all the years to come.

Made from strong wood-fibers, Insulite is chemically treated to resist moisture, fire, vermin, and rodents. Insulite Sheathing has several times the bracing



*This Insulite Plaque, permanently affixed in an inconspicuous place in your home certifies its resale value . . . it is "enduring evidence of enduring insulation".*

strength of lumber horizontally applied. As plaster base, Insulite guards against unsightly cracks and grips plaster with more than twice the strength of wood lath.

It is important that you specify Insulite. We have prepared a booklet, "Increasing Home Enjoyment", which will be gladly sent you free of charge. Write for it, and when you are ready your lumber dealer can supply you with Insulite.

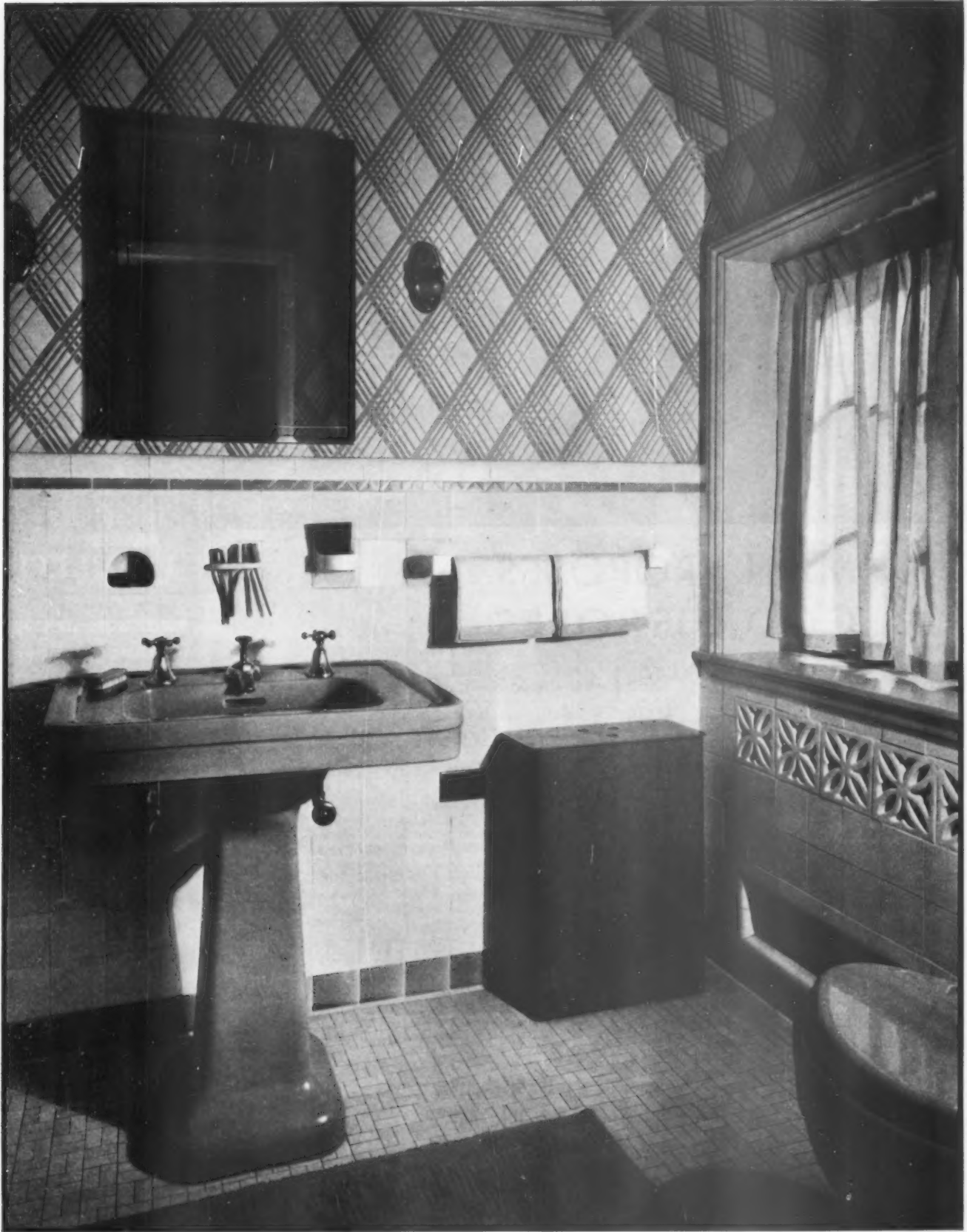
**THE INSULITE CO.**  
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Please send me a sample of Insulite, and a copy of your free booklet "Increasing Home Enjoyment".

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# INSULITE

*the Wood-Fiber Insulating Board*



Cherry & Matz, architects

Mayer-Kuck

## BATHROOM BEAUTY

*At comparatively small expense charm and convenience were combined in this bathroom in the home of Mr. H. E. Matz, Port Washington, New York. Green and cream are the predominating notes. The tile is cream with a green strip at the base and at the top. Above the tile is a washable wall covering of a soft light green and light buff. The floor is of light cream tiles and the fixtures and hamper are jade green. (Fixtures by Crane Co.)*



## Bringing the bathroom up to date

*Modern equipment combines beauty and convenience*

TYLER STEWART ROGERS

UP TO a certain degree, one can tell the age of a house by its bathrooms, taking into consideration both their number, and their design and appointments. It is strange that this should be so, and the reason for it is not readily discerned. But the result of the trend is that bathrooms—and to an almost equal extent, kitchens—assume tremendous importance in the planning of a new house, or the modernization of one that has gradually become obsolete. It is not unduly difficult or expensive to introduce new bathrooms into a home that is already built. The values created by this form of modernization are usually much in excess of the investment required. Not only is the market value of the house increased, but the owner can enjoy the conveniences of a really up-to-date home without going through all the bother of selling the obsolete house and building or buying a new home in another location.

There are four ways of introducing extra bathrooms or lavatories in existing houses. One is to build an addition to the house which will give the required floor space without involving vast internal changes in the plan. The practical problems of making such additions were discussed in the December issue. The second method is to take the necessary space out of some one existing room, making that room correspondingly smaller, but adding the convenience of an extra bath to the adjoining or near-by bedrooms. The third method is to place the new bathroom between two adjoining rooms, taking part of the required space out of each. The fourth scheme utilizes some existing closet of fair size to house an extra toilet and lavatory, and possibly a shower or small tub.

Almost inevitably, space limitations are the first considerations in planning new bathrooms within the walls of existing houses. If an addition is to be

built, the size of the new bathroom need not be constricted. I have seen a closet two feet deep and four feet long equipped with a lavatory and closet to add these essential toilet facilities to a guest room. Of course, the closet was situated so that a small window could be cut through the outer wall. The lavatory was placed beneath the window and the closet was at the opposite end.

By very careful planning, a complete bathroom, including lavatory, tub, and closet (with a shower over the tub, if desired) can be placed in a space measuring 5' x 5'6", providing only one door is required for access to the room. A bathroom between adjoining rooms, with two doors,



*Even where space is at a premium a compact bathroom such as this may be ingeniously installed, for bathroom fixtures are now designed in all sizes and styles to meet all conditions. (Courtesy of the Kohler Co.)*



Mayer-Kuck

*It is wise economy to install first-quality plumbing fixtures and fittings for they will appear as well after many years of use as they did when new. Fixtures which do not stain or craze and fittings that do not tarnish are a boon to the housekeeper. (Courtesy of the Kohler Co.)*

*In addition to attractive finishes and colorful fixtures and fittings the up-to-date bathroom calls for a complete assortment of lotions, soaps, creams, and bathsalts for the perfect grooming and the comfort of all those who are to use the bathroom. (Courtesy of The Bath Shop)*



H. Victor Keppler

usually needs a minimum space of about 5' x 7', because the doors take up wall space that would otherwise carry fixtures.

A simple method of planning a compact bathroom is to cut out sheets of wrapping paper to the exact size of the fixtures wanted, arranging them to fit. The tub usually establishes one dimension of the room. If a 5' tub is required rather than the very short 4' 6" tub, this will need one dimension at least 4'11" long. A tank-type closet requires a wall space varying from 20" to 24" and a floor space of from 26" to 31" from the wall. Lavatories come in various sizes, from the most compact corner lavatories which use 17" on each side, to the generous-size pedestal lavatories that take up from 24" to 30" of wall space and project into the room from 20" to 24". These units of wrapping paper can be laid down on the floor and one can readily estimate the amount of space required between them for proper access. Always bear in mind that space must be left in one wall for a door.

There are two simple rules to bear in mind when planning the arrangement of bathroom fixtures. The first is to avoid a window over the tub, if possible. This is because the window, if so placed, is quite inaccessible, and if a shower is used, the curtains are constantly soaked with water. The second rule applies when all three major fixtures are lined up on one wall. With such a layout, place the lavatory between the closet and the face of the tub, because this gives more room around the lavatory and enables the mirror to be centered on the wall. It also improves the lighting by permitting fixtures

to be installed on either side of the mirror.

Another good rule is not to cramp the bathroom unless it is absolutely necessary because of space limitations. At least one bathroom in every home should be reasonably commodious. Every mother knows the importance of having space for an infant's portable tub and dressing table. When extended, this requires a clear floor space of not less than 20" x 30". Secondary bathrooms, such as those associated with guest rooms, do not need to be so large.

**W**HEN working out plans for introducing new bathrooms in an existing house, it is vitally important to solve the problem of concealing the pipe lines. Thought must be given to the drainage line which must be carried down to the basement and which is usually of such size that it will not fit into a normal 4" partition. This line should be sound-insulated as it passes through the walls of the living room or dining room. The pipe, plus insulation, requires a space about 6" square. Along with this pipe, space must be found for the hot- and cold-water lines, and for the necessary steam or hot-water pipes to the bathroom radiator. These three sets of pipes, comprising from three to five lines in all, must



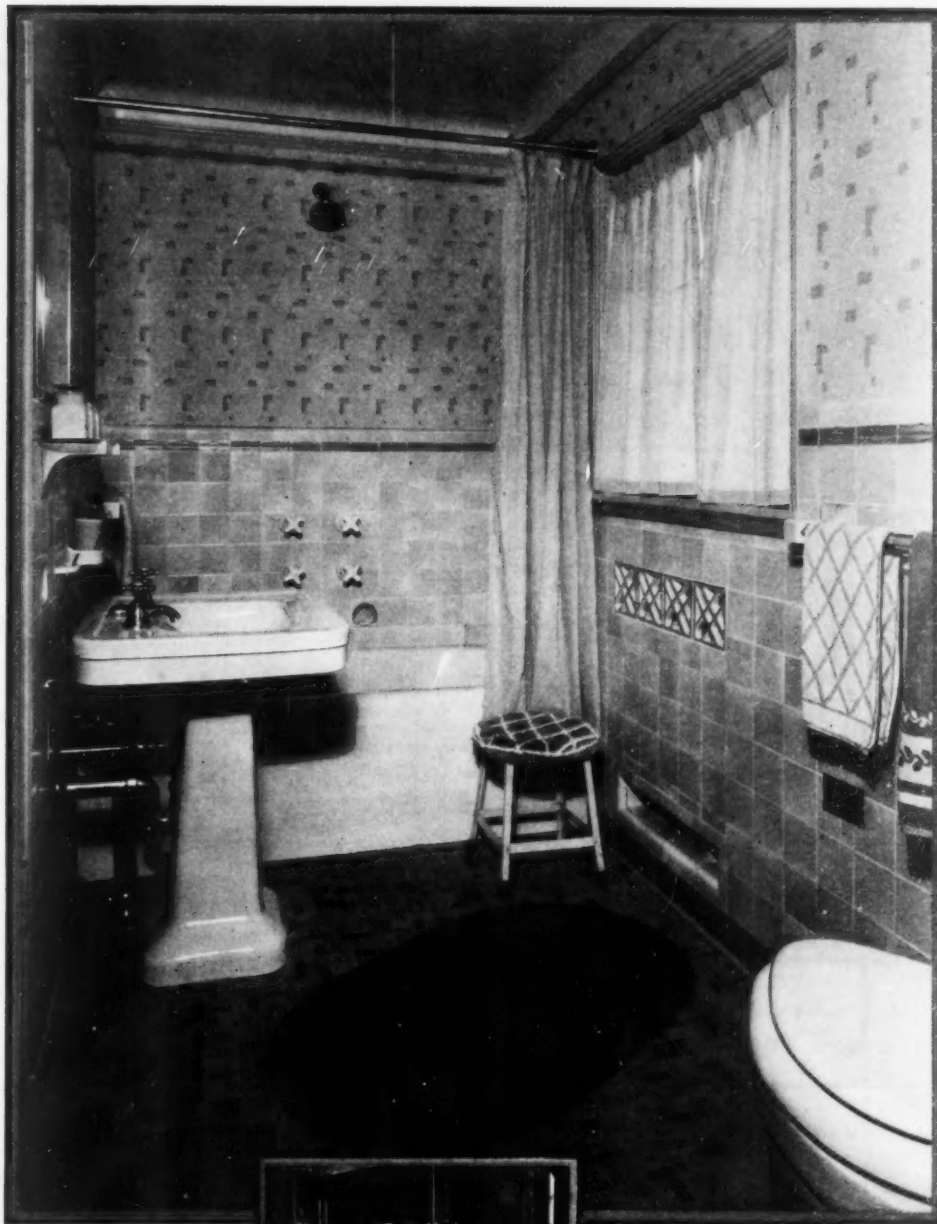
be carried down to the cellar, and their installation should be so arranged as to involve a minimum amount of patching of the first-story walls. The cheapest and most satisfactory arrangement is to carry them down through some closet where they can be boxed in and forgotten. But in addition to the lines above mentioned, one must not forget the vent line that is carried up to and through the roof. This pipe serves to ventilate the traps and cannot be omitted. By all means consult an experienced plumber before finally determining upon the location of new bath rooms and the disposition of these all-essential pipes.

It is advisable to sound-deaden all water and drain pipes, except vent lines. The insulation commonly used consists of several layers of hair felt wrapped around the pipe and wired or tied in place. For maximum dampening of the sound of water rushing through pipes, it is advisable to use over-size supply pipes, eliminate all unnecessary sharp bends, and employ felt pads to isolate the pipe from the framework of the structure in order to stop transmission of sound vibration to the walls or floors.

While introducing new bathrooms into a house that is not equipped in the modern manner, one should give a little thought to modernizing the existing bathroom if its layout or fixtures are out of date. It may be worth while to tear out all of the old bathroom details and plan on the installation of new floors, new wall finishes, and new fixtures arranged for the maximum amount of comfort and convenience.

One must not approach a problem of this kind without appreciating that the work will involve more or less turmoil. The methods of rearranging partitions, of patching plasterwork, and of refinishing rooms affected by the new construction have been discussed in previous articles in this series, notably in the November and December issues. Once this basic planning has been accomplished, the selection of fixtures, the choice of floor and wall finishes, and the decorations of the bathrooms are matters common to new or old houses with but few minor exceptions.

Of first importance are the fixtures. A nationally recognized expert on plumbing equipment recently made the statement that home owners seldom appreciate the economy of first-quality plumbing fixtures. He pointed out that the labor of installing a cheap fixture is the same as that for the best on the market. The difference in first cost between the cheapest and the best is not very great; but the differences in life, in sanitary qualities, and in lasting satisfaction between the cheap grades and those of superior quality are very marked. The low-grade fixtures will begin to show fine hair-cracks, stains, or their finish will chip away after only a few years of service, and the meticulous housewife will wish she could replace them after five or six years of use. The better-quality fixtures will appear as well in ten years as they did the day (Continued on page 320)



*Cherry & Matz, architects*



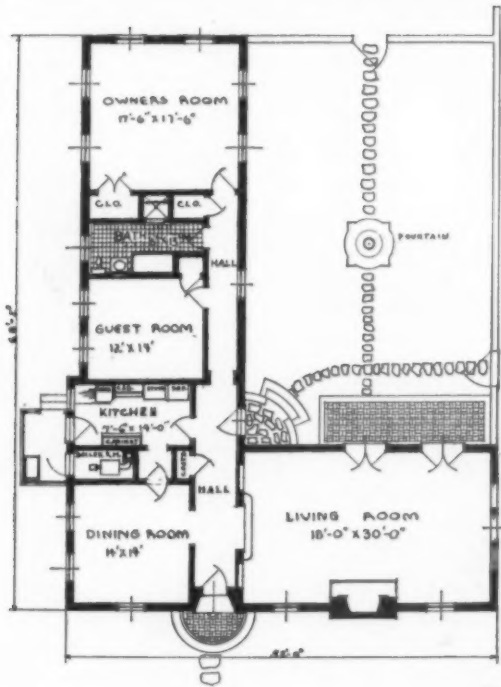
*White fixtures are used in this bathroom in the home of Mr. H. E. Matz, Port Washington, N. Y. The tile wall is buff, the washable wall covering above has an interesting light brown and yellow pattern, and the floor is buff and brown tile. (Fixtures by the Crane Co.)*

*Beauty preparations now come in such attractive bottles, jars, and other containers that they actually glorify even the most commonplace of bathrooms. They need no longer be placed behind closed doors for they are without question works of art. (Courtesy of The Bath Shop)*



Cortain

*A style of architecture popular in Florida is this bungalow of Mr. Leland Jordan, Granada, Florida. Although the house is small the bedrooms are given complete privacy by being in a wing by themselves. The architect was Bernard W. Close*



## The woman speaks to the architect

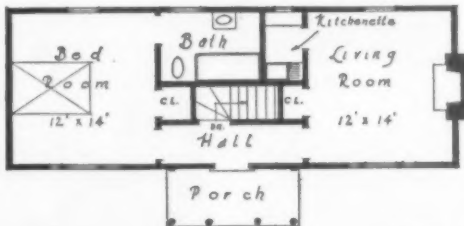
BETTY THORNLEY STUART

**A** MAN may be a loving husband and father, to say nothing of the finest check signer developed by his firm, but when we read that "Mr. So-and-So has just built a house in the such-and-such section of Blankville," we know that he hasn't done anything of the kind.

The architect made the plan. The contractor and his men did the job. The man of affairs paid the bill. But if Mrs. So-and-So wasn't the general of the embattled army, then it must have been because she is dead or not yet found. It is her desire for the smart location near the country club, the healthful spot for the children, or the section just round the corner from mother's that has dictated the change of address. And, though her husband may have stated the amount of money to be spent, it is she who has been most interested in the spending.

The trouble is that she does not always go about it as efficiently as he would, if the thing were primarily in his field. She knows she has to live in it, entertain in it, and fit her furniture to her house, but so often she thinks of it as a magazine illustration rather than as a working plant. When the result is disappointing, she is too apt to blame her architect. But he, poor man, never had the necessary

*An extremely compact and comfortable little bungalow is this guest house on the estate of Mr. E. Hope Norton, Darien, Connecticut. Charles S. Keeffe was the architect*



Dreyer





data by which to plan what was required.

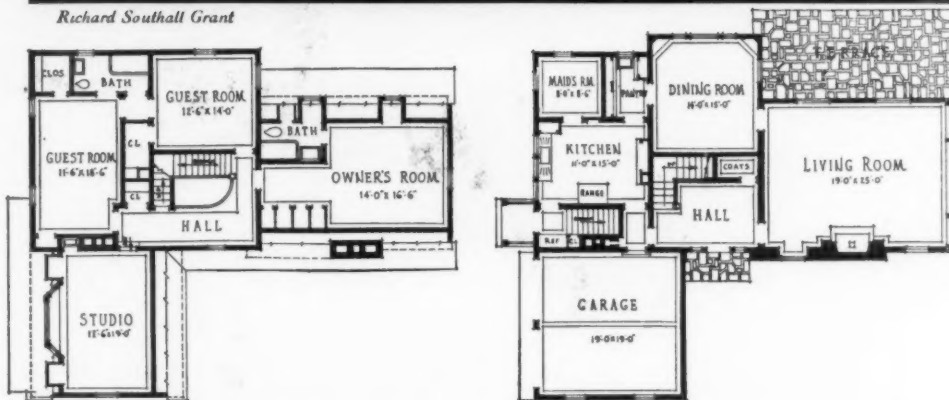
Only the woman in the case can draw the picture for which the architect is to make the frame. Only with this picture pinned firmly in mind can he get his spiritual as well as his physical dimensions right. If he had known his client for years, this wouldn't be necessary. As it is, she will be wise if she puts down on paper for her own mental clarification her husband's income and whether she expects it to go up or remain as it is, the number in her family and whether this is to be a stationary figure, the servants she now keeps and those she thinks she will have in the near future, her method of living and entertaining and whether this, too, is likely to change.

To begin with, women so often build houses too large or too small, because they have an inveterate habit of living in the present. Perhaps all women are afraid of age—they hate to look ahead.

So the woman whose children will soon be away from home moves into a house in which she and her husband are due to rattle round like two lonely peas in a pod—a lonesome house to live in, an expensive house to keep up, a difficult house to sell. Then there's the woman whose house is too big because she won't say what she really thinks about her husband's future income. She builds one that calls for two servants—and perhaps she has to run it herself. She has a living room, a dining room, a library,



Richard Southall Grant

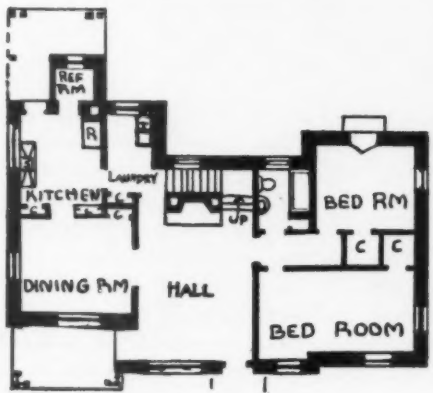
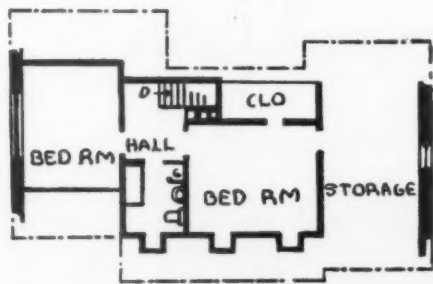


Clapboard and stone house with shingle roof, the home of Mr. W. C. Murray, Utica, New York. Bagg and Newkirk were the architects. The garage is built as a part of the house with a studio above it forming an interesting wing

a kitchen and pantry, and four bedrooms. She thinks she has to have them all in order to keep her self-respect—and his. So she ends by losing her health. If she'd thought in terms of "either—or," she would have had a house she could manage. Plenty of people nowadays prefer a combination living and dining room, a big room that is really distinguished. The children, while still at home, will like this big room for parties—even for dinner, since young people to-day seldom (Continued on page 312)

This delightful house of stone with shingle roof was built in Germantown, Pennsylvania. Carl A. Ziegler was the architect. The reception hall, which is provided with a fireplace and a group of windows, is large enough to be used as a living room

Ph. B. Wallace





Dana B. Merrill

Early American pictorials decorate the porcelain for this leisurely Sunday morning breakfast tray. The tray cloth and napkin are of church linen, fringed and cross stitched. (Porcelain, linen, and tray from R. H. Macy & Co.; glass from Fostoria Glass Co.; silver from International Silver Co.)



Breakfast in the continental manner may be served on a small tray with peasant pottery. (Pottery and tray, Ovington's; silver, International Silver Co.; linen, Lord & Taylor)

## Brighter breakfasts

*Tasty meals for leisurely people*

ELIZABETH MACRAE BOYKIN

**B**REAKFAST in bed is surely one of the most tranquil of pleasures and one which, contrary to the general impression, may be a very modest luxury. Indeed, in small families it is sometimes considered simpler and easier to prepare breakfast trays than to set and serve the table. And even in more complicated households where trays are the exception rather than the rule, Sunday breakfast in bed is a leisurely agreeable interlude for those whose week day breakfasts are speeded by trains or business. For invalids or convalescents the breakfast tray is quite essential.

In selecting the appointments for trays, there is the widest latitude, for the word "breakfast" has many meanings. To some it is the continental roll and coffee, to others a hearty repast of several courses, but to all it is an intimate, personal meal. Its service may therefore be more individual and informal than for any other meal during the day.

Whether breakfast is actually served in bed or whether it is served at the table is not, for the purpose of this article, of prime importance. The fact is that breakfast, as a meal, requires certain serving dishes and certain menus not to be



found in the preparation of other meals. We shall describe, then, some of the new breakfast sets of china and linen and give some menus for the various types of breakfasts.

Informal breakfast tray services may be purchased in sets of thirteen to twenty-three pieces, some with service for two but usually for but one, or they may be made up from open stock patterns. The prices for the sets range upward from \$3.95 for a charming dull glazed American porcelain breakfast set of simple modern outlines. There are several attractive sets below ten dollars in price, and between ten and twenty dollars are some really lovely ones.

The breakfast things are sometimes a docile part of a dinner service but at least one breakfast tray set in a family would seem a justifiable investment. Because the bright little tray sets permit one to go off at such delightful decorative tangents—tangents which may be twentieth century, Victorian, French Provincial, Colonial, or nautical with impunity. In the latter case, the yachting motifs are found in very, very modern porcelains as well as in the gayest of Quimper ware in which small sailing boats share the scene only with the traditional Breton man and maid.

A tray for a man is suggested by a breakfast set (Continued on page 312)

*This prancing painted soldier and the wise looking bunnies should keep a small person good company at breakfast. (Tray, Ovington's; porcelain, linen, and silver, R. H. Macy & Co.)*

*A breakfast tray for a man of modern inclinations is appointed with plaid china, polka dotted glass and very, very simple silver (China, linen, and tray from R. H. Macy & Co.; glass from Fostoria Glass Co.; silver from International Silver Co.)*

*An old chintz pattern inspired this Spode breakfast service which is arranged here for a hearty English breakfast. (Porcelain, linen, and tray from John Wanamaker, New York; glass from Fostoria Glass Co.; silver from International Silver Co.)*





H. Victor Keppler

# Kitchen highlights

*Prolonging the life of utensils*

VIVIAN I. ROSS

**B**EAUTY has entered the kitchen by way of the front door and turned the home maker's workshop into a model of attractive efficiency. No longer is the pot safe in calling the kettle black. It is much more likely to be silver or white, green, blue, or red.

These modern utensils are sturdily beautiful, designed for long service provided they are used and cared for properly. They repay careless treatment by becoming inefficient or wearing out long before their logical time. You have seen them sitting dejectedly on pantry shelves. So have I. Worse yet, I have seen them coming back to the retail stores from which they were sold in mechanical perfection, now battered wrecks. Broken glassware, cracked wooden bowls, chipped enamelware, warped aluminum, rusty skillets. Such unnecessary waste!

A few manufacturers have been farsighted enough to enclose instructions with their merchandise, but too many items find their way into kitchens with no such helpful introductions, and their future service is dependent alone upon their ability to take hard punishment or upon the tender mercies and general knowledge of their users.

Kitchenware made of different materials requires different treatment. After all, only a few simple facts kept in mind will insure good care and the proper use of equipment necessary in the modern kitchen.

**G**LASS baking ware plays a dual rôle, that of cooking utensil and acceptable serving dish. Reputable manufacturers guarantee the glass against breakage in the heat of the oven, but along with this assurance come these words of caution:

Don't place the glassware directly over the blaze.

Don't handle with a wet cloth when the glass is hot.

Don't let the hot glassware come in contact with water or cold metal.

Why all the don'ts? You cannot expect the impossible. Oven glassware is tempered against heat, but sudden changes of temperature are quite likely to cause breakage. It is not wise to remove a pudding from the oven and take it at once to the refrigerator to cool.

A sharp blow breaks oven glassware, and so will dropping it on the floor, unless you are lucky.

Glass measuring cups are common household utensils but they cannot all be treated the same way. Some are heat proof, others merely thick ordinary glass. You should be sure the cup is heat proof before pouring hot liquids into it.

*In the well-equipped kitchen utensils of a variety of materials are represented as shown here—electric waffle iron of nickel, cast iron frying kettle, heat-proof glass casserole, stainless steel knife, earthenware casserole, enamelware pans, and a wooden butter mold. For cleaning these utensils there is a pot scraper, copper cord mop, scouring powder, and utensil soap*



Glass mixing bowls deserve the care of table glassware, with due respect paid to their fragile nature.

Glassware can be kept clean and clear easily by washing in warm water and suds. If food adheres to a baking dish, remove it with a gritty scouring powder.

There are certain baking dishes on the market made of a hard fired porcelain china guaranteed against cracking, crazing, or changing color in the oven heat. These attractively colored dishes may go directly from the refrigerator to the oven, or the other way around, without damage. They can also be used for top of the stove cooking when an asbestos pad is used to protect them from direct contact with the blaze.

Some of the French drip coffee pots are made of this porcelain china, and the same rule holds good for a coffee pot as for a roaster—the dish must not come in direct contact with the blaze.

Earthenware is a mixture of clay with other substances, and subjected to molding, firing, and coating. This is the material from which many of the decorated bowl sets, cookie jars, and refrigerator dishes now in use are made. Some of them are of domestic manufacture; many come from foreign ports showing the artistry of Germany, Japan, Italy, and Czechoslovakia. Despite their fancy garb, they have the porous body and are closely akin to the earthenware found in the old-time crocks and jars and bean pots.

**A**LL OF these require the same care as given to dishes. Some of the earthenware, such as the bean pots and casseroles, are heat proof for baking, but they need to be guarded against sudden changes of temperature.

The process of enameling belonged for centuries to the field of art and only of recent years has it been applied to the humbler use of coating kitchen utensils. Enamelware is the modern beauty of kitchen utensils. It comes in such lovely colors—shining white, warm ivory, apple green, tangerine, rose, blue, sunshiny yellow, and flaming scarlet.

The difference between low and high priced enamelware lies in the quality of the work and the thickness and number of coatings. Porcelain enamel has the same composition as glass and it is fused into the utensil foundation, usually steel. For instance, the triple coated ware has three applications of porcelain enamel with a firing after each. The best enamelware is as smooth as china and free from irregularities. That of second or third quality shows certain defects, a tendency to bumpiness and a coating not quite up to standard in its thickness and workmanship.

Will enamelware chip? Yes, even the best of it will do so when it receives a sharp blow or is dropped. Enamelware chips off the metal foundation, but with careful handling and barring accidents, such utensils last a long time.

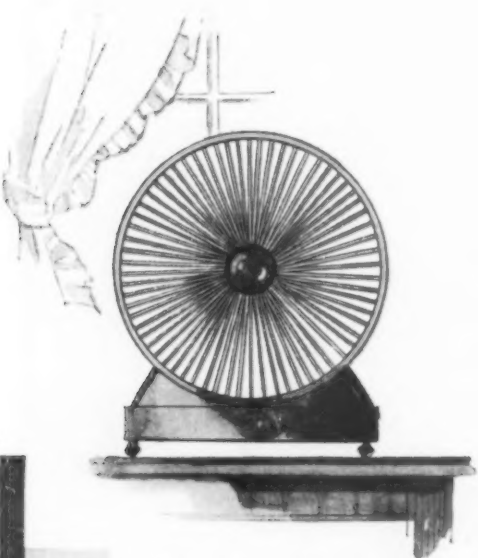
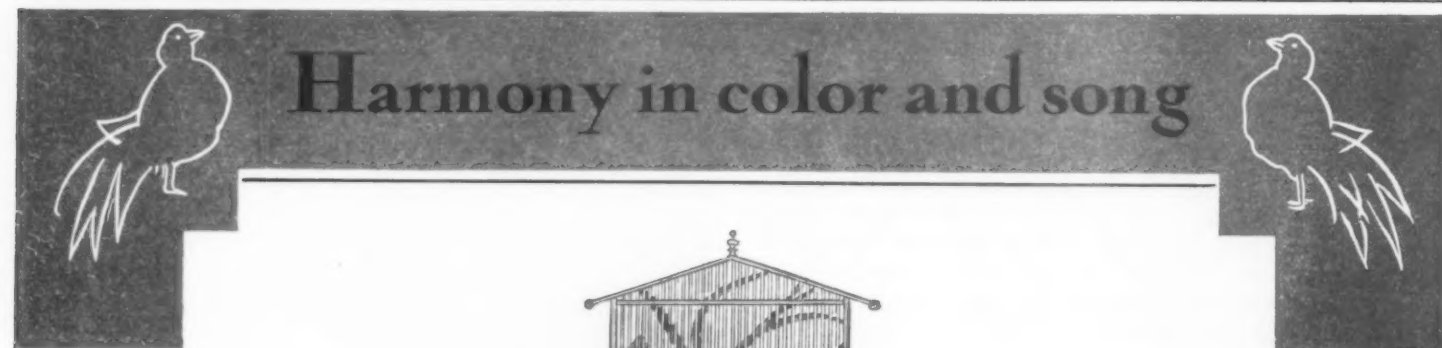
They are easily kept clean with hot water and suds and they are slow to stain and discolor. They should never be scraped. If food sticks to the pan, add bicarbonate of soda to the warm water. In a stubborn case of sticking, the water should be brought to a boil in the utensil. Cold water added to a hot pan is likely to cause the enamel coating to check or craze, forerunners to chipping.

Many of the modern kitchen stoves are covered with the same porcelain enamel. It is (Continued on page 314)

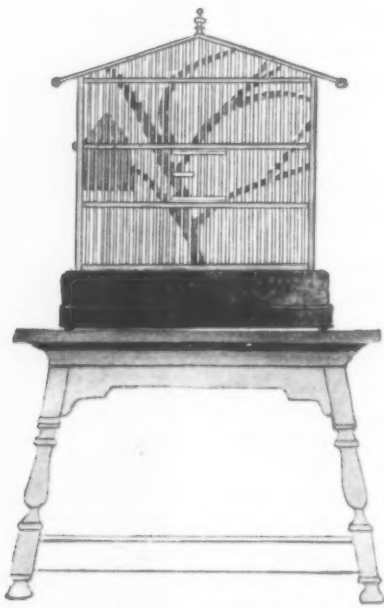
*Additional utensils found in the efficient kitchen are an enamelware pitcher, aluminum water kettle, earthenware baking dish, mixing bowl, muffin tin, stainless steel grapefruit, carving and paring knives and wooden rolling pin. Their cleaning agents, shown at the bottom of the picture are soap, a dish mop, steel wool pad, woven copper scouring pad, and a dishcloth*



# Harmony in color and song

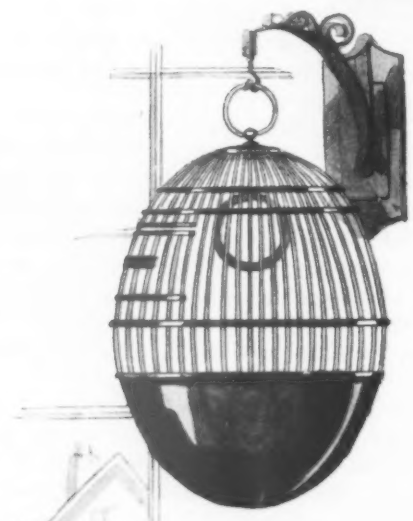


Bird cage architecture here takes a circular turn in a cage that may hang from a suspension stand or rest on a table. (Courtesy of John Wanamaker, New York)



Sketches by Lurelle Guild

Sprightly finches become very tame with kind treatment and there is constant delight in watching their unusual habits. They will enjoy this spacious cage furnished with a tree limb. The cage may be placed on a pedestal base of wrought iron or on a table or suspended from a wall bracket. (Courtesy of Shoemann and Mayer)

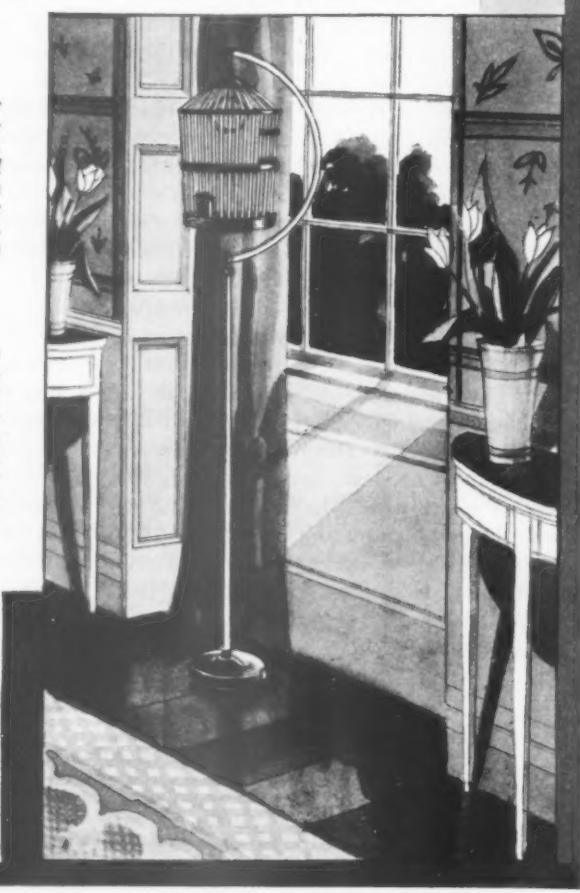


Another modern departure from the conventional bird cage of square or cylindrical shape is this egg-shaped affair which must be suspended. (Courtesy, Ovington's)



The up-to-date bird demands sanitation in his home and the cage on the left, of pyroline, the new composition that will not chip or corrode, meets with his approval, for it may be easily cleaned and cared for. (Courtesy of B. Altman & Co.)

To be smart, the bird cage should harmonize with the color scheme of the room. It adds that note of decoration which cannot be supplied in any other way, for it almost becomes animate with the cheerful warbling of its happy occupant. (Courtesy, Hendryx)





# A blithe note in decoration

*Birds add brilliance to the interior*

HORACE MITCHELL

**A** SONG, a darting flash of color, a merry mood—what spontaneity and dynamic charm living, growing things contribute to a cordial room! There are many bright birds which may be used in the home to complement the decorative treatment of various settings and add to them interest, affection, and life.

Birds considered as decoration suggest all sorts of possibilities. In addition to color effect, they bring the "fourth dimension" to decorating—sound. The trill of a canary, the tender song of a nightingale, or the jocular impudence of a parrot are often inspired touches that lighten the atmosphere of rooms inclined to be ponderous or introduce a naïve bit of music to a quiet corner.

Their sunny color and melodious voices make canaries the most popular of all cage birds, but the loveliest looking birds are not usually the sweetest singers. In making a selection, therefore, it is well to decide which quality you wish emphasized in your bird—beauty or music. The Hartz Mountain canaries are bred for voices by German peasants who carry bird training to the most minute perfection, and often teach their canaries a range of several octaves of clearest flute-like tones.

**T**HE English canaries which are bred for brilliant color and large size include the vivid reddish yellow Norwich, considered the most beautiful in the world, and the giant of the canary family, the crested Manchester copy. The most elegant relation is the gold and silver spangled lizard canary with its gorgeous metallic feathers shining among the yellow. The Belgian canary has a very aristocratic body, slender, graceful, and well formed, while the French canary is treasured for fancy plumage. But all these beautiful birds must bow before the superior musical talents of the little Germans. Since male canaries are the singers they are more expensive than the females.

Love birds or parrakeets are pleasant birds to have about the house though they do not sing. They are happier in twos or threes than alone, and because of their exquisite green plumage they are often used as color accents in exotic interiors. But there are other colors, too—including a lovely aquamarine—all of them delicate and lovely enough for the daintiest of rooms as well as the bizarre. The best parrakeets are the Australian, now being bred in California.

For those who wish small birds less commonly seen than canaries and parrakeets, there are goldfinches richly splashed with scarlet and gold, crimson-breasted bullfinches, green and yellow siskins, green-backed chaffinches, twittering white Java sparrows, long-tailed Wydah finches, cut-throat finches with their bright red throats and soft fawn bodies, resplendent zebra finches, glossy black and orange weavers, affectionate white and black-capped nuns, and the plainly plumaged but rapturously melodic skylarks, shama thrushes, and nightingales. All of these birds are agreeable to keep in small cages or a contrasting selection of them makes a scintillating aviary. They seem

to offer the range of the spectrum in choice of colors and they are equally versatile of voice, some being jubilant singers, others vivacious chirpers or sprightly whistlers.

Amusing and sometimes intelligent to a disconcerting degree are talking birds such as the sly, clownish magpie, the glittering raven, the crow, the talking myna, and the parrot. Of these, the parrot is the most familiar because of his brilliant coloring and entertaining moods. A paradoxical bird is the parrot, sarcastic and good natured, and one can become as attached to his scolding and teasing as to a devoted dog or other affectionate animal.

**T**HE oldest variety known, the African gray parrot with his bright red tail and shining gray body, is an intelligent, meticulous talker and usually a better whistler than singer. But more popular is the double yellow head parrot which acquires a remarkable repertoire of mimicry, critical comment, slang, and animal noises and may be taught to sing with a real operatic flourish. His colorings are green with yellow, red, and blue markings, and as a native of Mexico he has been treasured since the earliest recorded history of the Aztecs. The Amazon parrot of green, blue, and yellow; the Cuban parrot of green, white, scarlet, and blue; the Carthagenia parrot so closely resembling the double yellow head—all are friendly birds for the home and colorful to have about. But the largest, the longest lived, the most gorgeously plumaged parrots are the macaws. They enjoy admiration with almost human delight and are not in the least diffident in demanding attention though they are not as fine talkers as the smaller parrots. The scarlet macaw is one of the most spectacular looking of the species, having beautifully preened feathers of scarlet with touches of indigo blue, yellow, and green. Another striking macaw is of brilliant blue and yellow.

**T**HE cockatoo, a gentle bird of the parrot family, is very pretty though he seldom learns to talk well. A beautiful crest of either lemon colored or red striped feathers gives his vividly marked white body a regal appearance.

But no matter how gorgeous the bird, the cage is seen first, and if it does not harmonize with both the bird and the room, it may ruin the effect of exquisite plumage. Therefore, it behooves one to ponder thoughtfully over the choice, which is governed by only a few "musts." For most small birds, regular canary cages are adaptable, while finches require larger cages with the wires closer together, nightingales broader, lower cages, and parrots more capacious ones. The cage may be selected for a bracket which is screwed to the wall, for a floor stand from which the cage is suspended, or for a pedestal base on which the cage rests. Most cages can be used with wall brackets, suspension stands, pedestal bases, or tables.

Among the interesting wall cages is one of hammered metal in antique finish which takes its (Continued on page 314)

# That ounce of prevention

*Look before you build if you would save money*

MILTON TUCKER

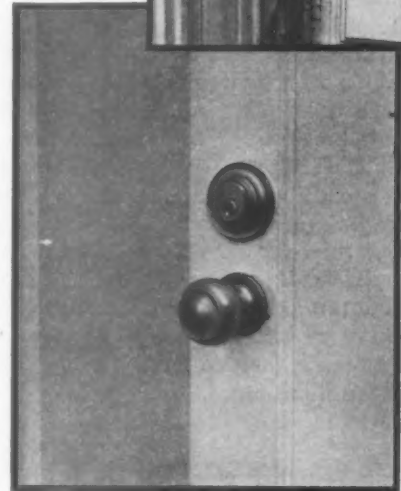


*Small openings should be provided in the bases of wooden columns to permit continual ventilation so that the wood will not remain damp for a long period after rain storms and eventually rot at the base. The top photograph shows a typical example of what happens when this ventilation is not provided. Cast iron bases are also successfully used to prevent rotting*

**I**F AN ounce of prevention was ever worth its proverbial "pound of cure" it most certainly is in the construction of homes. A little more care in the selection of materials, and a little better workmanship to put them together into a completed house, will prevent a great deal of the unnecessary expense and trouble which ensues when the house starts to deteriorate prematurely.

Many of the defects which, all too often, appear in comparatively new houses could have been prevented at the time of building. In fact, practically all the repair work which we see going on about us day in and day out, year after year, could have been prevented by the use of more durable materials and sounder methods of construction. And often these better methods and materials—these ounces of prevention—cost no more than those which produced the poor results. A great many times they cost but little more, at any rate, a great deal less than the cost to replace the defective work with durable construction.

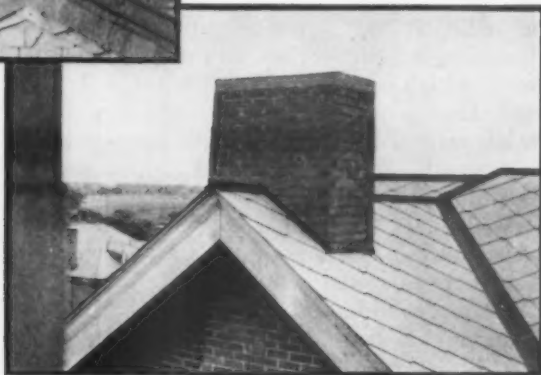
On this page are photographs showing a few of these better ways of building your house. And with each is another photograph showing the rapid depreciation which takes place if these better methods are not used. Each pair of photographs tells a whole story at a glance but beneath each pair is a description of the "ounce of prevention" which would have saved many dollars and much disappointment.



*Why label your home as an inferior piece of workmanship by placing on the front door a cheap piece of plated steel hardware which is bound to rust? Solid brass or bronze hardware will give your home an air of distinction; a permanent label of quality. These two pictures show the great difference a few extra dollars can make in the appearance of the entrance*



*Chimneys receive the full force of storms, the scorching sun, the hot gases from within the chimney, and the disrupting action of frost. Their tops must be protected by a solid stone or cement cap, as below, which will prevent water from saturating the chimney, freezing and expanding and causing the damage seen at the left*



*The masonry over doors and windows must be supported on suitable beams or lintels or on carefully constructed arches as shown below to prevent the settling and cracking which occurs if the masonry is allowed to rest on the wood frame of the window or door. At the right is seen what happens when the precautions are not taken*





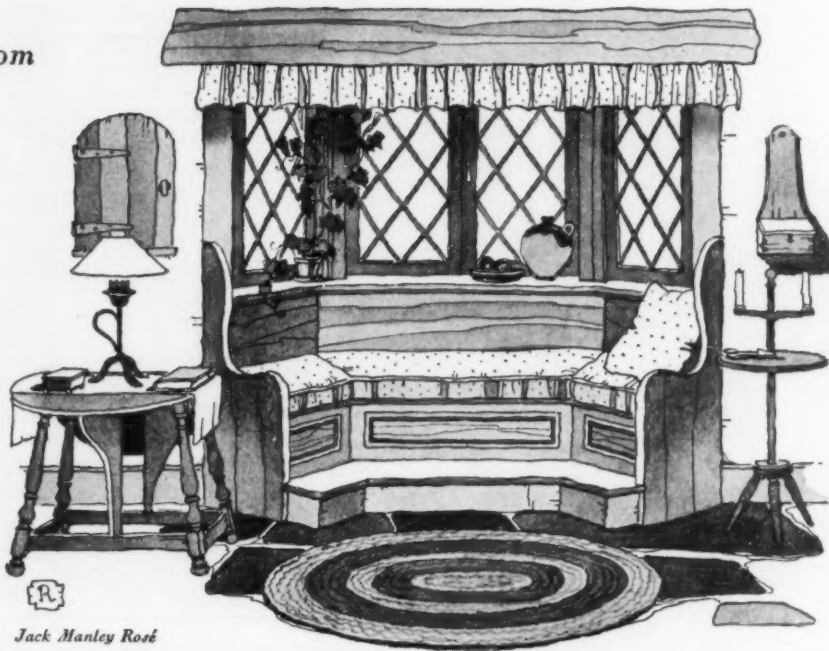
# The inexpensive window seat

*Adds greatly to the comfort of a room*

WILLIAM GERMAIN DOOLEY

**W**INDOW seats are inexpensive. It costs little to add one to a house already built, and even less to include them in the blueprints of a new house. Cost depends, as in other things, on the specifications, the size, and the elaboration of the decorative work. It is important to follow closely the style of interior trim, remembering that built-in seats are an integral, architectural feature of the house. By judicious planning of construction details in a typical house with a base price of \$14,500 two window seats were included at a cost of \$16. If built from stock woodwork this would have been less. In the estimate, the wood was pine or whitewood, painted. Oak would probably have been more than twice as expensive.

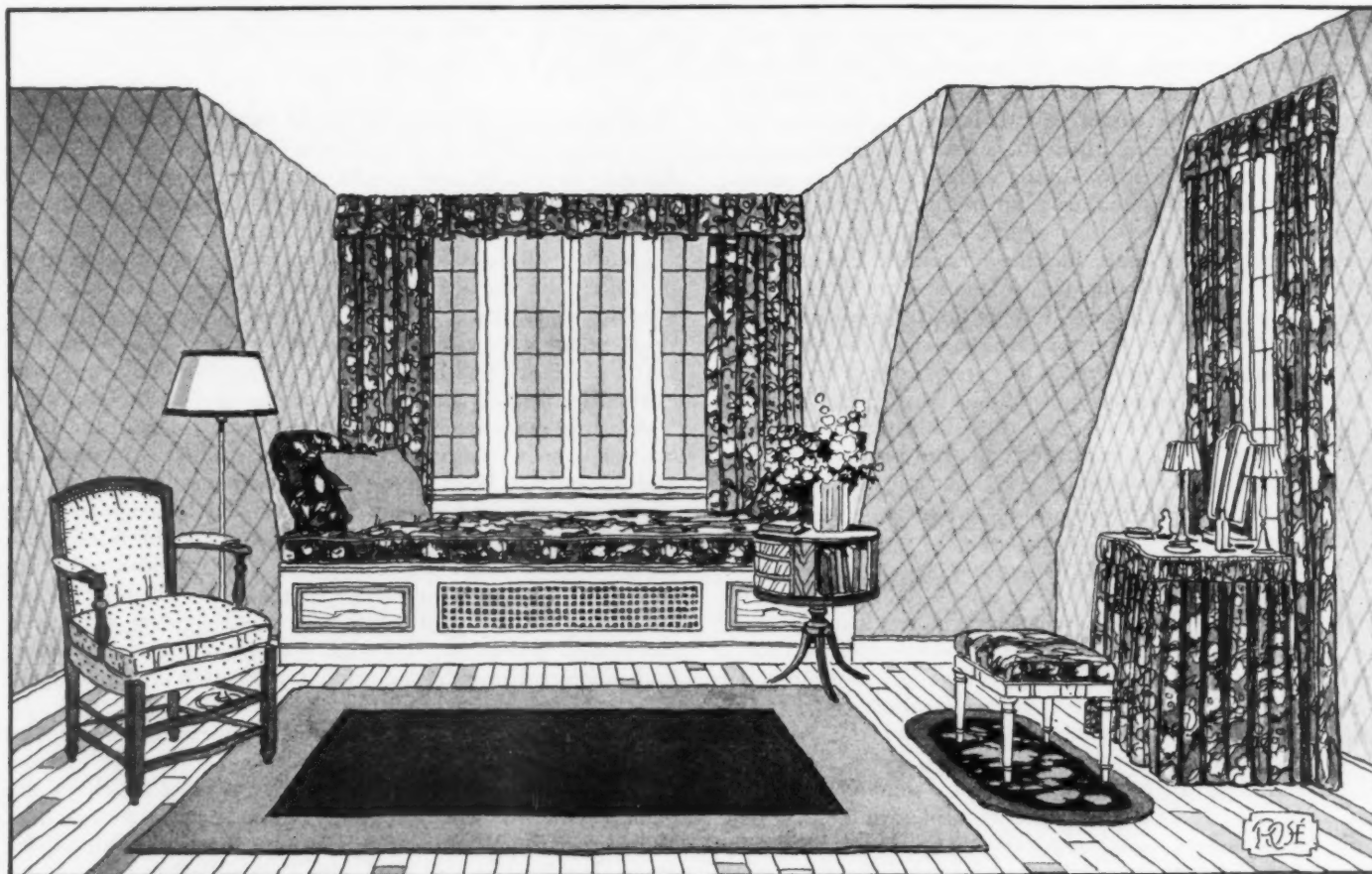
Those handy persons who have a knack for carpentry may add window seats with very little effort. The more progressive lumber companies now furnish blueprints and advice for the construction of all sorts of built-in furniture. The simplest form of window seat (the bench) may be built and upholstered at a cost, for lumber, of \$7.45, and \$5.25 for the cushion, assuming a typical length of fifty-five inches. The price mounts upward with the degree of finish and

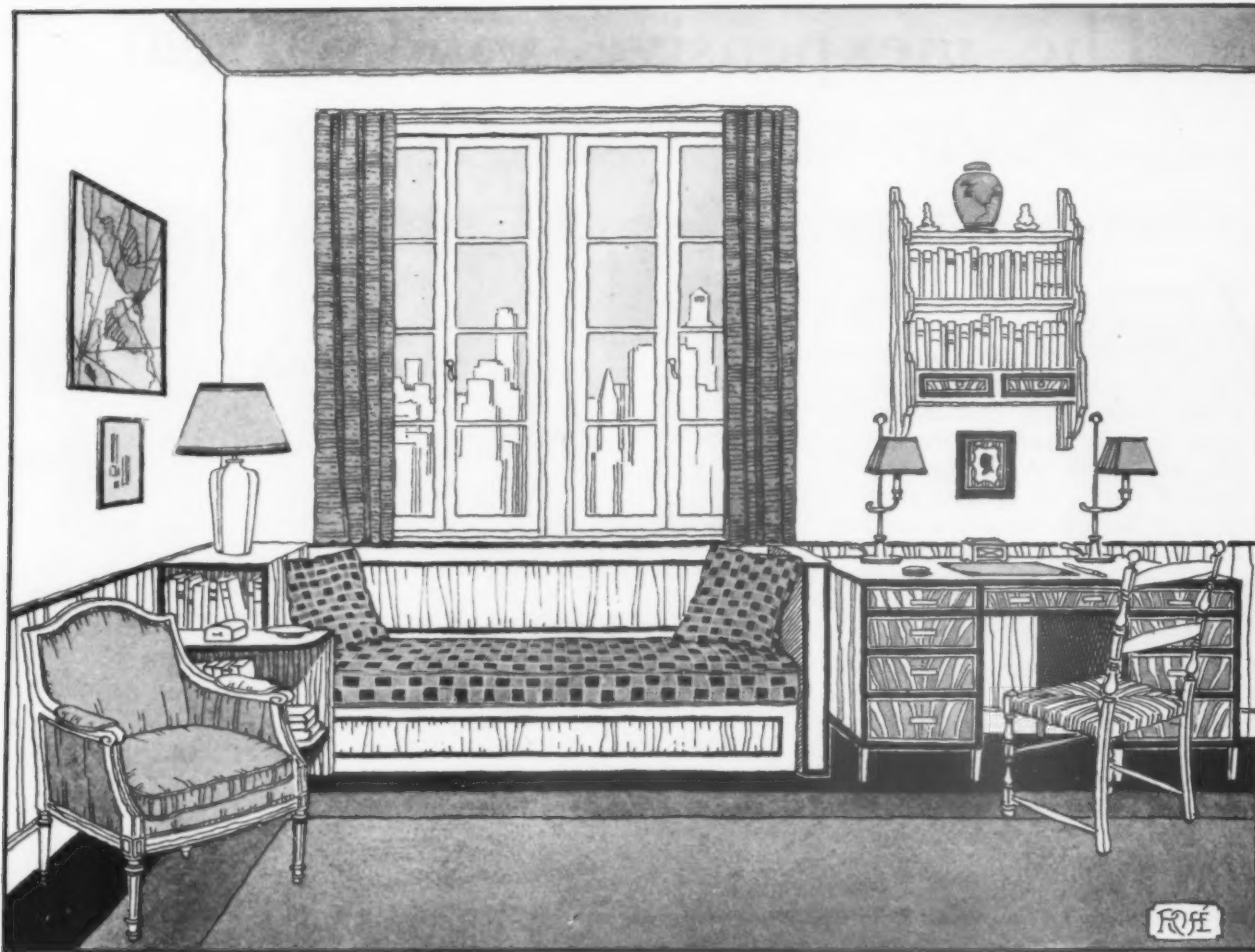


*Jack Manley Rose*

*In a typically colonial home a window seat such as this would be charming. The low step conforming with the shape of the seat contributes to the quaintness of the picture*

*The combination window seat and radiator enclosure is one of the most modern developments. These enclosures throw the heat out into the room and protect the draperies from dust in addition to providing a comfortable place from which to gaze at a favorite vista*





detail. The plainest type of seat, of course, is the bench form, open underneath and covered with plain seat cushion. If well made, this type does very nicely in a room of modest pretensions. The degree of refinement should vary with the interior woodwork when you are considering the next possibility—the built-in seat. This is either a continuation of the dado or harmonious with it. It is really a development of the bench with a closed-in front, often with paneling and molding and a hinged top, making a chest or storage space. Lined with cedar this makes a splendid place for storing clothes. To avoid the bother of lifting the top, hinged or sliding doors may be used, making a cabinet. There is also the bookcase type, with one or two long shelves underneath, commonly used in the library. Finally, and the most modern development of all, is the combination window seat and radiator enclosure. These enclosures are of steel or wood, the wooden ones being usually made to measure. These radiator shields have many advantages: they hide ugly radiators, they throw the heat *out* into the room and protect the window draperies from dust, they have moisture pans to humidify the air, and they are insulated. Some may be used as window seats winter or summer.

ONCE you have decided to have a window seat, the next thing is the selection of the best window. Two things are important; the interior comfort, and the exterior view. It is not always possible to have a charming view, but a little forethought will assure you of comfort. Accessibility is one requisite. It should not be necessary to climb over and around furniture to reach the window seat. Windows, as immovable accents of a room, need an unobstructed position. Suitable dimensions make for comfort. The seat should be as wide as possible without jutting out into the way for people

*Built-in window seats are an integral architectural feature of the house and hence it is most important to follow closely the style of the interior trim as does the window seat above. This would be very suitable for a living room or a man's room*

to stumble into. The width should rarely be less than fourteen inches, while the length must suit the available space. Ranges of double and triple windows allow long loungy seats, especially fine for bedrooms. They afford chances for afternoon naps without mussing crisp bedcovers.

Dormer windows, bay windows where small floor space precludes the use of furniture, always suggest a location for window seats. Having none of these, and your walls not thick enough for deep recesses, if you must have window seats, there are ways of avoiding undue projection into the room. The best of these is to flank the seat with book cases.

A prime requisite for window seat comfort is upholstery. Sectional cushions are the best. They come in many standard widths, and can be made to order. There are different grades of filling, and here the law protects you by requiring the manufacturer to label the type and grade of filler used. Look for this label when buying. The use and exposure should determine your choice of material. Durability and sunfast color are most important; waterproof surface is sometimes necessary. Through leather, rubberized fabric, and denim, through the mohairs to the cretonnes and lighter colors there is ample choice.

A beautiful exterior view, if you are fortunate enough to have one, is a distinct asset. We all have a favorite vista of rural countryside, or picturesque city skyline. Perhaps the chosen window will face a park, or avenue promenade. Window-sitting, like angling, is a meditative, philosophic sport, lacking, as yet alas!—its Izaak Walton.







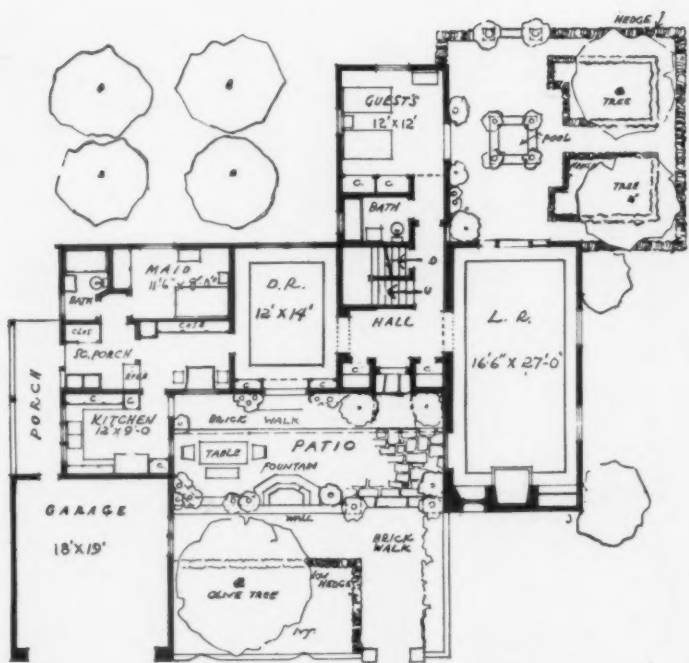




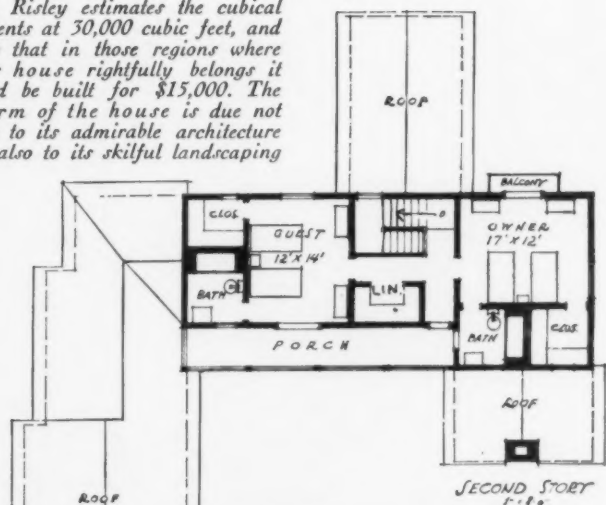
*This house, in a style which is becoming increasingly popular in California, was designed for us by Winton Leamon Risley, a well-known architect of Los Angeles. The popularity of this style is due not only to its ease of adaptation to modern needs, but also to the fact that it is native to California*

## A CALIFORNIA HOUSE

*Designed for THE AMERICAN HOME*



*Mr. Risley estimates the cubical contents at 30,000 cubic feet, and says that in those regions where this house rightfully belongs it could be built for \$15,000. The charm of the house is due not only to its admirable architecture but also to its skilful landscaping*



*The maid's room and bath and a guest room and bath are both on the first floor. There is a large pantry and also an enclosed servants' porch. The two rooms on the second floor open on to the balcony, and each has its own bathroom*



For the walls of this attractive house in what might be called the modern American manner, the architect, Jonas Pendlebury, suggests common brick painted white, with shutters and all exterior woodwork including the doorway painted in a cream color. The roof might be of dark blue slate, which would form a pleasant contrast with the white walls and woodwork. The low, walled forecourt leading up to the entrance could be attractively developed as a small formal flower garden

## GOOD PLANS AND PROPORTIONS

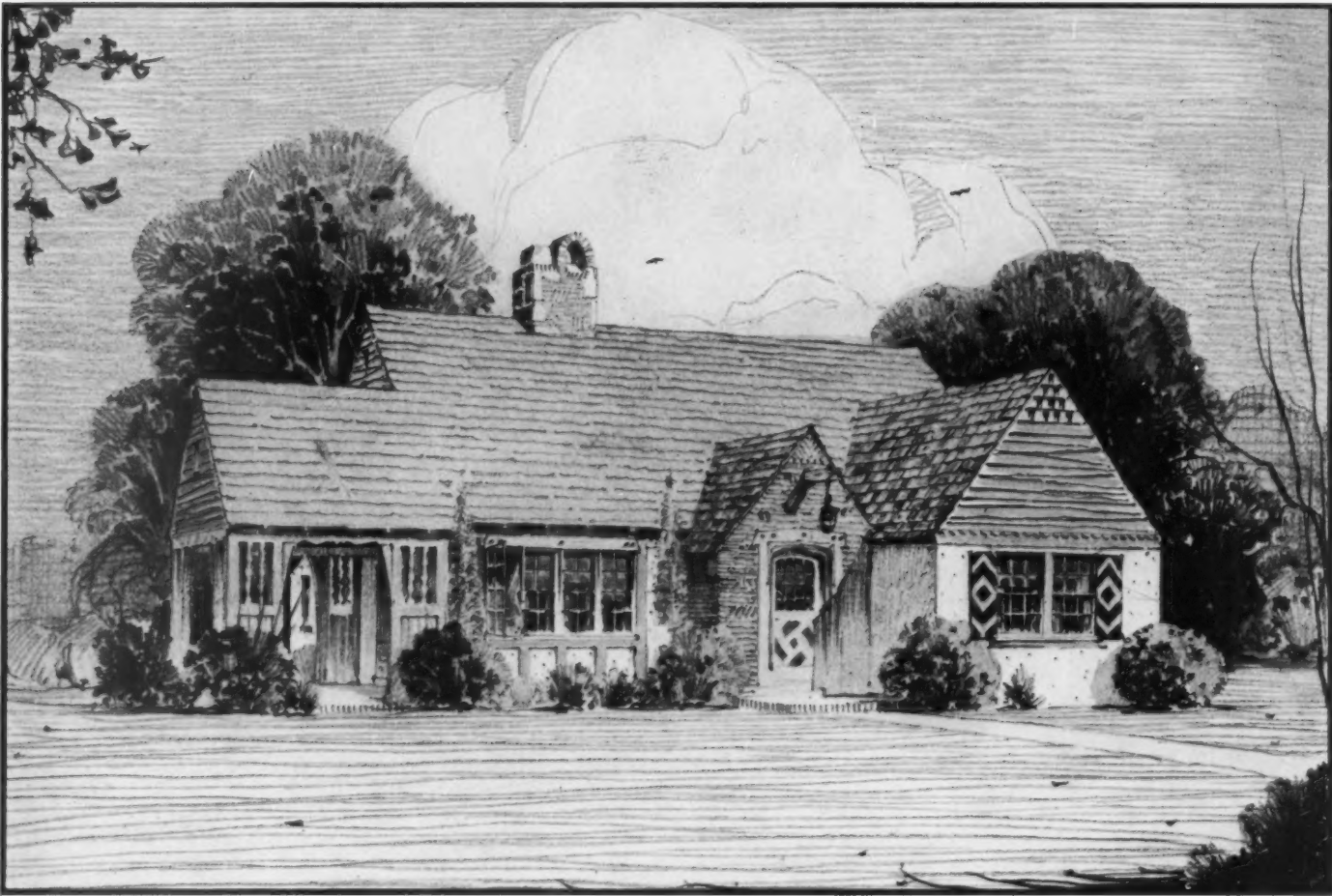
An attractive nine-room house of effective design

by JONAS PENDLEBURY



The floor plans deserve special consideration. The front hall is easily reached from the dining room, kitchen, or maid's room. The kitchen has good cross-ventilation, and a pantry serves to keep the odors of cooking out of the main part of the house. The garage is situated in a wing of the house and, in those parts of the country where the fire laws permit, it may be entered by a door directly from the service part of the house. There are five bedrooms on the second floor and a large number of closets. The architect estimates the cubical contents at 40,000 cubic feet, which, at 60¢ a cubic foot, would cost \$24,000



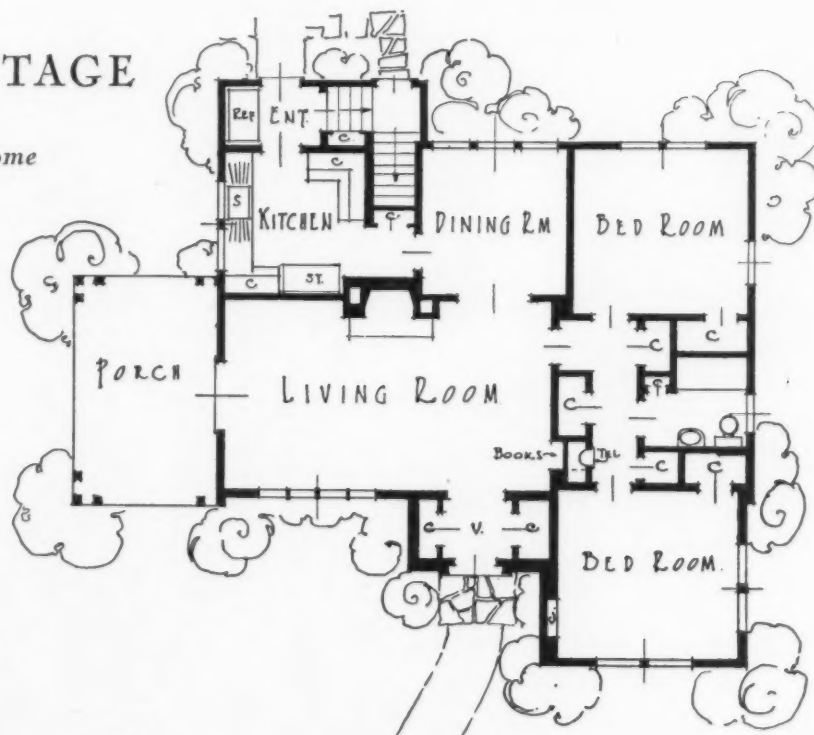


The charming cottage pictured above, in a modified English style, was designed by Harry L. Wagner, an architect of Kansas City. Mr. Wagner suggests that this house be built of stucco in a rich buff color, with the half timbering and other exterior trim of cypress, rough sawn. This trim should be stained and weathered gray-brown. The roof is of wood shingles, irregularly laid. Mr. Wagner estimates the cubical contents at 25,000 cubic feet, and in those parts of the country where this type of construction costs 60¢ a cubic foot, the house could be built for \$15,000. The sizes of the rooms, which are not given on the floor plan, are as follows: living room, 13' x 22'6"; dining room, 10' x 10'6"; kitchen, 9'6" x 9'6"; rear bedroom, 11'6" x 12'; bathroom, 7' x 6'6"; front bedroom, 11'4" x 12'6"

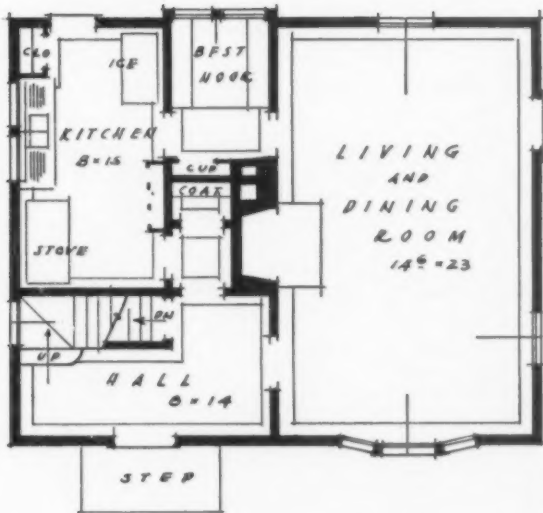
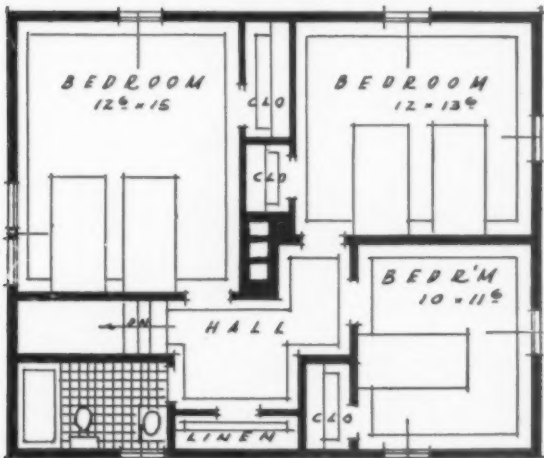
## A CONVENIENT COTTAGE

*Designed for a Middle Western home*

by HARRY L. WAGNER



The floor plans have been well worked out to afford a maximum amount of light and ventilation. Each room is a corner room, except the dining room, which has three big windows. There is a large fireplace in the living room, and double doors open on the porch



## TRUE EARLY AMERICAN

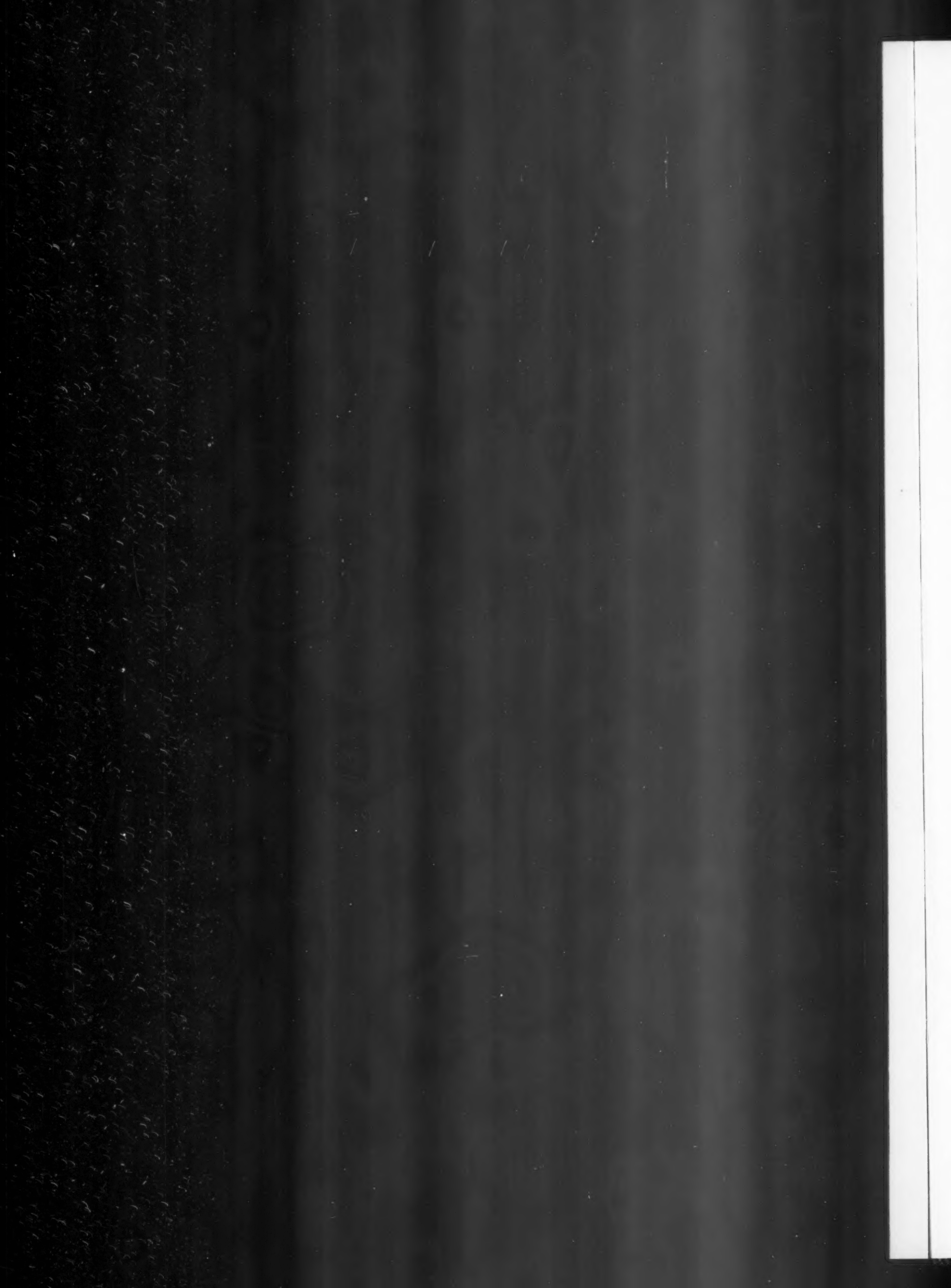
*A style three centuries old*

*There has recently been a decided revival of interest in the earliest type of American architecture which is illustrated in this house designed for us by Theodore Whitehead Davis. It has much to recommend it to modern needs. The floor plan is of the square, economical type; the second floor overhangs, and is slightly larger than the first; the details are of the simplest. Mr. Davis suggests that in his house the first story walls be finished with natural vertical siding laid with V joints and that the second story be of clapboards, also stained a natural color. A chimney of common brick, roof of red-brown shingles, and bottle green shutters complete the color scheme. In the cellar, which is fully excavated, he has planned a large game room with a fireplace. The cubical contents is estimated at 20,000 cubic feet, which, at 55 cents a cubic foot, would make the house cost \$11,000 to build. Below are shown the rear elevation and one side elevation*













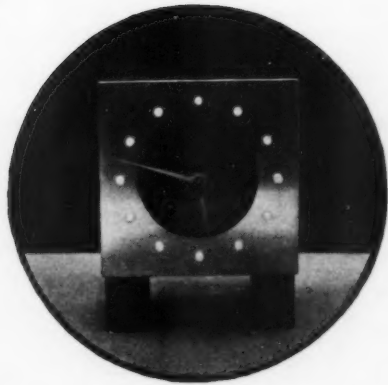
*Courtesy, Warren Telechron Co.*

*This lovely electric clock is suitable for wall or mantel use. It comes in natural mahogany with gold plated medallion and is Chinese Chippendale in its design. Large Roman numerals and simplified hands make the readability very easy*

## Signs of the time

*Decorative clocks for modern homes*

DOROTHY STACEY BROWN



*Quite modernistic in its effect is this Dutch clock the face of which is of steel and the dial of ivory pegs. It was designed by W. A. Penaat and made by Metz of Amsterdam. (American Federation of Art)*

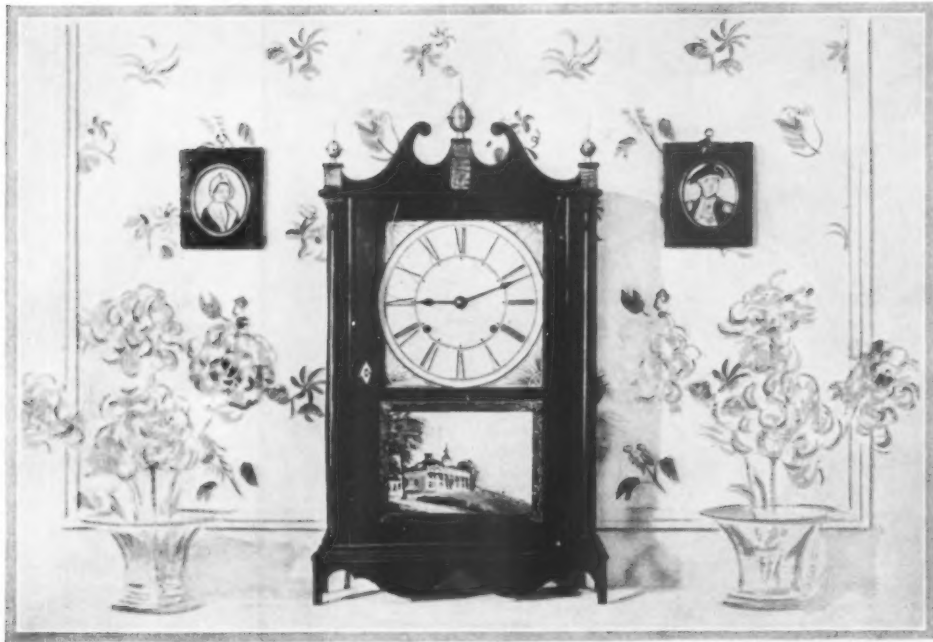
**N**O HOME to-day is complete without its clocks. They get us up in the morning, send us out of the house in time for work or school, and warn us when the cake is baked and when dinner is ready. We are so accustomed to regulating our lives by their advice that if some unkind power suddenly removed them all we would be quite at a loss without these familiar aids to count the intervals we call seconds, minutes, and hours.

With each advance of human knowledge has come an improvement in the way of measuring time. Clock making began in Europe as early as the thirteenth century, but it

was not until the seventeenth, the great century of scientific achievement, that Christiaan Huygens in Holland made the first pendulum clock. After this invention one improvement followed hard on another until by the early nineteenth century clocks ceased to be a luxury and began to be considered as household necessities. In 1808 Eli Terry, Seth Thomas, and Silas Hoadley formed a partnership to make clocks in Connecticut. Terry had started business with a small collection of clocks made by himself, which he slung round his saddle and journeyed on horseback to sell to the New England farmers. From this beginning grew a great industry, which at last made clocks in such quantity and at such reduced prices that they were brought into every home. Our own century has seen the greatest contribution of all to the keeping of accurate time—the electric clock.

There are clocks to-day for every room in the house, for every style of furnishing, every space, every purpose, and all of them, large and small, may be depended on to give an honest account of the passing of time.

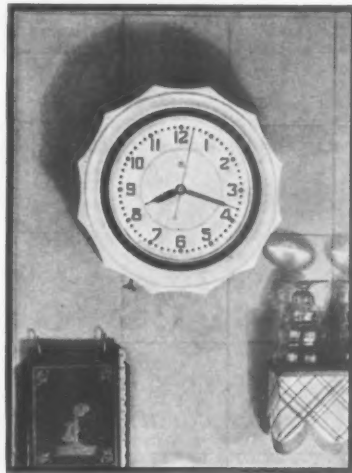
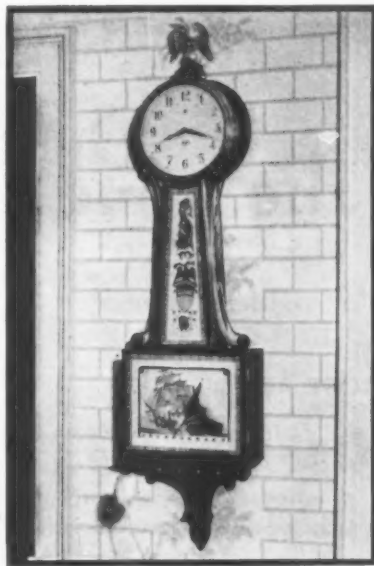
In the average home the clock in the living room is the most important, the most frequently consulted, and the great demand for clocks of this type has caused them to be made in a wide variety of styles. Rooms in Early American style are especially well favored, for many clocks of modern manufacture reproduce the designs of Eli Terry and his



*An exceptionally beautiful mantel clock, a reproduction of an Eli Terry original, with mahogany frame, brass finials, and hand painted dial. (Courtesy of The Seth Thomas Clock Co.)*

associates. One lovely reproduction is a mantel clock of beautifully polished mahogany with hand-painted dial, below which is a quaint colored view of Mount Vernon. A smaller model, also in mahogany, has a case which rises to a sharp angle at the top and a flower-decorated dial. For the living room which does not boast a mantel there are table clocks or a copy of the old "banjo" type makes an interesting bit of wall decoration. Banjo clocks are made in many sizes, some so small that they may be used appropriately in a bedroom; the typical example has an eagle with wings outspread perched above the dial, geometric ornamentation on the long body and below this a colored glass-painting showing sailing ships, Washington crossing the Delaware, or perhaps simply a geometric or floral motif.

Many living room clocks are made in designs to harmonize with Empire styles or with eighteenth-century English interiors. For the room which combines a number of styles there are simple tambour or



*An attractive colorful electric kitchen clock with a washable case. (Courtesy, Warren Telechron Co.)*

*The memory of Simon Willard remains alive in this faithful reproduction of his banjo clock. (Courtesy of Hamilton-Sangamo)*

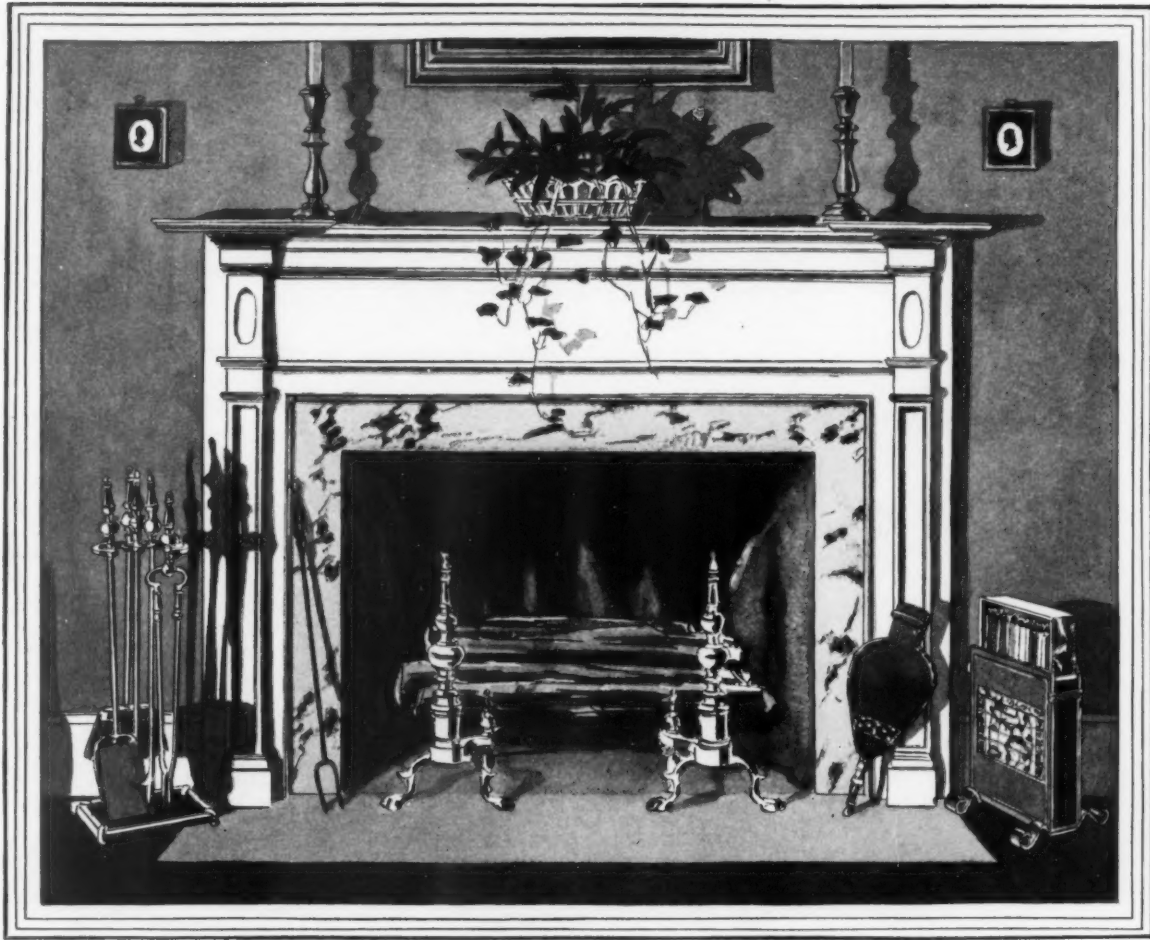


*For a bedroom this charming small electric clock of gold embossed leather in blue, red, green, or black is smart. (Courtesy of Hamilton-Sangamo)*

upright models, or a timepiece in modern design may add an effective decorative note. One square mantel clock shows the modern influence in its dull black case with gold dial and frame and gold-tipped set-back decoration at the sides; a still simpler pattern uses a contrast of black and silver. A very modern electric table clock has a case of beetle, a synthetic material which is washable and non-inflammable, with silvery chrome metal feet and ornamentation, and is very moderately priced at \$15.00. An Early American reproduction costs as little as \$20.00 and for \$60.00 there are models of the very finest workmanship and design.

If you are not so fortunate as to have a genuine old grandfather clock to stand gravely ticking the hours away in the hall or at the turn of the stairs, there are very satisfactory modern versions to take its place. These have not the complicated ornamentation of their ancestors, nor do they tell the days of the week, the months of the year and the phases of the moon as did those which fascinated many of us when we were children, but they have finely designed and finished cases, engraved metal dials and announce the time with a musical chime. If your hall or pocketbook is not sufficiently expansive to permit a grandfather (Continued on page 525)





Sketches by Frank Fleming

*A well-equipped hearth must have andirons of a style in keeping with the proportions and type of the fireplace. The fixtures—longs, hooked poker, fork, shovel, and brush—are essential. The long fireside matches with their colored heads are both decorative and useful. The bellows in foreground is helpful in stimulating a draft*

## Helpful hints for the hearth



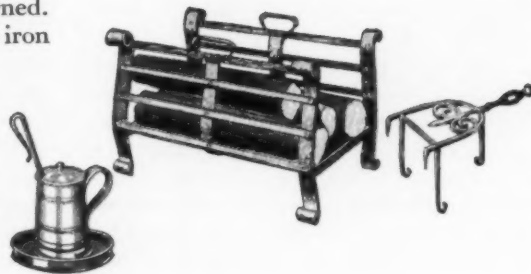
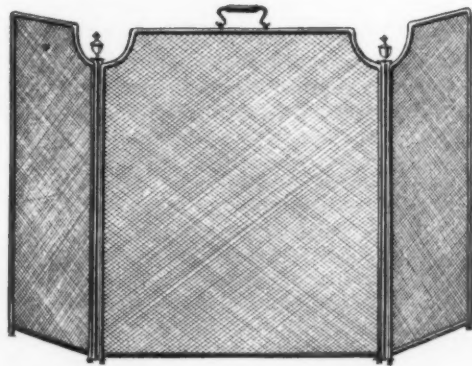
*Fixtures play an important part*

EDWARD LONGSTRETH

**I**N CONSIDERING the fireplace—and who is there who wouldn't consider it on these cold winter nights?—one realizes that andirons are the foundation of an open wood fire. They are really necessary aids for a good fire and fortunately are obtainable in every shape, size, and style at prices to suit everyone's purse. The style, of course, will depend on that of the fireplace and room; the size, on the proportion of the whole. But whether andirons are made of iron or embellished with brass or silver they must rest firmly on their bases and not be easily overturned.

At the back of the fireplace we can place an old cast iron fireback for it not only makes a good decorative adjunct to the opening but it retains the heat of the fire.

Fire tools are selected according to the work they have to do. A wood fire is best arranged and rearranged with a long-handled fire fork, or a long hooked poker which is dull both on the point and on the barb, for otherwise it will stick in the



*A fire screen is a necessary adjunct in protecting against flying sparks. Above is a pair of amusing andirons. The trivet, fuel holder, and Cape Cod lighter at the left are all well designed. (Courtesy, Todhunter. Other equipment on this page from the S. M. Howes Co.)*



Courtesy of Richard E. Thibaut, Inc.

wood and be more of a hindrance than a help. A brush to keep the hearth clean and a shovel to keep the ashes neatly piled under the logs will complete the set.

Tongs with a very wide spread may be preferred to a fork by some people, but ordinarily tongs are for coal fires and nubbles of wood. Nubbles, are short chunky pieces of wood that some people like to burn in the old-fashioned coal grates. They have the advantage over coal in that they give a quick, hot fire. Coal also has advantages—but more about these later.

Stands come ready made to hold fire tools upright on the hearth, but for the larger tools jamb hooks will be more convenient and, in any case, take up less room and look more decorative than stands. The jamb hook fastens onto the wall beside the fireplace and holds the tool securely in place and out of the way.

**I**N SOME houses window seats are used for wood boxes, but in most cases the fuel is stored in a container right by the hearth. All kinds of things serve this purpose—wicker baskets, decorated brass-bound boxes and hods, and chests of every description. The newspapers for kindling are kept in a corner of the fuel box.

Near the tools and opposite the fuel box is the place for the lighting appliances. Cape Cod lighters in dull bronze, silvered, or wrought-iron pitchers, rest in shallow saucers so their combustible liquid contents will not be in danger of spreading over the hearth and catching fire. The best lighters of this type have the porous burner bound with wire so that if it cracks it cannot fall in pieces. The long and slender fireside matches are a great convenience and come in two

*This delightful little model of an old Colonial room, made by Edward M. Ellis, has been worked out in every detail and shows the charm and hospitality of the fireside of the Early American days. The kettle hanging on the crane is typical of that period*

styles—the domestic sort are plain, the imported ones are gayly colored. The boxes are often decorated with old prints and some very valuable ones are on the market for a surprisingly small amount of money.

There is another group of fire appurtenances which add greatly to the pleasures of the fireplace. The group comprises a slender roasting fork for marshmallows and raisin bread, a corn popper, and a chestnut roaster. They may be held by jamb hooks on the side of the fireplace opposite the fire tools.

Only the old-fashioned colonial or baronial type fireplaces are equipped with cranes and crane hooks. On the crane the kettle is hung to boil water for tea or to heat a punch of cider, lemon, sugar, and cloves.

But one is not dependent on cranes for the pleasure of heating the beverage for a congenial sup around the blaze. There are trivets, little metal stools on which the kettle can be placed close to the fire. Some trivets are made with hooked brackets and a handle so that they can be hooked onto the bars of an open grate.

Old iron grates, such as those used in Georgian fireplaces and found almost everywhere in the last century, make a cheery focal point for a chummy gathering of friends or family. They burn nubbles of wood, cannel coal, or briquettes, (Continued on page 322)



What an assortment of inexpensive articles the shops afford as last minute Christmas remembrances! The English coach door-stop in the photograph is made of antique colored iron. The utility basket comes in pastel colors with botany prints. The glass vases are 5 and 6½ inches high respectively. The glass pitcher, the salt shaker, the silver gazing ball, the brass nut bowl, and the fibre-board glass coasters are all suggestions. These are all under \$1.50 each. (Courtesy, Stern Bros.)

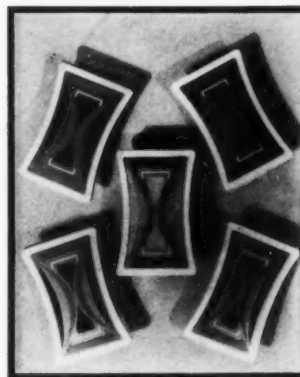


## Less than a present —more than a card

MOLLIE AMOS POLK

**A**BOUT this time every year the Christmas greeting question becomes acute. Those nice little cards bearing a thumb nail etching of the new house with the engraved bit about the latchstring that's always out stand in neat piles waiting to take their chance with the rest of the Christmas mail. But the problem of how to deal with the neighbors on Christmas morning quite probably is still unsolved.

Shall we lurk behind the living room chintz while the postman bears a greeting to them in which the words "holly" and "jolly" twine in joyous confusion? Or shall we recognize the seriousness of the situation with a large, haughty square which carries a faint flavor of "all the news that's fit to print" in its chaste line of greeting? As an alternative we then consider, perhaps, one of those cards that show the whole family descending from a scarlet stage coach amidst a flutter of snow and hearty sentiments. Reason asserts itself, however. A stage coach is all very well for the folks back home; the card carries a romantic touch when we



These bridge playing cards have colorful backs, concave sides, and tinted edges. Two decks packed in a colorful box cost \$1.15. (Courtesy of B. Altman & Co.)

For less than \$1.50 there are sets of lotion bottles and jar, a dainty doll for holding powder puffs, and another for holding handkerchiefs. (Courtesy, R. H. Macy & Co.)



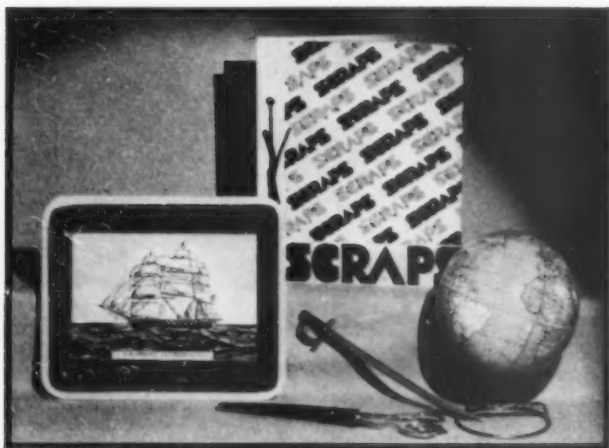


Starting at the top row the articles are as follows: Pompeian Italian pottery vase, Czechoslovakian flower pot and candlesticks to match, Italian pottery cracker jar, German pottery cigarette holder and four ash trays with monkey head, Italian powder or candy box with della Robbia design, tea tile or wall plaque, cigarette and match holder with black cat, gay English earthenware dessert plate, pottery wall pocket, pottery bowl for flowers, all under \$1.50 each. (Courtesy, Stern Bros.)

At the right is a gaily colored modernistic box of harlequin matches, cloisonné ash receivers and match box holder, all under \$2.00 each. (Courtesy, Ovington's)



Below: scrapbook, Tony Sarg painted tin tray, replica of Miles Standish's cutlass, library set, and a globe all less than two dollars each. (Courtesy, R. H. Macy & Co.)



send it off across two hundred miles or so of snowy countryside. But after all, we're too close to the neighbors for that sort of thing. Our fellow suburbanites know quite well that a stage coach is quite beyond our ken. We travel on the 8:15 and we shall all meet on it the morning after Christmas.

Why not, then, drop the card idea entirely for those nearest neighbors and give instead, some useful little thing that one could scarcely dignify with the name "Christmas present" but that is just a little more than a card. Something that costs, let us say, about a dollar, which will prove a pleasant continuation of the amenities exchanged over the lawn mower in the more leisurely summer days. It is amazing, too, what a diligent Christmas shopper can find within this price range.

Small gifts to dress up the guest room and bath are always welcome, so let us begin in the linen department of some of the stores and see what they offer for a dollar or less. Wash cloths might seem at first thought to be a rather prosaic sort of thing to give for Christmas and yet those bundles of eight or a dozen pastel cloths wrapped in cellophane and tied with tinsel ribbon which all the stores are offering are as gay as confetti and, being color-fast, will lend their gaiety throughout the year. They are priced at sixty-eight cents to one dollar.

This is also a good year for buying guest towels, for many of the stores are offering extraordinary bargains in small linens to attract the Christmas trade. The little Italian linen towels with embroidered cutwork for which one had to pay at least a dollar and a quarter last year can now be bought for a dollar. Guest towels in this price range vary all the way from these in heavy linen, to (Continued on page 323)



# Fruit trees and the like as ornamentals

*A good bet that is being overlooked*

CLARENCE E. BAKER

**T**HE great joy of growing fruits and vegetables in one's own garden is lost, as a general rule, after the customary landscape planting has been completed, because no room is available for bush or tree fruits.

A partial solution may be found by incorporating a few fruit bearing trees, shrubs, and vines into the landscape planting. True, this plan presents some difficulties, especially the inability to provide the fruit with the best cultural attention. One must be satisfied with smaller yields and, perhaps, even inferior fruit in some instances, but if the optimum cultural requirements are duplicated so far as is possible the growth and yield of the fruit may be maintained in a very satisfactory manner. Mulching serves well as a substitute for cultivation and the liberal use of fertilizers may aid in overcoming soil deficiencies. Artificial watering also during dry periods is, of course, very effective.

Previously the greatest ob-

jection to growing trees and shrubs subject to scale insects in the vicinity of painted buildings was the necessity of spraying with lime-sulphur sprays to kill the scale. This spray ruins painted surfaces, causing discoloration of the parts with which it comes in contact. As the newer oil emulsion sprays now employed for scale control may be used without harm to painted surfaces this objection has largely been removed.

Some of our common tree fruits and vines have very valuable landscape qualities and when so used fill the double purpose of beauty and utility. What New England farm home would be complete without the picturesque beauty of a group of gnarled, old Apple trees? When in blossom the trees are especially lovely, but at any time they present an informal, homey aspect that is always fitting in such a scene. A single Apple tree used alone or as a part of a group planting with shrubbery presents many possibilities. In choosing the variety for landscape work avoid Yellow Transparent, Jonathan, Spitzenberg, and such varieties that are subject to fire blight, as this disease cannot be controlled by spraying, and it quickly spoils the beauty of the tree.

Pears also may be used. The varieties that tend to grow tall and conical are pleasing where such a shape is desirable. The more spreading varieties, likewise, have their place. In choosing pear varieties the blight factor must be given (Continued on page 330)



*(Above) This wild Grape vine is accomplishing wonders in softening the stern, harsh lines of this formal and cold looking brick house of yesterday*

*(Below) When this house was constructed the old Apple tree was carefully protected, and still forms the chief feature of a large open lawn*



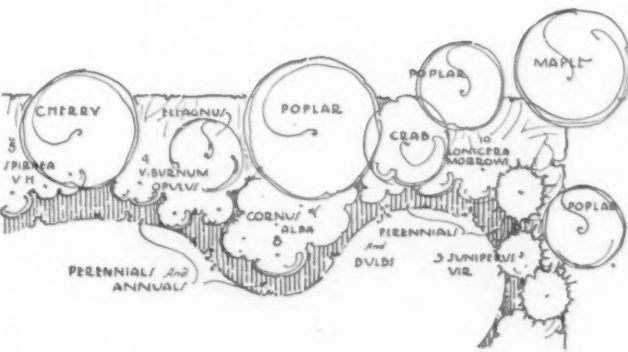
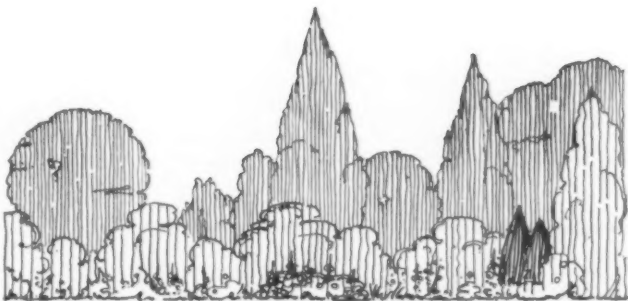
# Finding the plant to fit

*Furnishing the outdoor living room*

L. W. RAMSEY



*An all too common type of view that should be screened. The method of accomplishing this by placing plants of the proper types to block out the undesirable details*



*And here is the analysis of an actual screen planting of tree and shrubs with flowers in front. Apply this method to your own garden. You may not have big trees available, but set out small ones with an eye to their future growth*

THIS is the season of the year when one's thoughts turn toward the home grounds and the goal of every home owner is the creating of a truly private area about the home where one can enjoy the amenities of gracious living out of doors. Such an area is really a room out of doors with all the privacy of a room within the home. Here the trees form a roof of shade, shrubs and flowers the walls of living green, and the grass of the lawn is a luxurious carpet beneath one's feet.

Then we plant gay flowers for color notes, just as we secure color within the home by the use of pictures, tapestries and odd pieces of bric-a-brac. We, of course, add garden furniture and equipment for games and other features in order to make our out-of-door living room truly liveable and a place where the children may play safely.

To achieve such a charming addition to the home is not difficult. In fact, if one proceeds with a little thought and study the final results are certain to exceed one's expectations. All one needs is a pencil and a piece of paper and the garden of your dreams can take form just as you would like it. There is almost as much pleasure in planning a garden as in enjoying the final results. And it is well to remember that it is easier to move a tree or shrub with an eraser upon your sketch pad, than to move with shovel and spade after it is established in your garden. Whether your garden is being planted for the first time or whether you are adding to or remodeling old plantings, the following suggestions will assist you in choosing the proper trees, shrubs, and evergreens for every purpose.

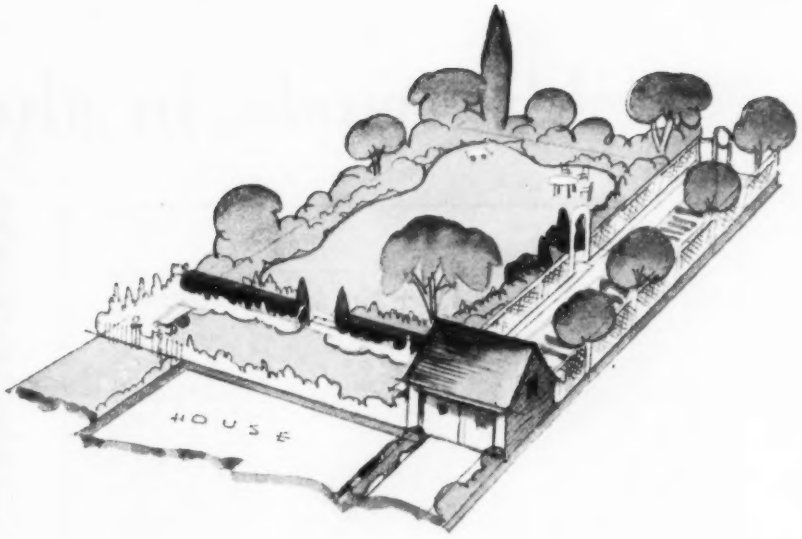
LET us assume that we have determined the outline of our private area and we are concerned here in selecting the very best trees and shrubs to assure the privacy we desire and at the same time, through leaf texture and blossoms, add to the beauty of our garden. Of course, we cannot plan our border plantings unless we take into consideration the view to be screened and vistas to be framed. Quite often there is an unpleasant outlook and by the proper selection of plants it can be completely hidden from view. (See illustration at top of page.) At other times, our border plantings can be arranged to frame interesting vistas and bring them into the garden picture. It is not the object of this little article to attempt to select the exact varieties to use for this or that purpose in each locality—this is impossible. It has been our purpose to show a method of determining the plant material suitable for each use. Growing conditions vary greatly and the plants which thrive in Boston may not do well in Illinois, while in portions of the South and on the Pacific Coast the planting materials vary to an unbelievable degree from that area over the greater portion of the United States.

If we first sketch out a plan of our outdoor living room, we can then study the planting which makes up the walls, much as we study the wall elevations of a room. (See illustration on next page.) Study this illustration for a moment and you will see how easily the completed garden reveals itself.

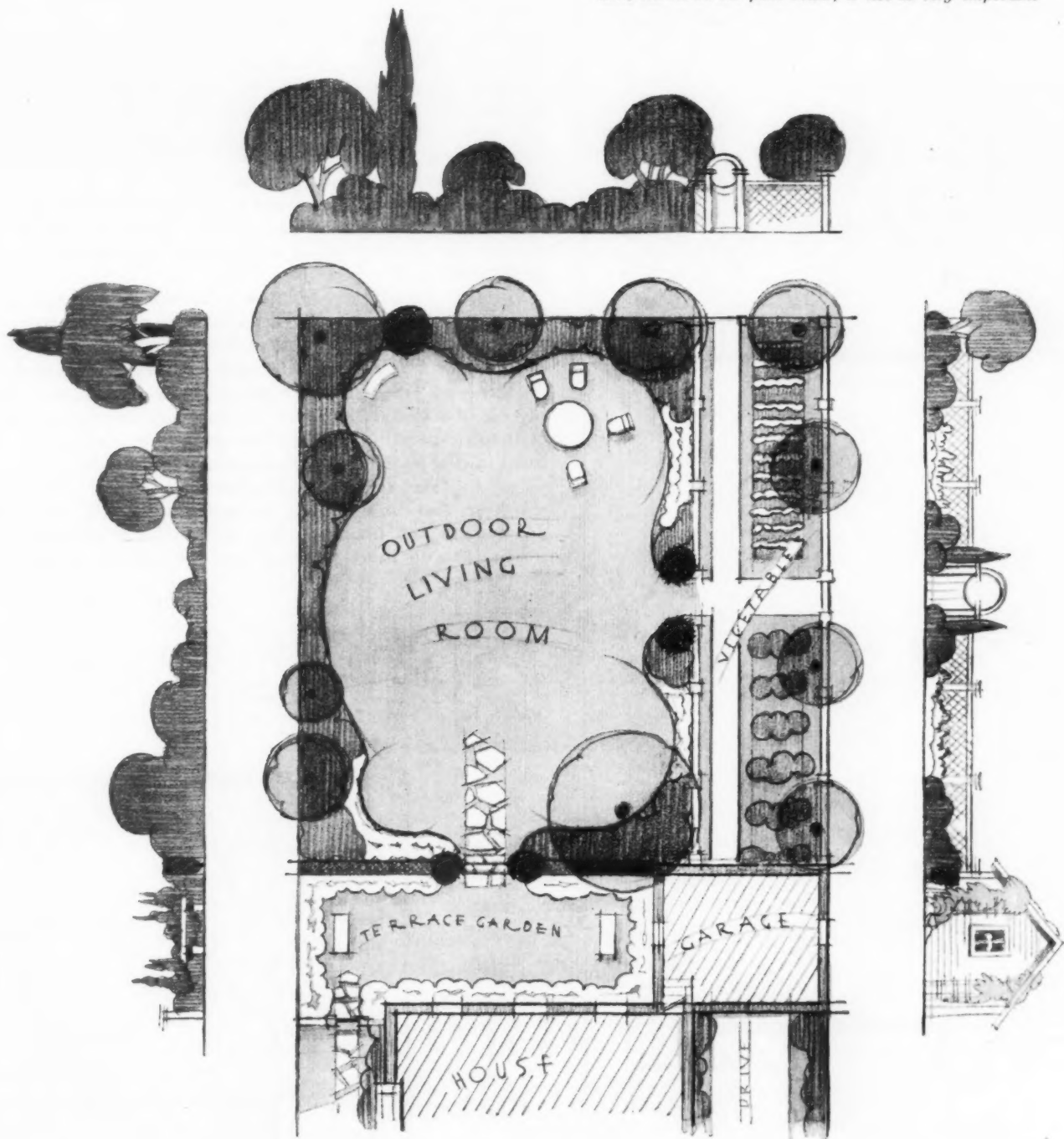


Once we have determined upon the form and type of planting material desired, it is an easy matter to select from the nursery catalogs just the tree or shrub to correspond in character with the planting desired. Or, again, one can present one's ideas, thus roughly sketched, to the landscape man or nurseryman and he can assist in choosing just the right plant for each location. The modern nursery is a veritable storehouse of interesting trees, shrubs, and flowers and so beautiful are some of them in themselves that one is tempted to plant a garden to enjoy them alone.

So, you see, it is much more sensible to proceed with some definite idea of what one desires rather than plant just anyhow; and it is certain to prove more satisfactory in the end, for when the trees and shrubs reach their maturity, they will accomplish just what we expect of them. (See illustration at right.) If one plans correctly on paper, the final planting will be right—there is no question about this.



*A little study of the accompanying plan and perspective sketches will help you to interpret other garden plans for the garden picture is to be seen in elevation. The flat pattern, shown in the plan below, is not so very important*



# The mode in the small garden

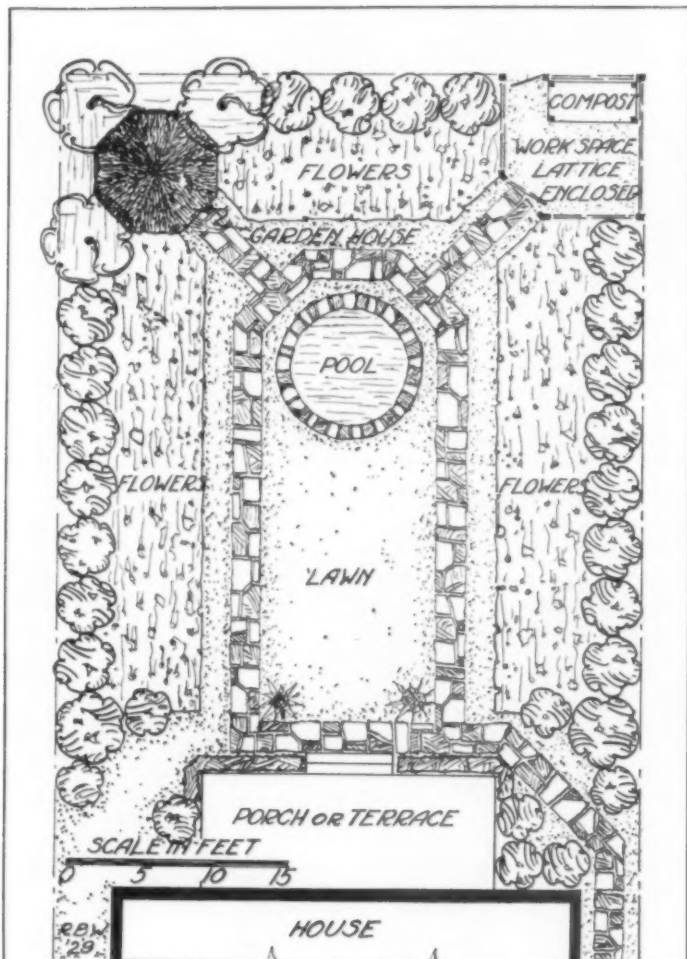
*Limiting desires to fit limitations of space*

ROMAINE B. WARE

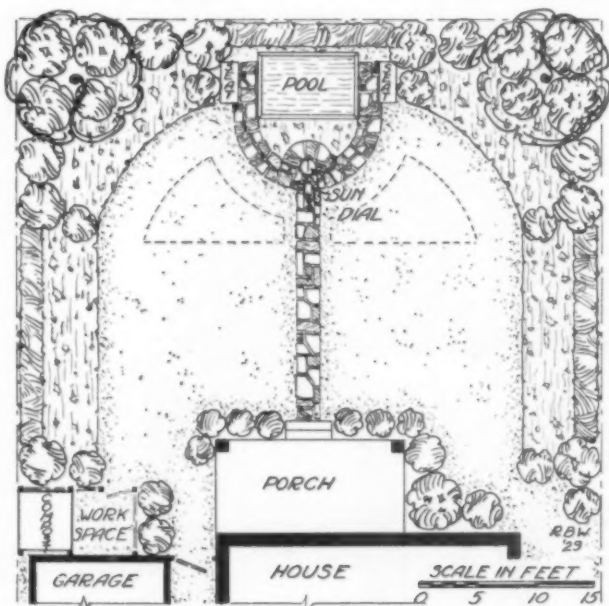
I WANT a small garden that will be easy to care for, one that will be simply overflowing with flowers, you know, the kind of a garden that one can really live in." Thus speaks milady as the subject of the garden for the new home is broached. It is not to be a large garden, as the lot is just the average size, but the garden is to be complete and livable. Ideas about the home itself had changed many times as plans were drawn and redrawn, and now the garden, not hitherto given a thought, looms up as a new problem.

Modern home planning has removed the porch to the rear or garden side and is now locating the garage as a unit of the house itself, bringing it closer to the street with a great saving in space formerly given over to and wasted in driveway. Modern garden planning has developed a vogue particularly adapted to the most complete utilization of the small garden area. In this day when efficiency is the keynote of the modern home, the garden should also be planned and planted to give the best results with the least expenditure of time. Attention of the plant producers has concentrated greatly on smaller plants fitted to the modern small garden. But before thought is given to the kinds of flowers or shrubs, the plan by which the garden is to be built must be decided upon.

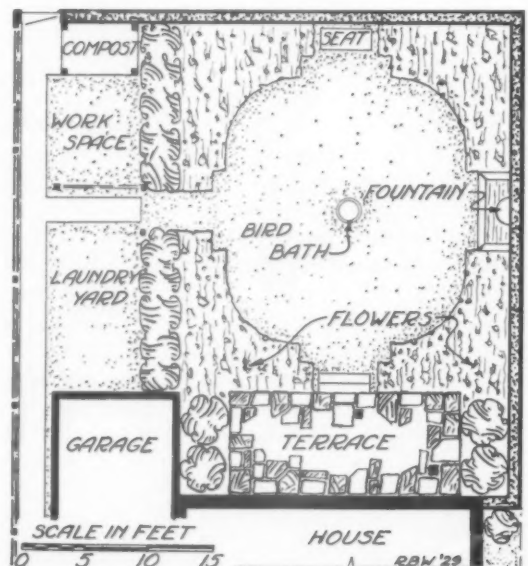
Garden planning as we know it to-day is the result of a long evolutionary process. There has been much controversy as to the most desirable type of design to meet modern conditions and a rather definite style has been developed for modern use. Time was when many of our gardens were simply created to look at and walk through, but to-day most of them, especially the smaller ones, are planned to be lived in. We have learned to appreciate the outdoors much more, to take the greatest advantage of the life-giving sunshine, and in doing so we seek to beautify the yard adjacent to the house so that it may be in keeping with its better and more personal use. (Continued on page 332)



A semi-formal arrangement with hedges either clipped or left informal. The area which is devoted to flowers is ample to provide generous quantities of color



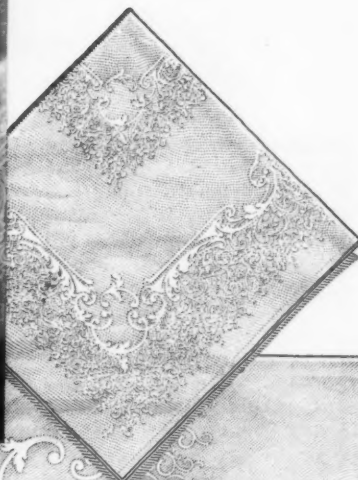
A garden suitable for a shallow lot that may be extended if your lot is deeper. The general outline can be used upon lots of various sizes as it is very flexible. Additional beds shown by broken lines can be added if desired



A small garden, walled on two sides with the third screened by a tall hedge, clipped to keep it within bounds. The little garden may be used as one unit of larger grounds or may be fitted into a lot as narrow as thirty feet



# Linen Damask is CHARMING at Luncheon



## FILIGREE

Filigree, the fairylike ornamentation loved by Florentine silversmiths, is delightfully appropriate to the airy gaiety required of a luncheon cloth. The venturesome little tendrils of a luxurious vine were the inspiration for this strikingly modern filigree design.



GLASSWARE BY EDSTORIA

SILVERWARE BY COMMUNITY PLATE

Many lovely designs in Linen Damask for all occasions are pictured in a new booklet — "New Beauty in Linen Damask Tablecloths." Send ten cents to cover mailing, addressing Dept. VA-1, The Irish and Scottish Linen Damask Guild, Inc., 260 West Broadway, New York.

LUNCHEON glows with the color of a day in its prime. And Linen Damask on the table enters blithely into the vivacity of the occasion. There are many patterns in Linen Damask made by Irish and Scottish weavers that are exactly suited to the warmth of laughter and gay talk, when the mellow mood of noon pervades the air.

LOVELY LINEN  
DAMASK TABLECLOTHS & NAPKINS  
*impressively correct*

SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES

# For health in house plants

*Difficulties of modern living conditions*

GEORGE H. DACY

**S**UCH bugaboos as desert-dry atmosphere, excessively high temperatures, inadequate daylight, and contamination of the air with gases, fumes, soot, and dirt complicate the culture of house plants.

The atmosphere in your home, or mine, during the artificial heating season is as dry as the air of the Sahara Desert. The evaporation of from twenty to twenty-five gallons of water daily would be necessary in the average six-room home to humidify the air properly during the winter. The ordinary living room temperature is from fifteen to twenty-five degrees too high for all except a few house plants when exposed to full sunlight. The commercial florist has determined by experience that the most favorable green-



*Of all the red-berried plants of the holiday season Ardisia is the most practical. The berries endure a whole year*

house temperatures are from forty to sixty degrees by night and approximately ten degrees higher by day.

Your flowering plants will prosper best indoors in an unshaded south or southeast window provided with shelves or stands close to the glass. Many of the ferns, palms, and other foliage plants, however, flourish in strong reflected light as when exposed in a north window, although a little sunlight daily is usually more satisfactory even for such ornamentals. Some plants do well in subdued light. Gas, however, is fatal to all plant life. A minute leakage of illuminating gas so small as not to challenge detection by human senses, or gas escaping from a furnace, range or heater are very harmful to indoor plants.

The smoke and soot of manufacture, industry, and commerce seep into modern homes and collect on the foliage, of

house plants. The customary plant relief afforded outdoors by drenching rains and in the greenhouse by forceful watering is denied the ordinary house plant. Hence you must bathe your indoor plants occasionally even as you would wash a pedigreed poodle or pet feline. Lather the foliage thoroughly with rich suds made from a good grade of soap and then rinse completely. This treatment not only removes the dirt but also eliminates such pests as the mealy bug, red spider, and plant lice.



*Poinsettia, the characteristic Christmas plant with its red crown, needs moisture and heat to keep it in good condition*

Potted plants demand receptacles large enough to accommodate their roots to insure normal healthy growth although flowering plants will not blossom in pots that are too large. Flowering plants which are "pot-bound" with all the earth occupied by roots are the

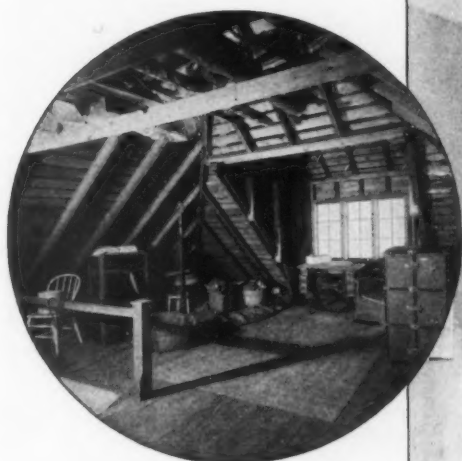
heaviest bloomers. Similar conditions are injurious to foliage plants. The recommended practice is to transfer them to larger containers whenever indications of "pot-boundedness" develop. All plants require occasional re-potting for most satisfactory growth. In the case of the slow-growing kinds, one potting a year, at most, is sufficient. You can always determine the potting requirements by examining the roots of the plant. Where the ball of soil is entirely internetted with roots, the plant needs re-potting.

Potting soil is obtainable from a florist or nursery. If prepared at home, it should consist of equal parts of good loam, compost, and sand. The best compost consists of cow manure and good turf rotted together for twelve months. Well decomposed leaf mold can be used as a partial substitute for compost. A five per cent addition of bone meal also is profitable. (Continued on page 332)



*A shelf in a kitchen window having a southern exposure provides almost ideal conditions for growing plants for there is warmth and moisture*





**WASTED SPACE TRANSFORMED  
WITH CELOTEX**

*The old pre-war attics with their dust and darkness are going through a complete transformation.*

*For fuel saving you need only to nail Celotex to the attic floor and roof rafters. The finishing of the room, can be as elaborate or as simple as you choose.*



**“Can we shut out winter chill  
from the home we live in now?”**

This beautiful room grew from wasted space with  
\$46.00 worth of Celotex... and pays for itself in fuel saved.

**T**HROUGH uninsulated roofs millions of dollars worth of heat will soon be leaking away.

Don't try to heat all outdoors with your furnace. Put an end to this extravagance by remodeling your attic with Celotex insulation.

It's a quick and easy job — that gives you six very definite results.

1. With Celotex you shut out dampness and cold, prevent the illnesses that health authorities charge directly to drafty houses.

2. You save hundreds of dollars in future fuel bills. For Celotex pays a big dividend each year in fuel saved.

3. The risk of fire from an over-worked furnace is materially reduced. Only hard-to-heat houses make over-firing necessary.

4. When summer comes, Celotex stops scorching sun's rays — keeps rooms cool and pleasant.

5. Now once-wasted attic space stays comfortable all year 'round — becomes instantly available for pleasant, useful rooms. You can have a delightful new living room, an extra bedroom, or a healthful playroom for the youngsters.

6. You increase the resale or rental value of your home.

Celotex *builds* as well as insulates,

makes rigid, permanent walls and ceilings. The natural buff color and fibrous texture make a charming interior finish. And for plastered surfaces there is Celotex Lath, designed to protect against plaster cracks and eliminate lath marks.

Get in touch with your local Celotex dealer. He can tell you how to insulate your new home — how to remodel your attic or your garage, quickly, easily, inexpensively — with Celotex. He'll furnish you the facts and figures you want — and recommend architects, contractors or carpenters to handle the work. He'll give you our interesting new booklet "Celotex Cane-Fibre Insulation."

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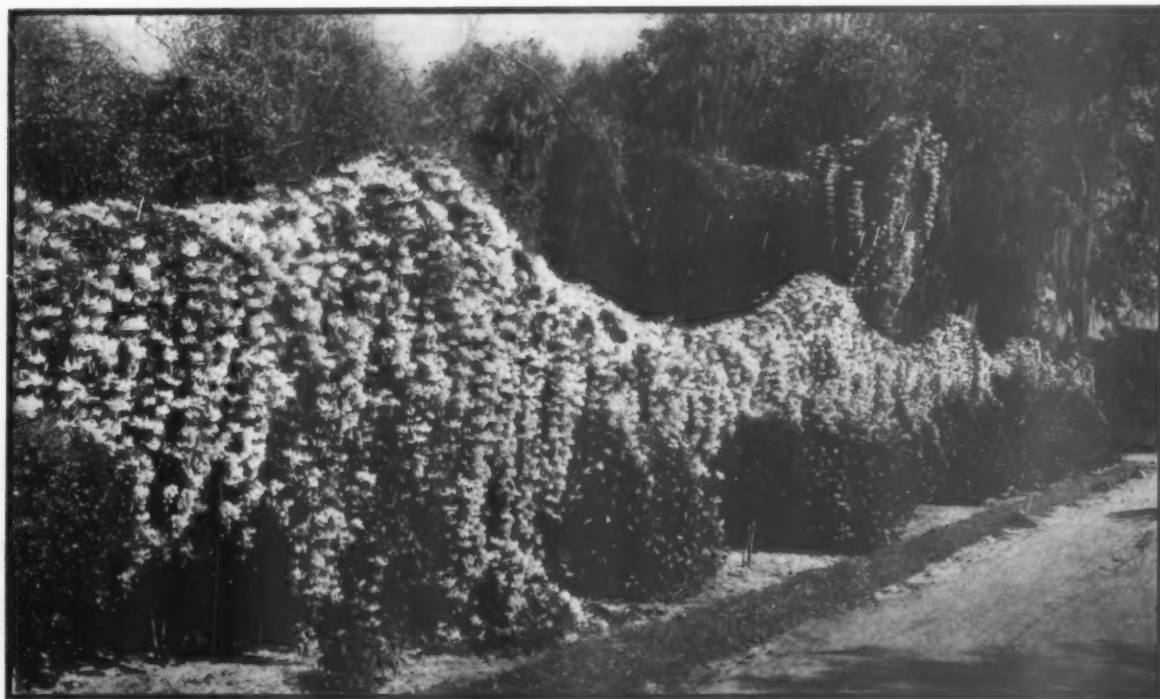
*The Extra Strength of Celotex Comes from Cane Fibre — Celotex is made from tough wiry fibres of cane. Its all-round excellence has made it the preferred insulation of home builders everywhere*



**CELOTEX**  
BRAND  
INSULATING CANE BOARD



The word Celotex (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company



*The warm South plants its Flame-vine, a more glorious counterpart of the northern Trumpet-creeper. Photograph on the E. H. Brewer Estate, Winter Park, Florida*

## Curtains of flame in Florida gardens

*Spectacular midwinter color where frost is lenient*

ELIZABETH ROBINSON

**I**N MID-JANUARY a miracle of blossoming occurs in Florida. Already riotous with scarlet Hibiscus and Turks'-cap, gardens flaunt huge banks of red Poinsettias. Purple and crimson Bougainvilleas cascade over walls and trellises until it seems the whole garden has gone mad in one delirious burst of color.

But Nature—a good stage manager—has reserved one more magnificent gesture as her last for this midwinter blossoming before tropical foliage yields to the more delicate flowers of spring. When the stage is set and the hour arrives—then comes the Flame-vine—most exotic and loveliest of Florida's winter blossoms.

Difficult it is to convey in words the spectacular, breathtaking quality of this vine when seen to its greatest advantage. Though sensitive to frost and occasionally damaged by a night of unusual cold, the vine grows so rapidly that in a season it recovers its former glory so that no year passes without at least a short period of bloom.

*Bignonia venusta*, by reason of its vivid intense orange hue called Flame-vine, has a color like the shade that glows in the heart of blazing logs, and is of particular interest to a Florida winter garden. It may be grown from cuttings and a single root will send a mass of vines one hundred feet.

An interesting method of using it is to train the plant up the length of any dead, unsightly tree. All through the summer, aided by frequent rains, the delicate, close-leaved vine climbs, weaving itself naturally into a complex and intricate pattern, sending off long trailers that fall gracefully into space. Soon the trunk is covered with this blanket of green, and toward the end of January hundreds of the long trumpet-shaped flowers, burst into bloom and the entire vine is hidden by this swirling mass of flame.

Still another method in which the vine grows readily and one capable of endless variations and adaptations is what is called the "curtain of flame." This may be used to great effect in large spaces where many Pines grow. Stout ropes

or wire are stretched from one tree to another ten or twelve feet above the ground and the vine is induced to send itself along the rope. The vine, with its marvelous adaptability does the rest. So gracefully does it adapt itself to the dictates of gravity that the trailing ends grow down, down, down, each branching out anew until after a few months the vine has made a thick impenetrable curtain.

For one who cherishes the beauty of the Flame-vine yet has no dead tree to cover there is a graceful means of introducing color and variety to the garden, without allowing the mass to become the predominating note. A single vine planted at the base of a Pine will wreath itself delicately about the dark brown bark and if clipped out occasionally will keep this delicacy, both in the tracery of the leaves and tendrils and at blossoming time.

**T**HE plant may be purchased as a root from any nursery for a small sum. A high, sunny location is desirable, and if one wants to insure a quick growth and a well-covered trellis within eighteen months, one will do well to put in a number of roots. Not a great deal of water is needed, the natural rainfall almost sufficing for the plant's needs.

But for the more adventurous gardener—one who has the "growing hand"—the plant may be easily rooted from cuttings. Pieces of vine from a foot to a foot and a half in length with numbers of eyes are set in ordinary white sand in the manner customarily employed in rooting cuttings.

It is best to root the vine in a pot or box which can be moved from place to place as weather varies. A goodly portion of water is needed as the plant is being rooted. After three or four weeks with good luck, or from six weeks to two months with less favorable conditions, the vine should be sufficiently rooted to be transplanted to the ultimate location.





Concrete Masonry is a term applied to block, brick, or tile building units molded from concrete and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials, such as sand, pebbles, crushed stone, cinders, burned shale, or slag.

To left, concrete masonry and portland cement stucco residence designed by H. H. Warwick, Architect, Washington, D. C.

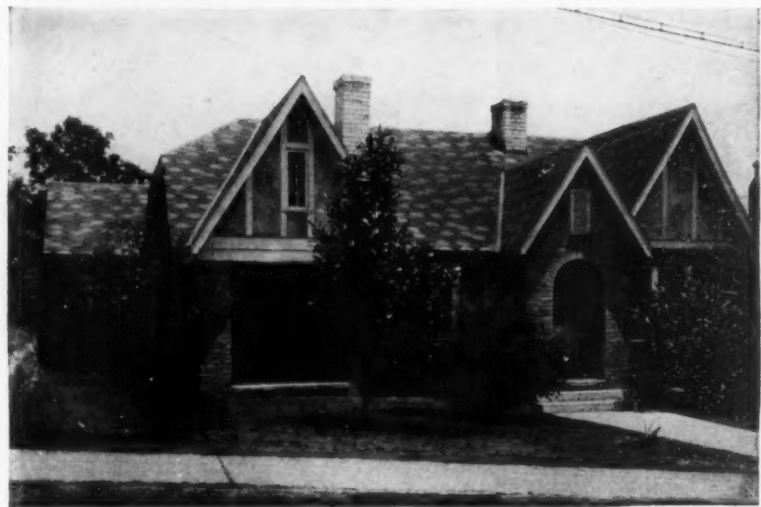
## “What should I expect of the home I build?”

AS the first essential you will probably consider the *safety* and *security* of loved ones and possessions. Only *firesafe* walls and floors can meet this requirement.

As the second essential *comfort* will suggest itself — the comfort of a warm home in winter and a cool home in summer. Only walls that *keep out* temperature extremes can meet *this* requirement.

Certainly, you should expect your home to be good looking and substantial, and inexpensive to maintain throughout a lifetime and more.

Now, then, of what material other than concrete can you *reasonably* expect all these qualities? Walls of the hollow type that insulate interiors from exteriors. Walls and floors that are firesafe,



Below, concrete masonry bungalow designed by W. M. Mountford, Macon, Georgia

rigid, upkeep-free, long-lasting. (Concrete becomes *stronger* with age!) A distinguished appearing masonry exterior at relatively low cost. Build your home of concrete and *secure* what you should reasonably *expect* of the home you build.

# PORTLAND CEMENT *Association*

*Concrete for permanence and firesafety*

33 W. GRAND AVENUE  
CHICAGO

## Three generations have trusted this name

GOOD BUILDINGS DESERVE GOOD HARDWARE



• Pamplona Design, Entrance Door Handle •

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The American Hardware Corporation, Successor

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CHICAGO

PHILADELPHIA

Makers of the world's most complete line of builders' hardware

## Brighter breakfasts

Continued from page 285

with decoration of English hunting scene. A broad border of forest green strikes the color note of the ensemble which is completed with a tray cloth of rough ivory linen and silver, silver plate, or pewter in one of the new hunt club designs.

Another masculine breakfast service may be built around a plaid Limoges china set and smartly combined with severely simple modern silver and a tray cloth of colored linen to match the plaid of the china. For this a menu to a man's taste would include tomato juice, dry cereal and cream, waffles and maple syrup, little pig sausages, and coffee.

For those who begin the day in the continental fashion with rolls and coffee, the service of breakfast is simple. A small tray with an Italian linen doily and napkin, peasant pottery in brilliant orange and blue green and provincial patterned silver has a naïveté quite charming for breakfast. A honey jar or a small glass dish will hold the jam.

The tray breakfast is a noble ally of the woman who is reducing, for her diet may be more rigidly maintained when she is not tempted by the forbidden delicacies which the rest of the family are enjoying at the breakfast table. Since hers is a small breakfast and sometimes dull, an especially

pretty tray is her due. Wedgwood in palest powder blue with a raised white frieze in classic motif, when set on an embroidered tray cloth with gleaming silver and sparkling crystal, should even redeem the monotony of that famous three-meals-a-day menu of tomato juice, one soft boiled egg, and a cup of bouillon. Another popular reducing combination somewhat less radical consists of grapefruit, dry toast, a soft boiled egg, and clear coffee.

For the children of the family, there is a universe of birds, beasts, flowers, and fairies that dart around cups and plates or peep up from under the cereal as fast as it is eaten out of its bowl.

Menus for children's breakfasts include simple wholesome foods, of course, but if arranged and named to appeal to their imagination, the "wholesomes" will be eaten more enthusiastically. Prunes with toothpick legs are little pigs; a peeled orange opened out like a flower is a daisy; a half orange with raisins for a face is the man in the moon, while even so simple a thing as a hot creamy cereal is magic hot snow. A well balanced breakfast for a growing child consists of an orange "daisy," cooked cereal, a boiled egg, muffins with strawberry preserves, and milk.

## The woman speaks to the architect

Continued from page 285

object to informality. If she simply had to have a dining room, she might have planned one with a fireplace and built-in bookshelves to make an agreeable downstairs study, all the more apt to be used because it was easy to get at.

A different sort of mistake is made by the young woman with every expectation of more money—and more family. She should be frank with her architect as to present lacks and future hopes, and ask for a plan that begins with a small house to which a wing or wings can be added. She must plan for the extension when the original house is built, otherwise she may find that an addition would be prohibitively expensive on account of key construction that would have to be torn out. Or, if the new wing does prove possible, the whole effect may be spoiled because the original house was so placed on the lot that the extra unit crowds the building line.

The amount of income and number of servants are not the only things that change. If Junior has arrived, it is a question of time alone till he will demand a baby sister. The future wing plan may provide extra sleeping quarters even for a large family, but the present arrangement of the existing rooms in the main house is important, too. Junior is to have one next to his parents for the time being—why not plan this so that it lies between the mother's bedroom and her bath? She'll be glad of a smart little dressing room, when cribs are no longer full and she goes out more.

By the time Junior and his pal are old enough to play alone and

make prodigious rainy-day racket, his mother may have cause to sigh for the attic of her youth. If an attic playroom isn't possible, a well-lighted substitute in the basement is something to think of in these days of dustless furnaces. Later on, this jewel among possessions will grow up to be a fun room, with a dance floor, a radio, and built-in furniture around the walls—the ideal place for the kick-to-pieces parties that the 'teen age adores. For more formal affairs, rooms on the main floor, too small to be considered one by one, will be just the thing if planned originally so that they can be opened up and thrown together.

In all the rooms, see that the doors and the windows are symmetrically placed, if possible, unless you've chosen the romantic English cottage or Normandy farmhouse type of architecture. Even here, do not forget that an asymmetrical layout may be either bad or good from the standpoint of furniture arrangement. Similarly see that the fireplaces are so set that furniture may be grouped around them. A wise plan is to get an extra copy of the blue prints, where windows, doors and fireplaces will all be indicated, and then proceed to arrange your furniture in every room with little pieces of white paper, cut to scale.

There is no sense in giving a blanket order for hardwood floors if we plan to cover some of the rooms with linoleum or rubber composition, and some with carpet.

Closets are another series of tremendous trifles that frequently get scant attention from the architect with no woman behind him.



*Softly twilight steals  
across the floor . . .*



*and if this is your  
room and the floor  
your own design, why  
shouldn't you feel  
just a wee bit proud?*



**I** *Squares of Blue Linoleum No. 43, framed by Linostrips of Plain Red Linoleum No. 40, form the floor for this slumbertime room* **I**

**T**HERE'S a pleasant thrill as you sit back and watch the sun's last light throw shadows into that room you call your own. This room is you! It came out just the way you planned it. Everything in it expresses your own ideas. Particularly are you proud of the floor. What a happy inspiration to fashion it yourself with plain colors of Armstrong's Linoleum.

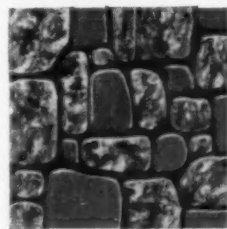
It did look a bit difficult when you first read about the idea. How simple, after all! Even though you never could draw a straight line, you *did* know what your favorite colors were—and found them in Armstrong's Linoleum. Then it was merely a matter of telling the merchant just how you wanted them combined. Clever, too, the way those

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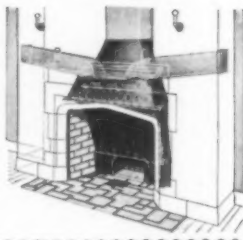
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## A blithe note in decoration

Continued from page 289

design from an old lantern. Another wall cage is of very simple modern feeling, egg shaped, and executed of brass with the lower part entirely enclosed—a clever and decorative way to prevent scattering seed and splashing water out of the cage.

The real pedestal cages usually have bases of wrought iron, intricately worked and somewhat more formal in feeling than the others which are of brass, enameled metal, and pyrolin, the latter being the newest—a composition that lends itself to versatile decorative treatments and is guaranteed not to chip or corrode.

A cover of chintz, usually square with weights at the corners, is useful to throw over the cage when one wishes the bird to stop singing. It is also desirable to use it for protecting the bird from cold or heat. Draughts are to be carefully avoided, and if the room in which the bird is kept is colder at night than during the day, the cage should be covered as soon as the temperature begins to change. When the bird is given a sun bath it is well to cover one part of the cage so that he will have shade.

Upon proper feeding of birds depends their health, their song, and their beauty, and so it is necessary to ascertain the exact diet and schedule of feeding for your particular variety. Birds with cartilaginous stomachs such as canaries eat grain and seed which require grinding and for them gravel is absolutely necessary; while birds with membranous stomachs such as nightingales eat fish, insects, and flesh. For each group there are prepared foods upon which the birds will thrive, and for most satisfactory results one should follow these formulas.

Plenty of pure fresh water should always be kept in the cage, and the birds should also be given water frequently for baths. If, as occasionally happens, the bird does not take to his bath voluntarily, spray him lightly with tepid water from an atomizer.

When there are children in the family, it is very interesting to mate the canaries and let them nest. Canaries are not hard to breed, and the children will be fascinated to watch the birds build their nest and see the baby birds hatching and growing.

## Kitchen highlights

Continued from page 287

well to remember that a hot stove should never be wiped off with a damp cloth. Wait until it cools, otherwise crazing and checking will result.

Cooking utensils made of aluminum are either stamped from sheet aluminum, or cast in molds. The latter is known as cast aluminum and is thicker and heavier than the sheet utensils. Their wearing qualities are practically the same. They are rust proof and splendid conductors of heat. Food will cook in aluminum with a much lower flame than used for iron or enamelware.

Strong alkalis attack aluminum, corrode, and pit it. Soaps and cleansing powders containing such ingredients as sal soda, caustic soda, potash, lye, and ammonia are harmful and should be avoided. Aluminumware can be kept clean and bright by washing in hot water with a good soap and scouring with a metal wool sponge.

Minerals in water and foods tend to discolor aluminum. Iron deposits account for the dark appearance of the inside of aluminum kettles. This is removed by boiling an acid vegetable, such as tomatoes or rhubarb, in it, or by using a vinegar solution. This tendency to turn dark and then bright, depending upon the food cooked in it, has led to the erroneous conclusion by some people that aluminum is not a safe cooking metal. Scientific tests, however, have proved its reliability.

Sheet steel rusts easily, and utensils made from it should never be left soaking in water. Before using a new sheet steel roaster, place it empty in a hot oven for fifteen minutes. Upon its removal, scour with a gritty powder, dry near a warm stove, and wipe with a clean cloth upon which has been sprinkled some cooking oil.

Stainless metals are rapidly coming to the fore. Cutlery and pans made

from these new metals will not rust. Neither will they discolor unless heated far above the normal cooking temperature. They can be kept bright by washing in hot water and suds. Foods will not stain or discolor them.

Ironware with its traditional association with foods that mother and grandmother used to make, still boasts a steady demand for certain items—skillets and Dutch ovens—but few back-breaking pots. Iron comes in the familiar black, in a newer white nickel or silvery finish, and also with brightly colored enamelware coatings. The newest silvery finish minimizes the danger of rusting and eliminates the necessity for seasoning.

Since ironware is coated with lacquer when it leaves the factory to prevent rusting, it requires "breaking in" before using. Scour with a gritty compound and a steel brush to remove the lacquer. Wash in suds and hot water, rinse, and dry carefully. Cut up into it a small quantity of fat free from salt, preferably beef suet, place the vessel over a low fire or into a heated oven, and allow the fat to simmer for several hours. The entire inner surface should be greased during this process.

Wooden chopping bowls need to be handled more carefully than at first would seem necessary. Do not wash a new wooden chopping bowl in water until it has been greased with hot fat or lard. Otherwise it may crack straight across the diameter. After a thorough greasing, it is ready to have warm water poured into it, and the temperature gradually increased by adding hot water.

Electrical equipment, the "mechanical servants" that are becoming more and more numerous, must not be immersed in water and scrubbed as other utensils. Water ruins the heating elements. Manufacturers' instructions should be followed in the use and care of electrical equipment.



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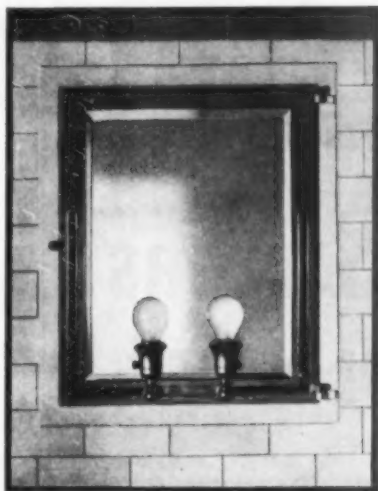
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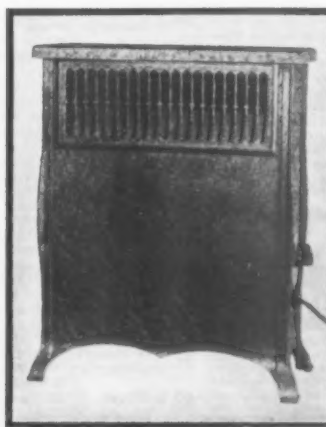
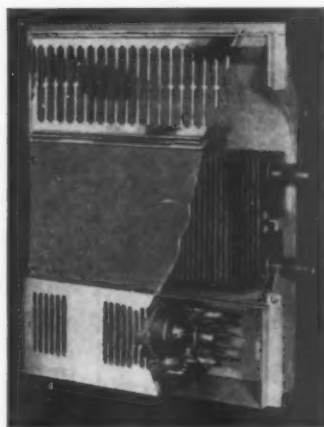


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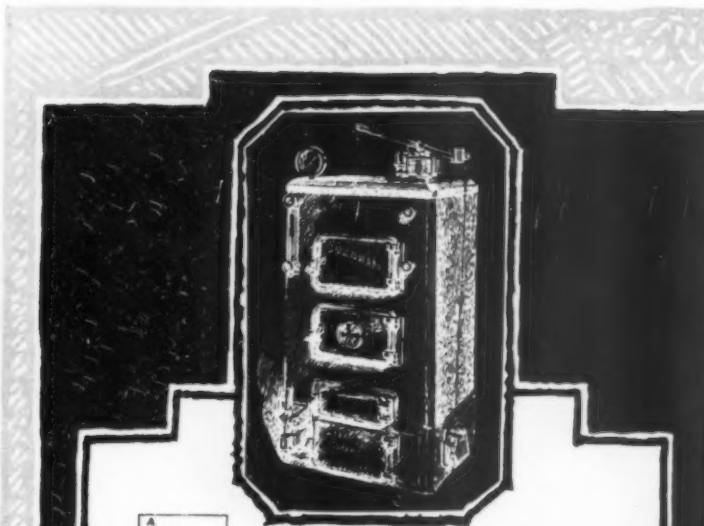
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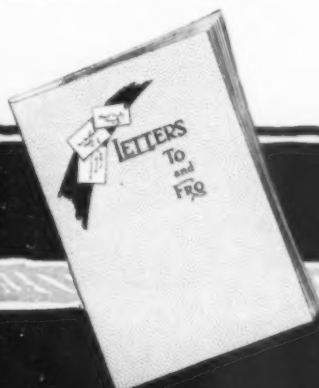
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\* Written by eight real people, who each solved the home heating problem in a different way. To a young couple who finally solved their problem in their own way.



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—HEARTHSTONE EDITOR

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HEARTHSTONE EDITOR, THE AMERICAN HOME, GARDEN CITY, N. Y.

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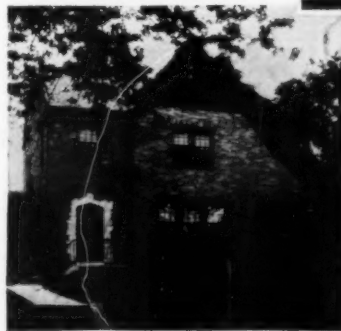
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## Bringing the bathroom up to date

Continued from page 281

after they were installed. And this statement applies to fittings—the faucets, drains, shower heads, and other accessories—as much as to the tub, closet, and the lavatory.

The color of fixtures deserves a word, for the modern trend is very strongly in favor of color in the bathrooms. The choice of color is wholly a matter of individual taste, and no one can deny that a white fixture that stays white is the safest color to use, because it harmonizes with any decorative scheme the owner may wish to introduce in years to come. Nevertheless, colored fixtures are growing in popularity, particularly those of more delicate shades which can be successfully matched or harmonized with tilework. If both colored tile and colored fixtures are employed in the same room, samples of the tile should be obtained before the fixtures are purchased and, if possible, an exact match should not be planned for, because either the tile or the fixture that is eventually delivered may show a slight color variation from the samples originally selected.

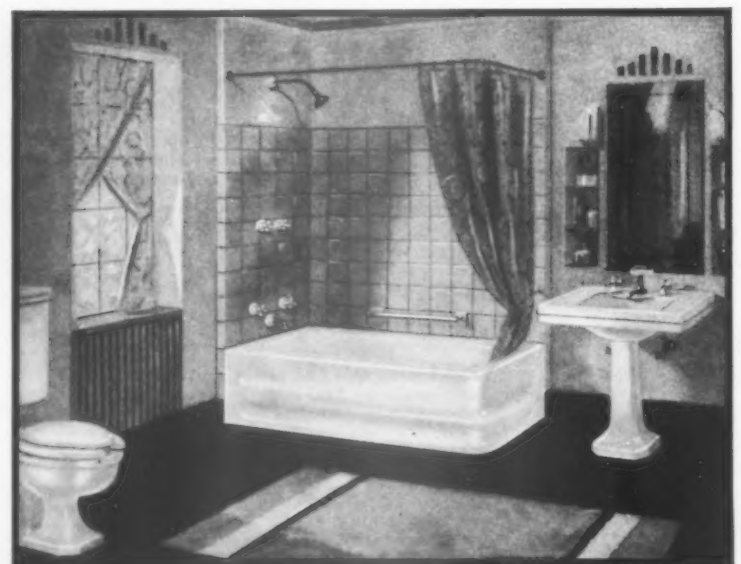
Little need be said about the choice of individual fixtures, for here one has a wide range and can exercise personal preferences. The tub should invariably be of the built-in type. (Do not forget to place the valves along the wall of an adjacent room where an access door can be installed for repairs or inspection.) The shower may be a separate unit, or may be just as well made a part of the tub. Lavatories may be of the pedestal type or of the bracket type which is suspended from the wall. In toilets, the major choice is between those equipped with low-down tanks, those employing flush valves, or the one-piece silent flushing units that have the merit of being remarkably quiet, though occupying more floor space than the others.

Both sanitation and quietness are factors in selecting closets and, unfortunately, these desiderata do not come hand in hand. Flush valves are usually most effective in scouring and cleansing the bowl but they are often

very noisy. Proper pipe insulation, large size supply pipes, and careful adjustment of the valves are necessary to keep the sound subdued. Low-down tanks take the middle position in flushing efficiency and noise, being satisfactory in both respects for average installations. Special fittings are made that cut down the noise of refilling the tanks to a minimum. The new one-piece silent closets are practically soundless, for one cannot hear them operate from outside the bathroom, and it is difficult to detect their operation when only a few feet away. They flush with less vigor than either of the other types, and while meeting all sanitary requirements, they are not as super-efficient in this respect as the others.

For complete sound isolation, it is well to consider the use of felt weatherstripping of the doors and double construction of the walls that adjoin other rooms. This double construction employs a separate set of studs for each side of the wall, the studs being "staggered" slightly to eliminate any physical contact between the two wall structures or surfaces. No sound-deadening filler is used in this construction, which is the most effective method known, with the possible exception of one or two patented methods that are quite expensive. Another effective method is to plan the bathroom so that closet walls form a double barrier separating the bath from the adjacent rooms.

The choice of flooring materials is highly important in achieving comfort and sanitation. Ceramic tile floors are preferred by many, for their sanitary qualities as well as their beauty, though they are seldom considered comfortable. These can be installed in existing houses as well as new homes. The installation involves tearing up the old wood floors and the sub-floor beneath, exposing the floor joists or beams. These are slightly cut away by trimming the edges in such manner as to make the top of the joists wedge-shaped. Metal lath is then installed over the joists, or sometimes between them, and a layer of (Continued on page 322)



The well equipped bathroom calls for fixtures and fittings that are both attractive and easy to care for. (Courtesy, Standard Sanitary Mfg. Co.)





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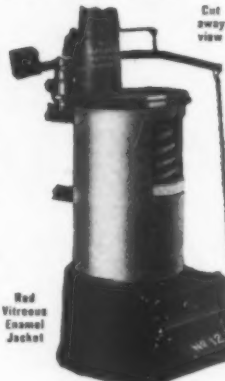
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## Helpful hints for the hearth

Continued from page 500

and shed a warm glow over the entire room.

Cannel coal is somewhat soft and comes in large chunks. It requires less attention than a wood fire, burns more conservatively for the cubic foot of fuel used and, therefore, requires less storage space per unit of heat contained in it. Briquettes are economical because they are nothing more nor less than coal dust reclaimed, compressed, and bound into form with a resinous substance in small pieces about the size of hen's eggs. They can be used for kindling.

In selecting wood for an open wood fire, beech and oak are best and should make up the major portion of any lot of firewood. It goes without saying that there must be no green wood of any kind for the sap is still wet in it and will sizzle, steam, and smoulder but give no clear flame. Firewood must be dried out after cutting—"seasoned" it is called.

Chestnut can be used but is apt to throw out sparks, and all the resinous woods like spruce, hemlock, fir and cedar must be avoided absolutely because they explode into showers of sparks and even blow sizable fragments out into the room. The hardwoods are all good and maple is plentiful in America. Elm is a dull wood that burns sluggishly alone. Pine burns quickly. Among the good firewoods are apple, birch, and pinon—the last found in the Southwest. Old railroad ties when they are available make excellent firewood because they are well seasoned and saturated with oil. Driftwood picked up on the seashore burns with beautiful tongues of green and blue lights because of the salts it has absorbed. There are various powders and crystals manufactured to make these colored flames and add a dash of fleeting interest to the fire.

Over the flickering charm of an open fire it is, alas, necessary to provide a screen, for its beauty is also a danger. Like andirons, screens come in many forms and should be selected to conform to the style and size of the fireplace and room.

There is a growing favor for screens with wrought iron silhouettes

across the mesh and some of these are unusually handsome. One screen which is heavy and firm on its feet has a movable center panel that can be taken out when one wishes an unobstructed view of the flames or to feed them with fuel. The latest thing is a chain mail curtain hung on a frame. This chain screen can be drawn back for a view of the fire and there is no need to remove the heavy frame.

Just a few suggestions about laying the fire and keeping it going. The old jingle about building the fire still holds good to-day. It runs something like this:

"Front log, back log, top log  
Catch stick and kindling  
For a good fire."

In laying the fire, put the largest log on the dogs first at the back of the fireplace. This is the backlog. Then, with plenty of paper on the hearth, build up the small kindling, interlacing it with plenty of open vents for draft. Then lay the larger wood on with two small logs on top of all, but do not overload or it will shut off easy draft. To help the draft in a closed room a small bellows hung on a jamb hook will come in handy. At least three logs are essential to a good draft at all times. Two logs are not economical. In adding a fresh log always put it at the back of the fire so that the burning timber is toward the room and the weight and bulk is at the back. Let the ashes collect under the logs and do not remove them until they pile up to within less than an inch of the logs resting on the dogs. Ashes give base to a fire, hold the heat, and foster the combustion. A fire burning on a clean hearth is harder to keep going and gives out less heat.

When three logs are on the dogs and well kindled, your fire will burn briskly over glowing ashes. There is always a pleasant amount of poking around and readjusting to do as the logs burn through, but your fire will respond to your affectionate care and its cheerful friendliness will foster the good qualities in all those who are gathered before it.

## Bring the bathroom up to date

Continued from page 522

concrete is poured and finished off to a level somewhat below the final floor grade. Ceramic tiles are then set in cement on this concrete slab.

Other home owners prefer a resilient floor of linoleum or rubber tile. These can be laid over the original wood floor, or in new houses, over an inexpensive hardwood top floor.

Ceramic tile is also much used for wainscots, because their sanitary quality and ease of maintenance are unquestioned. Their installation involves much the same sort of work as that described for tile floors. In existing houses, the old wall finish is removed to the studs. Then metal lath is applied to the studs and plastered with Portland cement plaster. The tiles are then cemented to this base.

Other and less expensive wall fin-

ishes include various forms of sheet tile, ranging in type from those made of cement with an enamel or lacquer finish to porcelain and enameled metal tiles, pressed composition boards, and even linoleum or rubber tiles. Most of these are applied over the original plaster in existing houses, or over a backing of some form of wallboard in new work.

Still further economy can be achieved through the use of hard plaster, either marked off in tile form before it sets, or left smooth ready to receive a surface decoration of paint, wall fabrics or waterproof wallpapers. Ceilings, of course, are usually finished in ordinary plaster, but should be painted or enameled rather than left in plain calcimine finish, for greatest durability and cleanliness.

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Charming for the mantel is this electric clock having mahogany case and metal dial with raised numerals. (Courtesy of the Sessions Clock Co.)

### Signs of the time

Continued from page 298

clock, its place might very well be taken by a simple model of finely grained wood, set on a wall bracket.

Most bedroom clocks in this busy day are made with alarms. For less than two dollars you may have one four inches high which, though it has a colored case, is frankly an alarm clock. A charming trifle with a pastel colored enamel frame and mother-of-pearl face also conceals an efficient alarm. The Early American bedroom may have an alarm clock which conceals every sign of its mission by reproducing an old model with mahogany frame and flower decorated dial.

Clocks for the modern kitchen are so attractive in design and color that

they would be tempting for their decorative qualities alone, but behind frivolous faces they hide reliable eight-day lever movements or an electric mechanism which guarantees that the culinary side of the household will run smoothly on time.

If you are building a new house and are not unalterably attached to the week-end ritual of winding the clocks you should not neglect to at least consider including outlets for electric clocks in your wiring plan. Certainly any house where the correct time is important should have at least one of these labor saving modern miracles to do away forever with the need of asking the telephone operator to give you the right time.

### Less than a present—more than a card

Continued from page 302

some very new ones in a linen which is almost as light as handkerchief material—imported, of course, with a typically French bit of appliqué.

Closely akin, are the daintily colored paper cleansing tissues which now come in handy boxes or mounted on rollers to stand on the dressing table, or to be screwed to the bathroom wall. The rack, complete with a generous ribbon of tissue, costs only a dollar. One of the stores is showing a dainty creature who holds six little plush puffs in the deep hem of her voluminous hoop skirt. The spread of her organdy dress is ample to cover a powder box or jar. The price is one dollar. As a companion piece, there is another figurine, at the same price, whose baggy pajamas offer sanctuary to mussed handkerchiefs and soiled gloves.

Further comforts which one may offer for the neighbors' week-end guests are coat hangers, hat stands, and slipper shapes in padded velvet, decorated wood or wire. There are also hangers with patches of bristles under each tip which combine into an efficient little clothes brush when the hanger is folded.

Soap might, at first glance, seem rather a pointed gift to offer the neighbors' children. A menagerie of elephants, lions, dogs, cats, and monkeys is great fun, however, for any youngster, and may, furthermore, be captured in most ten-cent stores. Other fancy soaps that the department stores are offering, include flower shapes, heart-diamond-club-spade assortments, and character dolls. They all cost about a dollar and are attractively boxed.

Powdered chemicals, which added to an open fire transform the most prosaic logs into "driftwood" to burn with magic colors, make a nice little gift to commemorate a pleasant evening spent by a friend's fireside. For eighty-nine cents one can buy a generous box of powder—enough to lend enchantment to a neighbor's fire for several months. Fireplace matches are a similar gift. One buys them in a little quiver which hangs at the fireside. Three packages and holder cost a dollar.

Harlequin matches, a miniature version of this match for smokers' use, come in little modernistic boxes for only fifty cents and are the perfect answer to the eternal bridge table question. One of New York's famous gift shops is showing them at eighty-five cents and cloisonné match boxes and ash trays for seventy-five cents.

Another store has some attractive and amusing cigarette boxes. One of these is a pottery cat—you pull his tail and he comes apart, revealing space for cigarettes inside. Another pottery affair has a little holder for a pack or two of cigarettes as base; upon this are stacked four ash trays, and a fifth containing as final touch a monkey, cat, or dog head. They are also showing two unusually attractive metal cigarette boxes. All may be had for ninety-five cents each.

In considering gifts for an esteemed neighbor one might well take his pets into account. A catnip mouse to the family cat is a delicate thought. And then there's his dog! A dish marked "DOG" in no uncertain terms will surely please the dog's master quite as much as the dog.

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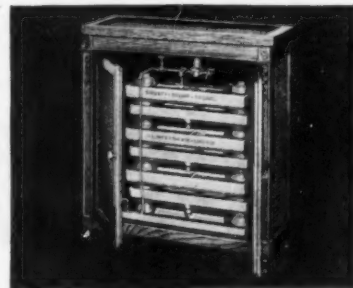
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BY SHIRLEY PAINE



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# SHOP WINDOWS OF MAYFAIR

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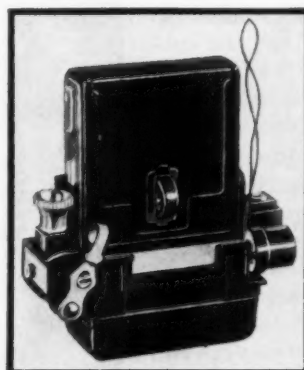
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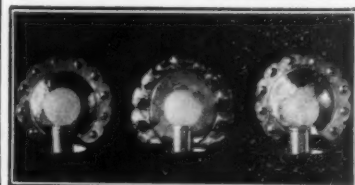


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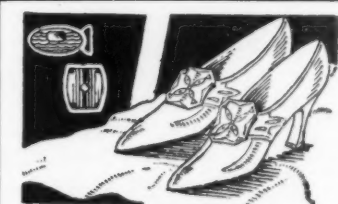


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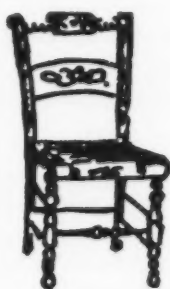
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# In and About the Garden



[[ *Edward Parson* ]]

**T**HE remarks on the Delphinium-Lupine-soil problem, whether either one or both liked or disliked acid soil or otherwise, whatever it might be, touched upon in this page in November, have brought me several letters from various parts of the country. The writers have so many interesting things to say that the substance of some of these is presented herewith in the hope that out of the multitude of minds we may arrive at some degree of wisdom.

I am inclined to lean towards the thought that deep cultivation, soil preparation, perhaps going back to the time-honored method of trenching, by which the soil is dug down more deeply than usual, is something to think about. It is all well enough to supply plant food to the soil; but, unless that food is presented in a manner that the plant can use and in a medium in which it can spread out its roots the end may be worse than the beginning through too much concentration and inability of the plant to take it. A little more thought to what goes on under the soil might help solve many of the difficulties of sickness in the parts above the soil.

## DO BLUE FLOWERS LIKE LIME?

**H**ERE are some experiences that I am glad to offer to the Delphinium-Lupine-soil evidence: I have found the Larkspur do best in a rich soil. In Walkerton up near Owen Sound during a trout fishing trip in June, we saw Delphiniums eleven feet high. Naturally, I had to investigate the soil which I found to be extremely fertile—very black and I suspected a little leaf mold incorporated in it. The plants were raised from English seed.

Regarding the Lupines, the only ones I have ever raised successfully were also those from a rare strain of English seed, though each year I have futilely tried to transplant the wild ones from the woods near us. I guess I'm too anxious for early blooms and attempt to take Lupines that are too large, for having a tap root it does not transplant happily to a domestic garden. Anyway they always die, but this last season I marked the wild seed and saved it and will start seedlings at home in March. I found alkali soil much the best for Lupines. Those grown in the woods in a rich soil adapted to Maidenhair could not compare with a huge patch of gorgeous ones growing luxuriously in such a barren field. Noticing them at some distance away we wondered at first what the decidedly mauve flower was. The buds were a pronounced lavender while the open flowers were a heavenly blue. The spikes were twenty-one inches long—the actual bloom itself, I mean. They lasted three weeks. I visited them regularly. I had the soil tested and the chemist said it was highly alkaline, but my husband later asked me if I noticed that all the blue flowers near the mills are an intense blue, there being much iron in earth due to canals full of iron rust feeding the soil. I have noticed that, and I distinctly remember that in my father's Ohio greenhouses we fed Hydrangeas an iron composition to turn them blue.

I found wild Lupines in numerous other places here in Ontario but they were far the best in the alkaline soil.

—Laura Gaskell Hammersley, Sandwich, Ontario



*The modern large-flowered Delphinium embracing the whole range of blue tones and shades is indeed something worth worrying over. What conditions do you find to give the best results?*

## SOIL CONDITION NOT COMPOSITION

**D**ELPHINIUMS and Lupines, two of the loveliest of all plants, are also the two most exasperating. One writer has said in giving five different methods of growing Delphinium, "Now you know six ways, for you surely have a way of your own."

We have used perhaps ten different methods of soil preparation, and seeds and plants from that many growers, with about the same results. Fifty to seventy per cent loss, not in the winter, but directly after first blooming in the summer. This past season we planted out about one thousand plants, using four methods of soil treatment, and one lot of plants made up of seedlings from seed bought of five of the better known growers planted in untreated soil which had been well manured two years previously. Imagine our surprise when at the end of the season the planting in untreated soil came through with about twenty per cent loss, while the other plantings had a loss of from about fifty per cent to ninety per cent! Our soil is neutral or slightly acid.

We have over a period of years built up a small lot of Delphinium plants which seem to be hardy; some are six years old.

We have come to believe that soil itself does not matter, so long as it is in good condition and well worked. We think the stock of Delphinium in the country is not completely perennial. If we have a plant the second year, it seems to be with us for good, we divide the old plants very successfully. Our loss is mostly after the first mature blooming. Our big loss this summer was in the mixed borders, where cultivation was more difficult. In the field we used a hand plow, and cultivated twice weekly. But if a plant decided to "pass out" it very stubbornly did, regardless of water, cultivation, or the numerous remedies advocated.

We have had about the same experience with Lupines. We have one pink Lupine six years old from which we have taken dozens of divisions, all apparently as long lived as the original plant.

—W. C. Sutton and G. E. Hughey, Overland Park, Kansas

## HERE LUPINES RESENT ALKALI

**I** WAS interested in your question raised about Delphinium and Lupine in the November issue of *The American Home*. Now, if there is such a thing as soil affinity, the Lupine certainly repudiates us. I have never been able to make even one plant grow large enough to bloom, though I have tried seeds from various places at various times. In fact, I have begged and pleaded with them. Our soil is decidedly alkaline—so much so that little white patches often come to the surface. Delphiniums thrive here; they grow with great vigor six or eight feet tall!

This would tend to show that Delphiniums love my alkaline soil, while Lupines do not, whatever they may do for others.

—Ruth Gipson Plowhead, Caldwell, Idaho

—Additional letters will appear in a later issue.



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## Garden reminders

### North

Make a plan. Go over your records for last year, and plan now to start those improvements that you ought to make. Write a list of the things to be done, and check the items off as they are taken care of.

Take cuttings of hardwood shrubs. It is not hard, and propagation by cuttings is a simple, effective way of increasing your stock.

Shrub branches, if brought into the house, will bloom in water.

Bulbs which have been rooting in the cellar may be brought into the living room or sun porch for forcing.

Make frames for hotbed and cold-frame. Get sash ready. Build some new flats.

Look at your tools, repairing those that need attention.

Order spray material. Read all the catalogues and decide what nursery stock, etc., to order.

Do the necessary winter spraying.

Prune trees, but wait until the weather gets warmer before pruning Raspberries or Peaches.

Don't let plants have too much water. House plants should be watched so that steam does not dry leaves.

Transplant large trees with large ball of earth.

Don't let evergreen or shrub branches bend too much because of the weight of snow.

Mushrooms may be started.

In the greenhouse Pansies, Snapdragons, etc., may be started from seed. Repot plants as they begin growth. Take leaf cuttings of Lorraine Begonias. Disbud Carnations and Roses. Take hardy perennials into greenhouse for early forcing.

Don't throw away ashes from the furnace. Use them to mix with the heavy garden soil.

Try to start some perennial seeds indoors. Some will bloom this year. Continue to keep vegetable trenches well mulched.

If you failed to mulch bulb beds last month do it at once.

### The West Coast

Continue pruning Roses and other shrubs, climbers, and hedges.

In the South sow Snapdragons, Centaureas, Coreopsis, Marigolds, Alyssum, Mignonette, and native (wild) flowers. Also set out seedlings started in October and November.

Mulch the bulb beds with grass clippings to protect blossoms from rain splashing.

Keep the Iris cretensis (stylosa) free from snails and pick the blossoms in bud.

Plant Peonies in rich soil, along coast region and in northern California. If the house plants are potbound, re-plant in next size larger pots in fresh soil.

In coast regions south of Santa Barbara, cut back the Poinsettias and make cuttings.

Plant Agapanthus (African Blue-Lily), Tuberos Begonias, and Gladiolus.

Complete planting of Anemones and Ranunculus.

Make cuttings of Hydrangeas and Fuchsias.

### South

Survey the garden this month, making changes in your plan where needed, for dormant plants may be moved now, whether evergreen or deciduous—all but the Palms.

Spade beds deep, and let frost mellow the clods for two weeks; then break up and turn again.

If soil is sour, add lime—unless such acid-loving plants as Azaleas, Camellias, Lilies, or Ferns are to go there. Add sand and humus if soil is heavy; if too light, humus and clay will help it.

Beds which were spaded in the fall may remain undisturbed to let volunteer seedlings of Larkspur, Cosmos, Coreopsis, and other annuals come for early bloom.

Prune where necessary, but avoid pruning any spring-blooming shrubs, like Deutzia, Mockorange, Forsythia, or Japan Quince. If there has been a killing frost, do not cut away dead leaves and branches too soon, as they will give needed protection for some weeks.

Make cuttings of shrubs, such as Crepemyrtle, Buddleia, Althea, Duranta, Hydrangea, Cestrum, Box, Privet, and Roses.

Set out Roses, choosing varieties suitable for the South—Teas and Hybrid Teas, Bourbons, China, or Bengal, especially. There are scores of old stand-bys, many of which, like the Banksia, Marechal Niel, Cherokee, and the old Noisette Roses, can be grown only in the South. Others, like Radiance, the Cochets, Killarney, Paul Neyron, are favorites all over the country. Among newer Roses recommended for the South are Dr. W. Van Fleet and Mary Wallace, among climbers; Climbing Radiance and Mrs. Charles Bell, both sports of Radiance; and Birdie Blye.

If it has not been done earlier, make hotbeds and coldframes for seedlings that need protection. A single window-sash is a great help in carrying tender young plants through.

Clumps of hardy perennials may be divided if this has not been done earlier.

*The Flower Garden.* Time to put in bulbs for spring and early summer bloom. Easter and Calla Lilies, Lilium speciosum, Ismene, Oxalis, Hemerocallis, Gladiolus, Tuberose, and Montbretia.

It is not too late for the last of the Dutch bulbs, but they must be set shallow, their tops just below the surface. In the Far South, this is said to be the best way to prevent Hyacinths, Tulips, Narcissus, and other bulbs of this class from going too much to leaf.

Freesia, Anemone, and Ranunculus may also be planted now.

Sow more annuals for spring blossom: Daisies, Coreopsis, Pinks, Phlox, Salvia, Stocks, Snapdragons, Columbine, Cornflower, Petunia, Verbena, Zinnia, and scores of others, in boxes or hotbeds, or in a sheltered place in the border.

If Violets fail to grow, try Bugleweed (Ajuga reptans) as an evergreen edging plant for the border. It does not mind shade, and spreads by runners. (Continued on page 334)





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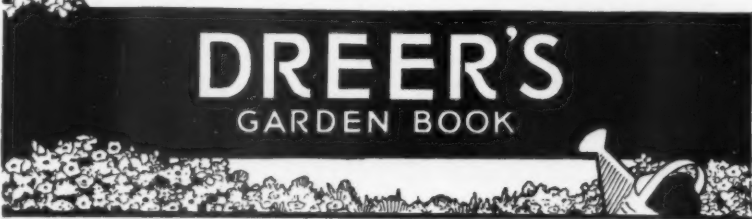
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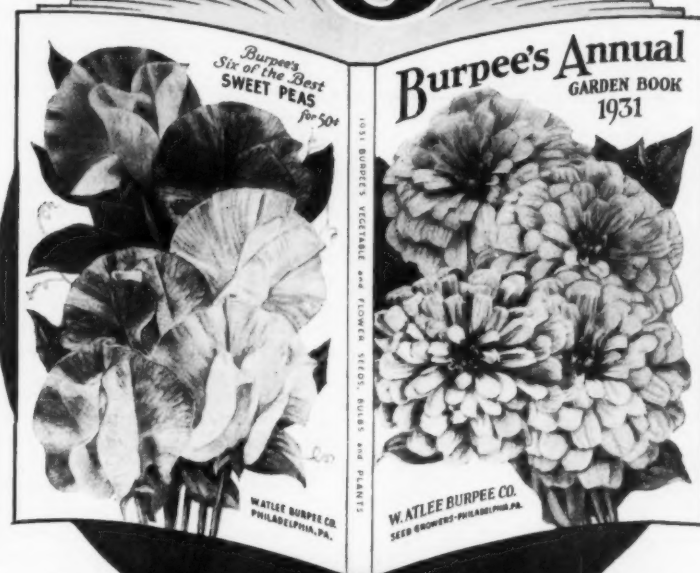


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## Fruit trees and the like as ornamentals

Continued from page 303

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due consideration as this disease is even more serious upon Pears than upon Apples.

The Cherry is one of the most adaptable tree fruits for landscape purposes. The Sweet Cherry tree possesses a dense, symmetrically formed head with dark green foliage that is pleasing beyond description. A group of Sweet Cherries on a large lawn produces a beautiful effect and the dense shade serves as an ideal location for lawn furniture. One variety of Sweet Cherry grown alone will seldom bear fruit as most Sweet Cherries are self-sterile, requiring the pollen from another variety to insure the setting of fruit. Sweet Cherry crops are irregular at best, but any fruit secured from them should be considered as a premium for their landscape beauty alone justifies their presence in any planting.

Sour Cherries are much more dependable fruit bearers and nearly all varieties are self-fertile. The beauty of Sour Cherries, however, is not equal to that of the Sweets.

Plums also may be grown about the small home. With reasonable care plums frequently yield abundantly even when grown as dooryard trees.

The Mulberry is used occasionally as an ornamental. Its rapid growth and informal aspect are its chief attributes.

Hazel bushes have many desirable qualities as a shrub or border plant and frequently yield an abundance of nuts as well. They are native shrubs in many localities and require the minimum amount of care.

Of the fruit bearing vines desirable for landscape uses, the Grape and Wild Grape are, of course, outstanding. Either the wild or cultivated species may be used to excellent advantage upon porches, walls, out-buildings, or other places where supports or trellises may be provided. As screens, as covers for unsightly fences, or as shade plants for pergolas or arbors few plants surpass.

The bush fruits, too, have their place in the home landscape plan. A border or hedge of Gooseberries about a vegetable garden, permitted to assume its natural shape, presents an obstacle to dogs and children that might be tempted to cross the cultivated area. If a higher growing bar-

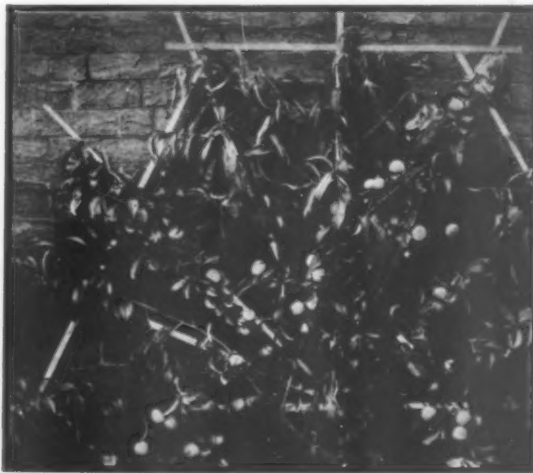
rier of more formal appearance is desired use a planting of Red Raspberries grown in the hedge-row fashion. Currants serve admirably as a hedge or border planting where a dense barrier is not required. Currants and Gooseberries both thrive in partial shade.

Even Strawberries are used to good advantage as an outline planting about a vegetable garden or on either side of a grassy pathway.

The growing of espalier trees presents many interesting possibilities where space is at a premium. In this system of culture the tree is trained upon a wall, fence, or trellis, according to a formal plan, a given number of branches being permitted to develop and these are trained against the support so that the body of the tree is all in one vertical plane.

There are numerous forms of training. The plant may be trained to a single upright stem, from which branches are formed at right angles in both directions, at intervals of six or eight inches. The central stem may be cut back near the base and a lateral branch carried horizontally in each direction along the bottom of the wall, from which vertical shoots are permitted to arise at frequent intervals of approximately equal distance. A fan shape, with or without a central stem, is another common form of espalier. From these more or less simple forms numerous other designs may be developed. The young branches are fastened to their supports in the shape they are to acquire and held in this position until they become of sufficient size to maintain the desired form. The side shoots are pinched out as soon as they begin to grow with the exception of those needed for additional units in the framework or such as are to be saved as fruit spurs.

This form of training has been used in Europe for hundreds of years and is gaining in popularity in this country. Full exposure to the sun is permitted by this system and high quality fruit may be produced. The landscape value, also, is large especially in formal arrangements. An Apple, Pear, or Cherry tree grown as an espalier is exceedingly beautiful when in bloom or when in full fruit. In European gardens many espaliers are grown for their flower display alone.



With espalier trained fruit trees, which occupy very little space, a variety of orchard fruits can be had on a small lot. Garden of H. Leuthardt, Port Chester, N. Y.



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## The mode in the small garden

Continued from page 306

It is important that the plan for the new garden be considered before a start at planting be made, for without a plan there will be nothing to go by, and the planting will be made in a hit or miss fashion. Some plans are along severe formal lines where each side or part must perfectly balance the opposite side, others are informal or naturalistic while still others are rather semi-formal, that is they are neither stiff and severe in their outlines nor quite as free and easy as the naturalistic style. For small areas, lots fifty feet wide or less, there is much to be said in favor of this last type. It is somewhat restrained and in keeping with the orderliness desirable close to the house and still it has not the stiffness of formalism.

Now just what are the principals that should be observed? The first and probably the most important rule is this: plant to the outer edges and keep the center open and unobstructed. Next in importance, provide a background of some description. After these two requirements are met the elements of balance and proportion are important. In this respect much will depend upon the exercise of good taste. Then features, such as sundial, bird bath, pool, or garden house must be carefully considered. It is very easy to overdo these things and good taste calls for restraint and discrimination.

The small garden that is to be built along semi-formal lines begins with an open lawn and a background for the whole thing. A hedge, fence, or

wall, the latter two more or less covered with vines, will be desirable. A hedge is decorative and especially effective but on lots less than fifty or sixty feet wide must be used with caution because it takes much room. Another disadvantage to a hedge on a small place is the necessity that it be clipped regularly to restrain it within certain specified limits. The regular clipping of an extensive hedge frequently becomes a burden, though short lengths are valuable for their decorative effect.

Fences or walls have great advantages over hedges in the small garden because of the little room they demand; and they do not rob the soil of food and moisture needed by adjacent flowers. A wall or fence is a perfect screen, not only to give the garden privacy and act as background to the flowers but it also hides unsightly objects and views. The material of which you build your fence or wall will be more or less controlled by the architecture and material of the house. Brick walls are ideal with brick houses for example. A white painted lattice fence is suitable for a frame house of similar color.

Soil preparation should be very thorough in the small garden because to get effective results, plants must be crowded in rather closely.

When you select the plant material for a small garden you are faced with the task of choosing the best from a wide variety. Keep in mind that only the choicest things have the right to occupy space in the limited confines of a small garden.

## For health in house plants

Continued from page 308

Broken bits of crocks to the depth of one half an inch should occupy the bottom of the pot or window box and should be covered with turf or moss to prevent soil. This arrangement disposes efficiently of the surplus water fed to the plant. Jardinieres are objectionable as they provide reservoirs in which moisture can accumulate.

Plant thirst varies with season to the extent that one demanding daily water service in April will be sufficed by a drink once weekly in January or February. The size of pot, rapidity of growth, and type of soil influence moisture requirements measurably. The pot soil must be kept moist enough so that the plant does not wilt. It is advisable, once or twice a month, depending on the plant variety, to immerse the entire receptacle in tepid water for about one half an hour, allowing the surplus water to drain away quickly. The plant should not be watered subsequently until the soil in the pot shows signs of dryness. You can usually tell by the feel of the soil when the plant needs water.

House plants because of their restricted opportunity for root development are benefited by applications of concentrated food. Manure leachings are most satisfactory. Cow manure in a burlap bag should be stirred up with water for several days. The resultant liquid after being diluted to the color of straw may be used efficaciously in watering potted plants. If such material is not available, nitrate of soda at the rate of

one teaspoonful to a pail of water or one tablespoonful of aqua ammonia to one quart of water may be used advantageously. Special care is necessary not to wet any of the plant foliage with either of these chemicals as they will burn the plants. These soda waters for house plants may be applied beneficially once a month.

General defoliation of your house plants usually results from gas poisoning, abrupt fluctuations in temperature, change in position from bright sunlight to a dark exposure as well as from the shock of transplanting when in vigorous growth.

A brown coloration of the plant leaf tips may be a warning of improper watering, insect attacks or exposure to drafts of cold air. Insects that attack Ferns not only cause discoloration of leaf tips but also prevent the development of new shoots. Aspidistras develop brown leaf tips when exposed to unaccustomed glaring sunshine or because applied moisture does not soak and soften the ball of earth around the plant roots.

Foliage may lose its normal color due to lack of plant food, overwatering, or visitation by such injurious pests as the red spider, mealy bug, or scale. Spotted foliage in house plants ordinarily suggests overwatering or damage resulting from exposure to too much sunlight when the plants previously were unaccustomed to much light.



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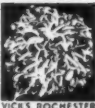
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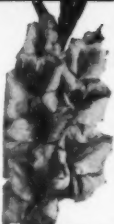
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**What you ought to know about cuttings**

I. GEORGE QUINT

IT IS so easy to propagate plants and shrubs by taking cuttings of them that it is a pity more people do not take advantage of this method. It is economical, satisfactory, and by no means difficult.

1—What cuttings can be taken in January?

This is the best time to take cuttings of hardwood shrubs. For example, Weigela, Deutzia, Privet, Tamarix, Mockorange, Honeysuckle, Forsythia, Hydrangea, Viburnum, Kerria, Ninebark, Spirea, Clematis, and Sweet-shrub may be propagated by cuttings taken now. It is possible, also, to take cuttings of Grapes, and Currants.

2—What procedure should be followed in taking cuttings at this time?

Use the whiplike branches of shrubs, cutting them into eight-inch lengths and burying them in boxes of moist sand or peatmoss. They will be rooted by spring.

3—How should the cutting be made?

Use a sharp knife, making certain that there is a node or eye for the base of the slip. There are a few exceptions, like Forsythia, that root better from internodal cuts.

4—How warm should be the place where the cuttings are to be kept?

A temperature of 68 degrees is ideal, though it may safely go three or four degrees either way.

5—Should cuttings have sunlight?

They should not. They should be kept out of the direct sun until they are rooted.

6—Can evergreens be propagated by cuttings at this time?

Yes, if you have a greenhouse available. Otherwise it is safer to wait until July, when the cuttings can be put into sand in the coldframe.

7—In taking cuttings of evergreens what is the procedure?

Make cuttings about six inches long, placing them in clean sand, in boxes with small holes at the bottom to insure proper drainage. These holes may be covered with broken pieces of pots. Remove lower leaves for about three inches from the base of the cutting before putting same into the box. Evergreen cuttings should be placed in a greenhouse where low

temperature can be maintained—not above 45 nor below 40 degrees. After about a month the cuttings will commence to callus, and in about four months they should be rooted. At that time, place the cutting boxes in coldframes, shading them for a short period, after which the cuttings may be set out.

8—When should cuttings of plants be potted?

Pot them up when the roots have become about a half inch long.

9—Are there other kinds of cuttings besides stems?

Cuttings may be taken (in some cases) from leaves and roots, also; but those made from stems are the most practical and for the home gardener the most satisfactory.

10—In taking cuttings of flowering house plants should they be made from young plants or those about to bloom?

Take them from the plant which is about to blossom.

11—What about the length of the cutting?

The length of the cuttings will depend upon the thickness of the stem. The thicker the stem the longer the cutting, using as a basis the common Geranium, which should be about four inches long. Plants which have thinner stems should be propagated by shorter cuttings.

12—What plants can be propagated by leaf cuttings?

I derive a great deal of pleasure from Begonia leaf-cuttings. This plant is about the easiest to produce in this way. An old leaf may be taken, cutting through the veins on the reverse side. Then place the leaf, right side up, on moist sand, keeping the leaf in position with match sticks, toothpicks or pins. Keep the leaf shaded, and it will not be long before new leaves will start to grow from every cut in the veins of the old leaf. After the cutting has had a chance to grow two or three small leaves, separate them from the old leaf and pot them in sandy soil enriched with leaf mould. Besides the Begonias, it is possible to take leaf cuttings of Umbrella plant, also Gloxinia.

**Garden reminders**

Continued from page 328

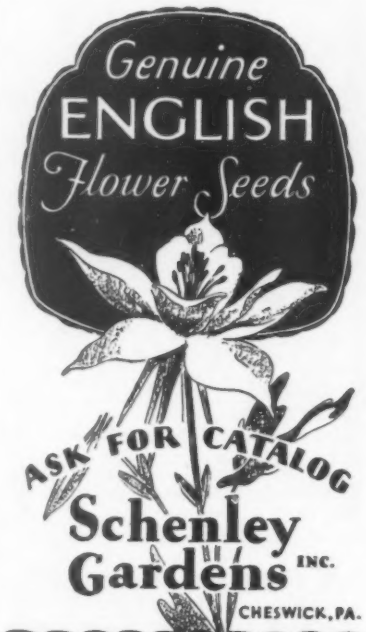
**The Vegetable Garden.** All the Cabbage tribe may be planted this month — including Cauliflower, Broccoli, Brussels Sprouts, Collards, Kale, Kohlrabi; the root vegetables, Carrots, Beets, Turnips, Radishes, Rutabaga; Onions, Shallots, Leeks, Chives; and the "greens," Mustard, Spinach, Cress, Chervil, Parsley, Celery, Lettuce, Chicory, and so forth. In the hot-bed sow Tomatoes, Peppers, and Eggplants.

**Miscellaneous.** Keep the lawn mowed, especially if planted in winter grass, English or Italian Rye, or Blue Grass. Eradicate weeds. If the Bermuda sod is not covered with winter grass or clover, fertilize and roll.

In places too shady for grass, English Ivy may be started; or Snake's-beard (*Ophiopogon japonicus*) will give a mass of dark green.

In the orchard set out new trees, but do not prune nor fertilize until the very end of the month or later, according to the season, for fear of starting growth too soon. Peaches and Apricots, Pears, Plums, Loquats, Persimmons, Grapes, Oranges, and Grape-fruit, with Pecans, give a wide range of choice for those who wish permanent and practical results.

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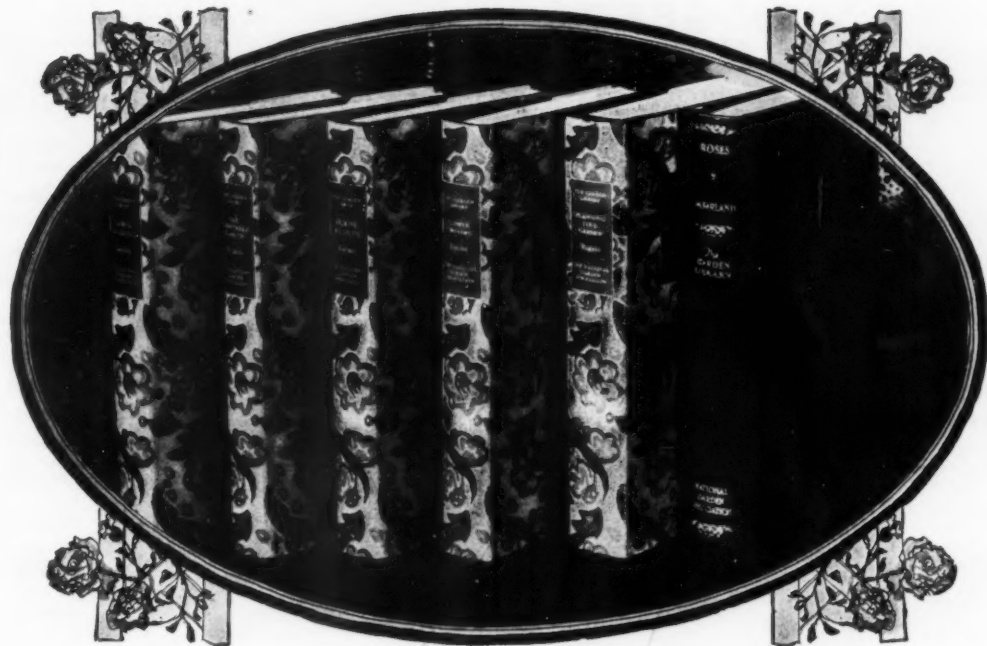
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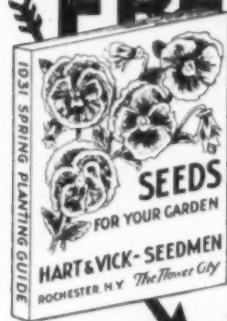
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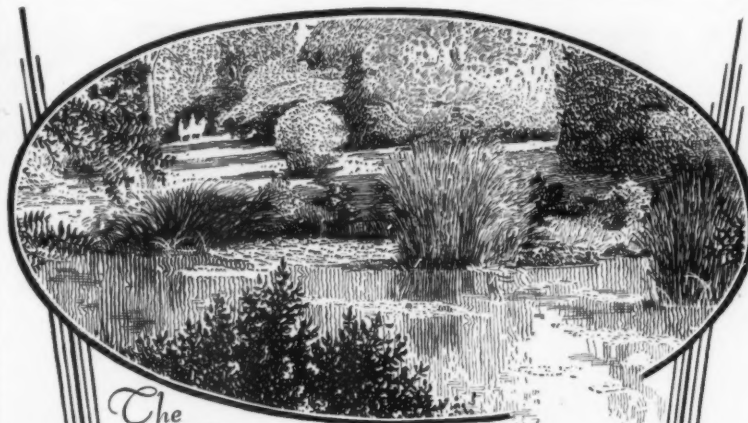


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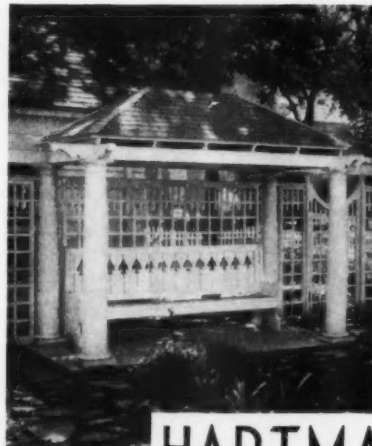
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